

Burbank Unified School District

Elementary Theater Curriculum



Grades K-5

K-5 Theatre Standards for BUSD Curriculum

	<u>Kindergarten</u>	<u>First</u>	<u>Second</u>	<u>Third</u>	<u>Fourth</u>	<u>Fifth</u>
1.0 Artistic Perception	Use vocabulary of theatre such as actor, character, cooperation, setting, the five senses, and audience, to describe theatrical experiences	Use the vocabulary of theatre such as play, plot (beginning, middle, and end), improvisation, pantomime, stage, character, and audience, to describe theatrical experiences	Use the vocabulary of theatre, such as plot (beginning, middle, and end), scene, sets, conflict, script, and audience, to describe theatrical experiences.	Use the vocabulary of theatre, such as character, setting, conflict, audience, motivation, props, stage areas, and blocking, to describe theatrical experiences.	Use the vocabulary of theatre, such as plot, conflict, climax, resolution, tone, objectives, motivation, and stock characters, to describe theatrical experiences.	Use the vocabulary of theatre, such as sense memory, script, cue, monologue, dialogue, protagonist, and antagonist, to describe theatrical experiences.
	Identify differences between real people and imaginary characters	Observe and describe the traits of a character	Use body and voice to improvise alternative endings to a story.	Identify who, what, where, when, and why (the Five Ws) in a theatrical experience.	Identify a character's objectives and motivations to explain that character's behavior.	Identify the structural elements of plot (exposition, complication, crisis, climax, and resolution) in a script or theatrical experience.
2.0 Creative Expression	Perform imitative movements, rhythmic activities, and theatre games (freeze, statues, and mirrors)	Demonstrate skills in pantomime, tableau, and improvisation	Perform in group improvisational theatrical games that develop cooperative skills and concentration.	Participate in improvisations that incorporate the Five Ws.	Retell or improvise stories from classroom literature in a variety of tones	Participate in improvisational activities to explore complex ideas and universal themes in literature and life.
			Retell familiar stories	Demonstrate knowledge		Collaborate as an actor, director, scriptwriter, or

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<p>Perform group pantomime to retell familiar stories</p>	<p>Dramatize or improvise simple stories from literature or life experience, plot (beginning, middle and end), tableau, pantomime</p>	<p>sequencing story points and identifying character, setting, and conflict</p>	<p>of basic blocking and stage areas.</p>	<p>technical artist in creating formal or informal theatrical performances.</p>
<p>3.0 Historical and Cultural Context</p> <p>Retail or dramatize stories, myths, fables, and fairytales from various cultures and times.</p>	<p>Identify the cultural and geographic origins of stories</p>	<p>Identify universal characters in stories and plays from different periods and places</p>	<p>Dramatize the cultural versions from similar stories from around the world.</p>	<p>Interpret how theatre and storytelling of cultural groups reflects their beliefs.</p>
<p>Identify theatrical conventions like props, costumes, sets</p>	<p>Identify themes from stories or plays from different times and places</p>	<p>Identify key developments in the entertainment industry in California history.</p>	<p>Recognize key developments in the entertainment industry in California history.</p>	<p>Analyze how theatre is a part of our daily life.</p>
<p>4.0 Aesthetic Valuing</p> <p>Respond to theatre appropriately as an audience member</p>	<p>Describe what was liked about a theatrical work or a story.</p>	<p>Critique an actor's performance as to the use of voice, gesture, facial expression, and movement to create character.</p>	<p>Compare the content or message in two different works of theatre.</p>	<p>Describe devices actors use to convey meaning or intent in commercials on television.</p>
<p>Compare a real story with a fantasy story</p>	<p>Identify and discuss emotional reactions to a theatrical experience.</p>	<p>Respond to a live performance with appropriate audience behavior.</p>	<p>Develop and apply appropriate criteria or rubrics for critiquing performances as to characterization, diction, pacing, gesture, and movement.</p>	<p>Describe students responses to a work of theatre and explain what the playwright did to elicit those responses.</p>
<p>Identify the message or moral of a work of</p>	<p>Identify the message or moral of a work of</p>	<p>Identify the message or moral of a work of</p>	<p>Identify the message or moral of a work of</p>	<p>Identify the message or moral of a work of</p>

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5.0

Connections, Relationships, Applications

Dramatize information from other content areas-
Use movement and voice

theatre.

Apply the theatrical concept of beginning, middle, and end to other content areas. For example, act out the life cycle of a butterfly.

Use problem-solving and cooperative skills in dramatizing a story, a current event, or a concept from another subject area.

Use problem-solving and cooperative skills to dramatize a story or a current event from another content area, with emphasis on the Five Ws.

Dramatize events in California history.

Use theatrical skills to dramatize events and concepts from other curriculum areas, such as reenacting the signing of the Declaration of Independence in history social science.

Demonstrate ability to participate cooperatively in performing a pantomime or dramatizing a story

Demonstrate the ability to work cooperatively in presenting a tableau, an improvisation, or a pantomime.

Develop problem-solving and communication skills by participating collaboratively in theatrical experiences.

Use improvisation and dramatization to explore concepts in other content areas.

Developmental Stages THEATRE Grades K-6

Kindergarten – Grade One

Children in kindergarten and first grade are still in Piaget's Pre-operational Stage (2-7 Years). They have started to use verbal and visual symbols – language and images - to represent objects. A pre-operational child is highly literal in comprehension. He/she still learns from concrete evidence, while older children and adults can think in abstractions. The pre-operational child is unaware of another person's perspective. He/she exhibits "omnipotent," egocentric thought and language.

Children in the pre-operational stage are still learning to distinguish fantasy from reality and are highly engaged in fantasy play. They can be observed organizing comprehension of their environment through role-playing.

In instruction, children in the Pre-operational stage need tasks broken down into clear, step by step directions.

Performance concerns: Spotlight anxiety, or stage fright, can be traumatic for young children and can cause lasting damage. *Even when they volunteer*, students at this age should not be asked to perform spontaneously in front of the class or an audience. Rehearsed students should not perform unless they are well prepared. Performances at this age should be in intimate, safe spaces, for small audiences only.

Kindergarten skills to be built through dramatic play:

- Responding actively to stories
- Understanding the difference between fantasy and reality
- Sequencing
- Moving from parallel play to belonging to/interacting with a group
- Pretending in fantasy play
- Imitating
- Performing call and response activity
- Acquiring vocabulary
- Selecting and using simple props
- Watching live theatre respectfully

Suggested Theatre Components:

- Sensory journeys
- Storytelling with participation
- Short improvisations with an adult
- Simple pantomime activities
- Statues

Walkabouts

Discovering, reflecting, assessing:

Talking about what you're doing, thinking, and feeling with appropriate language

Journaling with pictures

First grade skills to be built through drama activities:

Learning rules for games

Assigning roles

Playing language and word games

Listening to stories

Identifying self as a learning person

Observing outside themselves

Distinguishing between a character on stage and a person performing the role (actor)

Predicting and inferring from stories

Improving gross motor skills

Suggested Theatre Components:

Sensory journeys with conflicts and problems

Retelling/dramatizing stories

Short improvisations with classmates

Pantomime activities with beginning, middle, end

Statues with feelings

Walkabouts with detail

Selecting and using simple props and costume pieces

Watching live theatre and discussing it

Discovering, reflecting, assessing:

Interviewing about what you're doing, thinking, and feeling with appropriate language

Documenting

Journaling with pictures and words

Grade Two

Second grade students are entering Piaget's Concrete Operational Stage. They are still very concrete in their thinking but are beginning to think logically and sequentially, especially when aided by visual and verbal cues. They are not as egocentric as younger children, but they still see the world with themselves at the center. They are able to follow narrative in storytelling.

Children at this age are very literal. They do not understand irony or nuance. In instruction, expectations should be clearly stated and specific. In creative activities, these students do well with defined parameters.

Performance concerns: One must not mistake enthusiasm for readiness at this age. Second graders will often volunteer excitedly when asked to perform, but may freeze or fall into giggles when actually selected to perform in front of the class. Spotlight anxiety, or stage fright, can be traumatic for young children and can cause lasting damage. Careful time and attention should be used to prepare students with fall back phrases, gestures, expressions well rehearsed for any performance in front of an audience.

Skills to be built through drama activities:

- Developing structured stories, understanding structure
- Understanding objectives and motivation
- Understanding character vs. person vs. actor
- Developing and resolving social conflicts
- Recognizing gender differences
- Developing independence
- Beginning to write with creativity and detail
- Determining, finding and using basic props, costume and set pieces
- Viewing live theatre and discussing production elements

Suggested Theatre Components:

- Retelling/dramatizing stories
- Creating original stories
- Developing characters
- Improvisations with partners
- Pantomime stories
- Tableaux of story points and objects
- Machine for cooperation
- Small group collaborations

Discovering, reflecting, assessing:

- Role Playing as self-discovery and socialization
- Using goals and objectives
- Journaling with personal narrative
- Documenting

Grade Three

Students in grade three love to please. They are curious and enjoy learning. It is an age where they still feel omnipotence, a sense of being the center of their universe, and they have a sense of urgency about their needs; however, they are beginning to feel empathy for others. They are emotionally expressive and recognize the cause and effect in their interactions. They have a growing sense of agency or empowerment.

Physically, children at this age are developing greater control of their fine motor skills. They can separate movement hemispheres (left/right, cross-axis movement). They can sort and organize objects and ideas, lead and follow directions. They can follow rules in a group. They begin to be able to critique their own artwork and that of others.

Students at this age are still very literal. Sarcastic or ironic humor may be lost on them. In instruction, it is still necessary to make expectations specific and clear, and give defined parameters for creative tasks.

Performance concerns: Students at this age will often volunteer enthusiastically when asked to perform, but may freeze or devolve into silliness when actually selected to perform in front of the class. Careful time and attention should be used to prepare students well for any performance in front of an audience.

Skills to be built through drama activities:

- Showing cause and effect through improvisation
- Resolving conflict through improvisation
- Identifying universal characters and themes in stories
- Separating and crossing movement hemispheres
- Following rules in a game
- Empathizing with characters in stories and with others in class
- Critiquing stories and performances
- Telling and writing stories with beginning, middle and end
- Designing, creating and gathering appropriate props, costumes and set pieces
- Viewing live theatre and discussing personal reactions to the production elements

Suggested Theatre Components:

- Retelling, dramatizing, and/or creating stories around significant themes
- Developing complex characters
- Improvisations with partners and small groups
- Pantomime complex stories
- Tableaux of plot points, situations, settings
- Machine for cooperation and abstraction
- Group collaborations

Discovering, reflecting, assessing:

- Identifying cause and effect
- Journaling about preferences and the learning process
- Documenting
- Designing and using assessment tools
- Willing suspension of disbelief

Grade Four

Fourth grade students understand conflict and resolution. They can look at situations from different points of view. They are reading more fluently and they are better able to imagine different times and places in the past, present and future.

At this age, social groups are forming and children are sensitive to peer pressure and cultural differences.

Performance concerns: Students at this age are increasingly eager to perform and bring their individuality and self-expression to the stage. They need to learn to practice and rehearse, to focus and stay in character in improvisational performances.

Skills to be built through theatre activities:

- Understanding conflict and resolution
- Creating character
- Exploring dramatic structure in stories
- Understanding different points of view
- Sensing time: past, present and future
- Imagining other times and places
- Connecting to history and culture
- Reading fluently
- Forming social groups
- Dealing with peer pressure
- Empathizing with characters' feelings, motivations and objectives
- Designing, gathering and creating appropriate props, costumes, sets, lighting and sound
- Viewing live theatre and discussing the production elements and writing critiques

Suggested Theatre Components:

- Retelling/dramatizing stories using various styles
- Creating original stories with detailed structure and complex themes
- Developing complex characters with specific motivations and objectives
- Improvisation that establish and solve conflicts
- Pantomime complex stories as specific characters
- Tableaus of concepts, situations, plot points
- Machine for abstraction
- Group collaborations

Discovering, reflecting, assessing:

- Begin keeping a portfolio including issues and opinions, scripts, critiques, descriptions
- Using dramatization to explore peer issues and cultural influences

Grade Five

Students in the fifth grade are approaching Piaget's age of Formal Operations. They are beginning to be able to consider many possibilities for a given condition. They are able to deal with propositions that explain concrete facts. They are able to plan and to think ahead.

Children at this age are beginning to reason with abstract thought and to empathize with persons and situations outside of themselves. They have a growing sense of self-awareness and are beginning to have inhibitions about their behavior and appearance.

Performance concerns: Students at this age are developing inhibitions about appearance and appropriateness. They may be self-conscious and uncomfortable on stage and may need a heightened level of trust with their audience.

Skills to be built through theatre activities:

- Dealing with abstract reasoning
- Understanding nuance and irony
- Comparing and contrasting universal concepts
- Sustaining interest longer – attention span increases
- Leaving and returning to a task
- Reading longer works
- Highly defining fine motor skills
- Sensing what is accepted – image-making
- Improvising with intent leading to product
- Defining and discovering self
- Building trust
- Empathizing with people and characters
- Designing, gathering and creating appropriate props, costumes, sets, lighting and sound
- Viewing live theatre and discussing the production elements and writing critiques

Suggested Theatre Components:

- Retelling/dramatizing stories using various styles, cultural traditions, and believability
- Creating compelling, original stories with universal themes, well-structured plots, and interesting characters
- Developing complex, believable characters with detailed motivations and objectives
- Improvisations that reveal character relationships and establish and solve conflicts
- Pantomime complex stories as specific characters in established settings
- Tableaux of concepts, situations, plot points
- Machine as abstraction
- Group collaborations

Discovering, reflecting, assessing:

- Inventing and developing characters through the writing process
- Using abstract reasoning to understand self and others
- Building a portfolio including technical elements

Grade Six

Students in the sixth grade are entering or approaching Piaget's age of Formal Operations. They are beginning to have the ability to consider many possibilities for a given condition. They have the ability to use planning to think ahead. They are increasingly able to comprehend complexity in conflict and in controversy. They understand and use figurative language. Most significantly, students at Piaget's final stage of cognitive development increase their ability for abstract thinking. Formal operational thinkers can recognize and identify a problem, state several alternative solutions, collect information and try out and assess possible approaches.

In instruction, students at this age may be challenged and inspired to achieve beyond the task at hand or may express boredom and become disengaged. It is important to connect to their experience, their curiosities and their affective concerns.

Skills to be built through theatre study:

- Investigating values
- Making decisions based on judgment
- Developing a self-identity
- Trusting others
- Searching for positive role models
- Planning and following through on complex tasks
- Joining and contributing to organizations and groups
- Expressing emotion in effective ways
- Asking for specific actions and expressing preferences
- Memorizing scripts, rehearsing and designing productions
- Understanding different cultures and different times in history
- Designing, gathering and creating appropriate props, costumes, sets, lighting and sound
- Viewing live theatre and discussing the production elements and writing critiques

Suggested Theatre Components:

Develop short productions, either from scripts adapted from literature or original, rehearse, design, and present them for an audience.

Determine the purpose of productions (entertain, persuade, inform, etc.) and develop the show accordingly.

Discovering, reflecting, assessing:

- Reflecting and revising in rehearsal process
- Identifying personal values
- Using writing and performing to explore issues of identity
- Building a portfolio including all elements of theatre

Glossary

Visual and Performing Arts: Theatre Content Standards.

acting areas. See center stage, downstage, stage left, stage right, and upstage.

actor. A person, male or female, who performs a role in a play or an entertainment.

actor's position. The orientation of the actor to the audience (e.g., full back, full front, right profile, left profile).

antagonist. A person, a situation, or the protagonist's own inner conflict in opposition to his or her goals.

articulation. The clear and precise pronunciation of words.

blocking. The planning and working out of the movements of actors on stage.

body positions. See actor's position.

catharsis. The purification or purgation of the emotions (as pity and fear) caused in a tragedy.

center stage. The center of the acting area.

character. The personality or part an actor recreates.

characterization. The development and portrayal of a personality through thought, action, dialogue, costuming, and makeup.

climax. The point of highest dramatic tension or a major turning point in the action.

cold reading. A reading of a script done by actors who have not previously reviewed the play.

collaboration. The act of working together in a joint intellectual effort.

commedia dell'arte. A professional form of theatrical improvisation, developed in Italy in the 1500s, featuring stock characters and standardized plots.

complication. See rising action.

conflict. The opposition of persons or forces giving rise to dramatic action in a play.

context. The interrelated conditions in which a play exists or occurs.

conventions of theatre. See theatrical conventions.

costume. Any clothing worn by an actor on stage during a performance.

creative drama. An improvisational, process-centered form of theatre in which participants are guided by a leader to imagine, enact, and reflect on human experiences.

crisis. A decisive point in the plot of a play on which the outcome of the remaining actions depends.

critique. Opinions and comments based on predetermined criteria that may be used for self-evaluation or the evaluation of the actors or the production itself.

cue. A signal, either verbal or physical, that indicates something else, such as a line of dialogue or an entrance, is to happen.

denouement design. The final resolution of the conflict in a plot.

design. The creative process of developing and executing aesthetic or functional designs in a production, such as costumes, lighting, sets, and makeup.

dialogue. The conversation between actors on stage.

diction. The pronunciation of words, the choice of words, and the manner in which a person expresses himself or herself.

directing. The art and technique of bringing the elements of theatre together to make a play.

director. The person who oversees the entire process of staging a production.

downstage. The stage area toward the audience.

dramatic play. Children's creation of scenes when they play pretend.

dramatic structure. The special literary style in which plays are written.

dramaturg. A person who provides specific in-depth knowledge and literary resources to a director, producer, theatre company, or even the audience.

dress rehearsals. The final few rehearsals just prior to opening night in which the show is run with full technical elements. Full costumes and makeup are worn.

electronic media. Means of communication characterized by the use of technology (e.g., radio, television, and the Internet).

Elizabethan theatre. The theatre of England during the reign of Queen Elizabeth I and often extended to the close of the theatres in 1640.

ensemble. A group of theatrical artists working together to create a theatrical production.

epic theatre. Theatrical movement of the early 1920s and 1930 characterized by the use of such artificial devices as cartoons, posters, and film sequences distancing the audience from theatrical illusion and allowing focus on the play's message.

exposition. Detailed information revealing the facts of a plot.

farce. A comedy with exaggerated characterizations, abundant physical or visual humor, and, often, an improbable plot.

form. The overall structure or shape of a work that frequently follows an established design. Forms may refer to a literary type (e.g., narrative form, short story form, dramatic form) or to patterns of meter, line, and rhymes (e.g., stanza form, verse form).

formal theatre. Theatre that focuses on public performance in front of an audience and in which the final production is most important.

genre. Literally, kind or type. In literary and dramatic studies, genre refers to the main types of literary form, principally tragedy and comedy. The term can also refer to forms that are more specific to a given historical era, such as the revenge tragedy, or to more specific subgenres of tragedy and comedy, such as the comedy of manners.

gesture. An expressive movement of the body or limbs.

Greek theatre. Theatrical events in honor of the god Dionysus that occurred in Ancient Greece and included play competitions and a chorus of masked actors.

improvisation. A spontaneous style of theatre in which scenes are created without advance rehearsing or scripting.

informal theatre. A theatrical performance that focuses on small presentations, such as one taking place in a classroom setting. Usually, it is not intended for public view.

Kabuki. One of the traditional forms of Japanese theatre, originating in the 1600s and combining stylized acting, costumes, makeup, and musical accompaniment.

level. The height of an actor's head as determined by his or her body position (e.g., sitting, lying, standing, or elevated by an artificial means).

makeup. Cosmetics and sometimes hairstyles that an actor wears on stage to emphasize facial features, historical periods, characterizations, and so forth.

masks. Coverings worn over the face or part of the face of an actor to emphasize or neutralize facial characteristics.

melodrama. A dramatic form popular in the 1800s and characterized by an emphasis on plot and physical action (versus characterization), cliff-hanging events, heart-tugging emotional appeals, the celebration of virtue, and a strongly moralistic tone.

mime. An ancient art form based on pantomime in which conventionalized gestures are used to express ideas rather than represent actions; also, a performer of mime.

minstrel show. Musical theatre that usually consisted of performances of traditional African-American music and dance provided by white actors in blackface and characterized by exploitive racial stereotypes.

monologue. A long speech by a single character.

motivation. A character's reason for doing or saying things in a play.

musical theatre. A type of entertainment containing music, songs, and, usually, dance.

Noh. One of the traditional forms of Japanese theatre in which masked male actors use highly stylized dance and poetry to tell stories.

objective. A character's goal or intention.

pacing. The tempo of an entire theatrical performance.

pageant. Any elaborate street presentation or a series of tableaux across a stage.

pantomime. Acting without words through facial expression, gesture, and movement.

pitch. The highness or lowness of the voice.

play. The stage representation of an action or a story; a dramatic composition.

playwright. A person who writes plays.

production values. The critical elements of a production, such as acting, direction, lighting, costuming, sets, and makeup.

projection. The placement and delivery of volume, clarity, and distinctness of voice for communicating to an audience.

props (properties). Items carried on stage by an actor; small items on the set used by the actors.

proscenium. The enlarged hole cut through a wall to allow the audience to view the stage. It is also called the proscenium arch. The archway is in a sense the frame for the action on the stage.

protagonist. The main character of a play and the character with whom the audience identifies most strongly.

puppetry. Almost anything brought to life by human hands to create a performance. Types of puppets include rod, hand, and marionette.

reader's theatre. A performance created by actors reading script rather working from memory.

rehearsal. Practice sessions in which the actors and technicians prepare for public performance through repetition.

rising action. The middle part of a plot consisting of complications and discoveries that create conflict.

run-through. A rehearsal moving from start to finish without stopping for corrections or notes.

script. The written text of a play.

sense memory. Memories of sights, sounds, smells, tastes, and textures. It is used to help define a character in a certain situation.

stage. The area where actors perform.

stage crew. The backstage technical crew responsible for running the show. In small theatre companies the same persons build the set and handle the load-in. Then, during performances, they change the scenery and handle the curtain.

stage manager. The director's liaison backstage during rehearsal and performance. The stage manager is responsible for the running of each performance.

stage left. The left side of the stage from the perspective of an actor facing the audience.

stage right. The right side of the stage from the perspective of an actor facing the audience.

stock characters. Established characters, such as young lovers, neighborhood busybodies, sneaky villains, and overprotective fathers, who are immediately recognizable by an audience.

style. The distinctive and unique manner in which a writer arranges words to achieve particular effects. Style essentially combines the idea to be expressed with the individuality of the author. These arrangements include individual word choices as well as such matters as the length and structure of sentences, tone, and use of irony.

subtext. Information that is implied by a character but not stated by a character in dialogue, including actions and thoughts.

tableau. A silent and motionless depiction of a scene created by actors, often from a picture. The plural is *tableaux*.

text. The printed words, including dialogue and the stage directions for a script.

theatre. The imitation or representation of life performed for other people; the performance of dramatic literature; drama; the milieu of actors, technicians, and playwrights; the place where dramatic performances take place.

theatre of the absurd. Theatrical movement beginning in the 1950s in which playwrights created works representing the universe as unknowable and humankind's existence as meaningless.

theatrical conventions. The established techniques, practices, and devices unique to theatrical productions.

theatrical experiences. Events, activities, and productions associated with theatre, film/video, and electronic media.

theatrical games. Noncompetitive games designed to develop acting skills and popularized by Viola Spolin.

upstage. Used as a noun, the stage area away from the audience; used as a verb, to steal the focus of a scene.

vocal projection. See projection.

vocal quality. The characteristics of a voice, such as shrill, nasal, raspy, breathy, booming, and so forth.

volume. The degree of loudness or intensity of a voice.

Burbank Unified School District
Fifth Grade Theatre Residency Rubric

Key Standards

1.0	<u>Artistic Perception</u>	<u>4</u>	<u>3</u>	<u>2</u>	<u>1</u>
	Use the vocabulary of theatre, such as sense memory, script, cue, monologue, dialogue, protagonist, and antagonist, to describe theatrical experiences.	Student uses the vocabulary with 91-100% accuracy.	Student uses the vocabulary with 80-90% accuracy.	Student uses the vocabulary with 60-79% accuracy.	Student uses the vocabulary with less than 60% accuracy.
2.0	<u>Creative Expression</u>				
	Participate in improvisational activities to explore complex ideas and universal themes in literature and life.	Student participated enthusiastically in class activities, showed effort, and displayed proficiency in applying standard/s covered.	Student participated in class activities, put effort into applying the standards presented in class, and showed progress towards achieving proficiency in applying standard/s presented in class lessons.	Student inconsistently put forth effort in class activities.	Student consistently did not put forth any effort in class activities.
3.0	<u>Historical and Cultural Context</u>				
	Analyze how theatre is a part of our daily life.	Student identified an example, provided more than one rationale of how theatre is a part of our daily life.	Student identified an example and provided rationale of how theatre is a part of our daily life.	Student identified an example of how theatre is a part of our daily life.	Student was not able to identify an example of how theatre is a part of our daily life.
4.0	<u>Aesthetic Valuing</u>				
	Describe devices actors use to convey meaning or intent in commercials on television.	Student described more than three device actors use to convey meaning or intent in commercials on television.	Student described up to three devices actors use to convey meaning or intent in commercials on television.	Student described a device actors use to convey meaning or intent in commercials on television.	Student was not able to describe devices actors use to convey meaning or intent in commercials on television.
5.0	<u>Connections, Relationship, and Applications</u>				
	Use theatrical skills to dramatize events and concepts from other curriculum areas, such as reenacting the signing of the Declaration of Independence in history social science.	Student demonstrated all covered theatrical skills to dramatize events and concepts from other curriculum areas and was able to describe the intention for emphasizing specific theatrical skills in performance.	Student demonstrated all covered theatrical skills to dramatize event and concept from other curriculum areas.	Student demonstrated some but not all of theatrical skills covered in class to dramatize an event from other curriculum areas.	Student did not demonstrate theatrical skills to dramatize events and concepts from other curriculum areas.

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Performance in Role

Skill Stage 2

Students perform as a character in a scripted scene presented after rehearsal.

EXPECTATION	STUDENT COACHING RUBRIC	TASK SPECIFIC CRITERIA	LEVEL 1	LEVEL 2	LEVEL 3	LEVEL 4
CREATION: APPLICATION OF THE CREATIVE PROCESS						
Demonstrate an understanding of group responsibility in the creation of a drama.	I usually stay 'in character' while role playing.	Perform the role with concentration and focus.	- disturbs concentration several times (e.g., talking to peer, speaking or acting out of character)	- interrupts concentration a few times (e.g., talking to peer, speaking or acting out of character)	- breaks concentration once or twice (e.g., talking to peer, speaking or acting out of character, fidgeting)	- performs the role with concentration and focus (e.g., not talking to peer, speaking or acting out of character, fidgeting)
CREATION: APPLICATION OF KNOWLEDGE AND SKILLS IN FAMILIAR CONTEXTS						
Demonstrate an understanding of the control of volume, tone, pace and intention in an expressive speech.	I control the tone of my voice by using pitch range, volume and tempo changes.	Use pitch range to express the character's feelings, thoughts and attitudes. Purposefully control volume to suit the character and situation. Control tempo to suit the character and situation (e.g. pauses of appropriate duration, tempo appropriate to the character's emotions).	- uses a narrow pitch range to reflect the character's thoughts, feelings and attitudes - uses a few volume levels which are sometimes inappropriate to the character in the situation - does not control the tempo of speech to suit expression of character	- employs a somewhat limited pitch range to convey the character - employs a limited range of volume levels which is sometimes appropriate to the character in the situation - uses some control of the tempo of speech to suit expression of character	- draws upon a wide pitch range to convey the character - draws upon a range of volume levels which are appropriate to the character in the situation - manages the tempo of speech to suit expression consistent with the character	- expresses the character with an extensive pitch range - enhances the character's development and audience involvement through an extensive range of volume levels - enhances the expression of the character's feelings, attitudes by manipulating the tempo of speech

Performance in Role (2)

Skill Stage 2

EXPECTATION	STUDENT COACHING RUBRIC	TASK SPECIFIC CRITERIA	LEVEL 1	LEVEL 2	LEVEL 3	LEVEL 4
COMMUNICATION: USE OF ARTISTIC LANGUAGE AND SYMBOLS						
Demonstrate an understanding of movement, gesture, and non-verbal communication, to express ideas in a drama.	I use gestures and non-verbal communication to express what my character is thinking and feeling.	Use gestures and non-verbal communication (e.g., facial expression, posture) to express the character's emotions.	- uses few gestures to express the thoughts and feelings of the character, gestures are sometimes inappropriate to the character	- employs some gestures to express thoughts and feelings, most of which are appropriate to the character	- clarifies the thoughts and feelings of the character through gestures appropriate to the character	- enhances and adds a new dimension to the thoughts and feelings of the character through unique gestures and non-verbal communication
Demonstrate an understanding of the principles and elements of movement.	I use movement and stage positioning to express thoughts and feelings effectively.	Use movement to express thoughts and feelings and engage the audience.	- rarely uses stage position or movement to reflect thoughts and feelings	- sometimes reflects thoughts and feelings through stage position or movement	- often clarifies thoughts and feelings through stage position or movement which engages the audience	- captivates the audience and clarifies ideas consistently through the management of both stage position and movement
THINKING/INQUIRY: CREATIVE THINKING SKILLS						
Demonstrate an understanding of their own and others' respective functions in collaborative work on a drama.	I listen to other role players while performing in role.	Listen and verbally respond appropriately in role.	- reacts but does not respond appropriately to input from other characters	- sometimes reacts and replies appropriately to input from other characters	- usually makes appropriate responses to input from other characters	- always creates an appropriate response to input from other characters
THEORY: UNDERSTANDING OF RELATIONSHIPS BETWEEN CONCEPTS						
Demonstrate an understanding of their own and others' respective functions in collaborative work on a drama.	I respond to other role players and pick up visual cues from them while performing my role.	Physically respond (e.g., gestures, stage position, actions) to visual cues and adapt stage positioning or action in response to others.	- uses movements and actions unrelated to cues from other players	- sometimes responds physically to movement and action cues from other players	- usually adjusts stage position, gestures and actions to movements and actions of other players	- always adapts stage position, gestures and actions to movement and actions of other players

Story Theatre

Erin K. Hulse, Drama Resource Teacher, APS ARTS Center

Appropriate Grade Levels: K-5+

Objectives:

- Students will improvise the retelling of a story.
- Students will collaborate when retelling a story.
- Students will demonstrate their comprehension of a story.
- Students will illustrate the sequence of a story.

►Resources:

- Story (or poem) to share with students.
- Students grouped in numbers to accommodate the number of characters from the story.
- Space for groups to work.

Procedure/Tips for Acting Out a Story or Poem:

In selecting stories or poems for dramatizing, keep the following in mind:

- Stories or poems with plenty of physical action or movement work better than ones with lots of description and complicated dialogue, at least at first.
- Start with shorter stories and poems that can be told or read in just a few minutes and acted out several times with players trying different roles.
- "Narrative Pantomime" is often a good way to start. This means that the teacher tells or speaks the story or poem while the players pantomime along with the narrative.
- **MOTIVATE:** Tell the story or have students read it silently or aloud.
- **PLAN:**
 - Have a discussion where students describe the pictures they had in their mind's eyes of the main characters.
 - Allow students to try on the main characters all together, using the still image technique above, possibly bringing their still image to life briefly to pantomime an action the character might do.
 - Divide the story into short segments if it's a longer story. For the first segment, get volunteers to act out each of the roles.
 - Set up chairs or tables or other objects in the playing space to represent things in the environment.
- **ENACT:** Have the players act out that segment of the story.
- **EVALUATE:** Let viewers respond. At first it is very important to allow only positive comments: "What did you see that you liked" "What helped you understand the story" The leader can model positive feedback to help build player's observational skills and build confidence and mutual support in the group: "I could really tell that Karen was the cat by the way she used her hands as paws to clean her whiskers." "Kevin did a good job of staying in character and not laughing when Bill made that funny face." "All these actors did a good job of working together." "I could tell the players were in a jungle by the way they were wiping sweat off their brows and swatting at bugs and chopping at all the vines." After the group is supportive of each other, allow suggestions by asking: "Was there anything you didn't understand?" "What could we do in the next repeat of the scene to make it better?"
- **REPLAY:** Switching roles or allowing other volunteers to enact the same scene.
- **EVALUATE:** As above.
- **REPLAY AND EVALUATE** as long as the group's interest holds and the dramatization keeps improving.
- **MOVE ON TO ANOTHER SECTION OR ANOTHER STORY**

Extensions/Modifications:

- For younger students, pre-plan movements to fit characters or actions, at least for the first few experiences with story theatre.
- Older student can write an adaptation of the story or poem in narrative or script form.

Vocabulary: Pantomime, dialogue, positive feedback, cooperate, collaborate.

Assessment/Evaluation:

- Teacher observation.
- Improvisation rubric
- General rubric for theatre.

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APS Drama Standards Addressed:

Topic/Skills: The student discovers and develops essential skills in acting, directing, and technical work for classroom dramatizations.

APS District K-5 Benchmark: The student utilizes essential skills to communicate character (acting, costumes, makeup), mood and locale (scenery, properties, lights, sound) in classroom dramatizations.

Topic/Creativity: The student designs and plans improvisations and classroom dramatizations to express ideas.

APS District K-5 Benchmark: The student independently and/or collaboratively plans and prepares improvisations and selects acting, movement, music, and/or visual elements to share ideas.

Topic/Playwriting: The student exhibits an understanding of the creative process by planning and recording of improvisations and using script writing.

APS District K-5 Benchmark: The student, individually and in groups, refines and records dialogue and action and creates characters, environments, and scenes that bring about tension and suspense.

Topic/Evaluation: The student observes, discusses, analyzes, and constructs meaning with regard to classroom dramatizations and other theatrical performances.

APS District K-5 Benchmark: The student discusses components of dramatizations (acting, story, staging, scenery, etc.) using appropriate terminology, and explains personal and emotional connections to the dramatic piece.

Topic/Performance: The student contributes to school and community by acting, completing technical work, and/or directing formal and informal productions.

APS District K-5 Benchmark: The student imagines and assumes roles for an audience that clearly demonstrate characters, their relationships, and their environments using his or her acting skills and knowledge of technical elements of costume, makeup, scenery, etc.

NM Language Arts Standards Addressed:

Strand I: Reading and listening for comprehension.

Content Standard I: Students will apply strategies and skills to comprehend information that is read, heard and viewed.

K-4 Benchmark 1-A: Listen to, read, react to and retell information:

K-4 Benchmark I-C: Demonstrate critical thinking skills to comprehend written, spoken, and visual information.

5-8 Benchmark I-A: Listen to, read, react to, and interpret information

5-8 Benchmark I-C: Apply critical thinking skills to analyze information

Strand II: Writing and speaking for expression.

Content Standard II: Students will communicate effectively through speaking and writing.

K-4 Benchmark II-A: Demonstrate competence in speaking to convey information.

5-8 Benchmark II-A: Use speaking as an interpersonal communication tool

Hat Characters

Erin K. Hulse, Drama Resource Teacher, APS ARTS Center

Appropriate Grade Levels: K-5+

Objectives: Students will use a variety of hats to create characters.

Resources:

- A variety of hats for students to choose from. ***There are hats available for checkout at the APS ARTS Center.*** Using hats that suggest characters or occupations are useful in this activity. If you don't have enough hats, have the class divide in half or into small groups to work and reassure students that each will get a turn.
- Large space to work in.

Procedure:

- Leader places hats out in a big circle on the floor and asks players to get in a circle around the hats.
- The leader selects one or two hats as examples and has a brief discussion about the characteristics of each hat and who might wear it.
- Students walk around the hats in the circle and, *in their head*, choose several they would like to use. They then carefully choose a hat.
- Students examine their hat, imagine what kind of character would wear that hat and then make a frozen statue of that character—posture, pose, and facial expression.
- The leader counts aloud to 3 and each player brings their character to life and says one word that this character might say while moving about the playing space.
- Students form back into the circle and the leader calls out "pass the hat" and the players pass their hat one to the person to the right. Repeat the frozen character and bringing to life for this "new" hat.
- Continue this until students have tried on several hats (or all of them).
- Now, have students take the hats and line them up so all can see them. Players then pick one hat that they can work with more extensively. You may want to remind them to have a 1st, 2nd, and 3rd choice in case they do not get the hat they wanted.
- The leader directs students to put on the hat and go on a walk as their character, side-coaching suggestions:
 - Decide where you are and why you are walking (identify objective of character)*
 - Let how you think about your character effect how you walk. Is it different than how you walk?*
 - How old is this character?*
 - How does this character stand? What is their posture?*
 - Does he or she walk fast or slow?*
 - Your character is nearly to where they are going when they run into an obstacle—a broken shoe, lose something, faints from the heat, lost, allergy attack, etc.*
 - Struggle with your problem.*
 - Overcome the problem or let it overcome you.*
 - End your walk.*
- Players get into two lines, shoulder to shoulder, on opposite sides of the room facing the center (about 6 to 10 feet between the two lines).

- On the leader's signal, players cross the open space and say hello to the person across from them. They then continue on and stand in the other line. Discuss how they can make their voice different than their own.
- On the leader's signal, players cross the space again, but this time stop and ask a simple question (What time is it? Will it rain? What is your name? etc.) to a person they meet.
- Now they do not travel from line to line but "mingle"—they must introduce themselves to at least five other characters. They need to tell them their character's name.

The players can then begin to define their character some by writing a character profile (modified for younger students). Younger students can sit with a partner and *discuss* the "answers" to the categories on the profile (leader reads each for them). Older students can complete a profile sheet and then sit with a partner that they have not introduced their character to and share their profiles.

Extensions:

- Have students write or tell a biography of their character.
- Have them write and share an event from the life of this character.
- With a partner, write a dramatic scene (script) involving the two characters.

Vocabulary: Character, traits, motive, goal, still image, improvisation.

Assessment/Evaluation:

- Teacher observation
- Improvisation rubric
- General rubric for drama

APS Drama Standards Addressed:

Topic/Skills: The student discovers and develops essential skills in acting, directing, and technical work for classroom dramatizations.

APS District K-5 Benchmark: The student utilizes essential skills to communicate character (acting, costumes, makeup), mood and locale (scenery, properties, lights, sound) in classroom dramatizations.

Topic/Creativity: The student designs and plans improvisations and classroom dramatizations to express ideas.

APS District K-5 Benchmark: The student independently and/or collaboratively plans and prepares improvisations and selects acting, movement, music, and/or visual elements to share ideas.

Topic/Playwriting: The student exhibits an understanding of the creative process by planning and recording of improvisations and using script writing.

APS District K-5 Benchmark: The student, individually and in groups, refines and records dialogue and action and creates characters, environments, and scenes that bring about tension and suspense.

NM Language Arts Standards Addressed:

Strand I: Reading and listening for comprehension.

Content Standard I: Students will apply strategies and skills to comprehend information that is read, heard and viewed.

K-4 Benchmark 1-A: Listen to, read, react to and retell information:

K-4 Benchmark I-C: Demonstrate critical thinking skills to comprehend written, spoken, and visual information.

5-8 Benchmark I-A: Listen to, read, react to, and interpret information

5-8 Benchmark I-C: Apply critical thinking skills to analyze information

Strand II: Writing and speaking for expression.

Content Standard II: Students will communicate effectively through speaking and writing.

K-4 Benchmark II-A: Demonstrate competence in speaking to convey information.

5-8 Benchmark II-A: Use speaking as an interpersonal communication tool

Conflict/Please No

Erin K. Hulse, Drama Resource Teacher, APS ARTS Center

Appropriate Grade Levels: 3-5+

Objectives:

- Students will demonstrate conflict between characters.
- Students will improvise a scene.

Resources:

- Students arranged in partners
 - Space for partners to work
 - A signal for the participants to freeze—a whistle or bell or something to be heard
 - *Paper and Pencils
 - *Sample of Basic Script
- *If using this lesson in conjunction with playwriting.*

Procedure:

This drama exercise helps illustrate to students that conflict does not have to be violent.

Part 1:

Please/No

- Partner up the students. Have the partners choose who will be "A" and who will be "B". Let them know they will have a chance to switch roles and play the other side.
- Person A may only say "please". They may say it however they want but they may only say please.
- Person B may only say "no". Again, they may say it however they want but they may only say no.
- Have partners do this for 30 seconds and then allow them to switch roles and repeat the process.
- Discuss what it felt like in each position.

Part 2:

Please/No/Maybe/Yes

- Students assume original positions of A and B. "A" may still only say "please". This time, "B" may say "no", "maybe", or "yes". However, once B says yes, both A and B must sit down and be silent. Remind B to be sure he or she really wants to say "yes"—make A convince B to say yes. Also, remind B that if A gives a really compelling argument, they should say yes.
- Do this for 30 seconds, then switch. Stop at 30 seconds whether or not partners get a "yes".
- Discuss with the partners who are sitting why they said "yes" and how they felt when they got a "yes". What about if they didn't get a "yes" in the 30 seconds? What did that feel like?

Part 3:

Please/No/Maybe/Yes and Beyond

- For this round, students can use any dialogue they want. Person B is pantomiming an activity that is very important or that they really like to do. There is a strong reason for them doing this activity and they cannot be easily persuaded to stop the activity.
- Enter person A. Person A wants to do something with person B and must try to convince person B to leave what they are doing and join person A. Person A can use any means to try to get B to go with them, but it must all be done with words. The scene continues until B gives in or the leader (teacher) calls time (about two or three minutes).
- Have students switch roles and repeat the process.
- Ask for volunteers to show one of the conflicts to the rest of the group.

- Discuss any strategies used to persuade B to go and what made for interesting conflicts.

Extensions:

Playwriting

- Students create a character profile for their character and begin their scene.
- Partners begin to write a story or script with the characters and conflict created in either of the situations developed on Part 3. Both partners write exactly the same thing. This is so there are two copies of the script.
- Begin with Time, Place, and At Rise. Encourage playwrights to include stage directions so that actors have guidance in their interpretation of the scene.

Vocabulary: Conflict, motive, improvisation

Assessment/Evaluation: Teacher Observation, Improvisation Rubric, *Six-Trait Writing Rubric for Playwriting

Drama Standards Addressed:

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Topic/Playwriting: The student exhibits an understanding of the creative process by planning and recording of improvisations and using script writing.

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5-8 Benchmark I-A: Listen to, read, react to, and interpret information

5-8 Benchmark I-C: Apply critical thinking skills to analyze information

Strand II: Writing and speaking for expression.

Content Standard II: Students will communicate effectively through speaking and writing.

K-4 Benchmark II-A: Demonstrate competence in speaking to convey information.

5-8 Benchmark II-A: Use speaking as an interpersonal communication tool

Prompts with Photos

Erin K. Hulse, Drama Resource Teacher, APS ARTS Center

Appropriate Grade Levels: 3-5+

Objectives: Students will use inference skills to create characters from photographs.

Resources:

- Photos of people/events from magazines, mounted and laminated
NOTE: When choosing photos, look for unusual or intriguing subjects and/or settings that might invite students to tell a story about the subject or the event.
- Character profiles
- Writing paper

Procedure:

- Spread the photos on tables so that students can see them.
- Have students take their time to look at *all* the photos and determine which of the subjects appeal to them or engage them.
- Choose a photo to work with. Begin to question or *sidecoach* students in considering their character:
 - ◊ Who is he/she?
 - ◊ What is his/her name?
 - ◊ What is special about this person?
 - ◊ Where is this person? In the photo, can you tell the economic level of the character?
 - ◊ Does he/she come to this place often or is this his/her first time? Why is he/she here?
 - ◊ How does he/she feel about being there?
 - ◊ What does the character want? Need? Dream about?
 - ◊ What is stopping him/her from getting it?
 - ◊ What does this person really care about?
 - ◊ What does he/she need to tell you or someone?
- Have all students simultaneously take on the pose in their photo and hold it. Encourage them to convey how that feels and what it tells you about the person.
- Now, on your signal, have students bring the photo to life and do what they think the character would do next. Give them a minute to act it out.
- Repeat, having the students act out what they think happened just before the picture was taken, ending with a freeze in the pose of the picture.
- Using a character profile sheet, encourage students to create a defined character by completing the elements on the profile sheet.
REMINDE students that the rest of the group will get to know this character by what they create so there is no "wrong" way to complete the character profile.
- Focusing on the *wish/motive/goal* and *fear* of the character can become a starting point for a story about this character. The other elements of the profile become factors in how the character deals with their *wishes/motives/goals* and *fears*.
- After the students have had time to complete their profiles, have them introduce their characters to the rest of the group.

Once the students have had a chance to get to know their character, they can then begin to write a monologue or story involving their character and possibly a conflict

around the *wish/motive/goal* or *fear* of the character. This writing can be in narrative form or script form.

Extensions:

- Partner students up and have them improvise a scene involving their characters.
- From their improvisation, have students write a scene in script form.

Vocabulary: Character, traits, motive, goal, still image, improvisation.

Assessment/Evaluation:

- Teacher observation
- Improvisation rubric

APS Drama Standards Addressed:

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APS District K-5 Benchmark: The student, individually and in groups, refines and records dialogue and action and creates characters, environments, and scenes that bring about tension and suspense.

NM Language Arts Standards Addressed:

Strand I: Reading and listening for comprehension.

Content Standard I: Students will apply strategies and skills to comprehend information that is read, heard and viewed.

K-4 Benchmark 1-A: Listen to, read, react to and retell information:

K-4 Benchmark I-C: Demonstrate critical thinking skills to comprehend written, spoken, and visual information.

5-8 Benchmark I-A: Listen to, read, react to, and interpret information

5-8 Benchmark I-C: Apply critical thinking skills to analyze information

Strand II: Writing and speaking for expression.

Content Standard II: Students will communicate effectively through speaking and writing.

K-4 Benchmark II-A: Demonstrate competence in speaking to convey information.

K-4 Benchmark II-C: Demonstrate competence in the skills and strategies of the writing process.

5-8 Benchmark II-A: Use speaking as an interpersonal communication tool

5-8 Benchmarks II-C: Demonstrate competence in the skills and strategies of the writing process

Four Starters

Erin K. Hulse, Drama Resource Teacher, APS ARTS Center

Appropriate Grade Levels: 3-5+

Objectives:

- Students will create characters based on various emotions
- Students will collaborate to create an improvisation of a scene
- Students will collaboratively write a scene based on their improvisation
- Students will follow basic script form when writing their scene

Day/Session One

Resources: Emotions poster or cards with emotions written on them.

Four Starters lines (set of 15 works for 30 students), each set of four lines mounted on its own card.

Large space to work

Procedure:

- As a whole group, review emotions with students. Have them show the different emotions not only with their faces but with their bodies too. For example, "embarrassed" might be head hung down, shoulders slumped forward, body slightly turned away from the group.
- Partner up the students. If there are an odd number of students, you can collaborate up with the extra student or you can have a threesome. You may want to read through the Four Starters to see which would be appropriate for three people.
- Hand out the four starters, one to each partnership. Have them decide who is character one and who is character two.
- Give students three to five minutes to rehearse reading the four lines using different emotions.
- Ask partnerships to share the four starters using different emotions.

Day/Session Two

Resources:

Four Starters lines (set of 15 works for 30 students), each set of four lines mounted on its own card.

Procedure:

- Improvisation of the four starters. Have students return to their partnerships and give them their original four starter.
- Ask students if they have an idea of *who* these characters are, *where* they might be, *why* they are there, *when* this is happening, and *what* has happened to bring them to the point of saying the four lines.
- Give students five to ten minutes to rehearse an improv of how their scene (story) might evolve from the four lines. The four starters *must* be the first lines spoken in the improv, and then they can use any lines they need to tell the story!
- Stage the improvs for the rest of the class.

Day/Session Three: Writing Scenes!

Resources:

Four Starters lines (set of 15 works for 30 students), each set of four lines mounted on its own card.

Loose-leaf paper

Pencils

Procedure:

- Partners sit together. They write the *same thing* so there will be two copies of the script.
- Students must give the following:

CAST LIST:

TIME:

PLACE:

AT RISE:

- Students begin writing their scripts. The first four lines *must* be the four starters, and then they can use any lines they want to tell the story. Remind them to name their characters, and any new characters they add.
- Workshop the scenes by acting them out, either with the playwrights in the roles or (better yet) have the playwrights cast others in the roles so they can see their work performed.

Extensions:

- Playwrights write Character Profiles for each of their characters.
- Students create new "four starters".

Vocabulary:

- Improvisation, scene (*NOT "SKIT"*), character, motive, emotions (*see list*), playwright (*the person who "wrought" the play*), script, "At Rise" (*what the audience sees on stage as the curtain rises*), setting, plot or problem

Assessment/Evaluation:

Improvisation Rubric

Six Trait Writing Rubric for Creative Dramatic Writing

APS Drama Standards Addressed:

Topic/Skills: The student discovers and develops essential skills in acting, directing, and technical work for classroom dramatizations.

APS District K-5 Benchmark: The student utilizes essential skills to communicate character (acting, costumes, makeup), mood and locale (scenery, properties, lights, sound) in classroom dramatizations.

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Topic/Playwriting: The student exhibits an understanding of the creative process by planning and recording of improvisations and using script writing.

APS District K-5 Benchmark: The student, individually and in groups, refines and records dialogue and action and creates characters, environments, and scenes that bring about tension and suspense.

NM Language Arts Standards Addressed:

Strand I: Reading and listening for comprehension.

Content Standard I: Students will apply strategies and skills to comprehend information that is read, heard and viewed.

K-4 Benchmark 1-A: Listen to, read, react to and retell information:

K-4 Benchmark 1-C: Demonstrate critical thinking skills to comprehend written, spoken, and visual information.

5-8 Benchmark 1-A: Listen to, read, react to, and interpret information

5-8 Benchmark 1-C: Apply critical thinking skills to analyze information

Strand II: Writing and speaking for expression.

Content Standard II: Students will communicate effectively through speaking and writing.

K-4 Benchmark 2-A: Demonstrate competence in speaking to convey information.

K-4 Benchmark 2-C: Demonstrate competence in the skills and strategies of the writing process.

5-8 Benchmark 2-A: Use speaking as an interpersonal communication tool

5-8 Benchmarks 2-C: Demonstrate competence in the skills and strategies of the writing process

Exhausted	Confused	Ecstatic	Guilty	Suspicious
Angry	Hysterical	Frustrated	Sad	Confident
Embarrassed	Happy	Mischievous	Disgusted	Frightened
Enraged	Ashamed	Cautious	Smug	Depressed
Overwhelmed	Hopeful	Lonely	Lovestruck	Jealous
Bored	Surprised	Anxious	Shocked	Shy

“Four” Starters

Circumstance # 1:

Character # 1: Is it time?

Character # 2: Just about.

Character # 1: Well, don't just sit there!

Character # 2: Be patient. It will happen.

Circumstance # 2:

Character # 1: What do you think it is?

Character # 2: I don't know.

Character # 1: Should we open it?

Character # 2: Do you think it's safe?

Circumstance # 3:

Character # 1: It's so dark!

Character # 2: Well, I could light a match.

Character # 1: Wait! What was that sound?

Character # 2: What sound?

Circumstance # 4:

Character # 1: Do you think they will recognize us?

Character # 2: What do you mean?

Character # 1: I mean, will they know what we look like?

Character # 2: How am I supposed to know?

Circumstance # 5:

Character # 1: The train arrives at midnight.

Character # 2: Do you think he'll be on it?

Character # 1: He better be!

Character # 2: But what if he isn't?

Circumstance # 6:

Character # 1: What time is it?

Character # 2: How should I know?

Character # 1: You're the one with the watch.

Character # 2: Hey! Where's my watch?

Circumstance # 7:

Character # 1: She said she'd be home in an hour.

Character # 2: Do you think she'll know about it?

Character # 1: I'm sure she'll find out sooner or later.

Character # 2: Well, maybe we shouldn't.

Circumstance # 8:

Character # 1: Why are you so happy?

Character # 2: Wouldn't you like to know!

Character # 1: Well, of course I would—I asked, didn't I?

Character # 2: Well.....No, I'm not going to tell you!

Circumstance # 9:

Character # 1: Can you eat it?

Character # 2: I'm not sure.

Character # 1: It sure is a funny color.

Character # 2: But it smells okay.

Circumstance # 10:

Character # 1: Where did it go?

Character # 2: I think it rolled under here.

Character # 1: Are you going to get it?

Character # 2: I thought you were.

Circumstance # 11:

Character # 1: The phone's ringing.

Character # 2: Yea, I know.

Character # 1: Aren't you going to answer it?

Character # 2: It's probably them again.

Circumstance # 12:

Character # 1: How was it?

Character # 2: Okay, I guess.

Character # 1: What do you mean?

Character # 2: If you like that kind of stuff.

Circumstance # 13:

Character # 1: We're not supposed to be here.

Character # 2: Who's gonna know?

Character # 1: They'll find out.

Character # 2: You gonna tell them?

Circumstance # 14:

Character # 1: Let's do something fun today.

Character # 2: I can't.

Character # 1: Why not? What happened?

Character # 2: I don't want to talk about it.

Circumstance # 15:

Character # 1: We have to be quiet.

Character # 2: Why?

Character # 1: Take a look around.

Character # 2: Yeah, so?

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 DISCIPLINE: THEATRE

Grade: **K**

Session Title: **INTRODUCTION**

Lesson # **ONE**

Standard(s): 2.1 Perform imitative movements, rhythmical activities, and theatre games (freeze, statues, and mirrors).
 Student Objective(s): Express themselves theatrically using body, voice and imagination.
 Teacher Objective(s): Understand how to introduce students to elements of theatre and establish rules for theatre class.
 Resources / Materials: Nametags, Magic bags, Book: *Boomer Goes to School* by Constance W. McGeorge (OCR), Suggested: Stuffed dog, Music

<p><i>Gathering/ Warming-up</i> (Suggested 10 minutes)</p>	<p>1. Enter Theatre Space: Establish ritual for entering class (e.g. with music, follow the leader, holding hands). Students form a circle. 2. Body: Working individually & simultaneously, students copy leader while experimenting with movement and expression. 3. Freeze: (Rule: Stay in your own space, not touching others.) Practice move and freeze in your own space. 4. Go/Stop: Move when the leader says "Go"/freeze when the leader says "Stop." (e.g. sneaking past a sleeping animal, walking in hot sand, wading through thick mud or activities tied to curricular themes) (Rule: Freeze when signaled.)</p>
<p><i>Exploring</i> (Suggested 10 minutes)</p>	<p>1. Voice: Name Game with Rhythm: (Rule: Practice active listening.) With students seated in a circle, establish a rhythmic movement (e.g. lap, clap, touch head) that everyone keeps while each student says his name individually. Group repeats each name. Individual Expression: With students seated in a circle, each one in turn shares something he/she enjoys doing. (Pair share first.) Sound Story: Frog story is used, and students respond with specific sounds whenever a repeated phrase is spoken. Students develop sounds themselves; establish a start and a stop signal. 2. Imagination: Body Shake into Statues with Feelings: (Rule: Respect others' ideas.) Working individually and simultaneously, students shake all or parts of the body into leader suggested statues. (e.g. happy, sad, hungry, shy, confused). Encourage originality of body shape and expression.</p>
<p><i>Review/Preview/ Vocabulary</i> (Suggested 5 minutes)</p>	<p>1. Ask: When you hear the word "theatre," what do you think? 2. Actors' Tools: body, voice, imagination 3. Vocabulary: pantomime: acting without words through facial expression, gesture, and movement; statue: frozen position with expression; neutral: a "ready" position</p>
<p><i>Improvising/ Inventing Story</i> (Suggested 10 minutes)</p>	<p>Pantomime Game: Students sit in a circle and pass a "magic" bag around the circle. Each student takes an imaginary object from the bag, uses it, and replaces it. Then others may guess the object; the answer should not be the activity but the name of the thing used. Leader models activity first. Encourage students to select simple, easy to understand objects to begin.</p>
<p><i>Playmaking</i> (Suggested 10 minutes)</p>	<p>Guided Storytelling: Students enact moments from <i>Boomer Goes to School</i> using pantomime skills. Dialogue may be added. Stuffed dog provides character observation possibilities. Extend story to review of Drama Rules by using "Boomer."</p>
<p><i>Reflecting/ Journal Prompt</i> (Suggested 5 minutes)</p>	<p>1. Discuss: Which activity did you like best and why? 2. Journal: Choose your favorite _____ (animal, statue, etc.) from today's class and draw a picture of it.</p>

Connections/Extensions: Listening skills, pretending
Teacher Task: For the next lesson, teacher will lead a review of “magic” bag.
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Lesson # TWO Session Title: **PANTOMIME** Grade: **K**

Standard(s): 3.1 Retell or dramatize stories, myths, fables, and fairy tales from various cultures and times.
Student Objective(s): Learn the concept of Pantomime and practice using it in various ways.
Teacher Objective(s): Understand how to introduce and practice Pantomime with students.
Resources / Materials: Nametags, Magic bags, Nursery rhymes, Suggested: Music

<p><i>Gathering/ Warming-up</i> (Suggested 5 minutes)</p>	<p>1. Enter Theatre Space: Review ritual for entering class (e.g. with music, follow the leader, holding hands). 2. Teacher teach back: Classroom teacher leads teacher task from previous week. (Review “magic” bag.) 3. Journals: Two or three students share their journals from previous week. Reinforce presentation skills: stance and voice.</p>
<p><i>Exploring</i> (Suggested 15 minutes)</p>	<p>1. Playing catch: In pairs, students play catch. Leader directs students to change size, shape, speed of the ball. Practice procedures for finding partners. 2. Jump Rope: Teacher and leader turn an imaginary rope while class lines up and one at a time take turns jumping. Jump in one side and out the other without getting hit by the rope.</p>
<p><i>Review/Preview/ Vocabulary</i> (Suggested 5 minutes)</p> <p><i>Improvising/ Inventing Story</i> (Suggested 10 minutes)</p>	<p>1. Vocabulary: Review pantomime</p> <p>Pantomime Exploration: Working in whole group, explore techniques needed for nursery rhyme(s) such as: falling, walking up a hill, collecting water from a well, eating, sitting on an imaginary chair, etc. or activities tied to curricular themes.</p>
<p><i>Playmaking</i> (Suggested 10 minutes)</p>	<p>Guided Storytelling: Leader recites nursery rhymes (e.g. Jack and Jill, Little Miss Muffet, Humpty Dumpty) while students individually and simultaneously act them out using pantomime. Divide the class in half; one group recites with leader while the other performs. Switch.</p>
<p><i>Reflecting/ Journal Prompt</i> (Suggested 5 minutes)</p>	<p>1. Reflection: Leader asks questions such as “What is your favorite food, toy, sport, animal, musical instrument?” etc. Class responds using pantomime. 2. Journal: Draw a picture of your favorite nursery rhyme.</p>

Connections/Extensions: Pretending, imaginary objects
Teacher Task: For the next lesson, teacher will review by having students pantomime an activity from a Language Arts story.

JACK AND JILL

A nursery rhyme

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.

LITTLE MISS MUFFET

A nursery rhyme

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

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Lesson # THREE

Session Title: **IMPROVISATION** Grade: **K**

Standard(s): 5.2 Demonstrate the ability to participate cooperatively in performing a pantomime or dramatizing a story.

Student Objective(s): Express themselves through improvisation, verbally and nonverbally.

Teacher Objective(s): Understand the rules and techniques of improvisation and practice ways of using it in the curriculum.

Resources / Materials: Nametags, *Sensory Journey* by Brian Way, Suggested: Music

Opening Phase	<p><i>Gathering/ Warming-up</i> (Suggested 5 minutes)</p>	<p>1. Imagination: Go/Stop: Students work alone and simultaneously with no touching or talking. Leader suggests activities which students begin doing on “Go,” and freeze when the leader says “Stop.” Use from story: dressing, eating breakfast, walking in place, etc.</p> <p>2. Teacher teach back: Classroom teacher leads teacher task from previous week. (Pantomime activity from literature)</p> <p>3. Journals: Two or three different students share their journals from previous week. Reinforce presentation skills: stance and voice.</p>
Exploring/Creating Phase	<p><i>Exploring</i> (Suggested 10 minutes)</p> <p><i>Review/Preview/ Vocabulary</i> (Suggested 5 minutes)</p> <p><i>Improvising/ Inventing Story</i> (Suggested 15 minutes)</p> <p><i>Playmaking</i> (Suggested 10 minutes)</p>	<p>1. Voice: Tongue Twisters: e.g. The big blue bird bit the bouncy blue balloon.</p> <p>2. Body: Growing Objects: Drama Seed: Students curl up in a ball on the floor, leader gives a signal, and they grow into various animals or objects from the story to be presented. Freeze, then explore the space as that character; repeat with other examples. (e.g. birds that cannot fly, puppets, giants, thorny bushes, front door)</p> <p>2. Vocabulary: improvisation: acting without a script; making it up on the spot, imagination: an actor’s tool, pretending with focus</p> <p>Guided Storytelling: Simply read <i>Sensory Journey</i>, pausing between activities so the students can enact it. Can use music. Stop at the story point right before returning home.</p>
Sharing/Reflecting Phase	<p><i>Reflecting/ Journal Prompt</i> (Suggested 5 minutes)</p>	<p>1. Return Trip: Leader pretends to forget the return path; students assist.</p> <p>2. Paired Improvisation: Child - wants to return to adventurous journey/ Parent - wants to know how child got mud all over his/her clothing. Using above objectives, students in pairs are cast one as parent and one as child; they speak to their partner, trying to get what they want. Switch roles. Repeat.</p> <p>1. Reflection: What was your favorite part of the journey? Why?</p> <p>2. Journal: Select a moment from the story and draw a picture of it.</p>

Connections/Extensions: Describe a trip or experience.

Teacher Task: For the next lesson, teacher tells a story (or part of one) from classroom literature while students act it out using improvisation.

SENSORY JOURNEY STORY

from Brian Way

One day, we are very fast asleep, when suddenly the alarm clock bell rings. But you are very sleepy this morning, so you turn over and go to sleep again. But the alarm clock bell rings again - so you have a great big stretch - and then you sit up in bed. Suddenly, you remember today is a holiday, so you jump out of bed and you go to the window to see what sort of day it is. You decide it's going to be a beautiful day, so you go to the bathroom and have a quick wash and brush your teeth, and when you have done those things you go and get dressed; and when you have finished dressing you go and have breakfast.

Then you tidy up your breakfast things and carry them carefully to the kitchen - because it's a holiday you may leave the washing-up until later in the day. Then you go to the front door, open the door and close it carefully after you. Then off you go, walking happily down the street in the warm sunshine.

Now you are by a gate into a large field - climb over the gate - and run across the field through the long grass. At the other side of the field, you climb carefully through a very prickly hedge - watch the thorns in your clothes. On the other side of the hedge is another big field with lots of ditches to jump over - and over the last ditch there is a wide river, with stepping stones across it - and across the other side of the river is a huge pool with stones all round the edge of it - and you try to see if you can throw a stone right across the wide pool. Then you pick up a very large heavy rock and throw it right into the middle of the pool - watch the splash - and watch all the rings of water from the middle of the pool right to the very edges.

Then, at your feet you see a very strange stone - it is a blue stone - you pick it up - and start rubbing the mud off of it. As you rub the stone you find yourself beginning to turn around and around - and as you go round you feel yourself becoming larger and larger as you grow into a great giant. And the giant goes striding across the country-side and there is a tree in the way of the giant. Using all his strength, the giant uproots the tree and throws it away and off he goes, striding across the fields again. And the giant looks down from his great height and sees he is by the pool again, and at his feet is a red stone. He bends down and picks up the stone - and starts to rub the mud off of it - and finds himself turning and turning - and as he turns he is getting smaller and smaller and smaller - until he becomes a very small bird.

This bird has never flown before, so he hops around for a bit - then he discovers he has wings and stands very still and begins to try to use them - to practice flying - and gradually the bird gets better and better at flying until at last he is able to go soaring off into the sky. The bird finds itself by the pool and sees a yellow stone - and picks it up and starts to rub off the mud - and finds itself turning and turning and turning and growing very tall and thin and stiff - growing into a puppet - and the puppet enjoys dancing by the pool.

But the puppet is so sharp and stiff that as it dances it begins to get more and more stuck in the mud until it simply cannot move any more. And the puppet looks down at the mud and sees a green stone - he bends down stiffly to it, and begins to rub off the mud - and starts to turn and turn and turn - all the time changing back to yourself again.

And now you suddenly realize that it is getting very late and you ought to be going home - so you wash the mud off your hands in the pool, and shake them to get them dry - then you turn homewards - and go back across the stepping stones over the river - across the field with the many ditches - back through the prickly hedge with the thorns - across the field with the long grass - over the gate and back home along the road, not quite so happy this time, because you are feeling a bit tired - through the front door and into the house - and then you lie down and have a lovely long rest.

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Grade: **K**

Session Title: **SETTING**

Lesson # **FOUR**

Standard(s): 5.2 Demonstrate the ability to participate cooperatively in performing a pantomime or dramatizing a story.

Student Objective(s): Use the five senses to create and experience various settings.

Teacher Objective(s): Understand how to use the five senses to help students learn setting.

Resources / Materials: Nametags, Suggested: Pictures of trains, Music, Numbered tickets

<p><i>Gathering/ Warming-up</i> (Suggested 10 minutes)</p>	<p>1. Body/Imagination: Become objects in settings: Following leader suggestions, students use bodies to become different objects in various settings. Freeze. Examples: trees in a forest, caves in the mountains, shells at the beach, plants in the jungle While students are frozen in setting, ask them to notice the other “trees” etc. and encourage originality. Then, while they are frozen, tap some of them to become characters in the setting, while others remain frozen (e.g. birds in a forest, monkeys in the jungle, crabs at the beach or curricular themes). Encourage them to respond using the five senses.</p> <p>2. Teacher teach back: Classroom teacher leads teacher task from previous week. (improvise story moment)</p> <p>3. Journals: Two or three different students share their journals from previous week. Reinforce presentation skills: stance and voice.</p>
<p><i>Exploring</i> (Suggested 10 minutes)</p>	<p>1. Voice: Sounds of settings: Using leader suggestions, students make the sounds they would hear in various locations (e.g. beach, train, Disneyland, forest).</p> <p>2. Context: Group Observations: Students sit in small circles and discuss details they observe in train pictures. Share with entire group.</p>
<p><i>Review/Preview/ Vocabulary</i> (Suggested 5 minutes)</p> <p><i>Improvising/ Inventing Story</i> (Suggested 15 minutes)</p>	<p>1. Vocabulary: setting: where and when a story takes place; concentration: focus on activities and ideas</p> <p>2. Five Senses: Discuss sight, hearing, smell, taste, touch</p> <p>Train Trip: Conductor (teacher) and assistant distribute “tickets,” and students get into “seats” establishing a train. Explore train space, begin trip using follow the leader. First stop: beach, establish sections and activities, improvise until rain begins, return to train. Next stop: forest, listen to sounds, look for birds to photograph, find large tree with door. Go through door to magical garden with flowers and trees and butterflies. Find fence to go under to enter zoo with talking animals (some of the students). Then a door opens and all go into the circus. Get back on the train in order.</p>

Sharing/Reflect in Pairs	<p>Playmaking (Suggested 5 minutes)</p> <p>Reflecting/ Journal Prompt (Suggested 5 minutes)</p>	<p>Original Setting: Students select a setting, train takes them there, and they explore using the five senses.</p> <p>1. Reflection: List the settings visited in order. Describe what you did on the trip to your partner. Use details and include the five senses. What did you see? Hear? Taste? Smell? Touch?</p> <p>2. Journal: Draw a picture of your favorite setting.</p>
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Connections/Extensions: Settings in literature

Teacher Task: For the next lesson, teacher guides class through a sensory journey to establish setting. Students predict setting based on guided improvisation.

TRAINS

By James S. Tippett

Over the mountains,
Over the plains,
Over the rivers,
Here come the trains.

Carrying passengers,
Carrying mail,
Bringing their precious loads
In without fail.

Thousands of freight cars
All rushing on
Through day and darkness
Through dusk and dawn.

Over the mountains,
Over the plains,
Over the rivers,
Here come the trains.

TRENES

Sobre las montañas,
Sobre las praderas,
Sobre los ríos.

Aqui vienen los trenes.
 Llevando pasajeros.
 Llevando correo,
 Trayendo sus preciosas cargas
 Dentro sin faltar.

Miles de carros congeladores
 Todos de prisa
 Por el dia y las oscuridades
 Por el atardecer y anochecer.

Sobre las montanas,
 Sobre las praderas,
 Sobre los rios,
 Aqui vienen los trenes.

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Lesson # **FIVE** Session Title: **CHARACTER** Grade: **K**

Standard(s): 1.2 Identify differences between real people and imaginary characters.

Student Objective(s): Develop various characters through body, voice, imagination, movement and situation.

Teacher Objective(s): Understand how to use improvisational skills to teach how to create a character.

Resources / Materials: Nametags, Story: *Corduroy* by Don Freeman (OCR), Teddy bear, Suggested: Music, Pieces of corduroy

Opening Phase	<p><i>Gathering/ Warming-up</i> (Suggested 10 minutes)</p>	<p>1. Body: Observe a real teddy bear. Notice it's "paws", etc. Wave like a teddy, stand like a teddy, play ball like a teddy, then contrast w/ playing ball like a child. Do the same with painting, yo-yo. 2. Teacher teach back: Classroom teacher leads teacher task from previous week. (establish setting) 3. Journals: Two or three different students share their journals from previous week. Reinforce presentation skills: stance and voice.</p>
Exploring/Creating Phase	<p><i>Exploring</i> (Suggested 10 minutes)</p>	<p>1. Voice: What kind of voice might a teddy bear have? Say hello like a teddy bear. Answer teacher's questions the way a teddy bear might. 2. Imagination: Discuss the places a teddy bear might be found. (wait until toy store is mentioned.). Each child curls up into a drama ball, and chooses a toy to "grow" into. The toys move around, then make sounds. Quick improv: Students are toys on the shelf, teacher is the "toy store owner" who leaves, then keeps finding reasons to come back into store. Encourage students to "come alive" every time the teacher "leaves" the store. Share: Sitting in a circle, each child tells what toy they grew into.</p>

<p><i>Review/Preview Vocabulary</i> (Suggested 5 minutes)</p>	<p>2. Vocabulary: character: people, animals or things that perform the action of the story Review: setting</p>
<p><i>Improvising/Inventing Story</i> (Suggested 10 minutes)</p>	<p>Improvisations from story: (split the story into 3 sections) A. Read first part of “Corduroy” - up until Lisa and mom leave the store without buying Corduroy. Demonstate the scene with a child. Pair the children up. The 1’s are Lisa, the 2’s are Mom (or Dad). At the same time, all improvise the scene. Switch parts. Show some of the scenes in front of the class. B. Read middle of the story - Corduroy searches for his button. Stop at the part when Cordoroy falls down after pulling the mattress button. Guide students to act out the above section of book (all at the same time - get off shelf, climb the “mountain,” walk into the palace (castle), pull button 3 times, fall down). C. Read rest of book - then ADD the line: “And then Lisa asked Corduroy what he wanted to play.” Ask students for suggestions. With one student, improvise Lisa buying Cordoroy, taking him home, showing him his bed, sewing on a button, then asking Corduroy what he wants to play and then play it (e.g. tag, hide’n go seek, Go Fish) In Pairs, students play out that scene (all working at same time). Then switch parts, stressing students should CHANGE the game they play. Show several pairs.</p>
<p><i>Playmaking</i> (Suggested 10 minutes)</p>	<p>1. Discuss: What characters were in the story? What setting started the story? What setting ended it? 2. Journal: Write about or draw your favorite toy.</p>
<p><i>Reflecting/ Journal Prompt</i> (Suggested 5 minutes)</p>	

Connections/Extensions: Characters in literature

Teacher Task: For the next lesson, teacher guides students in pantomiming an activity as a character from a familiar story.

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Lesson # SIX (Part 1 of a 2 part lesson)

Session Title: **CHARACTER**

Grade: **K**

Standard(s): 2.2 Perform group pantomimes and improvisations to retell familiar stories.

Student Objective(s): Develop various characters through body, voice, imagination, movement and situation.

Teacher Objective(s): Understand how to use improvisational skills to teach how to create a character.

Resources / Materials: Nametags, Story: *Goldilocks and the Three Bears*, Suggested: Music, Illustrated books of story, Comedy and Tragedy masks

<p><i>Gathering/ Warming-up</i> (Suggested 10 minutes)</p>	<p>1. Imagination: Mirror exercise: Students find a partner and stand facing the partner, far enough apart that they cannot touch. Either student begins moving and the other follows; leadership may change at any time. Leader may call out which student is leader. This activity is done without talking. Interest can be added by using slow music. The partners may be switched about every 30-40 seconds; no one may repeat a partner.</p> <p>2. Teacher teach back: Classroom teacher leads teacher task from previous week. (character pantomime)</p> <p>3. Journals: Two or three students share their journals from previous week. Reinforce presentation skills: stance and voice.</p>
<p><i>Exploring</i> (Suggested 10 minutes)</p>	<p>1. Body: Character Statues: From drama seeds, students become statues of characters from story. Statues come to life to do an activity. Bears eat breakfast, child walks through forest, door opens and closes, bowl of porridge is eaten, chair breaks, etc.</p> <p>2. Voice: Character Voices: Using character voices, answer leader's questions as suggested character. (e.g. For the Door: Why won't you let me in? Why do you get to make the rules? For Goldilocks: Why are you walking through the forest alone? Where are you going? Do your parents know where you are? For the Soft Chair: What are you made of? How old are you?)</p>
<p><i>Review/Preview/ Vocabulary</i> (Suggested 5 minutes)</p> <p><i>Improvising/ Inventing Story</i> (Suggested 20 minutes)</p>	<p>1. Vocabulary: Review character comedy: happy; tragedy: sad</p> <p>2. Theatre Symbol: comedy and tragedy masks</p> <p>1. Read/storytell story.</p> <p>2. A/B Improvisations from story: switch roles for each one Door wants to guard house/Child wants to rest inside house Child wants to eat some porridge/Porridge wants to remain untouched for the Bears Chair wants child to sit down and rest/Child wants to go upstairs to sleep Child wants to sleep/Bed wants to stay clean and neat</p> <p>This will be done in Part 2.</p>
<p><i>Playmaking</i></p> <p><i>Reflecting/ Journal Prompt</i> (Suggested 5 minutes)</p>	<p>1. Discuss: How do you become a character in a story?</p> <p>2. Journal: Draw one of the characters in the story.</p>

Connections/Extensions: Characters in literature

Teacher Task: For the next lesson, teacher guides class through making a list of all of the characters in the story.

GOLDILOCKS AND THE THREE BEARS

Retold by Judi Garratt

Once upon a time, there was a family of bears who lived in a beautiful cottage deep in the forest. There was a great big Papa Bear, a medium-sized Mama Bear, and a tiny little Baby Bear.

One spring morning, the bears had prepared some delicious hot porridge for their breakfast. But as the porridge was too hot to eat, they decided to go for a walk in the woods while it cooled. As they closed the door, Papa Bear said, "Guard the house well. Don't let any strangers in."

"Right. Yes. Of course," replied the door.

They had only been gone a short while when along came a little girl named Goldilocks. She was gathering wild flowers in the field next to the big woods. "There must be some more flowers beyond those trees," thought Goldilocks. So she walked into the forest and had not gone far when she saw the three bears' cottage. "Oh, how pretty!" Goldilocks said to herself, "I wonder who lives there?"

Goldilocks peered in the window. Nobody was home. The door noticed her and asked, "What do you want? What are you doing here? Who are you?"

Puzzled, she responded, "I'm pleased to meet you; my name is Goldilocks. I'm tired and hungry. May I come in?"

"Absolutely not," said the door. "I'm not allowed to let any strangers in."

Goldilocks pleaded, "But I'm so-o-o tired. I won't cause any trouble." Then added with a smile, "I'll give you some of my flowers."

So the door opened, and she went right in.

The first thing she saw was a table with three bowls of porridge on it: a great big bowl for Papa Bear, a medium-sized bowl for Mama Bear, and a tiny little bowl for Baby Bear. Goldilocks was feeling hungry, so she looked at the porridge in the great big bowl.

The bowl said, "Watch out. I'm very warm."

She ignored the warning and took a huge spoonful. "Ouch!" she cried, dropping the spoon. "This porridge is too hot!"

"Don't be so hasty," said the bowl. "I warned you."

But she had already moved on to the medium-sized bowl which was shivering loudly. Again, she took a huge spoonful. "Oh!" she cried, making a face. "This porridge is too cold!"

The bowl looked at her scornfully and said, "You could try being a little more careful!"

"Over here. I'm just right!" said the tiny little bowl.

"Mmmm... This porridge is delicious!" And she ate it all up!

The door looked over its shoulder at her and said, "That was someone's breakfast. You said you wouldn't cause any trouble. The bears are going to be really upset with me. You better leave now."

But by then, Goldilocks was feeling tired and had wandered into the living room. Seeing three chairs, she thought, "I'll just sit down for a little bit."

As she approached the great big chair that belonged to Papa Bear, it said, "You can rest here if you like."

Quickly she climbed up onto it. "Oh!" she cried, jumping down even more quickly. "This chair is much too hard!"

"I'm sorry you weren't comfortable," the large chair replied with hurt feelings.

As she neared Mama Bear's chair, she heard squishy, bouncing sounds. But she ignored them and threw herself into the chair which almost swallowed her. "Humph," she said. "This one is much too soft."

The chair looked insulted and said, "Well, if you were a little more gentle..."

But she was already over at the tiny little chair that belonged to Baby Bear. "This one looks just right."

Little chair said, "Of course. I'm perfect. Please, rest here."

But do you know what happened as soon as she sat down in it? Crack! The little chair broke!

The door was shocked and said, "What happened to your promise not to make any trouble? Now you've really done it. They are going to be so angry."

Goldilocks got up and tried to fix the chair but couldn't. She started toward the stairs, and the door said, "Where are you going now?"

"I'm sleepy!" she said, yawning.

"Oh no," said the door. "I have a bad feeling about this."

Goldilocks climbed the stairs to the bedroom and saw three beds all in a row. She moved sleepily toward the largest one. As she reached for the covers, it said, "Excuse me, don't make a mess. I was carefully made this morning."

But she pulled down the covers and climbed right into Papa Bear's great big bed! But it was too hard.

"Ouch! How does anyone sleep on this?" said Goldilocks as she approached the medium-sized bed.

"Don't touch me, young lady! Can't you see how nice and neat I look?" said the bed. But she jumped into Mama Bear's medium-sized bed. But that was too soft!

"Ugh! I can't get out of here," she screamed as she struggled out of the bed.

Then she saw Baby Bear's tiny little bed, which looked just right.

"Come on. Climb in. You look very tired," said the tiny bed. And what do you think happened then? Why, Goldilocks fell fast asleep!

Just at that moment, the three bears returned from their walk, feeling very hungry indeed. All they could think about was the tasty porridge waiting for them on the table.

When they got to the door, it said, "Wait a minute. I better tell you about something before you go in." The door took a deep breath and quickly reported, "A little girl came and was tired and hungry, and she gave me these flowers so I let her in, and she ate your porridge, and she sat in the chairs, and she broke the little one, and she messed up the beds, and she's asleep upstairs."

"Is that all?" said Papa Bear, in his great big voice. The door nodded.

"We'll deal with you later," said Mama Bear.

"What's this?" said Papa Bear, in his great big voice. "Someone has been eating my porridge!"

"Oh my," said Mama Bear, in her medium-sized voice. "Someone has been eating my porridge!"

"Oh no!" cried Baby Bear, in his tiny little voice. "Someone has been eating my porridge, and they've eaten it all up!"

Then Papa Bear said, in his great big voice, "Why, someone has been sitting in my chair!"

"And someone has been sitting in my chair!" said Mama Bear, in her medium-sized voice.

And Baby Bear cried, in his tiny little voice. "Why, someone has been sitting in my chair, and now it's broken!"

Then the three bears looked suspiciously toward the door and climbed up the stairs to the bedroom.

There they saw that the covers had been pulled down on Papa Bear's great big bed. "Someone has been sleeping in my bed!" cried Papa Bear. in his great big voice.

And the covers had also been pulled down on the medium-sized bed. "Someone has been sleeping in my bed!" said Mama Bear. in her medium-sized voice.

"Someone has been sleeping in my bed!" cried Baby Bear, in his tiny little voice, "And here she is now!!!"

Just then, Goldilocks woke up to see the three bears looking down at her.

STUDENTS DEVELOP ALTERNATE ENDING AT THIS POINT.

Do you know what she did then? Why, Goldilocks sprang out of bed and ran down the stairs and out the front door. She did not stop until she was all the way home.

And the three bears never set eyes on Goldilocks again.

LOS ANGELES UNIFIED SCHOOL DISTRICT
Arts Education Branch
DISCIPLINE: THEATRE

Grade: **K**

Lesson # **SEVEN** (Part 2 of a 2 part lesson)

Session Title: **CHARACTER**

Standard(s): 2.2 Perform group pantomimes and improvisations to retell familiar stories.

Student Objective(s): Develop various characters through body, voice, imagination, movement and situation and retell a story.

Teacher Objective(s): Understand how to use improvisational skills to teach how to create a character and guide the retelling of a story.

Resources / Materials: Nametags, Story: *Goldilocks and the Three Bears*, List of characters, Suggested: Music, Illustrated books of story

Gathering/ Warming-up

(Suggested 10 minutes)

1. Teacher teach back: Classroom teacher leads teacher task from previous week. (character list)
2. Body/Imagination: Character Activities: Students become characters from their prepared list and perform an activity as that character.
3. Journals: Two or three students share their journals from previous week. Reinforce presentation skills: stance and voice.

Opening Phase

<p><i>Exploring</i> (Suggested 5 minutes)</p>	<p>Voice: Character Voices: Each student selects one character from the list; sit in character groups. Teacher asks questions, and all answer at the same time as their character. (e.g. What is your most important job? What do you like to do for fun? Who is your best friend? Why?)</p> <p>Vocabulary: Review character</p>
<p><i>Review/Preview/ Vocabulary</i> (Suggested 5 minutes)</p>	<p>This was done in Part 1.</p>
<p><i>Improvising/ Inventing Story</i></p>	<p>1. Story Dramatization: Leader retells story, pausing for students to improvise dialogue. Choose roles as story progresses. (e.g. bears, trees, door, chairs)</p> <p>2. Ending: When Bears return and find Child asleep, encourage a conversation instead of child running out of the house. Improvise with Bears wanting to know why she is there. Repeat with different "casts" as time permits.</p>
<p><i>Playmaking</i> (Suggested 25 minutes)</p>	<p>1. Discuss: Which character was most interesting to you? Why?</p> <p>2. Journal: Draw your favorite character in a setting.</p>
<p><i>Reflecting/ Journal Prompt</i> (Suggested 5 minutes)</p>	

Connections/Extensions: Characters in literature
Teacher Task: For the next lesson, teacher develops five adjectives to describe a character and leads class in character activities. Prepare three questions they can answer in the character's voice.

LOS ANGELES UNIFIED SCHOOL DISTRICT
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 DISCIPLINE: THEATRE

Grade: **K**

Session Title: **STORY DRAMATIZATION**

Lesson # **EIGHT**

Standard(s): 4.2 Compare a real story with a fantasy story.

Student Objective(s): Use character and setting to retell a story.

Teacher Objective(s): Understand how to guide students to use character and setting to tell a fantasy story and compare it to a real event.

Resources / Materials: Nametags, Story: *Where the Wild Things Are* by Maurice Sendak, Music

<p><i>Gathering/ Warming-up</i> (Suggested 10 minutes)</p>	<p>1. Body: Seeds growing: Leader directs growing from small seeds into trees, thorny bushes, flowers, etc. 2. Teacher teach back: Classroom teacher leads teacher task from previous week. (character activities) 3. Journals: Two or three different students share their journals from previous week. Reinforce presentation skills: stance and voice.</p>
<p><i>Exploring</i> (Suggested 10 minutes)</p>	<p>1. Voice: Gibberish sounds: Leader speaks gibberish, and students echo. Gibberish directions: Leader speaks gibberish while giving directions that students try to follow. Ask questions in gibberish, and students answer with gibberish. 2. Imagination: Go/Stop: Pantomime activities from the story (e.g. sitting in a boat, climbing trees, playing with a ball)</p>
<p><i>Review/Preview/ Vocabulary</i> (Suggested 5 minutes)</p>	<p>1. Vocabulary: gibberish: nonsense language Review: character, setting 2. Discuss: Ask students where they have gone recently or use a field trip experience. Ask what they saw, what they did, where they were, who they saw, etc.</p>
<p><i>Improvising/ Inventing Story</i> (Suggested 10 minutes)</p>	<p>Guided Dramatization: <i>Where the Wild Things Are:</i> Tell story pausing for students to pantomime and improvise Max misbehaving, discovering the forest, riding in a boat, discovering “wild things.” Students create wild thing characters and activities. Enact Max’s coronation and participate in a parade.</p>
<p><i>Playmaking</i> (Suggested 15 minutes)</p>	<p>Gibberish institution: Students make up new language for wild things. With a partner, one is creature speaking gibberish, one is Max speaking English. They try to communicate to play catch. Switch. Then entire group becomes creatures and plays games, including jump rope, using gibberish language. All become bored and say good-bye using gibberish. Max returns in the boat.</p>
<p><i>Reflecting/ Journal Prompt</i> (Suggested 5 minutes)</p>	<p>1. Reflection: Make a Double Bubble Map comparing Max’s trip with the actual trip(s) discussed. 2. Journal: Draw a picture of the setting of the land of the “wild things.”</p>

Connections/Extensions: Literature - fantasy/reality

Teacher Task: For the next lesson, teacher guides students to pantomime a fantasy activity, character and/or setting from familiar story.

WHERE THE WILD THINGS ARE

By Maurice Sendak

The night Max wore his wolf suit and made mischief of one kind and another, his mother called him “WILD THING!” and Max said “I’LL EAT YOU UP!” so he was sent to bed without eating anything.

That very night in Max's room a forest grew and grew—and grew until his ceiling hung with vines and the walls became the world all around and an ocean tumbled by with a private boat for Max and he said off through night and day and in and out of weeks and almost over a year to where the wild things are.

And when he came to the place where the wild things are they roared their terrible roars and gnashed their terrible teeth and tolled their terrible eyes and showed their terrible claws till Max said "BE STILL!" and tamed them with the magic trick of staring into all their yellow eyes without blinking once and they were frightened and called him the most wild thing of all and made him king of all wild things.

"And now," cried Max, "let the wild rumpus start!"

"Now stop!" Max said and sent the wild things off to bed without their supper. And Max the king of all wild things was lonely and wanted to be where someone loved him best of all.

Then all around from far away across the words he smelled good things to eat so he gave up being king of where the wild things are.

But the wild things cried, "Oh please don't go—we'll eat you up—we love you so!"

And Max said, "No!"

The wild things roared their terrible roars and gnashed their terrible teeth and rolled their terrible eyes and showed their terrible claws but Max stepped into his private boat and waved good-bye and sail back over a year and in and out of weeks and through a day and into the night of his very own room where he found his supper waiting for him and it was still hot.

LOS ANGELES UNIFIED SCHOOL DISTRICT
Arts Education Branch
DISCIPLINE: THEATRE

Lesson # NINE

Session Title: **STORY DRAMATIZATION**

Grade: **K**

Standard(s): 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.

Student Objective(s): Explore and practice improvisation and pantomime to retell a story.

Teacher Objective(s): Use directing tools to guide the students' dramatization of a story from the curriculum.

Resources / Materials: Nametags, Story: *Wind Says Good Night* by Katy Rydell (OCR), Suggested: Music, Juggling scarves

Opening Phase	Gathering/ Warming-up (Suggested 5 minutes)	<p>1. Body: Character Statues: Working alone and simultaneously, become statues of: child, night wind, mockingbird, cricket, frog, moth, moon, cloud.</p> <p>2. Teacher teach back: Classroom teacher leads teacher task from previous week.</p> <p>3. Journals: Two or three students share their journals from previous week. Reinforce presentation skills: stance and voice.</p>
	Exploring (Suggested 10 minutes)	<p>1. Voice: Character Voices: Working as a group with leader as conductor, make sounds of night wind, mockingbird, cricket, frog, moth, moon, cloud. Conduct them to become louder and softer.</p> <p>2. Imagination: Go/Stop: Working alone and simultaneously, perform activities from story such as: child trying to sleep, mockingbird singing, cricket playing violin, frog strumming a bass, moth dancing, moon shining, night wind blowing, cloud floating. Begin when the leader says go; freeze when the leader says stop.</p> <p>Repeat activities using juggling scarves to exaggerate movement.</p>
Exploring/Creating Phase	Review/Preview/ Vocabulary (Suggested 5 minutes)	<p>1. Vocabulary: Review setting, character, pantomime, improvisation</p> <p>2. Prop: Experiment with various ways to use a juggling scarf as different objects. (optional)</p>
Exploring/Reflecting	Improvising/ Inventing Story (Suggested 10 minutes)	<p>Wind Says Good Night: Read/storytell story.</p> <p>A/B Improvisation: Night Wind wants quiet so child can sleep/Mockingbird wants to sing a favorite song</p>
Sharing/Reflecting Phase	Playmaking (Suggested 15 minutes)	<p>Story Dramatization: Cast everyone using multiples for each character (e.g. 5 moths, 3 frogs, 4 mockingbirds). Place each group of characters in a setting (area). Retell story pausing for improvisation and pantomime from students. Switch parts and enact it again. Use music and scarves (optional).</p>
	Reflecting/ Journal Prompt (Suggested 5 minutes)	<p>1. Discuss: What keeps you awake at night? Can you demonstrate it with acting?</p> <p>2. Journal: Draw a picture of some of the animals in the night setting.</p>

Connections/Extensions: Cause & effect

Teacher Task: For the next lesson, select a story to dramatize. Optional: Choose music and found objects for props.

LOS ANGELES UNIFIED SCHOOL DISTRICT
 Arts Education Branch
 DISCIPLINE: THEATRE

Grade: **1**

Session Title: **INTRODUCTION**

Lesson # **ONE**

Standard(s): 1.1 Use the vocabulary of the theatre, such as play, plot (beginning, middle, and end), improvisation, pantomime, stage, character, and audience, to describe theatrical experiences.

Student Objective(s): Express themselves theatrically using body, voice and imagination.

Teacher Objective(s): Understand how to introduce students to elements of theatre and establish rules for theatre class.

Resources / Materials: Nametags, Magic bags, Story: “The Garden” from *Frog and Toad Together*, by Arnold Lobel, *Adventure in the Park*

<p><i>Gathering/ Warming-up</i> (Suggested 5 minutes)</p>	<p>1. Enter Theatre Space: Establish ritual for entering class (e.g. with music, follow the leader, holding hands). Students form a circle. 2. Body: Go/Stop: Practice moving and freezing using a <i>Go/Stop</i> technique. Move when the leader says “Go” / <i>freeze</i> when the leader says “Stop.” Provide reasons for moving such as sneaking past a sleeping animal, walking through hot sand, searching for a missing object. (Rule: Stay in your own space, not touching others. Freeze when signaled.)</p>
<p><i>Exploring</i> (Suggested 10 minutes)</p>	<p>1. Voice: Name Game: Take Your Name to the Center: With students standing in a circle, each comes to the center individually, says his/her name while doing a movement/gesture. All students in the circle copy two times. Teacher demonstrates. Individual Expression: With students seated in a circle, each one in turn shares something he/she enjoys doing. Reverse direction and each student names a story he likes. Pair share first. Sound Story: Adventure in the Park; students provide vocal sound effects. (Rule: Practice active listening.) 2. Imagination: Body Shake into Statues with Feelings: Working individually and simultaneously, shake body into statues of different feelings. Leader adds conditions (e.g. you just won an award; lost your pet; you can’t find your homework, etc.).</p>
<p><i>Review/Preview/ Vocabulary</i> (Suggested 5-10 minutes) <i>Improvising/ Inventing Story</i> (Suggested 15 minutes)</p>	<p>1. Ask: Have you been in or seen a play? 2. Actors’ Tools: body, voice, imagination 3. Vocabulary: pantomime: silent acting using imaginary objects, pretend: focused make believe Pantomime Game: Students sit in a circle and pass a “magic bag” (My Friend Henry, mold from clay) around the circle. Each student takes an imaginary object from the bag, uses it, and replaces it. Then others may guess the object; the answer should not be the activity but the name of the thing used. It is the noun (naming word). Leader models activity first. Encourage students to select simple, easy to understand objects. Before beginning, ask for suggestions of “things.”</p>

Sharing/Reflecting	<p>Playmaking (Suggested 10 minutes)</p> <p>Reflecting/ Journal Prompt (Suggested 5 minutes)</p>	<p>Guided Storytelling: Using “The Garden,” have students enact appropriate parts of it using pantomime. Dialogue may be added.</p> <p>1. Discuss: Which activity did you like best? Why? 2. Journal: Choose your favorite _____ (mime object, animal, statue, etc.) from today’s class and draw and label a picture of it.</p>
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Connections/Extensions: Listening skills, pretending

Teacher Task: For the next lesson, teacher will lead a simple pantomime activity related to a current curricular theme.

THE GARDEN

FROM

FROG AND TOAD TOGETHER

By Arnold Lobel

Frog was in his garden.

Toad came walking by. “What a fine garden you have, Frog,” he said.

“Yes,” said Frog. “It is very nice, but it was hard work.”

“I wish I had a garden,” said Toad.

“Here are some flower seeds. Plant them in the ground,” said Frog, “and soon you will have a garden.”

“How soon?” asked Toad.

“Quite soon,” said Frog.

Toad ran home. He planted the flower seeds. “Now seeds,” said Toad, “start growing.” Toad walked up and down a few times. The seeds did not start to grow. Toad put his head close to the ground and said loudly, “Now seeds, start growing!” Toad looked at the ground again. The seeds did not start to grow. Toad put his head very close to the ground and shouted, “NOW SEEDS. START GROWING!”

Frog came running up the path. “What is all this noise?” he asked.

“My seeds will not grow,” said Toad.

“You are shouting too much,” said Frog. “These poor seeds are afraid to grow.”

“My seeds are afraid to grow?” asked Toad.

“Of course,” said Frog.

“Leave them alone for a few days. Let the sun shine on them, let the rain fall on them. Soon your seeds will start to grow.”

That night Toad looked out of his window. “Drat!” said Toad. “My seeds have not started to grow. They must be afraid of the dark.” Toad went out to his garden with some candles. “I will read the seeds a story,” said Toad. “Then they will not be afraid.” Toad read a long story to his seeds. All the next day Toad sang songs to his seeds. And all the next day Toad read poems to his seeds. And all the next day Toad played music for his seeds. Toad looked at the ground. The seeds still did not start to grow. “What shall I do?” cried Toad. “There must be the most frightened seeds in the whole world!” Then Toad felt very tired, and he fell asleep.

“Toad. Toad. wake up.” said Frog. “Look at your garden!”

Toad looked at his garden. Little green plants were coming up out of the ground. “At last,” shouted Toad, “my seeds have stopped being afraid to grow!”

“And now you will have a nice garden too,” said Frog.

“Yes,” said Toad, “but you were right, Frog. It was very hard work.”

LOS ANGELES UNIFIED SCHOOL DISTRICT

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DISCIPLINE: THEATRE

Lesson # TWO

Session Title: **PANTOMIME**

Grade: **1**

Standard(s): 2.2 Dramatize or improvise familiar simple stories from classroom literature or life experiences, incorporating plot (beginning, middle, and end) and using a tableau or a pantomime.

Student Objective(s): Practice using pantomime in various ways.

Teacher Objective(s): Understand how to introduce and practice pantomime with students.

Resources / Materials: Nametags, Nursery rhymes, Suggested: Music

Gathering/

Warming-up

(Suggested 5 minutes)

Opening Phase

1. **Enter Theatre Space:** Review ritual for entering class (e.g. with music, follow the leader, holding hands).

2. **Teacher teach back:** Classroom teacher leads teacher task from previous week. (pantomime activity)

3. **Journals:** Two or three students share their journals from previous week. Reinforce presentation skills: stance and voice.

<p><i>Gathering/ Warming-up</i> (Suggested 5 minutes)</p>	<p>1. Voice: Tongue Twisters: The big blue bird bit the bouncy blue balloon. 2. Teacher teach back: Classroom teacher leads teacher task from previous week. 3. Journals: Two or three students share their journals from previous week. Reinforce presentation skills: stance and voice.</p>
<p><i>Review/Preview/ Vocabulary</i> (Suggested 5 minutes)</p>	<p>2. Vocabulary: improvisation: acting without a script; making it up on the spot, imagination: an actor's tool, pretending with focus, obstacle: a problem to overcome 3. Beach Pictures: Students look at a variety of beach pictures and identify the objects using details.</p>
<p><i>Exploring</i> (Suggested 10 minutes)</p>	<p>1. Body: Room Filled With...: Move through different substances (e.g., swim in hot chocolate with marshmallows, dance on ice cubes, crawl through desert, jump in jello.) 2. Voice: Describing: Working with a partner, describe in detail one of the "rooms" above. 3. Imagination: Go/Stop: Students work alone and simultaneously with no touching or talking. Leader suggests activities with problem/obstacle, which students begin doing on "Go," and freeze when the leader says "Stop." Examples: simple mime activities, reading a book/pages stick together, basketball player/ball goes flat, putting on a jacket/zipper breaks, playing with a toy/toy breaks.</p>
<p><i>Improvising/ Inventing Story</i> (Suggested 15 minutes)</p>	<p>1. Growing Objects: Drama Seed Students curl up in a ball on the floor, leader gives a signal, and they grow into various animals or objects from the directed story to be created; freeze; explore space as that character; repeat. Examples: sea shell, tree, rock, bat in a cave, dragon, etc. 2. Guided Story: Students prepare for a journey to the beach to find a treasure (they choose). They imagine an animal walking with them on the journey. It can be either a pet or a wild animal. They walk through the hot sand, the cool water, back into the sand that sticks to their feet. On the journey they are blocked by some sort of obstacle (they choose). They must then discover a way to get past the obstacle, either over, under or through it. When they get to the beach they come upon a cave, and they see the treasure far inside the cave. They encounter something in the cave that is alive (they choose). Students must find a way to befriend the thing they encounter in the cave so they can get the treasure. (Students determine ending.) They return and determine what to do with the treasure.</p>
<p><i>Playmaking</i> (Suggested 10 minutes)</p>	<p>Paired Improvisation: Teacher and student-volunteer (or classroom teacher) demonstrate cave encounter. Students improvise encounter in pairs. Students volunteer to perform.</p>
<p><i>Reflecting/ Journal Prompt</i> (Suggested 5 minutes)</p>	<p>1. Reflection: What was your favorite part of the journey? What animal came with you? What was your obstacle? How did you get past it? What creature was in the cave? What did the treasure look like? 2. Journal: Select a moment from the story and draw a picture of it or draw a picture of the treasure.</p>

Connections/Extensions: Describe a trip or experience.
Teacher Task: For the next lesson, teacher tells a story (or part of one) from classroom literature while students act it out using improvisation.

Lesson # FOUR

Session Title: SETTING

Grade: 1

Standard(s): 2.1 Demonstrate skills in pantomime, tableau, and improvisation.

Student Objective(s): Use the five senses to create and experience various settings.

Teacher Objective(s): Understand how to use the five senses to help students learn setting.

Resources / Materials: Nametags, Suggested: Pictures of hot air balloons, Music, Numbered tickets

<p><i>Gathering/ Warming-up</i> (Suggested 10 minutes)</p>	<p>1. Imagination: Guided Transformations in different settings: Using the Go/Stop technique, students pantomime an activity in a setting; leader transforms setting keeping same activity. Then ask students what was different. Continue the pattern. Examples: playing with a ball on playground, in a pool, in the snow; reading a book in a library, at the beach, in a noisy classroom; eating a snack at home, in the cafeteria, at the movies or activities tied to curricular themes.</p> <p>2. Teacher teach back: Classroom teacher leads teacher task from previous week.</p> <p>3. Journals: Two or three students share their journals from previous week. Reinforce presentation skills: stance and voice.</p>
<p><i>Exploring</i> (Suggested 10 minutes)</p>	<p>1. Voice: Sounds of settings: Using leader suggestions, students make the sounds they would hear in various locations. Examples: beach, jungle, farm, forest</p> <p>2. Context: Group Observations: Students sit in small circles and discuss details they observe in hot air balloon pictures. Share with entire group.</p>
<p><i>Review/Preview Vocabulary</i> (Suggested 5 minutes)</p>	<p>1. Vocabulary: setting: where and when a story takes place; concentration: focus on activities and ideas</p> <p>2. Five Senses: review sight, hearing, smell, taste, touch. What is our setting right now? How do you know? What can you see? Close your eyes. What do you hear? Smell? Touch? Taste? Can you still taste what you had for breakfast? etc.</p>
<p><i>Improvising/ Inventing Story</i> (Suggested 5 minutes)</p>	<p>Body: Yes, let's be a...: Students identify objects in the room. One student begins by saying, "Let's be a (book or...)" All respond by saying "Yes, let's be a (book or...)" and become the object using entire body. Another student selects a different object and it continues. Examples: air vent, flag, folding chair, piano, window.</p>
<p><i>Playmaking</i> (Suggested 15 minutes)</p>	<p>Hot-Air Balloon: Students each receive a "ticket" for the ride and gather in small groups. In their balloon groups, students describe their "balloon," get into the basket, and float over different environments. Balloon lands in setting from recent curriculum, and students repeat "Yes, let's be a..." using the setting. Encourage students to react with the five senses. On return trip, students remember the different environments they float over.</p>
<p><i>Reflecting/ Journal Prompt</i> (Suggested 5 minutes)</p>	<p>1. Discuss: How can you make an imaginary setting seem real?</p> <p>2. Journal: Draw a picture of your balloon or the setting.</p>

Connections/Extensions: Settings in literature

Teacher Task: For the next lesson, teacher guides class through a sensory journey to establish setting. Students predict setting based on the improvisation.

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DISCIPLINE: THEATRE

Lesson # FIVE (Part 1 of a 2 part lesson)

Session Title: CHARACTER

Grade: 1

Standard(s): 1.2 Observe and describe the traits of a character.

Student Objective(s): Develop various characters through body, voice, imagination, movement and situation.

Teacher Objective(s): Understand how to use improvisational skills to teach how to create a character.

Resources / Materials: Nametags, Story: *Lion and Mouse* by Aesop, Suggested: Comedy and Tragedy masks, Pictures of lions, mice, Aesop; Music

<p><i>Gathering/ Warming-up</i> (Suggested 10 minutes)</p>	<p>1. Body: Character Statues: Students become statues of characters from story. Statues come to life to do an activity. Lion searches for food, sleeps in the cave. Mouse scurries through the jungle, hides behind plants, chews ropes. Look at pictures of lions and mice for character traits. Develop character walks.</p> <p>2. Teacher teach back: Classroom teacher leads teacher task from previous week.</p> <p>3. Journals: Two or three students share their journals from previous week. Reinforce presentation skills: stance and voice.</p>
<p><i>Exploring</i> (Suggested 10 minutes)</p>	<p>1. Voice: Character Voices: Using voice of suggested character, simultaneously answer questions such as: Lion: What is it like inside your cave? What kinds of food do you like to eat? How did you become king of the jungle? Mouse: Where do you and your family live? What do you do to have fun? What would you do if you saw a lion? Roar: Working simultaneously, practice a Lion's roar.</p> <p>2. Imagination: Objects as Characters: Become trees, plants in the jungle, the net, a cave, etc. Personify the objects by reacting to situations such as hearing the Lion's roar, being gnawed by the mouse, protecting the Lion or the Mouse, etc.</p> <p>3. Context: Discuss Aesop, fables, use pictures of Aesop (if available)Ask: Have you ever helped someone who is larger than you?</p>
<p><i>Review/Preview/ Vocabulary</i> (Suggested 5-10 minutes)</p>	<p>1. Vocabulary: character: people, animals or things that perform the action of the story, comedy: happy, tragedy: sad, fable: short story with a moral</p> <p>2. Theatre Symbol: comedy and tragedy masks</p>

<p><i>Improvising/ Inventing Story</i> (Suggested 15 minutes)</p>	<p>1. Story: Leader tells the fable of the <i>Lion and Mouse</i>. Identify beginning, middle, end. Discuss African jungle setting, list characters. 2. A/B Improvisations from story: Lion wants to eat Mouse/Mouse wants to be free and alive Mouse wants to help Lion/Lion wants to escape from netting This will be done in Part 2.</p>
<p><i>Playmaking</i></p>	<p>1. Discuss: How do you become a character in a story? 2. Journal: Draw one of the characters in the story.</p>
<p><i>Reflecting/ Journal Prompt</i> (Suggested 5 minutes)</p>	

Connections/Extensions: Characters in literature

Teacher Task: For the next lesson, teacher guides class through making a list of all of the characters in the story, including parts of the setting.

THE LION AND THE MOUSE

By Aesop

A lion was asleep in his den one day, when a mischievous mouse for no reason at all ran across the outstretched paw and up the royal nose of the king of beasts, awakening him from his nap. The mighty beast clapped his paw upon the new frightened little creature and would have made an end of him.

“Please,” squealed the mouse, “don’t kill me. Forgive me this time, O King, and I shall never forget it. A day may come, who knows, when I may do you a good turn to repay your kindness.” The lion, smiling at his little prisoner’s fright and amused by the thought that so small a creature ever could be of assistance to the king of beasts, let him go.

Not long afterward the lion, while ranging the forest for his prey, was caught in the net which the hunters had set to catch him. He let out a roar that echoed through the forest. Even the mouse heard it, and recognizing the voice of his former preserver and friend, ran to the spot where he lay tangled in the net of ropes.

“Well, your majesty,” said the mouse, “I know you did not believe me once when I said I would return a kindness, but here is my chance.” And without further ado he set to work to nibble with his sharp teeth at the ropes that bound the lion. Soon the lion was able to crawl out of the hunter’s snare and be free.

Moral: No act of kindness, no matter how small, is ever wasted.

Lesson # SIX (Part 2 of a 2 part lesson) Session Title: CHARACTER Grade: 1

Standard(s): 2.2 Dramatize or improvise familiar stories from classroom literature or life experiences, incorporating plot (beginning, middle, and end) and using a tableau or a pantomime.
 Student Objective(s): Develop various characters through body, voice, imagination, movement and situation and retell a story.
 Teacher Objective(s): Understand how to use improvisational skills to teach how to create a character and guide the retelling of a story.

Resources / Materials: Nametags, Story: *Lion and Mouse*, List of characters, Suggested: Music

Opening Phase	<p><i>Gathering/ Warming-up</i> (Suggested 10 minutes)</p>	<p>1. Imagination: Character Activities: Students become characters from their prepared list and perform an activity as that character. 2. Teacher teach back: Classroom teacher leads teacher task from previous week. 3. Journals: Two or three students share their journals from previous week. Reinforce presentation skills: stance and voice.</p>
	<p><i>Exploring</i> (Suggested 10 minutes)</p>	<p>1. Voice: Character Voices: Each student selects one character from the list and answers questions with that character's voice. Leader asks questions such as: What is your most important job? What do you like to do for fun? Who is your best friend? Why? 2. Body: Group Characters: Working in small groups, discover ways to create a cave, twisted vines, that covers animals and gets chewed apart.</p>
Exploring/Creating Phase	<p><i>Review/Preview/ Vocabulary</i> (Suggested 5 minutes)</p> <p><i>Improvising/ Inventing Story</i></p>	<p>Vocabulary: character: people, animals or things that perform the action of the story, audience: people watching the performance</p> <p>This was done in Part 1.</p>
Sharing/Reflecting Phase	<p><i>Playmaking</i> (Suggested 20 minutes)</p> <p><i>Reflecting/ Journal Prompt</i> (Suggested 5 minutes)</p>	<p>Dramatization: Cast all students in roles and enact story with no audience. Discuss what worked. Divide into two groups, recast roles, rehearse and each group present for the other which becomes the audience.</p> <p>1. Discuss: Which character was most interesting to you? Why? Were the characters different at the end of the story? How? 2. Journal: Draw and describe your favorite character in a setting.</p>

Connections/Extensions: Characters in literature
 Teacher Task: For next lesson, teacher develops five adjectives to describe a character and leads class in character activities. Prepare three questions they can answer in the character's voice.

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Lesson # **SEVEN**

Grade: **1**

Session Title: **PLOT/STORY**

Standard(s): 2.2 Dramatize or improvise familiar simple stories from classroom literature or life experiences, incorporating plot (beginning, middle, and end) and using a tableau or a pantomime.

Student Objective(s): Understand plot: beginning, middle, end and be able to sequence events.

Teacher Objective(s): Use theatre activities to break down a story's plot structure.

Resources / Materials: Nametags, Story: *The Rooster Who Went to His Uncle's Wedding* by Alma Flor Ada (OCR *The Bossy Gallito*,) Suggested: Music, Balloon, Sunrise visuals (early am, mid-morning, noon)

<p><i>Gathering/ Warming-up</i> (Suggested 10 minutes)</p>	<p>1. Imagination: Mime with beginning, middle, ending: Working individually and simultaneously, students find an imaginary object somewhere (shelf, pocket, etc.), which is the beginning; they use the object and leader indicates a problem with it, which is the middle; problem is resolved and object is placed somewhere, which is the ending. Suggested objects include a book with a page tearing, yo-yo with a string that breaks. Introduce this section with a real object such as a balloon and have students identify beginning, middle, and ending uses. (Ask for student suggestions.)</p> <p>2. Teacher teach back: Classroom teacher leads teacher task from previous week.</p> <p>3. Journals: Two or three students share their journals from previous week. Reinforce presentation skills: stance and voice.</p>
<p><i>Exploring</i> (Suggested 10 minutes)</p>	<p>1. Body: Drama Seeds: Leader directs growing from small seeds into rooster, blade of grass, lamb, dog, stick, fire, water, and sun rising from dawn to noon.</p> <p>2. Voice: Character Voices: Working as a group, repeat the statements: “No, I won’t. Why should I?” using character voices listed above. Select one character voice and answer questions such as: Why don’t help when you’re asked? What interesting things happen at a wedding?</p>
<p><i>Review/Preview/ Vocabulary</i> (Suggested 5 minutes)</p>	<p>2. Vocabulary: plot: action of the story; has a beginning, middle, end; objective: what the character wants; stage: location of performance</p>

Opening Phase

Exploring/Creating Phase

<p>Improvising/ Inventing Story (Suggested 10 minutes)</p>	<p>The Rooster Who Went to His Uncle's Wedding:</p> <ol style="list-style-type: none"> 1. Read/storytell story focusing on beginning, middle, ending. Show illustrations. It is Cuban folk tale. 2. Place all students in groups for each section of the story. Groups: 1 - grass dancing, 2 - lamb(s) balancing fruit in basket on head, 3 - dog(s) catching butterflies, 4 - stick(s) resting under a tree while playing the guitar, 5 - fire burning, 6 - water flowing, 7 - sun shining <p>Give groups about one minute to decide how they will portray their activity and another minute to create an opening frozen picture. Place groups throughout the stage. Rehearse the lines, "No, I won't. Why should I?" in groups.</p>
<p>Playmaking (Suggested 10 minutes)</p>	<p>Leader does role of rooster and allows time for each group to improvise. Students are frozen when not "performing."</p>
<p>Reflecting/ Journal Prompt (Suggested 5 minutes)</p>	<ol style="list-style-type: none"> 1. Discuss: What were the beginning, middle, and ending of the story? What was the rooster's objective? 2. Journal: Draw a picture of the wedding. Write a sentence describing the picture.

Connections/Extensions: Sequencing skills

Teacher Task: For the next lesson, using plant life (seed, sprout, flower) or water cycle, have students act out beginning, middle and end.

THE ROOSTER WHO WENT TO HIS UNCLE'S WEDDING

By Alma Flor Ada

Early one morning, when the sun had not yet appeared, the rooster of this story was busy shining his beak and combing up his feathers. It was the day of his uncle's wedding, and the rooster wanted to be on time.

When everything looked perfect he set off down the road with a brisk and springy walk. With each step the rooster nodded his head. Thinking of all the wonderful things waiting for him at the wedding banquet.

Before long his stomach began to growl. "I wish I'd eaten breakfast," he said. Then something caught his eye. There, next to the road, sat a single golden kernel of corn.

Perfect, the rooster thought. But when he got closer he could see that the kernel was lying in a puddle of mud. If he ate it he would get his beak all dirty.

Oh, that rooster was hungry. But he couldn't go to his uncle's wedding with a dirty beak. *What to do? Peck or not peck?* he wondered.

The rooster stared at the kernel.

Then with one sharp peck he gobbled it down...and would up with a beak full of mud.

So the rooster looked around quickly for someone who could help him. First he noticed the grass growing on the side of the road.

The rooster said to the grass: "Dear grass, velvety grass, won't you please clean my beak so that I can go to my own uncle's wedding?"

But the grass answered: "No, I won't. Why should I?"

The rooster looked around to see if there was anyone else who could help him. Just then he saw a lamb grazing in the field. Maybe he could *scare* the grass into helping. So he asked the lamb: "Dear lamb, woolly lamb, please eat the grass that won't clean my beak so that I can go to my own uncle's wedding."

But the lamb answered: "No, I won't. Why should I?"

The rooster strutted back and forth in dismay. But then he was a dog walking on the road. So he asked the dog: "Dear dog, fierce dog, please bite the lamb that won't eat the grass that won't clean my beak so that I can go to my own uncle's wedding."

But the dog answered: "No, I won't. Why should I?"

Well, this rooster was not one to give up. So he went over to a stick lying by the road. And he asked it: "Dear stick, hard stick, please hit the dog that won't bite the lamb that won't eat the grass that won't clean my beak so that I can go to my own uncle's wedding."

But the stick answered: "No, I won't. Why should I?"

The rooster was starting to worry. But he looked around for someone else to help, and he spotted a campfire the shepherds had lit. He got close to the fire and asked: "Dear fire, bright fire, please burn the stick that won't hit the dog that won't bite the lamb that won't eat the grass that won't clean my beak so that I can go to my own uncle's wedding."

But the fire answered: "No, I won't. Why should I?"

The rooster ruffled his feathers and paced. Would anyone be able to help him in time? Then he noticed a brook crossing the field. He bent over and whispered, as sincerely as he could: "Dear water, clear water, please put out the fire that won't burn the stick that won't hit the dog that won't bite the lamb that won't eat the grass that won't clean my beak so that I can go to my own uncle's wedding."

But the water answered: "No, I won't. Why should I?"

Now the poor rooster couldn't think of anyone else to ask for help. He lifted his muddy beak up and crowded. But then he noticed that the sun was beginning to appear among the clouds. And he said: "Dear sun, my good friend, please dry out the water that won't put out the fire that won't burn the stick that won't hit the dog that won't bite the lamb that won't eat the grass that won't clean my beak so that I can go to my own uncle's wedding."

And the sun answered: "Of course I will. Every morning you greet me with your bright song, my friend. I will gladly dry out the water."

But then the water cried out: "No, please don't dry me out. I will put out the fire."

And the fire cried out: "No, please don't put me out. I will burn the stick."

The stick, in turn, cried out: "No, please don't burn me I will hit the dog."

But the dog cried out: "No, please don't hit me. I will bite the lamb."

So the lamb quickly cried out: "No, please don't bite me. I will eat the grass."

But the grass cried out very loudly: "No, please don't eat me. I will clean the rooster's beak."

And before you know it the rooster's beak shone as bright as the day.

So the rooster said good-bye to everyone with a happy "Cock-a-doodle-doo!" and went on his way to his uncle's wedding. And he walked with a brisk and springy walk, to get there on time for the banquet.

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DISCIPLINE: THEATRE

Lesson # EIGHT

Session Title: **STORY DRAMATIZATION**

Grade: **1**

Standard(s): 5.2 Demonstrate the ability to work cooperatively in presenting a tableau, an improvisation, or a pantomime.

4.1 Describe what was liked about a theatrical work or a story.

Student Objective(s): Explore and practice improvisation and pantomime to retell a story with a beginning, middle and end.

Teacher Objective(s): Use directing tools to guide the students' dramatization of a story from the curriculum.

Resources / Materials: Nametags, Story: *The Little Red Hen* by Paul Galdone (OCR), Suggested: Music, Pictures of flour mills

<p><i>Gathering/ Warming-up</i> (Suggested 5 minutes)</p>	<p>1. Journals: Two or three students share their journals from previous week. Reinforce presentation skills: stance and voice. 2. Teacher teach back: Classroom teacher leads teacher task from previous week. 3. Set Up: When students are totally involved with classroom teacher, interrupt several times asking them to help you do some boring task. Let them know that you'll just do it yourself. Then ask them to do something of high interest. When they say yes, tell them they didn't help you before so they don't get to participate now.</p>
<p><i>Exploring</i> (Suggested 10 minutes)</p>	<p>1. Body: Character Statues: Working alone and simultaneously, grow from a drama seed into statues of: hen, cat, dog, mouse. Machine: Working in small groups, develop machines to turn wheat into flour. 2. Voice: Character Voices: Working as a group, make realistic animal sounds for hen, cat, dog, mouse. Answer questions in voices of those animals. Have cat, dog, mouse say, "Not I." Explore other phrases that mean the same. 3. Imagination: Go/Stop: Working individually and simultaneously, perform activities from story such as: cleaning the house, working in the garden, baking a cake, eating something delicious. Begin when the leader says go; freeze when the leader says stop.</p>
<p><i>Review/Preview/ Vocabulary</i> (Suggested 5 minutes)</p>	<p>2. Vocabulary: Review: setting, character, plot, pantomime, improvisation</p>
<p><i>Improvising/ Inventing Story</i> (Suggested 10 minutes)</p>	<p>1. The Little Red Hen: Read/storytell story. 2. A/B Improvisations: Hen wants help with the work/Dog wants to sleep and dream of its bone Cat wants to eat some of the cake/Hen doesn't think she should have to share 3. Movement: Discover different ways of sleeping as a dog, cat, mouse. Select a gesture for each type of animal. Dramatization: Cast everyone using multiples of animals and some for the flour mill machine. Improvise the story including the improvisations and movement above.</p>
<p><i>Playmaking</i> (Suggested 15 minutes)</p>	<p>1. Discuss: What were the beginning, middle and end of the story? What did the Hen want? How was she able to get what she wanted? What lesson did the other animals learn? Who was your favorite character? 2. Journal: Draw a picture of some of the animals in a farm setting.</p>
<p><i>Reflecting/ Journal Prompt</i> (Suggested 5 minutes)</p>	<p>Connections/Extensions: Social studies - farmyard; Science - plant cycle Teacher Task: For the next lesson, select a story to dramatize. Optional: Choose music.</p>

Teacher Task: For the next lesson, teacher leads students through pantomime activities of a chosen setting from classroom literature.

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Lesson # TWO **Grade: 2**
Session Title: MACHINE

Standard(s): 2.3 Use improvisation to portray such concepts as friendship, hunger or seasons.
Student Objective: Express self theatrically using body, voice and imagination. Learn theatre vocabulary and practice machine.
Teacher Objective: Introduce the elements of theatre. Introduce and practice machine.
Resource Materials: Nametags

<i>Gathering/ Warm-up</i> (Suggested 5 minutes)	<p>1. Mechanical Gestures: Elicit a variety of machine-like gestures and sounds (big and small, loud and soft, different parts of body) and go around the circle with each student leading a new gesture and sound. Emphasize that they cannot imitate but must come up with their own gesture, using any part of their body.</p> <p>2. Teacher Teach back: Classroom teacher leads teacher task from previous week.</p> <p>3. Journals: Two or three students share their journals from previous week. Reinforce presentation skills: stance and voice.</p>
<i>Exploring</i> (Suggested 5 minutes)	<p>Who Started the Movement? Students stand in a circle. One student, “the Guesser,” is sent from the room while the others select a leader who will initiate and change motions, e.g. tapping foot, nodding head, moving hands, that the other circle members copy. The guesser then stands in the center of the circle and tries to discover who the leader is. When the guesser discovers the leader, two other students are chosen.</p> <p>Vocabulary: Machine: Man-made tool to make something, Cooperation: working together</p>
<i>Review/Preview/ Vocabulary</i> (Suggested 5-10 minutes)	<p>Machine Game: Choose a machine that does an activity, e.g. pizza making machine. Elicit ideas for what each part of the machine can do (e.g. mix dough, roll dough, flip in air, pour sauce, sprinkle cheese, put in oven) as well as a sound for each activity. Have several groups demonstrate the machine.</p>
<i>Improvising/ Inventing Story</i> (Suggested 20 minutes)	<p>Discuss characteristics of a good machine: levels, shapes, different sounds and movement, same rhythm, “connected” to each other, varied placement, expression, etc. Each group chooses a different activity and makes a machine the same way as the pizza-making machine. Demonstrate groups who didn’t share previously.</p>
<i>Playmaking</i> (Suggested 10 minutes)	<p>1. Discuss: How did you use the 3 tools of the actor to make a machine? 2. Journal: While performing _____ (machine, statue, etc.), I felt... and while being an audience member during _____ (machine, statue, etc.), I felt...</p>
<i>Reflecting/ Journal Prompt</i> (Suggested 5 minutes)	<p>Connections/Extensions: Machine may be used to demonstrate vocabulary definitions or illustrate concepts, emotions, careers, games, etc.</p> <p>Teacher Task: For the next lesson, teacher will demonstrate use of machine to teach classroom vocabulary words.</p>

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Grade: 2

Lesson # THREE

Session Title: IMPROVISATION

Standard(s): 2.1 Perform in group improvisational theatre games that develop cooperative skills and concentration.

Student Objective: Practice improvisation, relating verbally and non-verbally with another person.

Teacher Objective: Set up improvisations with clear objectives and lead students to resolutions.

Resource Materials: Nametags

Opening Phase	<p><i>Gathering/ Warm-up</i> (Suggested 5 minutes)</p>	<p>1. Body: Mirror Game: In A/B pairs, one person is the leader, the other is the follower. The pairs face each other; the leader (A) leads and the follower (B) mirrors. Switch leaders. Can be done to music. Stress that students should not try to trick each other; if the follower can't follow, they are going too fast. Also stress the use of levels.</p> <p>2. Teacher Teach back: Classroom teacher lead teacher task from previous week.</p> <p>3. Journals: Two or three students share journals from the previous week. Choose different students each week. Reinforce presentation skills:</p>
	<p><i>Exploring</i> (Suggested 5 minutes)</p>	<p>1. Voice: Tongue Twister: "Unique New York" or "I'd like a cup of tea in a proper coffee pot." 2. Set up a two-character A/B improvisation with clear objectives for each character. Example: parent and child - parent wants child to go to bed, child wants to stay up. Each character must try as many ways as possible (at least three) to gain objective. Convince and switch characters.</p>
Exploring/Creating Phase	<p><i>Review/Preview/ Vocabulary</i> (Suggested 5-10 minutes)</p>	<p>1. Vocabulary: Improvisation: making things up as you go along, Conflict: the problem, Dialogue: the words the characters say to each other, Objective: what the character wants.</p> <p>2. After the first improvisation, discuss the Rules of Improvisation:</p> <ol style="list-style-type: none"> 1. Listen to the other student so you can respond appropriately. 2. Use different methods to get what you want instead of just repeating "yes" or "no." 3. Do not deny a fact that someone has just introduced (example: If Student A says, "I'll tell mom," Student B cannot say, "We don't have a mom."). <p>Convince & Switch: In A/B pairs: improvise a second conflict situation. Entire class works at the same time. Remind students to freeze on the leader's signal. At a certain point, when it looks like students are "winding down" (which may be as soon as one minute or as long as three minutes at this early stage), freeze the action. Then tell the group they have one minute to come to some kind of solution. After, each pair can relate their solution to the others to demonstrate there are no "right" answers to an improvisation. Sample conflict: Siblings argue over whose turn it is to clean their room.</p>
Sharing/Reflecti	<p><i>Playmaking</i> (Suggested 10 minutes)</p>	<p>Choose at least one of the following Convince & Switch (or create your own from your curricular themes):</p> <ol style="list-style-type: none"> 1. Two friends: One wants to play inside, one wants to play outside. 2. Parent and child: Can child keep the animal they found on the street?
Sharing/Reflecti	<p><i>Reflecting/ Journal Prompt</i> (Suggested 5 minutes)</p>	<p>1. Discuss: What was your favorite line of dialogue that either you or your partner said? 2. Journal: Choose one of the improvisations and write about what you wanted (objective) and how you got it (or didn't get it).</p>

Connections/Extensions: Setting and Conflict in literature

Teacher Task: For next lesson, teacher will lead students in a 5-minute activity that extends classroom curriculum to explore conflict through improvisational techniques.

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Grade: 2

Session Title: TABLEAU

Lesson # FOUR

Standard(s): 2.2 Retell familiar stories, sequencing story points and identifying character, setting, and conflict.
 Student Objective: Explore various ways of using tableaux to define concepts, words, or to tell a story.
 Teacher Objective: Use tableau(x) in curricular studies.

Resource Materials: Nametags, *The Three Little Pigs* by Kate Greenway

<p><i>Gathering/ Warm-up</i> (Suggested 5 minutes)</p> <p>Opening Phase</p>	<p>1. Body: Statue/Partner: Working with a partner, one student is a statue and the other sculpts it. Do not touch the face. Switch parts and continue. 2. Teacher Teach back: Classroom teacher lead teacher task from previous week. 3. Journals: Two or three different students share journals from previous week, using good presentation skills.</p>
<p><i>Exploring</i> (Suggested 5 minutes)</p>	<p>1. Voice: Mechanical sounds: Working as a group, students make sounds that mechanical objects might make such as ticking, clanging, clicking, zapping, humming, etc. 2. Imagination: Working without speaking, first individually, then in pairs, then in small groups, make statues (tableaux) that represent various inanimate nouns: tree, chair, cave, house, river, mountain, boat, slide, swing, etc.</p>
<p><i>Review/Preview/ Vocabulary</i> (Suggested 5-10 minutes)</p>	<p>1. Review tools of the actor. 2. Vocabulary: Tableau: a still (frozen) picture, Inanimate objects: things that are not alive</p>
<p><i>Improvising / Inventing Story</i> (Suggested 10 minutes)</p>	<p>Setting tableau: One student at a time enters acting area to form parts of a tableau of a setting such as the desert or a forest. Add sounds from players or from offstage students OR students can bring their tableaux to life.</p>
<p><i>Playmaking</i> (Suggested 20 minutes)</p>	<p>Using the story, <i>The Three Little Pigs</i>, groups create a tableau from the story at the moment the wolf is knocking on the door of the third house with three pigs inside. Each group plans a second tableau showing what they think could happen next. Group shows their 2 tableaux to class. Teacher can put open hand over each character in the second tableau and ask: "If my hand were a word bubble in a cartoon, what might this character be saying?"</p>
<p><i>Reflecting/Journal Prompt</i> (Suggested 5 minutes)</p>	<p>1. Discuss: What makes a good tableau? (e.g. facial expression, focus, levels, frozen action) 2. Journal: Write a story in which an inanimate object comes alive.</p>

Connections/Extensions: Tableaux may be used to illustrate vocabulary, concepts, show beginning, middle and end of story.
Teacher Task: At the start of next lesson, teacher will lead students in the creation of a tableau that illustrates a concept in science, a detail from social studies, or a plot point in a piece of literature from recent class work.

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Grade: **2**

Lesson # **FIVE** Session Title: **Setting** Part 1 of a 2 part class

Standard(s) 2.3 Use improvisation to portray such concepts as friendship, hunger, or seasons.
 Student Objective: Use the three tools of the actor to explore settings.
 Teacher Objective: Understand how to use the three tools of the actor to help students learn setting.
 Resource Materials: Nametags, Story: *The Adventure of the Two Rabbits*

Opening Phase	<i>Gathering/Warm-up</i> (Suggested 5 minutes)	<p>1. Imagination: Room filled with... Students move through a "room" filled from wall to wall and floor to ceiling with imaginary objects. Nonverbal activity with no touching. Choose a few of the following suggestions: balloons, honey, giant marshmallows (look for a ping pong ball among the marshmallows), soapsuds, chocolate, flowers, saw dust, etc. Remind students that the objects are above, below, behind them.</p> <p>2. Teacher Teach back: Classroom teacher lead teacher task from previous week.</p> <p>3. Journals: 2-3 students share their journals from the previous week. Reinforce presentation skills.</p>
	<i>Exploring</i> (Suggested 5 minutes)	<p>Walkabouts in various settings as characters from the story with conditions: Grow from a drama seed into:</p> <ol style="list-style-type: none"> Rabbits in a forest, rabbits in a cage Old man/woman sweeping or building a fire in a hut, digging potatoes in a garden
Exploring/Creating Phase	<i>Review/Preview/Vocabulary</i> (Suggested 10 minutes)	<ol style="list-style-type: none"> Vocabulary: Setting: where and when a story takes place Open-ended questioning: How did it feel to be a rabbit in the forest? In the cage?
	<i>Improvising/Inventing Story</i> (Suggested 25 minutes)	<ol style="list-style-type: none"> Story-tell or read: <i>The Adventure of the Two Rabbits.</i> (Note: discuss before-hand that treacle is like honey or molasses in England or change treacle to honey when you tell the story.) Playing of scenes from story: Children choose a partner and pick A & B. Leader asks for show of hands to make sure children know their letter. A's line up on one side of room, B's on the other. All work at the same time. <ol style="list-style-type: none"> Old woman/man (A) enters, drops treacle, goes to get mop, (B) is rabbit who enters and gets stuck. Do it again, SWITCHING parts. Old woman (A) returns, pretends to see the rabbits, then calls the Goodman (B) in from the garden. They discuss making rabbit stew, digging potatoes, making a fire as in story. SWITCH parts and repeat. <ol style="list-style-type: none"> A&B are now the stuck rabbits - on a signal by the leader, the rabbits become unstuck. (Do not switch parts as they are both rabbits.) A&B are the Old Woman and Old Man. They enter together and see the rabbits are gone. (Do not switch.)
Sharing/Reflecting Phase	<i>Playmaking</i>	This will be done in Part 2 of this lesson.
	<i>Reflecting/Journal Prompt</i> (Suggested 5 minutes)	<ol style="list-style-type: none"> Discuss: What is the setting of this story and how does it change? Journal: Create a flow map of the events (plot) of this story.

Connections/Extensions: What are the settings in the stories you are currently reading?
Teacher Task: Review flow map with students before they do their journal prompt.

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Lesson # **SIX** Session Title: **Setting** Part 2 of a 2 Part Class Grade: **2**

Standard(s) 2.3 Use improvisation to portray such concepts as friendship, hunger, or seasons.
 Student Objective: Use the three tools of the actor to explore settings.
 Teacher Objective: Understand how to use the three tools of the actor to help students learn setting.
 Resource Materials: Nametags, Story: *The Adventure of the Two Rabbits*

<p><i>Gathering/ Warm-up</i> (Suggested 5 minutes)</p>	<p>1. Voice: "The rabbits are gone!" Repeat sentence with several emotions: shock, surprise, glee, disappointment, etc. 2. Teacher Teach back: Classroom teacher lead teacher task from previous week. 3. Journals: Students share flow (sequence) map assignment from last week's journal. Reinforce presentation skills.</p>
<p><i>Exploring</i> (Suggested 5 minutes)</p>	<p>Walkabouts in various settings as characters from the story: a. Rabbits stuck in the treacle (honey) b. Old man/woman carrying a basket of heavy potatoes, see that the rabbits are gone</p>
<p><i>Review/Preview/ Vocabulary</i> (Suggested 5-10 minutes)</p> <p><i>Improvising / Inventing Story</i> (Suggested 0 minutes)</p>	<p>1. Vocabulary review: characters, setting</p> <p>This was done in Part 1 of this lesson.</p>
<p><i>Playmaking</i> (Suggested 25 minutes)</p>	<p>Playing of entire story: 1. In groups of 4's, the children pick parts, (2 rabbits), Old Man and Old Woman. 2. Each group practice the whole story at the same time. 3. Create a criteria chart for successful performing (i.e. speak loud enough, face audience, etc.). 4. Groups present in front of the class IF the students are ready.</p>
<p><i>Reflecting / Journal prompt</i> (Suggested 5 minutes)</p>	<p>1. Discussion: Using the criteria chart, discuss what each group did well. 2. Journal: Pick one character, create a bubble map, and describe him/her. Then write a paragraph about that character.</p>

Connections/Extensions: See Part One of the Lesson
 Teacher Task: Chose a two-person scene from an Open Court story and have students improvise it.

THE ADVENTURE OF TWO LITTLE RABBITS

Author Untraced

“Deary me,” said the Little Old Woman as she peered into the cupboard. “Not a thing in the house to eat except treacle!”

Then she looked into the bread crock. “Oh, here is enough bread for the Goodman and me. I declare, it will taste right good with the treacle. But I do wish we had a bit of meat!”

She reached up for the jar of treacle. It was heavier than she expected, and when she pulled it toward her, it suddenly slipped off the shelf and smashed on the floor.

“Oh! Oh!” she exclaimed in dismay. “Dinner gone, and this sticky treacle spreading all over the floor like a lake!”

She carefully picked her way around to the corner for the mop. It wasn’t there. She looked for it behind the door, by the fire-place, everywhere.

“Oh, now I remember,” she said to herself. “Dame Hodge borrowed it yesterday. I’ll have to go and borrow it back or this treacle will get so thick that I’ll not be *able* to mop it up!”

She hurried out the door just as a little head with two long ears popped up in the open window.

“Sniff! Sniff!” went the little nose. “There’s something sweet in here.”

In a moment a second head appeared in the window. “Why don’t you check it out?” the second rabbit said.

“Why don’t you go first?” said the first rabbit.

“Because you’re bigger than me!” said the second rabbit.

“You always make me go first,” grumbled the first rabbit. He looked about, and then hopped over the sill - and right down into the treacle! His feet stuck a little, but he didn’t mind that. This treacle was really delicious!

“Come on in,” the first rabbit said to the second - and she did. Right in the midst of a wonderfully sweet meal, they were startled by the sound of someone coming. They tried to hop away, but they *could not* pull their feet out of the thick treacle!

Just then the door opened and they saw the Goodman coming in!

“What’s this?” he cried. “Rabbits! Two of them! Wife!” he called to the Little Old Woman, returning with the mop. “Look here!”

“They’re caught in the treacle!” she exclaimed in delight. “Now we can have rabbits for dinner! Catch them while I make a fire!”

“What’s the use?” chuckled the Goodman. “They can’t get free. We’ve got them all right. I’ll go out to the garden and dig some potatoes to eat with them.” And he hurried off.

Meanwhile, the two little rabbits pulled and pulled to get loose. But no sooner did they free one foot than another stuck more tightly. The littler one even got an ear stuck in the thick treacle. The future looked dark indeed for those two little rabbits!

Then something happened! As the fire grew hotter, the treacle began to get thin! And by the time the Little Old Woman went to the door to call the Goodman, the rabbits had discovered that it was much easier to move about.

“I’m ready for the rabbits!” she called out. “Bring what potatoes you’ve dug and come along.”
In a moment the Goodman came up to the door. And as the Little Old Woman turned to come in, do you know what she saw? Just the little white powder-puff tail of the last rabbit disappearing over the windowsill!

LOS ANGELES UNIFIED SCHOOL DISTRICT
 Arts Education Branch
 DISCIPLINE: THEATRE

Grade: **2**

Session Title: **CHARACTER**

Lesson # **SEVEN**

Standard(s) 2.2 Retell familiar stories, sequencing story points and identifying character, setting and conflict.
 Student Objective: Create various characters from an Open Court story.
 Teacher Objective: Help students create characters from a story they've read.
 Resource Materials: Nametags, Story: *Mushroom in the Rain* (in Open Court anthology)

Opening Phase	<i>Gathering/Warm-up</i> (Suggested 5 minutes)	<ol style="list-style-type: none"> Imagination: Walkabout a forest. It begins to rain. React. Hunt for mushrooms; choose one that looks very special. In pairs describe the mushroom you found to your partner. Teacher Teach back: Classroom teacher lead teacher task from previous week. Journals: 2-3 students share journals from the previous week. Reinforce presentation skills.
Exploring/CreatingPhase	<p><i>Exploring</i> (Suggested 5 minutes)</p> <p><i>Review/Preview Vocabulary</i> (Suggested 5minutes)</p> <p><i>Improvising/Inventing Story</i> (Suggested 15 minutes)</p>	<p>Walkabout as characters from the story. Grow from a drama seed into mushroom, ant, butterfly, sparrow, mouse, rabbit, fox and frog. How might each character sound?</p> <ol style="list-style-type: none"> Vocabulary: Character: a person or animal that speaks in a story. Motivation: why a character wants something Review: objective and dialogue from the improvisation class. <ol style="list-style-type: none"> Story-tell, read, or review <i>Mushroom in the Rain</i>. List characters, in order of appearance, on the board. Playing of scenes from story in A/B pairs. Review WHY each character wants to get out of the rain (motivation). <ol style="list-style-type: none"> Mushroom and ant Ant and butterfly Butterfly and sparrow Sparrow and mouse Mouse and rabbit Mouse and fox Frog and mushroom
Sharing/Reflecting	<i>Playmaking</i> (Suggested 15 minutes)	<ol style="list-style-type: none"> Review criteria chart from week before (or create a new one). IF the students are ready, split class into two groups. A's go with classroom teacher, B's go with drama teacher. Students pick parts, line up in order and play out story (any "extra" students can work together to be one mushroom). OR One teacher calls up a student for each part, they play out the story, rest of class watches. Then switch so that the audience members are now the performers. Each group plays out story for the other group.
Sharing/Reflecting	<i>Reflecting/Journal prompt</i> (Suggested 5 minutes)	<ol style="list-style-type: none"> Discuss: How did individual students create their characters? Journal: What makes a good performance?

Connections/Extensions:: Characters in Literature
 Teacher Task: Choose another Open Court story, identify the characters, and then pantomime character activities.

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 DISCIPLINE: THEATRE

Lesson # **EIGHT** Session Title: **PLOT** Part 1 of a 2 Part Class Grade: **2**

Standard(s) 2.2 Retell familiar stories, sequencing story points and identifying character, setting and conflict.

Student Objective: Recreate a folk tale with beginning, middle and end.

Teacher Objective: Help students recreate a folk tale with all plot elements.

Resource Materials: Nametags, Story: *Elves and the Shoemaker* (in Open Court anthology) by Paul Galdone. Suggested: Pictures of old shoe-making tools, Music

Opening Phase	<p><i>Gathering/Warm-up</i> (Suggested 5 minutes)</p>	<p>1. Imagination: Working individually and simultaneously, make a mime shoe out of whatever you want. Pair up. Each partner describes the shoe he/she created. Some of the partners can then share to the rest of the group. 2. Teacher Teach back: Classroom teacher lead teacher task from previous week. 3. Journals: 2-3 students share journals from the previous week. Reinforce presentation skills.</p>
	<p><i>Exploring</i> (Suggested 5 minutes)</p>	<p>Walkabouts in various settings as characters from the story. Grow from a drama seed into: a. Elves dancing in the forest, elves sneaking through the town b. Customers trying on shoes</p>
	<p><i>Review/Preview/Vocabulary</i> (Suggested 10 minutes)</p>	<p>Vocabulary: Plot: beginning, middle and end of a story Beginning: set-up: find out setting and some of the main characters Middle: conflict(s) End: solution</p>
Exploring/Creating Phase	<p><i>Improvising/Inventing Story</i> (Suggested 25 minutes)</p>	<p>1. Story-tell, read, or review <i>The Elves and the Shoemaker</i>. 2. Playing of scenes from story- in A/B pairs a. Shoemaker and wife - tired, hungry, no money, cut leather and go to sleep b. Elves sneak in and make shoes c. Shoemaker and customer d. Shoemaker and wife deciding to hide e. Elves sneak in and make more shoes f. Shoemaker and wife seeing elves and deciding to make them clothes g. Elves don their new clothes and dance into the forest This will be done in Part 2 of this lesson.</p>
Sharing/Reflective Phase	<p><i>Playmaking</i> (Suggested 0 minutes) <i>Reflecting/Journal prompt</i> (Suggested 5 minutes)</p>	<p>1. Discuss: What are the conflicts in this story? 2. Journal: Create a flow map of the events (plot) of this story.</p>

Connections/Extensions : See Part Two.

Teacher Task: Review flow map with students before they do their journal prompt.

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 DISCIPLINE: THEATRE

Lesson # **NINE** Session Title: **PLOT** Part 2 of a 2 Part Class Grade:

2 Standard(s) 2.2 Retell familiar stories, sequencing story points and identifying character, setting and conflict
 Student Objective: To create a folk tale with beginning, middle and end
 Teacher Objective: To help students create a folk tale with all plot elements
 Resource Materials: Nametags, Story: *Elves and the Shoemaker* (in Open Court anthology), Suggested: Music

<p><i>Gathering/ Warm-up</i> (Suggested 5 minutes)</p>	<p>1. Voice: "Red Leather, Yellow Leather" 2. Teacher Teach back: Classroom teacher lead teacher task from previous week. 3. Journals: Students share flow (sequence) map from their journals.</p>
<p><i>Exploring</i> (Suggested 5 minutes)</p>	<p>1. Walkabouts in various settings as characters from the story. a. Shoemakers pantomiming making shoes b. Elves pantomime making shoes 2. Open-ended question: What was the difference when you made shoes as different characters?</p>
<p><i>Review/Preview/ Vocabulary</i> (Suggested 5-10 minutes)</p>	<p>Review characters, setting, and some key dialogue moments.</p>
<p><i>Improvising/ Inventing Story</i> (Suggested 0 minutes)</p>	<p>This was done in Part 1 of this lesson.</p>
<p><i>Playmaking</i> (Suggested 25 minutes)</p>	<p>Playing of entire story for the class: 1. In groups of 6's, the children pick parts: 2 Shoemakers, 2 Customers, 2 elves. 2. Each group practices the whole story at the same time. 3. Create a criteria chart for successful performing (i.e. speak loud enough, face audience, etc.). Add plot elements (did they have a clear beginning, middle and end?) 4. If students are ready, each group presents in front of the class.</p>
<p><i>Reflecting/ Journal prompt</i> (Suggested 5 minutes)</p>	<p>1. Discuss: Using the criteria chart, discuss what each group did well. 2. Journal: Why do you think the elves never came back to the Shoemaker's shop?</p>

Connections/Extensions:: Identify the various plot elements in other pieces of literature.

Teacher Task: Choose a two-person scene with a clear conflict from an Open Court story and have students improvise it with a resolution.

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 DISCIPLINE: THEATRE

Grade: 3

Session Title: **IMPROVISATION**

Lesson # **THREE**

Standard(s): 2.1 Participate in cooperative scriptwriting or improvisations that incorporate the 5 W's.
 Student Objective: Practice improvisation, relating verbally and non-verbally with another person.
 Teacher Objective: Set up improvisations with clear objectives and lead students to resolutions.

Resource Materials: Nametags

Opening Phase	<p><i>Gathering/Warm-up</i> (Suggested 5 minutes)</p>	<p>1. Body/Imagination: Paired Pantomime Game w/activities: Students choose a partner and pick an "A" and a "B." Leader asks for show of hands to check that each pair knows who is A and who is B. Then pantomime activities that require two people. Choose several from the following list: activities with a ball: playing catch, tennis, ping-pong (note difference in the way the body moves with the different sized racquets). Before each activity starts, tell the group which partner (A or B) starts the activity. 2. Teacher teach back: classroom teacher leads teacher task from previous week. 3. Journals: Two or three students share journals from the previous week. Different students each week. Reinforce presentation skills:</p> <p>1. Voice: Tongue Twister: "Unique New York" or "I'd like a cup of tea in a proper coffee pot" 2. Imagination: Set up a two-character A/B improvisation with clear objectives for each character. Example: parent and child: child wants to go outside to play, parent wants them to clean their room. Each character must try as many ways as possible (at least three) to gain objective. Convince and switch characters.</p>
	<p><i>Exploring</i> (Suggested 5 minutes)</p>	<p>Vocabulary: Improvisation: making things up as you go along, Conflict: the problem, Dialogue: the words the characters say to each other, Objective: What the character wants</p> <p>Rules of Improvisation:</p> <ol style="list-style-type: none"> 1. Listen to the other student so you can respond appropriately. 2. Use different methods to get what you want instead of just repeating "yes" or "no." 3. Do not deny a fact that someone has just introduced (example: if Student A says, "I'll tell mom", Student B cannot say, "We don't have a mom.")
Exploring/Creating Phase	<p><i>Improvising/Inventing Story</i> (Suggested 20 minutes)</p>	<p>Convince & Switch: In A/B pairs: Improvise a conflict situation. Entire class works at the same time. Remind students to freeze on the leader's signal. At a certain point, when it looks like students are "winding down" (which may be as soon as one minute or as long as three minutes at this early stage), freeze the action. Then tell the group they have one minute to come to some kind of solution. After, each pair can relate their solution to the others, to demonstrate there are no "right" answers to an improvisation. After the first improvisation, discuss the Rules. Use conflict situations from your curriculum OR conflicts such as: <ol style="list-style-type: none"> 1. Siblings argue over which television program to watch OR which game to play. 2. Two friends: One wants to keep the wallet s/he found, the other wants to return it. </p>
Sharing/Reflecting Phase	<p><i>Playmaking</i> (Suggested 10 minutes) <i>Reflecting/ Journal Prompt</i> (Suggested 5 minutes)</p>	<p>Buy & Sell: in pairs, one "salesman" tries to sell imaginary object to a "customer." Then involve whole class by having everyone react to a catastrophe (sprinklers, fire, etc.) that strikes store.</p> <ol style="list-style-type: none"> 1. Discuss: What did your character do when the sprinklers or fire struck? 2. Journal: Write about how it felt to try to convince your partner to do what you wanted in an improvisation.

Connections/Extensions: Conflict and Resolution in literature.

Teacher Task: For next lesson, teacher will lead students in a 5-minute activity that extends classroom curriculum to explore conflict through improvisational techniques.

LOS ANGELES UNIFIED SCHOOL DISTRICT
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Grade: **3**

Session Title: **TABLEAU**

Lesson # **FOUR**

Standard(s): 2.1 Participate in cooperative scriptwriting or improvisations that incorporate the 5 W's.
Student Objective: Explore various ways of using tableaux to define concepts, words, or to tell a story.
Teacher Objective: Use tableau(x) in curricular studies.
Resource Materials: Nametags, Open Court story of your choosing, or Nursery Rhymes

<i>Opening Phase</i>	Gathering/ Warm-up (Suggested 5 minutes)	<p>1. Mirrors: In A/B pairs, students face each other. A leads and B copies A's movements exactly. Switch leaders. Can use music. Note: if the partner can't copy exactly, the leader is going too fast.</p> <p>2. Teacher teach back: Classroom teacher lead teacher task from previous week.</p> <p>3. Journals: Two or three different students share journals from previous week, using good presentation skills.</p>
	Exploring (Suggested 5 minutes)	<p>Imagination: Working without speaking, first individually, then in pairs, then in small groups, make statues that represent various inanimate nouns: tree, chair, cave, house, river, mountain, boat, slide, swing, etc.</p>
	Review/Preview/ Vocabulary (Suggested 5-10 minutes)	<p>Vocabulary: Tableau: a still (frozen) picture, inanimate objects: things that are not alive</p>
<i>Exploring/Creating Phase</i>	Improvising/ Inventing Story (Suggested 20 minutes)	<p>Picture building:</p> <ol style="list-style-type: none"> Teacher calls out words and the students, working individually and simultaneously, make a still shape that represents that word; e.g. the clown, the winner, sad, excited. In A/B pairs, one student makes the shape (e.g. the clown) and the partner enters the scene and freezes so that the pair, when taken together, makes a meaningful picture (e.g. Clown, Kid laughing). Switch and use new words. Half of the class shows the other half the last one, switch. Ask students to pick a pair and tell what works about it. Create a list: What makes a good tableau? (You should have answers such as: facial expressions, frozen pictures, levels, gestures, etc.)
	Playmaking (Suggested 10 minutes)	<p>Choose an Open Court story or review several nursery rhymes: In groups of 4-5, choose one major event from the story or nursery rhyme and make a tableau. Show to group. OR Various groups can be told to do a tableau from the beginning of the story, the next group from the middle, another group from the end of the story.</p>
<i>Sharing/Reflecting Phase</i>	Reflecting/ Journal Prompt (Suggested 5 minutes)	<ol style="list-style-type: none"> Discuss: What makes a good tableau? (e.g. facial expression, focus, levels, frozen action) Journal: Pick one of the group tableaux that you saw. Describe how you knew it was from the beginning, middle or end of the story.

Connections/Extensions: Tableaux may be used to illustrate vocabulary, concepts, show beginning, middle and end of story.

Teacher Task: At the start of next lesson, teacher will lead students in the creation of a tableau that illustrates a concept in science, a detail from social studies, or a plot point in a piece of literature from recent class work.

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Grade: **3**

Lesson # **FIVE**

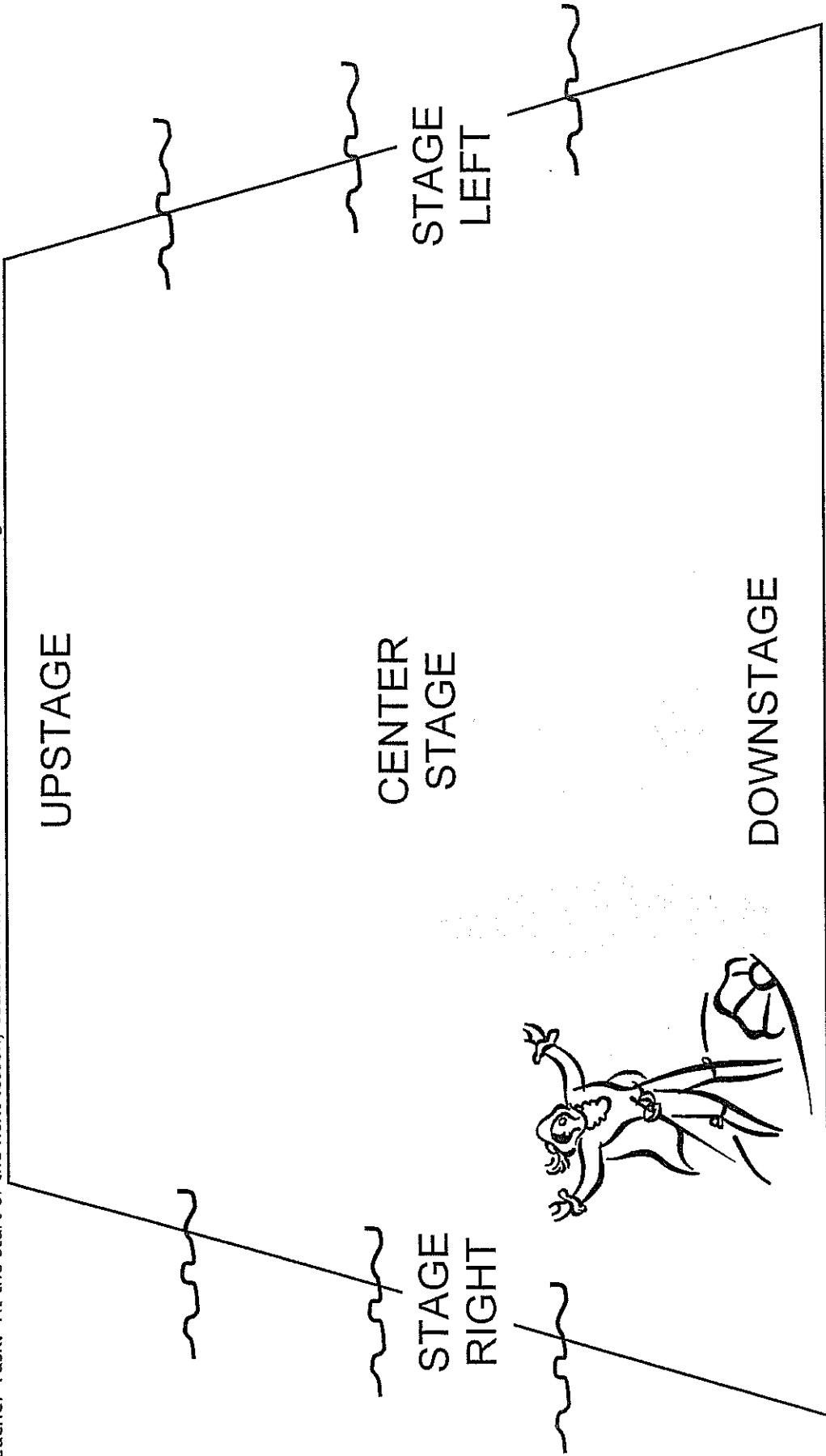
Session Title: **SETTING**

Standard(s): 2.2 Create for classmates simple scripts that demonstrate knowledge of basic blocking and stage areas.
 Student Objective: Create a setting and use stage positions. Learn what a director does.
 Teacher Objective: Apply setting to improvisations.
 Resource Materials: Nametags, Stage Position Chart, Music

Opening Phase	<p><i>Gathering/ Warm-up</i> (Suggested 5 minutes)</p>	<p>1. Body: Follow the Leader: warm-up to music. Leader starts by doing various movements to music, students follow. Can then choose various students to lead the movements. 2. Teacher Teach back: Classroom teacher lead teacher task from previous week. 3. Journals: Two or three different students share journals from previous week, using good presentation skills.</p>
	<p><i>Exploring</i> (Suggested 5 minutes)</p>	<p>Imagination: Choose a setting from either an Open Court story, science or history and pantomime various activities in that setting.</p>
	<p><i>Review/Preview/ Vocabulary</i> (Suggested 5-10 minutes)</p>	<p>Vocabulary: Setting: where and when a story takes place. Discuss what makes up when (time of day, seasons, past, present, future, etc.) Stage Positions: present chart to students: The Nine Areas of the Stage (all from the POV of the actor). Back row: UP RIGHT, UP CENTER, UP LEFT, Middle Row: RIGHT CENTER, LEFT CENTER, Front Row: DOWN RIGHT, DOWN CENTER, DOWN LEFT Blocking: where the actors go onstage Director: the person in charge of a play; gives the actors their blocking</p>
Exploring/Creating Phase	<p><i>Improvising/ Inventing Story</i> (Suggested 10 minutes)</p>	<p>1. Group Movement: Split class in half. One half of the students go onto the stage. Leader gives directions: everyone in a pink shirt cross Down Left. Everyone with a sweatshirt cross Up Right. Everyone with glasses cross to Center, etc. 2. Switch to the other half of students.</p>
Exploring/Reflecting Phase	<p><i>Playmaking</i> (Suggested 20 minutes)</p>	<p>1. Choose a group of students (3-4). 2. Choose a setting (e.g. haunted house). One person is the Director and gives the group directions: Enter from Up Right. Cross Down Left. Open a door; a mummy comes out. Cross to Center. Bats fly into your hair, etc. Switch to another group of students and another setting (e.g. a zoo: Cross Center Left to the Monkey Cage. Cross Down Center to the Snack Bar, etc.). Students must keep the scene going as they listen to the instructions. Keep switching students and settings until all the students have gone. Can also add students to the scene (e.g. snack bar attendant).</p>
Sharing/Reflecting Phase	<p><i>Reflecting/ Journal Prompt</i> (Suggested 5 minutes)</p>	<p>1. Discuss: How did the students show us their setting? 2. Journal: Draw a map (ground plan) of the setting you were in, labeling the things you saw (e.g. monkey cage left center, snack bar down center).</p>

Connections/Extensions: Settings in Open Court stories and in history

Teacher Task: At the start of the next lesson, teacher will lead students in the creation of a setting.



Session Title: CHARACTER

Lesson # SIX

Standard(s) 3.2 Identify universal themes in stories and plays from around the world.

Student Objective: Identify the Trickster characteristics of the Fox in *Fox and Crow*.

Teacher Objective: Understand how to help students create characters.

Resource Materials: Nametags, Story: *Fox and Crow*, Suggested: Pictures of foxes and crows

<p><i>Gathering/ Warm-up</i> (Suggested 5 minutes)</p>	<p>1. Imagination: From a drama seed (ball), each student grows into a tree. Add various conditions: it's raining, the wind blows, etc. 2. Teach back: Classroom teacher lead teacher task from previous week. 3. Journals: 2-3 students share their journals from the previous week. Reinforce presentation skills.</p>
<p><i>Exploring</i> (Suggested 5 minutes)</p>	<p>Walkabouts in various settings as characters from the story: crow finding cheese, fox looking for something to eat.</p>
<p><i>Review/Preview Vocabulary</i> (Suggested 10 minutes)</p>	<p>Vocabulary: Character: the people, animals or objects (if they talk) in a story Fable: A story, usually with animal characters, that has a moral Moral: a lesson Flattery: to praise excessively with motives of self-interest</p>
<p><i>Improvising/ Inventing Story</i> (Suggested 15 minutes)</p>	<p>Playing of scenes from the story: 1. Story-tell Aesop's <i>The Fox and the Crow</i>. What is the moral of the story? 2. Playing of scenes from story Children choose a partner and pick A & B. Leader asks for show of hands to make sure each student knows its letter. A's line up on one side of room, B's on the other. All work at the same time. a. Crow (A) finds cheese, asks Oak Tree (B) if she can sit on his branch and eat the cheese. SWITCH parts. b. Fox (A) tricks Crow (B) into singing, and then she drops the cheese. SWITCH parts.</p>
<p><i>Playmaking</i> (Suggested 10 minutes)</p>	<p>Story Improvisation: 1. Create criteria chart for what makes a good performance. 2. In groups of 3, pick parts: Fox, Crow, Tree; practice story. 3. Groups present story if students are ready.</p>
<p><i>Reflecting/ Journal prompt</i> (Suggested 5 minutes)</p>	<p>1. Discuss: Using the criteria chart, discuss what worked for each performance? 2. Journal: How did the Fox trick the Crow? Why was Crow tricked?</p>

Connections/Extensions: Characters in literature.

Teacher Task: At the start of the next lesson, teacher will lead students in the improvisation of a 2-character scene from one of the stories you are reading.

THE FOX AND THE CROW
BY AESOP, RETOLD BY CAROL TANZMAN

A crow was flying through the forest when she saw a hunk of cheese left by some picnickers. "Hmm," said the Crow. "I wonder where I can eat this cheese without anyone bothering me?" She looked around and noticed the mighty Oak Tree. "Let me see if the Oak Tree will let me eat lunch on his branches."

The Crow flew to him. "Good afternoon, Oak Tree. May I eat my lunch on your branches?" she asked.

"I don't know. There was a rainstorm last night, and I took a nice shower. My leaves and branches are very clean," the Oak Tree said.

"Oh, I won't make a mess, I promise," Crow replied. "I'm a very neat eater. Please."

"Okay," said the Oak Tree, and the Crow began eating on one of his strong branches. Just then a Fox saw her.

"I wonder how I can get that cheese," he said to himself. Then he had an idea. He went and stood under the Tree. "Good afternoon, Crow. How beautiful you look today. Your feathers are so black and shiny."

"Oh, thank you, Fox. I do take good care of them," mumbled the Crow.

"And your eyes are so bright," Fox said.

"Oh, do you think so? Thank you," said Crow, keeping his mouth mostly closed.

"I bet if you could sing, your voice would be lovelier than any other bird in the forest."

"Oh, you know I can sing," replied Crow. She gave a loud "CAW!" but as soon as she opened her beak wide, the cheese fell to the ground. Fox snapped it up.

"You can sing, I see," remarked Fox, "but what you lack is brains."

MORAL: DON'T BE FOOLED BY FLATTERY.

LOS ANGELES UNIFIED SCHOOL DISTRICT
 Arts Education Branch
 DISCIPLINE: THEATRE

Lesson # SEVEN

Session Title: PLOT

Grade: 3

Standard(s) 2.1 Participate in cooperative scriptwriting or improvisations that incorporate the 5 W's.

Student Objective: Improvise beginning, middle and end scenes from a classroom story.

Teacher Objective: Use pantomime and improvisation to help students learn plot.

Resource Materials: Nametags, Story: *The Three Javelinas* by Susan Lowell, Suggested: Pictures of javelinas, Music

Opening Phase	<p>Gathering/ Warm-up (Suggested 5 minutes)</p>	<p>1. Body: Mime with beginning, middle, end: Working individually and simultaneously, students find an imaginary object somewhere (shelf, pocket, etc.) which is the beginning; they use the object and leader indicates a problem with it which is the middle; problem is resolved and object is placed somewhere which is the ending. Suggested objects include: book with a page tearing, shoelaces with one breaking.</p> <p>2. Teacher teach back: Classroom teacher lead teacher task from previous week.</p> <p>3. Journals: .2-3 students share their journals from the previous week. Reinforce presentation skills.</p>
	<p>Exploring (Suggested 5 minutes)</p>	<p>1. Imagination: Build a house. Each person, on their own, mimes building a house out of anything they want. They can then pair share (tell a partner) what they built their house out of.</p> <p>2. Voice: Using the whole playing space, the entire class grows into javelinas (Southwest cousin of pigs), then coyotes. At first, they silently explore the setting and then add their voices.</p>
	<p>Review/Preview/ Vocabulary (Suggested 10 minutes)</p>	<p>Vocabulary: Plot: (Beginning: the set-up, setting and character, Middle: the conflict, End: the solution)</p>
Exploring/Creating Phase	<p>Improvising/ Inventing Story (Suggested 15 minutes)</p>	<p>Playing of scenes from the story:</p> <p>1. Story-tell the first part of Susan Lowell's <i>The Three Javelinas</i>.</p> <p>2. In A/B pairs, the whole class plays out the first scene, (1st pig and coyote) and then they switch parts. Leader stresses that the first pig confronts a dust storm before building house.</p> <p>3. Leader reads middle of <i>The Three Javelinas</i>. In pairs, the whole class plays out the middle scene, and then they switch parts. Leader stresses the second pig is hot and thirsty, finds saguaros cactus, and first drinks from the cactus, then builds hut out of the sticks from the insides of the cactus before the coyote appears.</p> <p>4. Leader reads end of <i>The Three Javelinas</i>. In pairs, the whole class plays out end scene, and then they switch parts. Leader stresses that the third pig sees snake, eagle before finding the bricks, and the Coyote first tries to trick the 3rd Javelina by using an old man's voice, then a little kid's voice.</p>
Sharing/Reflecting	<p>Playmaking (Suggested 10 minutes)</p>	<p>1. If class is ready, different pairs can do one of the scenes in front of the class OR the class can be separated into larger groups. Each group practices, and then presents, the whole story. Students can choose to be a Javelina, Coyote, Dust Storm, Saguaros Cactus, Snake, Hawk.</p> <p>2. Create criteria chart (or use one from the week before) for what makes a good performance.</p>
Sharing/Reflecting	<p>Reflecting/ Journal prompt (Suggested 5 minutes)</p>	<p>1. Discuss: What does this story remind you of? (<i>The Three Little Pigs</i>). Discuss the similarities and differences between the two stories. Teacher can Double Bubble answers on board.</p> <p>2. Journal: Write a brief story that has a clear beginning, middle and ending and contains a problem that gets solved.</p>

Connections/Extensions: Universal stories

Teacher Task: At the beginning of next lesson, teacher will divide class into thirds and assign each group the task of creating a tableau of the beginning, middle, or end of a story or event studied recently.

THE THREE LITTLE JAVELINAS
by Susan Lowell

This is a southwestern adaptation of a familiar folk tale: a chile-flavored "The Three Little Pigs." The story takes place in the Sonoran Desert, where Native American, Mexican, and Anglo cultures blend together.

Javelina (pronounced ha-ve-LEE-na) comes from a Spanish name for the collared peccary, a relative of swine (but not a true pig). Javelinas are extremely bristly-very hairy on the chinny-chin-chin.

Once upon a time way out in the desert, there were three little javelinas. Javelinas (ha-ve-LEE-nas) are wild, hairy, southwestern cousins of pigs.

Their heads were hairy, their backs were hairy, and their bony legs--all the way down to their hard little hooves--were very hairy. But their snouts were soft and pink.

One day, the three little javelinas trotted away to seek their fortunes. In this hot, dry land, the sky was almost always blue. Steep purple mountains looked down on the desert, where the cactus forests grew.

Soon the little javelinas came to a spot where the path divided, and each one went a different way.

The first little javelina wandered lazily along. He didn't see a dust storm whirling across the desert--until it caught him.

The whirlwind blew away and left the first little javelina sitting in a heap of tumbleweeds. Brushing himself off, he said, "I'll build a house with them!" And in no time at all, he did.

Then along came a coyote. He ran through the desert so quickly and so quietly that he was almost invisible. In fact, this was only one of Coyote's many magical tricks. He laughed when he saw the tumbleweed house and smelled the javelina inside.

"Mmm! A tender juicy piggy!" he thought. Coyote was tired of eating mice and rabbits.

He called out sweetly, "Little pig, little pig, let me come in."

"Not by the hair of my chinny-chin-chin!" shouted the first javelina (who had a lot of hair on his chinny-chin-chin!)

"Then I'll huff, and I'll puff, and I'll blow your house in!" said Coyote.

And he huffed, and he puffed, and he blew the little tumbleweed house away.

But in all the hullabaloo, the first little javelina escaped--and went looking for his brother and sister.

Coyote, who was very sneaky, tiptoed along behind.

The second little javelina walked for miles among giant cactus plants called saguaros (sa-WA-ros). They had their ripe red fruit high in the sky. But they made almost no shade, and the little javelina grew hot.

Then he came upon a Native American woman who was gathering sticks from inside a dried-up cactus. She planned to use these long sticks, called saguaro ribs, to knock down the sweet cactus fruit.

The second little javelina said, "Please, may I have some sticks to build a house?"

"Ha'u," (Ha-ou) she said, which means "yes" in the language of the Desert People.

When he was finished building his house, he lay down in the shade. Then his brother arrived, panting from the heat, and the second little javelina moved over and made a place for him.

Pretty soon, Coyote found the saguaro rib house. He used his magic to make his voice sound just like another javelina's.

"Little pig, little pig, let me come in!" he called.

But the little javelinas were suspicious. The second one cried, "No, not by the hair of my chinny.chin-chin!"

"Bah!" thought Coyote. "I am not going to eat your *hair*."

Then Coyote smiled, showing all his sharp teeth: "I'll huff, and I'll puff, and I'll blow your house in!"

So he huffed, and he puffed, and all the saguaro ribs came tumbling down.

But the two little javelinas escaped into the desert.

Still not discouraged, Coyote followed. Sometimes his magic did fail, but then he usually came up with another trick.

The third little javelina trotted through beautiful Palo verde trees, with green trunks and yellow flowers. She saw a snake sliding by, smooth as oil. A hawk floated round and round above her. Then she came to a place where a man was making adobe bricks from mud and straw. The bricks lay on the ground, baking in the hot sun.

The third little javelina thought for a moment, and said, "May I please have a few adobes to build a house?"

"Si." answered the man in Spanish, his language.

So the third javelina built herself a solid little adobe house, cool in summer and warm in winter. When her brothers found her, she welcomed them in and locked the door behind them.

Coyote followed their trail.

"Little pig, little pig, let me come in!" he called.

The three little javelinas looked out the window. This time Coyote pretended to be very old and weak, with no teeth and a sore paw. But they were not fooled.

"No, not by the hair of my chinny.chin-chin," called back the third little javelina.

“Then I’ll huff, and I’ll puff, and I’ll blow your house in!” said Coyote. He grinned, thinking of the wild pig dinner to come.

“Just try it!” shouted the third little javelina.

So Coyote huffed and puffed, but the adobe bricks did not budge.

Again, Coyote tried, “I’LL HUFF...AND I’LL PUFF...AND I’LL BLOW YOUR HOUSE IN!”

The three little javelinas covered their hairy ears. But nothing happened. The javelinas peeked out the window.

The tip of Coyote’s raggedy tail whisked right past their noses. He was climbing upon the tin roof. Next, Coyote used his magic to make himself very skinny.

“The stove pipe!” gasped the third little javelina. Quickly she lighted a fire inside her wood stove.

“What a feast it will be!” Coyote said to himself. He squeezed into the stove pipe. “I think I’ll eat them with red hot chile sauce!”

Whoosh. S-s-sizzle!

Then the three little javelinas heard an amazing noise. It was not a bark. It was not a cackle. It was not a howl. It was not a scream. It was all of those sounds together.

“Yip, yap, yEEP, YEE-OWW-OOOOOOOOOOOOOOOOOOOO!”

Away ran a puff of smoke shaped like a coyote.

The three little javelinas lived happily ever after in the adobe house.

And if you ever hear Coyote’s voice way out in the desert at night...well, you know what he’s remembering!

LOS ANGELES UNIFIED SCHOOL DISTRICT
 Arts Education Branch
 DISCIPLINE: THEATRE

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Lesson # EIGHT

Grade

Standard(s) 5.1: Use problem-solving and cooperative skills to dramatize a story, or a current event from another content area, with emphasis on the 5 W's.

Student Objective: Improvise a story using the 5W's.

Teacher Objective: Help students create a story using the 5W's.

Resource Materials: Nametags, Nature Myth: *Why the Evergreen Trees Keep Their Leaves in Winter*, Suggested: pictures of various trees

<p><i>Gathering/ Warm-up</i> (Suggested 5 minutes)</p>	<p>1. Body: Enclosed Space: One person "A" makes an "enclosed space" with two body parts, e.g. fingertip to fingertip to make a large circle with their arms. "B" then makes an enclosed space through "A's" enclosed space, e.g. they put one arm through A's circle, then they touch that arm to their nose. "A" steps out, and puts one arm through "B's" enclosed space, and then touches his knee. "B" steps out, puts his two legs around "A's" knee, etc</p> <p>2. Teacher teach back: Classroom teacher lead teacher task from previous week.</p> <p>3. Journals: 2-3 students share journals from the previous week. Reinforce presentation skills.</p>
<p><i>Exploring (Suggested 5 minutes)</i> <i>Review/Preview/ Vocabulary</i> (Suggested 10 minutes)</p>	<p>Voice: Pair share: tell your partner a real story about a tree, either something that happened to you, something you saw, or something you know about. A few people share their partner's story to the class.</p> <p>1. Vocabulary: Drama: Character: a person or animal that speaks in a story, objective: what the character wants, motivation: why the character wants it Science: broadleaf tree: trees that lose their leaves in fall, needleleaf: trees that keep their leaves Show pictures of: Willow, Birch, Oak, Evergreen trees Literature: Nature myth: a story told to explain natural phenomena 2. DISCUSS: How might earlier civilizations explain stars?</p>
<p><i>Improvising/ Inventing Story</i> (Suggested 25 minutes)</p>	<p>Playing of scenes from story: 1. Story-tell or read <i>Why Evergreen Trees Keep Their Leaves in Winter</i>. 2. List characters, in order of appearance, on the board. 3. Alone or in pairs: grow into willow, birch, oak and evergreen trees (and have each tree say a line of dialogue), bird, Frost King, North Wind. 4. Playing of scenes from story in A/B pairs. Review WHY each tree won't let the bird winter on its branches (motivation). Bird: "May I winter on your branch?" Birch tree: "We have our own birds to help." Oak tree: "Spring is too far, you might eat some of my acorns." Willow tree: "Willows never talk to strangers." Spruce Tree: "I can help; you can live on my branches." Frost King/Wind: "May I touch every tree?" "No, only the trees who were not kind to the bird."</p>
<p><i>Playmaking</i> (Suggested 0 minutes) <i>Reflecting/ Journal prompt</i> (Suggested 5 minutes)</p>	<p>This will occur next week in Part 2.</p> <p>1. Discuss: How did individual students create their characters? 2. Journal: Do a sequence (flow) map of the plot of the story.</p>

Connections/Extensions: Science/Myth
Teacher Task: Review sequence map.

WHY THE EVERGREEN TREES KEEP THEIR LEAVES IN WINTER

Florence Holbrook

A nature myth with a fine idea, good opportunity for characterization and some interesting action. Even the trees have a chance for characteristic movement.

Winter was coming, and the birds had flown far to the south, where the air was warm and they could find berries to eat. One little bird had broken its wing and could not fly with the others. It was alone in the cold world of frost and snow. The forest looked warm, and it made its way to the trees as well as it could, to ask for help.

First it came to a birch tree. "Beautiful birch tree, it said, "my wing is broken, and my friends have flown away. May I live among your branches till they come back to me?"
"No, indeed," answered the birch tree, drawing her fair green leaves away. "We of the great forest have our own birds to help. I can do nothing for you."

The birch is not very strong," said the little bird to itself, "and it might be that she could not hold me easily. I will ask the oak. So the bird said, "Great oak tree, you are so strong, will you not let me live on your boughs till my friends come back in the springtime?"

"In the springtime!" cried the oak. "That is a long way off. How do I know what you might do in all that time? Birds are always looking for something to eat, and you might even eat up some of my acorns."

It may be that the willow will be kind to me, thought the bird, and it said, "Gentle willow, my wing is broken, and I could not fly to the south with the other birds. May I live on your branches till the springtime?"

The willow did not look gentle then, for she drew herself up proudly and said, "Indeed, I do not know you, and we willows never talk to people whom we do not know. Very likely there are trees somewhere that will take in strange birds. Leave me at once."

The poor little bird did not know what to do. Its wing was not strong, but it began to fly away as well as it could. Before it had gone far, a voice was heard. "Little bird," it said, "where are you going?"

"Indeed, I do not know," answered the bird sadly. I am very cold."

"Come right here, then," said the friendly spruce tree, for it was her voice that had called. "You shall live on my warmest branch all winter if you choose."

"Will you really let me?" asked the little bird eagerly.

"Indeed, I will," answered the kind-hearted spruce tree. "If your friends have flown away, it is time for the trees to help you. Here is the branch where my leaves are thickest and softest."

"My branches are not very thick," said the pine tree, "but I am big and strong. I can keep the north wind from you and the spruce."

"I can help too," said a little juniper tree. "I can give you berries all winter long, and every bird knows that juniper berries are good."

So the spruce gave the lonely little bird a home, the pine kept the cold north wind away from it, and the juniper gave it berries to eat.

The other trees looked on and talked together wisely.

"I would not have strange birds on my boughs," said the birch.

"I shall not give my accords away for any one," said the oak.

"I never have anything to do with strangers," said the willow, and the three trees drew their leaves closely about them.

That night, the Frost King called the North Wind.

"North Wind! I want you to go down into the forest tonight."

"May I touch every leaf in the forest?" asked the wind in its frolic.

"No," said the Frost King. "Do not go near the trees that have been kind to the little bird with the broken wing."

In the morning, all the leaves of the birch, oak and willow lay on the ground, for the cold north wind had indeed come in the night, and every leaf that it touched fell from the tree. However, it did not go near the spruce, pine and the juniper, and that is why their leaves are always green.

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3

Grade

Lesson # **NINE** Session Title: **PLAYMAKING** (Part 2 of 2)

Standard(s) 5.1: Use problem-solving and cooperative skills to dramatize a story, or a current event from another content area with emphasis on the 5 W's.

Student Objective: Dramatize a story with an awareness of who, what, where, when, why.

Teacher Objective: Guide students' dramatizations of a story using improvisation and pantomime to establish the 5 W's.

Resource Materials: Nametags, Story: *Why the Evergreen Trees Keep Their Leaves*

Opening Phase	<i>Gathering/ Warm-up</i> (Suggested 5 minutes)	<ol style="list-style-type: none"> Voice: Tongue twister: The Lips, the teeth, the tip of the tongue Journals: Students share flow (sequence) map assignment from last week's journal. Reinforce presentation skills.
Exploring/Creating Phase	<i>Exploring</i> (Suggested 5 minutes)	Walkabouts in various settings as characters from the story
	<i>Review/Preview/ Vocabulary</i> (Suggested 5-10 minutes)	Vocabulary Review: characters, setting, plot
	<i>Improvising/ Inventing Story</i> (Suggested 0 minutes)	This was done in Part 1.
Sharing/Reflecting Phase	<i>Playmaking</i> (Suggested 25 minutes)	<p>Playing of entire story for the class:</p> <ol style="list-style-type: none"> In groups of 7-9, the students pick parts. Each group practices the whole story at the same time. Create a criteria chart for successful performing(e.g. speak loud enough, face audience) or use one created previously. Each group presents in front of the class.
	<i>Reflecting/ Journal prompt</i> (Suggested 5 minutes)	<ol style="list-style-type: none"> Discuss: Using the criteria chart, discuss what each group did well. Journal: Create a double bubble map comparing needle leaf and broadleaf trees. Using the map, write two paragraphs comparing and contrasting the two trees. OR Create your own nature myth.

Connections/Extensions: Science, nature myths

Teacher Task: Choose a nature myth and have the students work on a scene from that story.

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Lesson # **ONE** Grade: **4**

Session Title: **INTRODUCTION**

Standard(s): 2.1: Demonstrate the emotional traits of a character through gesture and action
 Student Objective: Express selves theatrically using body, voice and imagination. Learn theatre vocabulary and practice pantomime.
 Teacher Objective: Establish rules for theatre class. Introduce the elements of theatre. Introduce and practice pantomime.
 Resource Materials: Name tags

Opening Phase	<i>Gathering/Warm-up</i> (Suggested 5 minutes)	<p>1. Enter Theatre Space: Establish ritual for entering class, (e.g. with music, follow the leader.)</p> <p>2. Voice: Name Game with Gesture: Players stand in a circle. Each player says his or her name and creates a gesture which everyone in the circle then copies. Move to the next person until everyone has had a turn.</p>
	<i>Exploring</i> (Suggested 5 minutes)	<p>Body/Imagination: Walkabouts: Players spread out in space provided. There are two rules: no sounds, no touching. When the leader says, "Go," players move; when the leader says, "Freeze" players freeze. Leader gives pantomime/action suggestions that players follow. Stop players at various times and ask: what do you see, hear, feel, etc. -walking on hot rocks, walking on the moon, playing basketball OR pantomime activities tied to curricular themes (e.g. panning for gold)</p>
	<i>Review/Preview/Vocabulary</i> (Suggested 5-10 minutes)	<p>1. Discuss the "Rules of Drama": No hitting, pushing, shoving, touching; Respect others' ideas; Active listening;; No pretending to have guns, knives or any other weapons; Freeze/Neutral</p> <p>2. Vocabulary: 3 tools of the actor: Body, voice, imagination, Neutral: a "ready" position Gesture: a movement a person does that means something, Pantomime (or mime) - pretending something is there when it's not</p>
Exploring/Creating Phase	<i>Improvising/Inventing Story</i> (Suggested 20 minutes)	<p>Pantomime Game: "My Friend Henry" or Magic Box: Leader shows players Magic Box or "My friend Henry", who can turn into a noun (a thing - not a person or a place) or a "Magic Box." Players sit in a circle and each person either turns Henry into something by pantomiming a way to use him or taking an object out of the Magic Box. Focus is on details and steps, giving realistic weight and size to the object, as well as: where do you get the object from, what do you do with it, where do you put it down? More advanced students can create a problem with their object. The rest of the students guess what the noun is. Another way to play this game is to ask students to mold the objects from "clay," find them in a "magic box," or remove them from a real bag. Students may play the game in pairs or small groups to increase the opportunities for invention.</p>
Sharing/Reflecting Phase	<i>Playmaking</i> (Suggested 10 minutes) <i>Reflecting/Journal Prompt</i> (Suggested 5 minutes)	<p>Choose a setting from a classroom story, and students pantomime people and the objects that would be found in that setting, using both gestures and pantomime.</p> <p>1. Discuss: What did people do to make their objects look real? 2. Journal: How did you use the three tools of the actor in today's lesson?</p>

Connections/Extensions: Setting in literature
 Teacher Task: For the next lesson, teacher leads students through pantomime activities of a chosen setting from classroom literature.

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Grade: 4

Session Title: **MACHINE**

Lesson # **TWO**

Standard(s): 5.3: Exhibit team identity and commitment to purpose when participating in theatrical experiences.
 Student Objective: Work as a group to create a machine.
 Teacher Objective: Foster cooperation and creativity when working in a group.
 Resource Materials: Nametags, Shel Silverstein’s poem, *The Homework Machine*.

Opening Phase	<p><i>Gathering/ Warm-up</i> (Suggested 5 minutes)</p>	<p>1. Mechanical Gestures: Elicit a variety of machine-like gestures and sounds (big and small, loud and soft, different parts of body) and go around the circle with each child leading in a new gesture and sound. Emphasize that they cannot imitate but must come up with their own gesture, using any part of their body. 2. Teacher Teach back: Classroom teacher leads teacher task from previous week. 3. Journals: Two or three students share their journals from previous week. Reinforce presentation skills: stance and voice.</p>
	<p><i>Exploring</i> (Suggested 5-10 minutes)</p>	<p>Who Started the Movement? Players stand in a circle. One player, “the Guesser,” is sent from the room while the others select a leader who will initiate and change motions, e.g. tapping foot, nodding head, moving hands, that the other circle members copy. The guesser then stands in the center of the circle and tries to discover who the leader is. When the guesser discovers the leader, two other players are chosen.</p>
Exploring/Creating Phase	<p><i>Review/Preview Vocabulary</i> (Suggested 5-10 minutes) <i>Improvising/ Inventing Story</i> (Suggested 15 minutes)</p>	<p>Vocabulary: Machine: Man-made tool used to make something, Cooperation: Working together</p> <p>1. Machine Game: Leader demos with volunteers (up to 4). One player initiates a rhythmic sound and movement, others add one at a time with their own sound and movement while keeping the rhythm established by the first, so that a machine is created with one part “working” directly with another. Conditions may be placed on the completed machine, e.g., speed up or slow down. Encourage students to form different levels. 2. Read <i>The Homework Machine</i>.</p>
Sharing/Reflecting Phase	<p><i>Playmaking</i> (Suggested 10 minutes) <i>Reflecting/ Journal prompt</i> (Suggested 5 minutes)</p>	<p>Machine making: Get into groups of 5-6. Decide on a specific type of homework machine (e.g. math machine, spelling machine) and each group makes a different machine using sound and words. OR Groups invent their own machine which does a specific thing. Demonstrate.</p> <p>1. Discuss: How did you use the 3 tools of the actor to make a machine? 2. Journal: Pick one of the groups and write about why that particular machine worked.</p>

Connections/Extensions: Machine may be used to demonstrate vocabulary definitions or illustrate concepts, emotions, careers, game, etc.
 Teacher Task: For the next lesson, teacher will demonstrate use of machine to teach classroom vocabulary words.
 AEB:RL:12/21:05

**THE HOMEWORK MACHINE
BY SHEL SILVERSTEIN
(FROM A LIGHT IN THE ATTIC)**

The Homework Machine, oh, the Homework Machine
Most perfect contraption that's ever been seen.
Just put in your homework, then drop in a dime,
Snap on the switch, and in ten seconds' time,
Your homework comes out, quick and clean as can be.
Here it is - "nine plus four?" and the answer is "three."
Three?
Oh me. . .
I guess it's not as perfect

As I thought it would be.

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Lesson # **THREE** Session Title: **IMPROVISATION** Grade: **4**

Standard(s): 1.1 Use the vocabulary of theatre such as plot, conflict, climax, objectives, motivation and stock characters to describe theatrical experiences.

Student Objective: Practice improvisation, relating verbally and non-verbally with another person.

Teacher Objective: Set up improvisations with clear objectives and lead students to resolutions.

Resource materials: Nametags

Opening Phase	<i>Gathering/ Warm-up</i> (Suggested 5 minutes)	<p>1. Imagination: Paired Pantomime Game w/ activities: Players choose a partner and pick an "A" and a "B". Leader asks for show of hands to check that each pair knows who is A and who is B. Then pantomime activities that require two people: e.g.: activities with a ball: playing catch, tennis, ping-pong (note difference in the way the body moves with the different sized racquets etc), tug of war, folding sheets. With each activity, tell the group who has the ball to begin with (A or B) or who is pulling the rope or sheet first, so that they can get started easily.</p> <p>2. Teacher Teach back: Classroom teacher lead teacher task from previous week.</p> <p>3. Journals: Two or three different students share journals from the previous week.</p>
	<i>Exploring</i> (Suggested 5 minutes)	<p>1. Voice: Tongue Twister: "Unique New York" or "I'd like a cup of tea in a proper coffee pot"</p> <p>2. Set up a two-character A/B improvisation with clear objectives for each character. Example: two siblings want to watch different TV shows. Each character must try as many ways as possible (at least three) to gain objective. Convince and switch characters.</p>
	<i>Review/Preview/ Vocabulary</i> (Suggested 5-10 minutes)	<p>Vocabulary: Improvisation: making things up as you go along, Conflict: the problem, Dialogue: the words the characters say to each other, Objective: what the character wants, Motivation: why the character wants it.</p> <p>Rules of Improvisation:</p> <ol style="list-style-type: none"> 1. Listen to the other player so you can respond appropriately. 2. Use different methods to get what you want instead of just repeating "yes" or "no." 3. Do not deny a fact that someone has just introduced (example: if Player A says, "I'll tell mom", Player B cannot say, "We don't have a mom.")
Exploring/Creating Phase	<i>Improvising/ Inventing Story</i> (Suggested 20 minutes)	<p>1. Convince & Switch: In A/B pairs: Improvise a conflict situation. Entire class works at the same time. Remind students to freeze on the leader's signal. At a certain point, when it looks like players are "winding down" (which may be as soon as one minute or as long as three minutes at this early stage), freeze the action. Then tell the group they have one minute to come to some kind of solution. After, each pair can relate their solution to the others to demonstrate there are no "right" answers to an improvisation. After the first improvisation, discuss the Rules.</p> <p>2. Conflicts: Use conflicts from your curriculum or use realistic conflicts such as: 1. Siblings: one found a wallet and wants to keep it; the other doesn't, 2. Parent and child: Can child keep the animal they found on the street?</p>
Sharing/Reflecting Phase	<i>Playmaking</i> (Suggested 10 minutes) <i>Reflecting/Journal Prompt</i> (Suggested 5 minutes)	<p>Library: In pairs, one "patron" comes into the library to get assistance from the "librarian." Then involve whole class by having everyone react to a catastrophe (earthquake) that strikes the library.</p> <ol style="list-style-type: none"> 1. Discuss: Using details, what happened to the library and the people during and after the earthquake? 2. Journal: Choose one of the improv and write 4 lines of dialogue that you and your partner said.

Connections/Extensions: Conflicts in literature and history

Teacher Task: For the next lesson, teacher will lead students in a 5-minute activity that extends classroom curriculum to explore conflict through improvisational techniques.

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Grade: 4

Lesson # FOUR

Lesson Title: TABLEAU

Standard(s): 5.2 Use improvisation and dramatization to explore concepts in other content areas.
 Student Objective: Explore various ways of using tableaux to define concepts, words, or to tell a story.
 Teacher Objective: Use tableau(x) in curricular studies.
 Resource Materials: Nametags, Fairy Tales (list)

Opening Phase	<p><i>Gathering/Warm-up</i> (Suggested 5 minutes)</p>	<p>1. Body: Movement/Shape/Freeze/Exchange: Working with a partner, all of the A's make a frozen shape to a count of 8. B's then copy the frozen shape to a count of 4. Switch. 2. Voice: Mechanical sounds: Working as a group, students makes sounds such as clanging, clicking, zapping, humming, etc. 3. Teacher teach back: Classroom teacher lead teacher task from previous week. 4. Journals: Two or three new students share Journals from previous week, using good presentation skills.</p>
	<p><i>Exploring</i> (Suggested 5 minutes)</p>	<p>Imagination: Working without speaking, first individually, then in pairs, then in small groups, make statues that represent various inanimate nouns: tree, chair, cave, house, river, mountain, boat, slide, swing, etc.</p>
	<p><i>Review/Preview/ Vocabulary</i> (Suggested 5-10 minutes)</p>	<p>Vocabulary: Tableau: a still (frozen) picture , Inanimate objects: things that are not alive, Focus: put your attention on something</p>
Exploring/Creating Phase	<p><i>Improvising/ Inventing Story</i> (Suggested 20 minutes)</p>	<p>1. Freeze-frame Statues in Pairs 1. Ask students to form pairs (Back-to-Back). On the leader's direction, the pairs will turn and get into a photo of complementary actions. No talking, no planning it out. Students must use observation to see what their partner does and then go into the opposite action. Examples: a. Two astronauts on a spacewalk: one is losing air, the other tries to help, b. A doctor gives shot to a patient c. A dog tries to bite a person OR choose examples of opposing actions from your curriculum. 2. Half of the class shows the other half the last one, switch. 3. Ask students to pick a pair and tell what works about it. 4. Create a list: What makes a good tableau? (You should have answers such as: facial expressions, frozen pictures, levels, gestures, etc.) 2. Group objects: in groups of 5, make a still picture (tableau) of a boat, spaceship, garbage truck.</p>
Sharing/Reflecting Phase	<p><i>Playmaking</i> (Suggested 10 minutes)</p> <p><i>Reflecting/Journal Prompt</i> (Suggested 5 minutes)</p>	<p>Fairy tale: In groups of 5 or 6, choose a fairy tale and create 3 tableaux of that fairy tale: one should show the beginning, one the middle, one the end. Show to group. OR choose stories from Open Court and create beginning, middle, and end tableaux. 1. Discuss: What makes a good tableau? (e.g. facial expression, focus, levels, frozen action) 2. Journal: Write a story in which an inanimate object comes alive.</p>

Connections/Extensions: Tableaux may be used to illustrate vocabulary, concepts, show beginning, middle and end of story.
Teacher Task: At the start of the next lesson, teacher will lead students in the creation of a tableau that illustrates a concept in science, a detail from social studies, or a plot point in a piece of literature from recent class work.

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Grade 4

Lesson # FIVE

Session Title: SETTING

Standard(s): Use improvisation and dramatization to explore concepts in other content areas.

Student Objective: Use improvisation within a specific setting to create a story.

Teacher Objective: Help students to create stories in a specific setting.

Resource Materials: Name tags, tablecloth, glasses, candles, 2 place settings

<i>Gathering/ Warm-up</i> (Suggested 10 minutes)	<p>1. Imagination: Room filled with... Players move through a "room" filled from wall to wall and floor to ceiling with imaginary objects. Nonverbal activity with no touching. Chose a few of the following suggestions: balloons, honey, giant marshmallows (look for a ping pong ball among the marshmallows), soap suds, chocolate, flowers, saw dust, etc. Remind students that the objects are above, below, behind</p> <p>2. Teacher Teach back: Classroom teacher lead teacher task from previous week.</p> <p>3. Journals: Two or three new students share journals from previous week, using good presentation skills.</p>
<i>Exploring</i> (Suggested 5 minutes)	<p>Sounds of setting: 1. Students sit in a circle. Close eyes and listen to the sounds in the room. Discuss what they hear and how some sounds are continuous and some intermittent.</p> <p>2. Sound collage: Choose a setting (i.e. the jungle or the beach). Each student picks one sound to begin with and then, at the leader's signal, recreates their sound either intermittently, continuously, or rhythmically, depending on what sound they have chosen. As conductor, leader can cue sounds for louder, softer, faster, slower, individual, small or large group.</p> <p>3. Close eyes. What might you see, smell, taste, touch in each of the above settings?</p>
<i>Review/Preview/ Vocabulary</i> (Suggested 5 minutes)	<p>Vocabulary: Setting: where and when a story takes place, Set: scenery, backdrops, and props used to create an environment for a performance, scene: a part of a story with its own beginning, middle and end</p>
<i>Improvising/ Inventing Story</i> (Suggested 10 minutes)	<p>Setting Development: In groups of 4-6, pick a setting that has tables (e.g. library, pizzeria, park picnic area). Starting from tableau, bring it to life, first in pantomime and then with dialogue. Class guesses the setting.</p>

<p>Playmaking (Suggested 15 minutes)</p>	<p>Setting Tableau: 1. View the table set nicely with the tablecloth, candles, plates, etc. Discuss what the setting might be. Who might the characters be who would use that setting? 2. Teacher asks class to close eyes. Teacher then changes the setting, (e.g. knocking over the glasses, moving the napkins to the chair, messing up the tablecloth,). Class opens eyes and tells what might have happened. What might the conflict have been that caused the set to change? 3. In pairs, the students plan 2 tableaux with their own characters and conflict that will show the audience a change in scene. 4. Show the class their 2 tableaux using the actual "set" and then ask the class to try to imagine what might have happened.</p>
<p>Reflecting/Journal Prompt (Suggested 5 minutes)</p>	<p>1. Reflection: See no. 4 above 2. Journal: Use the characters, setting and conflict that you just created with the table setting and write the story of what happened.</p>

Connections/Extensions: Settings in literature and history

Teacher Task: Have the students pantomime various settings from the stories you are reading.

LOS ANGELES UNIFIED SCHOOL DISTRICT
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Grade 4

Lesson # SIX **Session Title: CHARACTER** (Part 1 of a 2 part class)

Standard(s): 1.2 Identify a character's objectives and motivations to explain that character's behavior.

Student Objective: Create various characters in a story.

Teacher Objective: Help students create characters from a story.

Resource Materials: Nametags. Story: *Stone in the Road*

<p>Gathering/ Warm-up (Suggested 5 minutes)</p>	<p>1. Imagination: In pairs, pantomime throwing a ball that changes in weight and size, e.g. tennis ball, volleyball, bowling bowl, tiny bouncy ball, large medicine ball 2. Individually, pantomime finding a huge stone. Try 3 different ways to move it. 3. Teacher teach back: Classroom teacher leads teacher task from previous week. 4. Journals: 2-3 students share journals from the previous week. Reinforce presentation skills.</p>
<p>Exploring (Suggested 5 minutes)</p>	<p>1. Body: Isolations: Move only one body part at a time: roll neck/head, then move the head forward and back, side to side. Then go to shoulders: roll around, one shoulder after another, rib cage: forward and back, side to side, hips: right-center-left-center, round in circles, then legs: 8 X to ball of foot, 8 X lift for right foot, then left foot. 2. Choose one isolation and extend/exaggerate, e.g.: lift one shoulder -- then walk around the space with that isolation leading, feel what it feels like, what kind of character it might be, what kind of voice it might have. Walk up to someone and have a conversation. Leader then asks what kinds of characters the players felt like. Try it with chin jutting out, and/or hips swinging. 3. Walkabout: as characters from the story, each one leading from a different body part: e.g. Duke leads from nose, Farmer leads from stomach, egg-carrying Ladies lead from hips</p>
<p>Review/Preview/ Vocabulary (Suggested 10 minutes)</p>	<p>Vocabulary: Character: a person or animal that speaks in a story, Review: objective, motivation, and dialogue from the improvisation class.</p>

<p>Improvising/ Inventing Story (Suggested 25 minutes)</p>	<p>Playing of scenes from story: 1. Story-tell, read, or review <i>Stone in the Road</i>. List characters, in order of appearance, on the board. Discuss the Duke's motivation for putting the stone in the road. 2. Playing of scenes in A/B pairs. Review how each character crosses past the stone instead of moving it. Scenes: a. Duke and Page getting the idea to test the villagers b. 2 Farmers taking sheep to market, come across stone, decide to go around c. 2 Ladies carrying eggs to market, decide to step over the stone d. 2 Kids with pennies who want to buy candy at market, race around stone d. Boy with sick mom who moves rock/Duke who pops out of bushes and gives him gold for his "independent thinking"</p>
<p>Playmaking <i>Reflecting/Journal Prompt</i> (Suggested 5 minutes)</p>	<p>To be done as Part 2 next week. 1. Discussion: How did you create different characters? How did it feel? 2. Journal: Create a flow map of the sequence of events and characters in the story.</p>

Connections/Extensions: (see next week)

Teacher Task: Review flow map with students.

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Lesson # **SEVEN** Session Title: **CHARACTER** (Part 2 of a 2 part class) Grade **4**
Standard(s): 4.1 Develop and apply appropriate criteria or rubrics for critiquing performances as to characterization, diction, pacing, gesture, and movement.
Student Objective: Create various characters and dramatize a story.
Teacher Objective: Help students create characters and dramatize a story.
Resource Materials: Name tags, Story: *Stone in the Road*

<p>Gathering/ Warm-up (Suggested 5 minutes)</p>	<p>1. Voice: Tongue Twister: The lips, the teeth, the tip of the tongue. 2. Students share flow (sequence) map from their journals.</p>
<p>Exploring (Suggested 5 minutes) <i>Review/Preview Vocabulary</i> (Suggested 5-10 minutes)</p>	<p>1. Walkabouts as characters from the story 1. Vocabulary: critique 2. Review characters, setting, and some key dialogue</p>
<p>Improvising/ Inventing Story (Suggested 0 minutes)</p>	<p>This was done in Part 1</p>

Sharing/Reflecting Phase	<p>Playmaking (Suggested 25 minutes)</p>	<p>Story Improvisation:</p> <ol style="list-style-type: none"> 1. Rehearse: Split class into groups. Students pick parts, line up in order of their character's entrance and practice playing out the story. 2. Create criteria chart of what makes a good performance. 3. Perform: Each group plays out story for the other groups.
	<p>Reflecting/ Journal Prompt (Suggested 5 minutes)</p>	<ol style="list-style-type: none"> 1. Reflection: Using the criteria chart, discuss what each group did well (critique). 2. Journal: Create a character biography for the character you played in the story.

Connections/Extensions: Stories where a character tests another
 Teacher Task: Chose a two-person scene with a clear conflict from an Open Court story and have students improvise it.

THE STONE IN THE ROAD

An Old Tale

There was once a very rich Duke who took pride in his estate and excellent care of his people. Indeed, no one could be found with a kinder heart or greater willingness to improve the lot of others. He not only shared his wealth but personally aided all those who came to him with their troubles. Whether it was a new barn, money for a cow, or sickness in a family, the Duke could be counted on for assistance. As the years went by, however, it became apparent that so much help had not strengthened the people. More and more, they depended on their benefactor rather than solving their problems themselves. Nor would they help a neighbor in distress. They simply referred the matter to the Duke, or - worse yet - blamed him for anything that went amiss anywhere in the country.

This troubled the Duke. He began to wonder whether there was anyone in the whole countryside who would make an effort to help himself, let alone another. He also wondered if anyone used independent thinking. Very early one morning, he spoke to his Page and told him the problem. The Page came up with an idea. "Why don't we find a large stone and put it in the middle of the highway? Then we can hide and see if anyone moves it." "Excellent idea," said the Duke. "To make it even better, I will hide a bag of gold under the stone. Whoever moves the stone, can keep the bag of gold.

They headed for the main road and found a large stone. Together, they pushed and tugged and worked at it. Finally, with all the strength they could muster, they succeeded in moving the great rock into the middle of the highway. Next, the Duke pulled a small bag from his pocket and carefully tucked it out of sight under the stone. Then he asked the Page to come with him to a spot behind some bushes where they had a good view of the road without being seen. Scarcely had they settled themselves when the first of a long procession approached. It was a Farmer and his Son driving sheep to market. Seeing the great stone, they stopped and complained bitterly of the inconvenience it caused, and wondered why the Duke would let the stone stay there. Though he and his son had great difficulty finding a place wide enough for their sheep to pass by, it never occurred to either of them to remove the obstacle. Finally, each of the farmers took half the sheep and went around the rock.

Next came two Ladies carrying baskets of eggs on their heads. They were also on their way to market and they, too wondered why the Duke allowed the stone to stay there. They even sat down on the stone to rest a bit, and talked over what they might buy with the money they hoped to make from the sale of their eggs and flowers. "Someone should really tell the Duke how inconvenient this is," one of the ladies said. "Not me," said the other. "Me either." Presently, they step over the rock and go on their way. All day, one after another passed down the road: two kids on their way to buy penny candy at the market a scholar, a musician, a fine gentleman and his lady, and others. But none offered to move the stone. If they noticed it at all, they only complained that the Duke should take better care of the highway.

The old man's heart was heavy as evening approached. Was there no one who would trouble to move it? Finally, as he and the Page were about to go home, they saw a young lad coming around the bend, whistling merrily, with a sack of flour slung over his shoulder. No sooner had he reached the spot than he stopped and put down his burden. "What is that stone doing in the middle of the road?" he said to himself. "Why, someone might fall over it."

With that, he pushed and pulled and tugged, and finally succeeded in moving it to one side. "There," he said, "now people can get past it." As he turned to pick up his sack of flour, he noticed the small bag the Duke had placed on the ground under the stone. "What can this be?" he said aloud. And finding it filled with gold pieces, added, "I must find the owner."

Overjoyed that someone had taken the trouble to move the stone, the Duke and Page came out of their hiding place and stood before him. "Read what it says," he commanded.

The miller's boy read the words that were tied to it: "This gold is for him who moves the stone." "It is for you," said the Duke. "At last I have found one person who took the trouble to help his neighbors." "It was nothing," replied the boy. "But thank you, sir. Thank you. Now I can buy medicine for my sick mother."

With that, he ran home swiftly to tell his mother all about his adventure.

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Grade 4

Session Title: PLOT

Lesson # EIGHT

Standard(s) 2.2 Retell or improvise stories from classroom literature in a variety of tones.

Student Objective: Recreate a folk tale with beginning, middle and end.

Teacher Objective: Help students recreate a folk tale with all the plot elements, including original endings.

Resource Materials: Name tags, Story: *Theft of a Smell* (A Peruvian folktale), Suggested: Pictures of Lima, Peru, Coins

Opening Phase	<p><i>Gathering/ Warm-up</i> (Suggested 5 minutes)</p>	<p>1. Imagination: Mime with beginning, middle, end: Working individually and simultaneously, students find an imaginary object somewhere (shelf, pocket, etc.) which is the beginning; they use the object and leader indicates a problem with it which is the middle; problem is resolved and object is placed somewhere which is the ending. Suggested objects include: yo-yo with a string which breaks, balloon which won't inflate.</p> <p>2. Teacher teach back: Classroom teacher lead teacher task from previous week.</p> <p>3. Journals: 2-3 students share journals from the previous week. Reinforce presentation skills.</p>
	<p><i>Exploring</i> (Suggested 5 minutes)</p>	<p>Walkabouts as characters from the story: Industrious baker who bakes bread, lazy neighbor who smells bread, wise judge considering a difficult problem</p>
Exploring/Creating Phase	<p><i>Review/Preview/ Vocabulary</i> (Suggested 10 minutes)</p>	<p>Vocabulary: Plot: beginning, middle and end of a story. Beginning: set-up: find out setting and some of the main characters, Middle: conflict(s) End: Climax and Resolution</p>
Exploring/Creating Phase	<p><i>Improvising/ Inventing Story</i> (Suggested 10 minutes)</p>	<p>Playing of scenes from story</p> <p>1. Story-tell or read <i>The Theft of a Smell.</i> STOP before the baker and neighbor get to the court.</p> <p>2. Playing of opening scenes from story in A/B pairs</p> <p>a. Baker demands neighbor pay a fee for smelling the bread. SWITCH parts</p> <p>b. Baker tells Judge the problem. SWITCH parts</p> <p>c. Neighbor spreads news of Baker's request</p>
Sharing/Reflecting Phase	<p><i>Playmaking</i> (Suggested 15 minutes)</p>	<p>1. Ask: What might the wise judge decide? Each student thinks of an idea. then in groups of 4, they share their idea.</p> <p>2. In groups of four:</p> <p>a. Each student shares his/her idea.</p> <p>b. Group chooses best idea.</p> <p>c. Group picks parts (can add a bailiff who brings in the baker and neighbor).</p> <p>d. Each group practices the climax/resolution of the story (the scene in the court with the ending they invented).</p> <p>e. Review criteria chart from previous week.</p> <p>f. Groups perform the climax/resolution.</p> <p>g. Teacher reads END of story as the author wrote it.</p>

*Reflecting/
Journal Prompt*
(Suggested 5 minutes)

1. Discuss: What worked in each group?
2. Journal: Do you think the judge in the story was wise? Why or why not?

Connections/Extensions: Stories from other cultures

Teacher Task: Choose a story and have students improvise one of the major scenes of the story (either conflict or climax/resolution).

THE THEFT OF A SMELL

A Peruvian Tale

Once upon a time, there lived a stingy baker in the city of Lima, Peru. Early each morning he mixed flour, milk, eggs, and raisins and baked his bread, rolls, and cookies. Then he placed the delicious goods in the open window of his shop and sold them to his customers.

The baker was so stingy that he never gave so much as a crumb of his baked goods away, even if it was a stale crumb and the birds were hungry.

The baker's neighbor, however, was a much different kind of man. He enjoyed a leisurely life and never cared about money or a steady job. In fact, one of his greatest pleasures was to smell the wonderful aromas of the baked goods in the baker's open window. The cool breeze carried the luscious smells to him like a gift each morning. He especially liked the odor of fresh-baked cinnamon rolls.

The selfish baker knew that his neighbor was benefiting from his hard work and he felt that the lazy fellow shouldn't be allowed to have such enjoyment for free. Thus the baker went to his neighbor and said, "You may no longer steal the smell of my baked goods from me. You must pay me ten gold pieces each month for such a privilege. If not, I'll take you to court."

The neighbor laughed and said that it was a good joke! Then he told all the other neighbors about the baker's special smelling fee, and soon the baker was the laughingstock of the city. This made him angry enough to speak to a judge.

The judge had a good sense of humor, and after hearing the complaint, ordered both the baker and the neighbor to appear before him the following day. He also ordered the neighbor to bring ten pieces of gold. The baker was quite pleased to hear this and could already feel the weight of the gold in his pocket.

The next day the courtroom was packed with curious citizens. The judge entered and asked the baker and his neighbor to approach the bench and tell their stories. The baker spoke at length about the beautiful aromas produced by his delicious pastries and how his neighbor had enjoyed them each morning for several years without ever paying so much as a penny for them.

The judge listened patiently to all that the baker had to say and then asked the neighbor if he had in fact enjoyed the smells without paying for them. The neighbor replied, "Yes, your honor, it is true."

The judge again spoke to the neighbor, "Take the ten gold pieces from your pocket and shake them in your hand so that we can hear them clink together."

The man was surprised at such a strange request but did as he was told.

"Did you hear the clinking of your neighbor's gold coins?" the judge asked the baker.

"Yes, your honor," said the baker.

"And does the sound of gold coins clinking together please your ears?"

"Yes," replied the baker.

"This, then, is my decision," said the judge. "The neighbor has enjoyed the smell of baked goods. In return, the baker has enjoyed the sound of gold coins. Case dismissed!"

LOS ANGELES UNIFIED SCHOOL DISTRICT
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Grade: **3**

Session Title: **INTRODUCTION**

Lesson # **ONE**

Standard(s): 1.1 Use the vocabulary of theatre, such as character, setting, conflict, audience, motivation, props, stage areas and blocking, to describe theatrical experiences.
Student Objective(s): Express self theatrically using body, voice and imagination. Learn theatre vocabulary and practice pantomime.
Teacher Objective(s): Learn how to establish rules for theatre class. Introduce the elements of theatre. Introduce and practice pantomime.
Resource Materials: Nametags, magic bags (if that activity is chosen).

<i>Gathering/ Warm-up</i> (Suggested 5 minutes)	<p>1. Enter Theatre Space: Establish ritual for entering class (e.g. with music, follow the leader)</p> <p>2. Voice: Name Game with Pantomime Ball Toss: Students stand in a circle. Leader tosses a pantomime ball to someone. That person states his/her name, then tosses the “ball” to someone else, who then says their name. Go around the circle until everyone has had a turn.</p>
<i>Exploring</i> (Suggested 5 minutes)	<p>Body/Imagination: Walkabouts: Students spread out in space provided. There are two rules: no sounds, no touching. When the leader says, “Go,” students move; when the leader says, “Freeze,” students freeze. Leader gives pantomime/action suggestions that students follow. Stop students at various times and ask: What do you see, hear, feel, etc.?</p> <ul style="list-style-type: none"> -e.g., playing basketball: regular speed, slow motion, fast speed OR activities which are tied to curricular themes (e.g., city wildlife, vocabulary words) -students are then told they have a pantomime camera and are in the jungle, forest, or desert searching for a camouflaged animal. Several students verbally share what they saw.
<i>Review/Preview/Vocabulary</i> (Suggested 5-10 minutes)	<p>1. Discuss the “Rules of Drama”: No hitting, pushing, shoving, touching; Respect others’ ideas; Active listening; No pretending to have guns, knives or any other weapons; Freeze.</p> <p>2. Vocabulary: 3 tools of the actor: body, voice, imagination</p> <p style="padding-left: 20px;">Neutral: a “ready” position</p> <p style="padding-left: 20px;">Pantomime (or mime): pretending something is there when it’s not and/or silent acting</p>
<i>Improvising/ Inventing Story</i> (Suggested 20 minutes)	<p>Pantomime Game: Magic Box (or “My Friend Henry” an imaginary friend who changes into things): Leader brings out “Magic Box” (pantomime). Leader and class describe the box. (It is “red with blue stripes,” etc.). Pass the box around. Each student opens the box, takes something out, uses the object, and then puts it back. There should be a clear beginning, middle and end. Class guesses the object.</p> <p>Students may play the game in pairs or small groups to increase the opportunities for invention.</p> <p>In small groups, each group chooses a place (setting) and pantomimes an activity that they have to work together to do (e.g. the beach: volleyball game OR an activity tied to a curricular theme). Each group shows to the rest of the class.</p>
<i>Playmaking</i> (Suggested 10 minutes)	<p>1. Discuss: What was interesting about each group? How did we know what place (setting) they were pantomiming?</p> <p>2. Journal: How did the groups work together to create an activity and the setting?</p>
<i>Reflecting/Journal Prompt</i> (Suggested 5 minutes)	<p>1. Discuss: What was interesting about each group? How did we know what place (setting) they were pantomiming?</p> <p>2. Journal: How did the groups work together to create an activity and the setting?</p>

Connections/Extensions: Settings in literature

AEB:RL:12/21/05

Teacher Task: For the next lesson, teacher leads students through pantomime activities of a chosen setting from classroom literature.

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Lesson # **TWO**

Session Title: **MACHINE**

Grade:

3

Standard(s): 5.2 Develop problem-solving and communication skills by participating collaboratively in theatrical experiences.
 Student Objective: Express self theatrically using body, voice and imagination. Learn theatre vocabulary and practice machine.
 Teacher Objective: Continue to introduce the elements of theatre (machine).
 Resource Materials: Nametags, Poem: *The Homework Machine* by Shel Silverstein

<p><i>Gathering/ Warm-up</i> (Suggested 5 minutes)</p>	<p>1. Mechanical Sounds: Elicit a variety of machine-like gestures and sounds (big and small, loud and soft, different parts of body) and go around the circle with a new gesture and sound. Emphasize that they cannot imitate but must come up with their own gesture, using any part of their body. 2. Teacher Teach back: Classroom teacher leads teacher task from previous week. 3. Journals: Two or three students share their journals from previous week. Reinforce presentation skills: stance and voice.</p>
<p><i>Exploring</i> (Suggested 5 minutes)</p>	<p>Who Started the Movement? Students stand in a circle. One student, “the Guesser” is sent from the room while the others select a leader who will initiate and change motions, e.g., tapping foot, nodding head, moving hands, that the other circle members copy. The guesser then stands in the center of the circle and tries to discover the leader. When the guesser discovers the leader, two other students are chosen.</p>
<p><i>Review/Preview Vocabulary</i> (Suggested 5-10 minutes) <i>Improvising/ Inventing Story</i> (Suggested 20 minutes)</p>	<p>Vocabulary: Machine: Man-made tool used to make something, Cooperation or collaborating: working together to accomplish a task Machine Game: One person comes into the circle and chooses a movement and a sound that can be repeated over and over. A second student comes into the center and adds to the first person’s movement, making it look like they are making the first person move. Add 2-3 more students, each one building onto the machine so that it looks like it would work. Stress levels; each person comes up with a different movement and sound.</p>
<p><i>Playmaking</i> (Suggested 10 minutes)</p>	<p>Read <i>The Homework Machine</i> by Shel Silverstein In groups of 4-6, students make a homework machine, using movement, sound and “homework” words. Each group demonstrates their machine to the class.</p>
<p><i>Reflecting/ Journal Prompt</i> (Suggested 5 minutes)</p>	<p>1. Discuss: What worked about each machine? 2. Journal: Invent a machine and describe what it does.</p>

Connections/Extensions: Machine may be used to demonstrate vocabulary definitions or illustrate concepts, emotions, careers, games, etc.
 Teacher Task: For the next lesson, teacher will demonstrate use of machine to teach classroom vocabulary words or other curriculum.

THE HOMEWORK MACHINE
BY SHEL SILVERSTEIN
(FROM A LIGHT IN THE ATTIC)

The Homework Machine, oh, the Homework Machine
Most perfect contraption that's ever been seen.
Just put in your homework, then drop in a dime,
Snap on the switch, and in ten seconds' time,
Your homework comes out, quick and clean as can be.
Here it is - "nine plus four?" and the answer is "three."
Three?
Oh me. . .
I guess it's not as perfect
As I thought it would be.

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Lesson # **ONE** Grade: **5**

Session Title: **INTRODUCTION**

Standard(s): 2.1 Participate in improvisational activities to explore complex ideas and universal themes in literature and life.
Student Objective(s): Express themselves theatrically using body, voice and imagination and practice pantomime in various ways.
Teacher Objective(s): Understand how to use basic theatre vocabulary and implement methods for introducing theatre to students.

Resources / Materials: Nametags, Magic bags

Opening Phase	<p><i>Gathering/ Warming-up</i> (Suggested 5 minutes)</p>	<p>1. Enter Theatre Space: Establish ritual for entering class (e.g. with music, follow the leader). Students form a circle. 2. Body: Who Started the Movement? Students are standing in a circle. One student is sent from the room while the others select a leader who will initiate and change motions - swinging arms, nodding head, moving hands, etc. -- that the other circle members will copy while trying to keep the center student from guessing the leader's identity. The student is then called back. He stands in the center of the circle and tries to discover the leader. When the center student discovers the leader, he returns to the circle, the leader leaves the room, and a new leader is chosen. Repeat. This game is totally nonverbal except for the line repeated by the students in the center, "Are you the leader?" (Rule: Stay in your own space, not touching others.)</p>
	<p><i>Exploring</i> (Suggested 10 minutes)</p>	<p>1. Voice: Name Game with Adjectives: Seated in a circle, students say their names and add an adjective that describes them, e.g. <i>My name is Susan and I'm studious.</i> Brainstorm possible adjectives and pair share before beginning. Going around the circle again, each student shares a favorite activity. (Rule: Practice active listening.) 2. Imagination: Go/Stop: Students spread out in space provided. There are two rules: no sounds, no touching. When the leader says, "Go," students move, when the leader says, "Stop," students freeze. Leader gives pantomime/action suggestions that students follow. Ask questions of various students such as: What color is that...? Why are you...? How long did it take you to...? (Rule: Freeze when signaled.)</p>
Exploring/Creating Phase	<p><i>Review/Preview/ Vocabulary</i> (Suggested 5-10 minutes) <i>Improvising/ Inventing Story</i> (Suggested 15 minutes)</p>	<p>1. Ask: What experiences have you had with theatre? 3. Vocabulary: pantomime: silent acting using movement and expression to communicate, cooperation: working together toward a goal, Actors' Tools: body, voice, imagination</p> <p>1. Pantomime Game: Students sit in circles of 6-7 and remove imaginary objects from a bag (or imaginary box or My Friend Henry), use them, replace them. Other students in group guess the object. The bag continues around the circle. The student with the bag is a mime and may not speak. Objects should be easy to understand. When guessing, the answer is to be a NOUN; it should be the object not the action. No repeating objects; go around the circle several times. When activity is complete, leader asks students to name one interesting object from their group. Take the Pantomime Quiz. (Rule: Respect others' ideas.)</p>
Sharing/Reflection Phase	<p><i>Playmaking</i> (Suggested 10 minutes)</p>	<p>1. Pantomime Quiz: Students answer questions in mime. (e.g. How old are you? What is your favorite food? Favorite sport? Favorite animal? Favorite type of music?) 2. Pantomime Story: Working individually using mime, create a series of actions: find an object and establish what it is, use it in a realistic way then move into fantasy, and return the object to its beginning location. Rehearse. Share in small groups.</p>

<i>Reflecting/ Journal Prompt</i> (Suggested 5 minutes)	<p>1. Discuss: What are some unique characteristics of the art of mime and why is it important for actors to study it?</p> <p>2. Journal: Research shows that students who study theatre have more success with verbal skills than those who do not study theatre. What does this mean to you personally? What would you like to learn in theatre this year?</p>
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Connections/Extensions: Abstract to concrete
Teacher Task: For the next lesson, teacher will lead students through pantomime activities related to current curricula.

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Session Title: **IMPROVISATION** **Grade: 5**

Lesson # THREE

Standard(s): 2.1 Participate in improvisational activities to explore complex ideas and universal themes in literature and life.
Student Objective(s): Express themselves through improvisation, verbally and non-verbally.
Teacher Objective(s): Understand how to set up improvisations with clear objectives and lead students to resolutions.
Resources / Materials: Nametags, Rules for Improvisation, Suggested: Music, Problems written on cards, Cave background and pictures

<i>Gathering/ Warming-up</i> (Suggested 10 minutes)	<p>1. Body: Mime Ball Activity: Working with a partner, students play catch with an imaginary ball; it changes size, weight, shape, etc.</p> <p>2. Teacher teach back: Classroom teacher leads teacher task from previous week.</p> <p>3. Journals: Two or three students share their journals from previous week. Reinforce presentation skills: stance and voice.</p>
<i>Exploring</i> (Suggested 5 minutes)	<p>1. Voice: Tongue Twisters</p> <p>2. Imagination: Antonym Game: Students choose a partner. Rules: no sound, no telling or showing your partner what to do. Leader says pair of opposites, and students illustrate them physically. Leader may ask students for suggestions of opposites as activity progresses.</p>
<i>Review/Preview/ Vocabulary</i> (Suggested 5 minutes)	<p>Vocabulary: pantomime: silent acting using imaginary objects; improvisation: acting without a script, conflict: opposition of forces, dialogue: conversation between actors, objective: what the character wants, motivation: why the character wants his objective</p> <p>Rules for Improvisation: 1. Do not deny a fact. 2. Listen to other players. 3. Use different methods to get your objective. 4. Want your objective NOW.</p>
<i>Improvising/ Inventing Story</i> (Suggested 10 minutes)	<p>Convince & Switch: In pairs, with conflicting wants (e.g. siblings arguing over whose turn it is to do a chore, classmates arguing over playing sports or doing science project, siblings arguing over whether to keep a found wallet or turn it in). Each student tries to convince the other; pause students, give them a direction to conclude the improv, share conclusions. Each student should develop three strategies for accomplishing the objective before beginning. Discuss motivation; why achieving the objective is important.</p>

<p>Improvising/ Inventing Story (Suggested 10 minutes)</p>	<p>1. Part of a Whole: One student begins to form a complex object by becoming one part of it in a frozen position. One at a time, other students add on. Repeat using another object. Examples: car, computer, amusement park ride. Make it more complex by adding sounds of a car engine that won't start; radio turns on and changes stations, windshield wipers begin, etc. OR 2. Thematic Tableau: Students work in small groups. Each group selects an Open Court theme and creates and rehearses two tableaux illustrating it. Perform and audience guesses the theme chosen. Audience close eyes during transition from one tableau to the other. Question students to get detailed observations regarding the variety of possibilities in a tableau.</p>
<p>Playmaking (Suggested 15 minutes)</p>	<p>Beginning, Middle and End Tableaux: Working first with partners; students spend a few minutes sharing stories with each other on a theme (example: accomplishing a difficult task such as: riding a bike, completing a project, etc.) Then put partners with other pairs making groups of six. Have each partner briefly summarize the other partner's story for the group. The group then chooses one story to perform in three tableaux showing the beginning, middle and end. Use Flow Map to solidify ideas. Have each group perform their tableaux for the class and have the class guess the story. Audience observers close their eyes between tableaux.</p>
<p>Reflecting/ Journal Prompt (Suggested 5 minutes)</p>	<p>1. Reflection: How did you know the subject of the stories? What makes a tableau interesting? 2. Journal: Storyboard a familiar story based on tableau. (Like a comic strip)</p>

Connections/Extensions: Literacy: Dramatic Structure; Use of Tableau to teach concepts in science and social studies

Teacher Task: For the next lesson, teacher leads students in the creation of a tableau that illustrates a concept in science or social studies, or a plot point in a work of literature.

LOS ANGELES UNIFIED SCHOOL DISTRICT
Arts Education Branch
DISCIPLINE: THEATRE

Lesson # FIVE **Grade: 5**
Session Title: SETTING

Standard(s): 5.1 Use theatrical skills to dramatize events and concepts from other curriculum areas.

Student Objective(s): Explore various ways of establishing and relating to a setting.

Teacher Objective(s): Understand how to create various settings with students, utilizing the five senses.

Resources / Materials: Nametags

<p>Gathering/ Warming-up (Suggested 10 minutes)</p>	<p>1. Imagination: Walkabouts in various settings with conditions: Without sound or touching, students move about the playing area, finding activities to do in various settings called by the leader. Conditions may be placed on the setting. Example: you are at the beach -- thunder clouds are appearing, it is hot and windy, a strange odor is coming from the water, etc. Review 5 senses; include as many as possible in each setting. Players establish own objective in the setting, freeze them, have some tell their objective. 2. Teacher teach back: Classroom teacher leads teacher task from previous week. 3. Journals: Two or three different students share their journals from previous week. Reinforce presentation skills: stance and voice.</p>
<p>Exploring (Suggested 5 minutes)</p>	<p>Voice: Sounds of settings: Students spread out across the playing area, suggest various settings, and ask students to recreate the sounds they would hear in that setting. Sounds can be constant, intermittent or rhythmic. As conductor, leader cues sounds and signals for louder, softer, faster, slower, individual, small group, large group, etc. Divide students into two groups; half does sounds of a setting under certain conditions, and the other half under different conditions. Leader conducts. Examples: forest in the morning/forest at midnight, beach on a cold rainy day/beach on a warm sunny afternoon, desert in the day/desert at night, etc.</p>

<p><i>Review/Preview Vocabulary</i> (Suggested 5 minutes)</p>	<p>1. Vocabulary: setting: time and place of the story, personification: giving human qualities to inanimate objects</p> <p>2. Body: Room filled with...: Students move through a “room” which is filled from wall to wall and floor to ceiling with imaginary objects. Nonverbal activity with no touching. Suggestions: giant marshmallows (look for a giant ping pong ball), molasses (try to get across the room), soap suds (find an expensive diamond), whipped cream (try to mold it into a statue), saw dust (try to find a lost key) feathers (find one for each color of the rainbow), fruit jell-o (look for a strawberry), etc. The leader calls out new rooms and objectives.</p>
<p><i>Improvising/Inventing Story</i> (Suggested 10 minutes)</p>	<p>Partner improvisation: Some students become objects within a setting while others remain people relating to the objects. Examples:</p> <p>a. (forest) trees want nests removed/bird watchers want to photograph birds for collection</p> <p>b. (mountains) rocks want to be painted like a mural/art students want to paint the sunset</p> <p>c. (garden)flowers want to remain where they are/gardener wants to transplant them</p>
<p><i>Playmaking</i> (Suggested 15 minutes)</p>	<p>Establishing the Where (with 5 senses): Students go on stage and create a “Where” through the physical use of imaginary objects. When another player thinks he knows the “Where,” he assumes a who, enters the “Where” and develops a relationship with the “Where” and the other student. Other students join in, one at a time. Groups should be 5 or 6 students; leader may give the “where.” Students are asked to use one of their five senses as they use their imaginary objects. A variation is one student establishes the where by using one object, and then leaves the area. The second student enters, uses the first object, adds another object, and leaves; continue to 5 or 6. A specific suggestion is to establish a kitchen with students as door, sink, refrigerator, range and trash can; another enters with an objective and uses all of the objects or activities tied to curricular themes.</p>
<p><i>Reflecting/ Journal Prompt</i> (Suggested 5 minutes)</p>	<p>1. Discuss: What worked best in establishing the settings?</p> <p>2. Journal: Using descriptive writing, describe a <i>setting</i> such as a room in your house, a favorite park, a store in the mall, etc.</p>

Connections/Extensions: Settings in literature or social studies

Teacher Task: For the next lesson, teacher leads students in a 5-minute activity that will enhance students’ understanding of a setting taken from social studies or literature.

LOS ANGELES UNIFIED SCHOOL DISTRICT
Arts Education Branch
DISCIPLINE: THEATRE

Lesson # **SIX** Session Title: **CHARACTER** Grade: **5**

Standard(s): 2.1 Participate in improvisational activities to explore complex ideas and universal themes in literature and life.

Student Objective(s): Develop various characters through body, voice, imagination, movement and situation.

Teacher Objective(s): Understand how to use improvisational skills to teach character development.

Resources / Materials: Nametags, Suggested: Pictures from early America: trading posts, wilderness, transportation; Music

<p><i>Gathering/ Warming-up</i> (Suggested 10 minutes)</p>	<p>1. Body: Mirror Exercise (observation): Students find a partner, stand facing the partner far enough apart that they cannot touch. Either student begins moving and the other follows; leadership may change at any time. Leader may call out which student is leader. This activity is done without talking. Interest can be added by using slow music such as Debussy's "Clair De Lune" from James Galway's <i>Nocturne</i> album. The partner may be switched about every 30-40 seconds; no repeat partners.</p> <p>2. Teacher teach back: Classroom teacher leads teacher task from previous week.</p> <p>3. Journals: Two or three different students share their journals from previous week. Reinforce presentation skills.</p>
<p><i>Exploring</i> (Suggested 10 minutes)</p>	<p>1. Imagination: Character activities from statues: Leader cues students to form statues indicating a specific character type. Statue characters come to life to perform a simple activity. Leader may have several characters same activity or one character do several activities. Example: giant statue, reading a book; elderly person statue reading a book; shy person statue, reading a book; shy person statue, putting on a coat; conceited person, putting on coat, etc.</p> <p>2. Voice: Gibberish: Working as a group, students repeat phrases after the leader. Using the same phrase, make it sound like a statement, question, etc. Working in partners, one explains the rules of a game (baseball, soccer, etc.) to the other using gibberish; switch and one student describes making a pizza to the other using gibberish.</p>
<p><i>Review/Preview/ Vocabulary</i> (Suggested 5 minutes)</p>	<p>Vocabulary: character: people, animals or objects that perform the action of the story, gibberish: nonsense language given meaning by an actor Review: motivation, objective</p>
<p><i>Improvising/ Inventing Story</i> (Suggested 10 minutes)</p>	<p>1. Character Walks: Students walk in acting area, working individually, as various characters. Characterization methods used by leader may include: gesture-driven movement, energy from various parts of the body, changing the basic posture, suggestions of different types of people, etc.</p> <p>2. Character Improvs: Students work with partner; they are siblings talking about immigrating to America. One is adventurous and wants to go; the other is timid and wants to remain. Discuss reasons for staying or going prior to improvising.</p>
<p><i>Playmaking</i> (Suggested 10 minutes)</p>	<p>Improvisation with characters tied to history: Early American History/immigration - After selecting a partner, one half of the class is separated from the other. One half becomes general store/trading post owners working in the store. They speak gibberish or English. The other half becomes travelers who enter their partner's store; they only speak gibberish. Each group is given a hidden objective. The storeowner wants to close soon to go home to be with the family for a special dinner. The traveler wants to work in order to earn food since he/she has no money or goods to trade. Play the scene. Discuss what they believed their partner's objective to be.</p>
<p><i>Reflecting/ Journal Prompt</i> (Suggested 5 minutes)</p>	<p>1. Discuss: What was your partner's objective? How were you able to communicate?</p> <p>2. Journal: Write a character description of someone real from your life.</p>

Connections/Extensions: Characters in literature and social studies

Teacher Task: For the next lesson, teacher leads class through an improvisation to create a character from literature or social studies curriculum.

DISCIPLINE: THEATRE

Lesson # **SEVEN** (Part 1 of a 2 part lesson) Session Title: **CHARACTER** Grade: **5**

Standard(s): 1.1 Use the vocabulary of theatre, such as sense memory, script, cue, monologue, dialogue, protagonist, and antagonist, to describe theatrical experiences.

Student Objective(s): Develop various characters by understanding character motivation.

Teacher Objective(s): Understand how to lead students to discover and use the character's motivation within a story.

Resources / Materials: Nametags, Story: *The Golden Touch* adapted by Nathaniel Hawthorne, Suggested: Pictures of Greek life, Music

<p><i>Gathering/ Warming-up</i> (Suggested 10 minutes)</p>	<p>1. Voice: Greetings, Your Majesty: Student volunteer sits on a chair with back to rest of the class. Another student, using a character voice, approaches the seated student from the back and says, "Greetings, Your Majesty." The seated student tries to guess who is speaking. If the seated student is able to guess correctly, the activity continues. If the seated student guesses incorrectly, the speaking student takes the chair and the activity continues. 2. Teacher teach back: Classroom teacher leads teacher task from previous week. 3. Journals: Two or three students share their journals from previous week. Reinforce presentation skills: stance and voice.</p>
<p><i>Exploring</i> (Suggested 10 minutes)</p>	<p>1. Body/Imagination: Walkabouts in various settings from story: Without sound or touching, students move about the acting area, finding activities to do as various characters in settings called by the leader: king in castle and treasure house, prince or princess in garden, magical stranger in treasure house. When signaled, they freeze as though turned to gold. 2. Context: Discuss Greek mythology and society.</p>
<p><i>Review/Preview/ Vocabulary</i> (Suggested 10 minutes)</p>	<p>1. Vocabulary: protagonist: central character that moves the story forward, antagonist: person or force working against the protagonist Review: character, setting, motivation, objective 2. Reflective Moment: Remember a time when you wanted something so much but when you got it, it didn't turn out the way you thought it would.</p>
<p><i>Improvising/ Inventing Story</i> (Suggested 15 minutes)</p>	<p>Story improvisations: a. Leader story tells beginning of story. In pairs, the group acts out that section. Switch parts. (Midas in treasure house and Stranger appears.) b. Leader story tells middle of story. In pairs, group acts out middle section. Switch parts. (Midas gets golden touch, Marygold discovers garden, Midas turns her to gold) c. Leader tells end of story. In pairs, group acts out end. Switch parts. (Stranger returns, Midas learns lesson, restores everything.)</p>
<p><i>Playmaking</i></p>	<p>This will be done in Part 2.</p>

*Reflecting/
Journal Prompt*
(Suggested 5 minutes)

1. **Discuss:** What is King Midas objective? His motivation? What is the mysterious stranger's objective?

2. **Journal:** Select a character from the story and do a Bubble Map.

Connections/Extensions: Characters in literature, Greek society

Teacher Task: For the next lesson, have students use their Bubble Map to write a descriptive paragraph on the chosen character. Prepare to do a Flow Map of the story points with the students.

THE GOLDEN TOUCH

Adapted from Nathaniel Hawthorne

Once upon a time there lived in Phrygia a very rich king whose name was Midas. He was more fond of gold than of anything else in the world except his little daughter Marygold, and he thought that the finest thing he could do for her was to make her the richest of all princesses.

Whenever Midas gazed at the gold-tinted clouds of sunset, he wished that they were real gold, and that they could be squeezed into his strong box. If little Marygold ran to meet him with a bunch of buttercups, he would say, "Pooh, pooh, child! If these flowers were as golden as they look, they would be worth the plucking."

And yet, in his earlier days, King Midas had shown a great taste for flowers. He had planted a garden in which grew the sweetest, most beautiful roses to be found anywhere, and he used to pass many hours gazing at them and inhaling their perfume. But now, if he looked at them at all, it was only to calculate how much the garden would be worth if each of the roses were made of pure gold. And though he once was fond of music, the only music for Midas now was the clink of one coin against another.

As time went on, Midas spent more and more time in the dark and dreary basement room where he kept his wealth. Here, after carefully locking the door, he would take a bag of gold coin, or a gold cup as big as a washbowl, or a heavy golden bar, and bring them from the obscure corners of the room into the one bright and narrow sunbeam that fell from the dungeon-like window. He valued the sunbeam for no other reason but that his treasure would not shine without its help.

One day, when Midas was enjoying himself in his treasure room, he perceived a shadow fall over the heaps of gold; and looking suddenly up, what should he behold but the figure of a stranger standing in the bright sunbeam. It was a young man with a bright, ruddy face. Whether it was that the imagination of King Midas threw a yellow tinge over everything, or whatsoever the cause might be, he could not help fancying that the smile with which the stranger regarded him had a kind of golden radiance in it. Certainly, although his figure intercepted the sunshine, there was now a brighter gleam upon all the piled-up treasures than before.

As Midas knew that he had carefully turned the key in the lock, and that no mortal strength could possibly break into his treasure room, he, of course, concluded that his visitor must be something more than mortal.

The stranger gazed about the room, looking at all the golden objects, and then turned again to Midas.

“You are a wealthy man, friend Midas,” he observed. “I doubt whether any other four walls on earth contain so much gold!”

“I have done pretty well—pretty well,” answered Midas. “But, after all, it is only a trifle when you consider that it has taken me my whole life to get it together. If one could live a thousand years he might have time to grow rich.”

“What!” exclaimed the stranger. “Then you are not satisfied?”

Midas shook his head.

“And pray what would satisfy you?” asked the stranger.

“I wish,” said King Midas with a sigh, “that everything I touch might turn to gold.”

“The Golden Touch,” said the stranger with a broad smile. “And are you quite sure that would make you happy?”

“How could it fail?” said Midas.

“As you wish,” said the stranger. “Tomorrow at sunrise you shall have the Golden Touch.”

Then the stranger vanished.

At daybreak, Midas was broad awake. He reached out and eagerly touched a chair. Nothing happened. The stranger had failed him. Or had it been just a dream? Midas’ spirits sank dismally, until suddenly the first sunbeam shone through the window, and by its light Midas saw that the brocaded coverlet of his bed gleamed like gold. The Golden Touch had come to him with the sunrise!

Midas started up in a kind of joyful frenzy, and ran about touching everything. He turned his bedposts to pillars of gold. He pulled aside a window-curtain, and the tassel grew heavy in his hand. He took up a book from the table and ran his fingers through the leaves. Behold! It was a bundle of thin golden plates on which the words had disappeared. He dressed himself in clothes of magnificent gold cloth – which, he had to admit, was somewhat heavy! He drew out a handkerchief which little Marygold had hemmed for him. That was likewise gold, with the neat stitches running all along the border in gold thread. Somehow or other, this last transformation did not quite please King Midas.

“It is no great matter, nevertheless,” said he to himself. “We cannot expect any great good without some small disadvantage.” And he went downstairs and out into the garden where hundreds of beautiful roses were blooming. There he went about touching every blossom until the whole garden was a mass of gold. By this time the morning air had given him an excellent appetite and he hastened back to the palace for breakfast.

Marygold had not yet made her appearance when he arrived, and her father ordered her to be called. Soon he heard her coming along the passageway, crying bitterly. This surprised him, for she had the sunniest disposition imaginable. When she opened the door he saw she was holding several of his golden roses.

“Look, father,” she sobbed, holding them out to him, “all the beautiful blossoms that smelled so sweet are spoiled. They are hard and ugly and have no fragrance at all. What can have happened to them?”

King Midas was ashamed to think he had caused her this unhappiness, and so he said, “Pooh, my dear, don’t cry about it. Sit down and eat your breakfast. It will be easy enough to exchange a golden rose like that, which will last hundreds of years, for an ordinary one which would wither in a day.”

Meanwhile, Midas helped himself to the delicious grapes on his plate. But before he could get one to his lips, it changed to hard, heavy gold. Midas was aghast! Quickly he raised his cup to his lips. But before he could drink, the water became molten gold, and the next moment hardened into a lump. He tried the fish and the little cakes, but even though he tried to swallow them in a hurry, it was of no use. The future looked dismal indeed. How many days could he survive on such rich fare?

“Father! What is the matter?” exclaimed Marygold, forgetting her sorrow when she saw the horror on her father’s face. And running to him, she threw her arms about his knees.

“Ah, my dear, your love is worth more to me than all the gold in the world,” he said, and he reached out to take her in his arms.

“My precious, precious Marygold!” he cried.

But Marygold made no answer. The moment he had touched her, her sweet, rosy face, so full of affection, assumed a glittering yellow color. Her beautiful brown ringlets took the same tint. Her soft little form grew hard. Little Marygold was a human child no longer, but a golden statue!

Midas could only wring his hands in despair and wish to be the poorest man in the world if he could only have his little daughter’s love again.

As he sat, sunk in despair, he suddenly saw a stranger standing near the door. It was the same man who had visited him the day before, and he was still smiling.

“Well, friend Midas,” said the stranger, how is the Golden Touch?”

“I am miserable,” said Midas. “Gold is not everything. I have lost what my heart valued most.”

“Ah, so you have made a discovery,” said the stranger. “Which would you rather have – the Golden Touch or one cup of cold water?”

“Oh, blessed water!” cried Midas.

“The Golden Touch or a crust of bread?”

“A piece of bread is worth all the gold on earth!”

“The Golden Touch or your little daughter?”

“Oh, my child, my dear child!” cried poor Midas, wringing his hands. “I would not have given that one small dimple in her chin for a piece of gold.”

“You are wiser than you were, King Midas,” said the stranger. “Tell me now, do you sincerely wish to rid yourself of this Golden Touch?”

“It is hateful to me! Oh, have you the power to rid me of it?”

“Go and plunge into the river at the bottom of the garden. Take a pitcher of the same water and sprinkle it over anything you wish to change back to its former state.”

Quickly Midas snatched up an earthen pitcher – no longer earthen after he had touched it – and ran to the river bank. There he plunged in in his golden robes. When he came out he held his pitcher of water very carefully. It was earthenware again, and his robes were of fine silk instead of gold! He hastened back to the palace and sprinkled water by handfuls over the golden figure of his little daughter. At once she began to sneeze and sputter.

“Why father,” she exclaimed, “why are you spilling water on my fresh frock?”

Her father did not think it was necessary to tell how foolish he had been, but he took her into the garden and began to sprinkle water on her precious roses. At once their beautiful color and fragrance returned, and Marygold’s happiness knew no bounds.

After that morning only one trace of the Golden Touch remained. There were new golden lights in the little princess’s hair. Often King Midas touched these golden ringlets gently and said, “To tell you the truth, I hate the sight of every gold but this.”

DISCIPLINE: THEATRE

Grade: **5**

Session Title: **CHARACTER**

Lesson # **EIGHT** (Part 2 of a 2 part lesson)

Standard(s): 2.1 Participate in improvisational activities to explore complex ideas and universal themes in literature and life.

Student Objective(s): Develop a character with objectives and motivation to retell a story.

Teacher Objective(s): Understand how to use improvisational skills to create characters and guide the retelling of a story.

Resources / Materials: Nametags, Story: *The Golden Touch* adapted by Nathaniel Hawthorne, Bubble Maps, Suggested: Greek music

Opening Phase	<i>Gathering/ Warming-up</i> (Suggested 10 minutes)	<p>1. Body/Imagination: Character Activities: As one of the characters, improvise an activity for each setting of the story, incorporating character descriptions and five senses.</p> <p>2. Teacher teach back: Using a Flow Map, review the story points.</p> <p>3. Journals: Two or three students share their journals from previous week. Reinforce presentation skills: stance and voice.</p> <p>Establish Criteria: Develop a checklist or rubric for the Playmaking.</p>
	<i>Exploring</i> (Suggested 5 minutes)	
Exploring/Creating Phase	<i>Review/Preview/ Vocabulary</i> (Suggested 5 minutes)	<p>2. Vocabulary: critique: opinion and comment on performance based on predetermined criteria, criteria: specific behaviors, qualities or conditions to be met in performance</p>
Exploring/Creating Phase	<i>Improvising/ Inventing Story</i>	This was done in Part 1.
Sharing/Reflectin g Phase	<i>Playmaking</i> (Suggested 25 minutes)	<p>Dramatization: In groups of three or four (Stranger may be played by one student in first scene and another in second scene), the students act out whole story. Then each group shares with the rest of the class as time permits. Do remaining scenes in classroom.</p>
Sharing/Reflectin g Phase	<i>Reflecting/ Journal Prompt</i> (Suggested 5 minutes)	<p>1. Reflection: Apply criteria; discuss what worked and what could be improved.</p> <p>2. Journal: Describe the lesson you think King Midas learned.</p>

Connections/Extensions: Characters in literature

Teacher Task: For the next lesson, teacher will set up A/B improvisation using characters with specific, strong, opposing motivations. Use literature from class.

Arts Education Branch
DISCIPLINE: THEATRE

Grade: 5

Session Title: PLOT/STORY

Lesson # NINE

Standard(s): 1.2 Identify the structural elements of plot (exposition, complication, crisis, climax, and resolution) in a script or theatrical experience.

Student Objective(s): Understand the elements of story structure.

Teacher Objective(s): Understand how to enable students to use theatre activities to analyze a story's plot structure: beginning, middle, and end.

Resources / Materials: Nametags, Story: *The Merry Prank of Pa-Leng-Ts'Ang*, a Mongolian folk tale, Suggested: Music, Balloon, Pictures of Mongolian geography (steppes) and people

Opening Phase	<p><i>Gathering/ Warming-up</i> (Suggested 10 minutes)</p>	<p>1. Body: Mime with beginning, middle, ending: Working individually and simultaneously, students find an imaginary object somewhere (shelf, pocket, etc.) which is the beginning; they use the object and leader indicates a problem with it which is the middle; problem is resolved and object is placed somewhere which is the ending. Suggested objects include: book with a page tearing, shoe laces with one breaking, balloon which won't inflate, yo-yo with a string which breaks. Then, name an object (calculator, piece of paper, etc.), and students establish a beginning, middle, ending.</p> <p>2. Teacher teach back: Classroom teacher leads teacher task from previous week.</p> <p>3. Journals: Two or three students share their journals from previous week. Reinforce presentation skills.</p>
	<p><i>Exploring</i> (Suggested 5 minutes)</p>	<p>Imagination: Go/Stop: Using characters and situations from the chosen story, students work alone, silently and simultaneously. Leader calls go to initiate the activity and stop to freeze the students. Examples: carefree person wandering along thinking of jokes, pompous official riding on a horse, aides to the official laughing behind his back, etc.</p>
	<p><i>Review/Preview/ Vocabulary</i> (Suggested 5 minutes)</p>	<p>Vocabulary: exposition: beginning of story that introduces characters and setting, sets up the central action; conflict(s): main struggles or problems in the middle, climax: turning point, most exciting part, beginning of the end; resolution: end of the story, tie up loose ends</p> <p>Review: plot</p>
Exploring/Creating Phase	<p><i>Improvising/ Inventing Story</i> (Suggested 15 minutes)</p>	<p>The Merry Prank of Pa-Leng-Ts'Ang: Role play with switch (beginning & middle only)</p> <p>1. Partners: Leader reads story and stops at the beginning of the conflict. (See note in accompanying story.) Students are partnered, and each pair is cast as the main characters; they each create a "trick" to solve the problem. Improvise with their partner. Switch.</p> <p>2. Groups: Students are placed in groups of 4-6 and each person shares the ending they made up. Then group chooses one, and is given a limited time to practice the story. Everyone in the group must participate somehow in the playing of the story. Followers can choose reactions (e.g. agree with Official, hope Official will look foolish).</p> <p>3. Critique: Create a rubric or checklist list or use one from previous week.</p>
Sharing/Reflect	<p><i>Playmaking</i> (Suggested 10 minutes)</p>	<p>Alternate Endings: Each group shares through performance its completed story (beginning, middle, original endings) with the class. Critique performances.</p>
Sharing/Reflect	<p><i>Reflecting/ Journal Prompt</i> (Suggested 5 minutes)</p>	<p>1. Reflection: Read author's ending; compare it with created ones.</p> <p>2. Journal: Write a brief story that has a clear beginning, middle, and end and contains a problem that gets solved.</p>

Connections/Extensions: Writing

Teacher Task: For the next lesson, divide class into thirds and have one group create a tableau for the beginning, another group for the middle, and the third group for the end. Use a recently studied story or event.

A MERRY PRANK OF PA-LENG-TS'ANG

A Mongolian Legend

Up and down around the open steppes and sandy desert of Mongolia, on the north of vast China, Pa-leng-ts'ang traveled without end. Wherever he went he brought happy laughter, silver sayings, funny tricks, and wise thoughts. For that reason folks old and young, rich and poor, were happy to see him in their midst.

One hot dusty day Pa-leng-ts'ang trundled along the road singing and dancing and thinking of a clever tale to tell in the next camp. Suddenly he saw coming toward him an important official and his followers on high horses. They recognized the famous trickster at once.

"Ha," said the official, "there goes that braggart Pa-leng-ts'ang, who thinks himself the cleverest fellow in all Mongolia! I'll show you how I can outtrick him and make a fool of him." He stopped his horse and shouted, "Ho there, Pa-leng-ts'ang, you think you are the cleverest trickster in all our land. Well, show me you can get me off my horse if I do not want to get off!"

Pa-leng-ts'ang was silent for a while. Then, with a smile on his face, **STOP READING HERE** he said, "I agree with you. I cannot get you off your horse if you don't want to. But if you were standing on the ground, I could make you get on your horse whether you like it or not."

The stupid official leaped out of his saddle. "Show me," he cried. "Put me back on my horse!"

Pa-leng-ts'ang answered, "You see, I got you off your horse, didn't I?"

Now the official knew he had been tricked, so, grumbling, he climbed on his horse again to continue his trip. But Pa-leng-ts'ang laughed. "What do you say? Haven't I just made you get on your horse again, too? I have done both of the things you said I could not do!"

Everyone else laughed too as the official sheepishly rode off while Pa-leng-ts'ang walked on lightly, a smile on his face, thinking of the next merry prank.

LOS ANGELES UNIFIED SCHOOL DISTRICT

Arts Education Branch

DISCIPLINE: THEATRE

Lesson # TEN

Session Title: WHO, WHAT, WHEN, WHERE, WHY

Grade: 5

Standard(s): 3-2 Interpret how theatre and storytelling forms (past and present) of various cultural groups may reflect their beliefs and traditions.

Student Objective(s): Use improvisation and choreography to realistically present the dramatization of a myth/legend.

Teacher Objective(s): Understand methods used to choreograph a fight sequence and to combine it with improvisation based on a myth/legend.

Resources / Materials: Nametags, Story: *Theseus and the Minotaur*, Suggested: Pictures of Theseus, Minotaur, mazes; Music

<p><i>Opening Phase</i></p>	<p>Gathering/Warming-up (Suggested 10 minutes)</p>	<p>1. Body Mime "Wall": using classic mime technique, students are shown how to do a wall, then a box. After practicing, the students use the technique to walk in the space as if they are lost in a maze. 2. Teacher teach back: Classroom teacher leads teacher task from previous week. 3. Journals: Two or three students share their journals from previous week. Reinforce presentation skills: stance and voice.</p>
	<p>Exploring (Suggested 10 minutes)</p>	<p>1. Imagination: Choreographing a mime sword fight: 1. Take out a mime sword, "feel" its weight, test for sharpness, have a mime sword fight with an imaginary partner 2. With a real partner and mime swords, create each of five or six moves, to leader's count. (i.e.: Move 1: both partners take out their swords, Move 2: Partner A thrusts the "sword" forward, Partner B "blocks" the sword). The moves must be able to be repeated in the same way each time, but each pair should choreograph their own fight. It may help for the leader to demonstrate with a partner in front of the class first. Add one move at a time until all five or six moves are choreographed. In the last move, one person "wounds" the other. Practice several times to leader's count. 2. Body & Voice: Walkabout: The students become a Minotaur (half bull-half man), develop walk and voice.</p>
<p><i>Exploring/Creating Phase</i></p>	<p>Review/Preview Vocabulary (Suggested 5 minutes)</p>	<p>1. Vocabulary: choreograph: creating movement sequences, projection: speaking loudly enough to be heard by the audience 2. The 9 stage positions (named from the actor's viewpoint): back of the stage up center (UC) up left (UL) center (C) left center (CL) down right (DR) down center (DC) down left (DL) audience</p>
	<p>Improvising/Inventing Story (Suggested 10 minutes)</p>	<p>Theseus and the Minotaur: Leader reads story. In A/B pairs as before, players work on the scene where Theseus goes through the maze, leaving a thread trail, then they find the Minotaur (the partner who was wounded in the sword fight). All practice at the same time, concentrating on the dialogue when the Minotaur jumps out at Theseus and stopping just before the sword fight. Re-do the scene, stop at the sword fight, then continue with leader calling out the numbers for the sword fight as previously choreographed. Scene continues with Theseus' reaction to wounding/killing Minotaur and rewinding the thread to find his way out of the maze. Repeat.</p>
<p><i>Sharing/Reflect</i></p>	<p>Playmaking (Suggested 10 minutes)</p>	<p>Performance: As many pairs as possible show their story in front of the group.</p>
	<p>Reflecting/ Journal Prompt (Suggested 5 minutes)</p>	<p>1. Reflection: What worked with each pair? Use criteria chart developed previously. 2. Journal: Write about the character you played: what you looked like, what you wanted and what the maze looked like. (character and setting)</p>

Connections/Extensions: Greek myths and legends
Teacher Task: For the next lesson, teacher will guide players (A/B partners) in slow motion, non-contact fight without weapons.

THESEUS AND THE MINOTAUR

From *Mythology* by Edith Hamilton

The great Athenian hero was Theseus. He had so many adventures and took part in so many great enterprises that there grew up a saying in Athens, "Nothing without Theseus."

He was the son of the Athenian King, Aegeus. He spent his youth, however, in his mother's home, a city in southern Greece. Aegeus went back to Athens before the child was born, but first he placed in a hollow a sword and a pair of shoes and covered them with a great stone. He did this with the knowledge of his wife and told her that whenever the boy-if it was a boy-grew strong enough to roll away the stone and get the things beneath it, she could send him to Athens to claim him as his father. The child was a boy and he grew up strong far beyond others, so that when his mother finally took him to the stone he lifted it with no trouble at all. She told him then that the time had come for him to seek his father, and a ship was placed at his disposal by his grandfather. But Theseus refused to go by water, because the voyage was safe and easy. His idea was to become a great hero as quickly as possible, and easy safety was certainly not the way to do that.

Greece rang with the praises of the young man who had bravely ventured there; he was acknowledged as a great hero. Aegeus saw the sword which he instantly recognized and proclaimed to the country that Theseus was his son and heir. The new heir apparent soon had an opportunity to endear himself to the Athenians.

Years before his arrival in Athens, a terrible misfortune had happened to the city. Minos, the powerful ruler of Crete, had lost his only son, Androgeus, while the young man was visiting the Athenian King. King Aegeus had done what no host should do, he had sent his guest on an expedition full of peril-to kill a dangerous bull. Instead, the bull had killed the youth. Minos invaded the country, captured Athens and declared that he would raze it to the ground unless every nine years the people sent him a tribute of seven maidens and seven youths. A horrible fate awaited these young creatures. When they reached Crete, they were given to the Minotaur to devour.

The Minotaur was a monster, half bull, half human, the offspring of Minos' wife Pasiphae and a wonderfully beautiful bull. Poseidon had given this bull to Minos in order that he should sacrifice it to him, but Minos could not bear to slay it and had kept it for himself. To punish him, Poseidon had made Pasiphae fall madly in love with it.

When the Minotaur was born Minos did not kill him. He had Daedalus, a great architect and inventor, construct a place of confinement for him from which escape was impossible. Daedalus built the Labyrinth, famous throughout the world. Once inside, one would go endlessly along its twisting paths without ever finding the exit. To this place the young Athenians were each time taken and left to the Minotaur. There was no possible way to escape. In whatever direction they ran they might be running straight to the monster; if they stood still he might at any moment emerge from the maze. Such was the doom which awaited fourteen youths and maidens a few days after Theseus reached Athens. The time had come for the next installment of the tribute.

At once Theseus came forward and offered to be one of the victims. All loved him for his goodness and admired him for his nobility, but they had no idea that he intended to try to kill the Minotaur. He told his father, however, and promised him that if he succeeded, he would have the black sail which the ship with its cargo of misery always carried changed to a white one, so that Aegeus could know long before it came to land that his son was safe.

When the young victims arrived in Crete they were paraded before the inhabitants on their way to the Labyrinth. Minos' daughter Ariadne was among the spectators and she fell in love with Theseus at first sight as he marched past her. She sent for Daedalus and told him he must show her a way to get out of the Labyrinth, and she sent for Theseus and told him she would bring about his escape if he would promise to take her back to Athens and marry her. As may be imagined, he made no difficulty about that, and she gave him the clue she had got from Daedalus, a ball of thread which he was to fasten at one end to the inside of the door and unwind as he went on. This he did and, certain that he could retrace his steps whenever he chose, he walked boldly into the maze looking for the Minotaur. He came upon him asleep and fell upon him, pinning him to the ground; and with his fists-he had no other weapon-he battered the monster to death.

When Theseus lifted himself up from that terrific struggle, the ball of thread lay where he had dropped it. With it in his hands, the way out was clear. The others followed and taking Ariadne with them they fled to the ship and over the sea toward Athens. Ariadne became very seasick so Theseus set her ashore to recover while he returned to the ship to do some necessary work. A violent wind carried him out to sea and kept him there a long time. On his return he found that Ariadne had died, and he was deeply afflicted.

When they drew near to Athens he forgot to hoist the white sail. Either his joy at the success of his voyage put every other thought out of his head, or his grief for Ariadne. The black sail was seen by his father, King Aegeus, from the Acropolis, where for days he had watched the sea with straining eyes. It was to him the sign of his son's death and he threw himself down from a rocky height into the sea, and was killed. The sea into which he fell was called the Aegean ever after.

So Theseus became King of Athens, a most wise and disinterested king. He declared to the people that he did not wish to rule over them; he wanted a people's government where all would be equal.

SUGGESTION: Retell in your own manner.

LOS ANGELES UNIFIED SCHOOL DISTRICT
Arts Education Branch
DISCIPLINE: THEATRE

Lesson # TWO

Grade: 5

Standard(s): 2.2 Demonstrate the use of blocking (stage areas, levels, and actor's position, such as full front, quarter, profile, and full back) in dramatizations.

Student Objective(s): To work cooperatively to create various machines.

Teacher Objective(s): Understand how to foster creativity and cooperation when working in a group.

Resources / Materials: Nametags, Poem: *Push Button* by Shel Silverstein, Suggested: Pictures of machines in poem and Wyatt Earp, Music

<p><i>Gathering/ Warming-up</i> (Suggested 10 minutes)</p>	<p>1. Body and Voice: Mechanical Gestures: Elicit a variety of machine-like gestures and sounds (large and small, loud and soft, smooth and bumpy, isolate different parts of the body). Go around the circle with each student leading with a new gesture and sound. Others copy. Develop original ideas.</p> <p>2. Teacher teach back: Classroom teacher leads teacher task from previous week.</p> <p>3. Journals: Two or three students share their journals from previous week. Reinforce presentation skills: stance and voice.</p>
<p><i>Exploring</i> (Suggested 5 minutes)</p>	<p>2. Imagination: Follow the Changing Leader: Students work in groups of 5-7. Form a circle. begin mechanical movements without choosing a leader. The goals are to stay together and move continuously. Rules: no sound, no touching. There is no specified leader, and anyone may change the movement at any time.</p>
<p><i>Review/Preview Vocabulary</i> (Suggested 5 minutes)</p>	<p>1. Vocabulary: Machine: man-made tool used to make something, Cooperation: working together to achieve a goal</p> <p>2. Demo: Machine Creation: One student initiates a rhythmic sound a movement, others add one at a time with their own sound and movement while keeping the rhythm established by the first, so that a machine is created with one part “working” directly with another. Encourage different levels, stage positions, expressions. Make criteria chart.</p>
<p><i>Improvising/ Inventing Story</i> (Suggested 10 minutes)</p>	<p>1. Emotion Machines: Working in groups of 5-7, students create a machine based on an assigned emotion. Share. Apply criteria chart.</p> <p>2. Vocabulary Machines: Working in new groups of 5-7, students create a machine based on a current classroom vocabulary word. Share. Apply criteria chart.</p>
<p><i>Playmaking</i> (Suggested 15 minutes)</p>	<p>1. Read: <i>Push Button</i> by Shel Silverstein.</p> <p>2. Groups: In various size groups, each group forms one of the machines in the poem: light bulb, lawn mower, root beer machine, glove compartment, and TV airing Wyatt Earp. Distribute pictures to encourage detail. Rehearse incorporating emotions. Practice turning on and off.</p> <p>3. Perform: Reread poem pausing for machines to perform. Select a student to do burping sound at end.</p>
<p><i>Reflecting/ Journal Prompt</i> (Suggested 5 minutes)</p>	<p>1. Discuss: Why is cooperation important when performing?</p> <p>2. Journal: Describe one of the machines you observed. What made it interesting?</p>

Connections/Extensions: Demonstrate definitions, concepts, emotions, careers, games, etc.
Teacher Task: For the next lesson, teacher will demonstrate use of machine to teach an OCR theme.

PUSH BUTTON

From *A Light in the Attic*

By Shel Silverstein

I push the light switch button and—*click*—the light goes on.

I push the lawn mower button and—*voom*—it mows the lawn.

I push the root beer button and—*whoosh*—it fills my cup.

I push the glove compartment button—*clack*—it opens up.

I push the TV button and—*zap*—there's Wyatt Earp.

I push my belly button...

BURP!

Teacher Classroom Observation Chart							
Date	October 31	Class	ADA 100-04	Unit	Me...introspection	Activity	Small group planning/discussion
Expectation dem. underst. of group process in negotiating decisions...presentation -planning their group scene together							
Legend							
+ active listening							
- interrupting							
* leadership role taken							
# withdrawal							
~ being bossy							
? asking questions							
Overall Comments							
If there is no mark in the observation box, they were participating in the way I expect.							
put Zac and Curt in different groups next time!							
Compliment Kacie on her improved listening skills this time!							
Review with class some methods for asserting a point of view without put-downs or interrupting.							
Jerry	Harbinder	Janet	Seema	Rolanda			
+	* - - not listening to Jason	#	+	? + +			
Curt	Jason D.	Maria	Ziad	Carmelita			
Wasting time talking to Zac	+ + *	~	#	?			
+			I invited him back in to the discussion but he refused				
Valerie	Sandra	Zac	Jason P.	Troy			
~		~	?				
		~					
Dianne	John	Martih	Rebecca	Andrew			
#	Great suggestion for ending		Washroom break lasted 12 minutes as group worked without her.				
Kacie	Mackenzie	Kaelah	Stephanie				
+ + +	+	+	Made excellent suggestions				

Classroom observation is an effective method of assessment when it is well organized. The use of this *Teacher Classroom Observation Chart* allows the teacher to capture the moment, as well as effectively divide attention among the several activities by multiple students in the classroom.

Prepare in advance for classroom observations by:

- using a clipboard and taking notes on the chart as some time may pass before the observation data is recorded and summarized
- using symbols in a clear legend to abbreviate the target skills for faster recording
- focusing observations on a few skills or behaviors at a time and sharing this focus with the students before the activity
- creating a separate notation space for each student
- sharing observation notes with the student after the activity to satisfy curiosity and pass on the benefits of immediate feedback
- taking a few moments after class to review the sheet and add some reflective observations to it.

What is a Muse?



What is a Muse?

Any of the Nine Greek goddesses of the arts and sciences.

The spirit that is thought to give ideas and feelings to a poet or artist.

They were daughters of Zeus, the king of the gods, and Mnemosyne, the goddess of memory

SO.....

What words use forms of "MUSE"

Music
Musician
Musical
Museum
Amuse
Amusement

The Nine Greek Muses

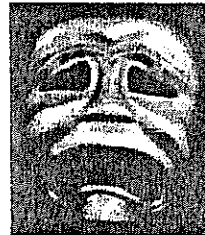
- Thalia - Muse of comedy and idyllic poetry. She is usually shown holding a comic mask, a shepherd's crook, and a wreath of ivy.
- Melpomene [mel-po-men-ee] - Muse of tragedy. She is usually shown holding a tragic mask, the club of Hercules, and a wreath of vine leaves.
- Clio - Muse of history.
- Erato - Muse of lyric poetry.
- Terpsichore - Muse of music and dancing.
- Eros - Muse of love poetry.
- Calliope - Muse of epic poetry and rhetoric.
- Urania - Muse of astronomy.
- Polyhymnia or Polymnia - Muse of sacred hymns and harmony.

We are interested
in
ONLY two!

2

Melpomene

Tragedy



Thalia

Comedy



IT'S...
PRACTICE
YOUR
ACTING
TIME!!!

TIME TO WATCH !!!



Click on masks!

Discussion Time

1. How would you tell your parents that they were wrong, in a way that they would listen to you and not get mad or stop listening?
2. Why is it important to take others feelings into consideration, even if you are trying to keep them from being incorrect?

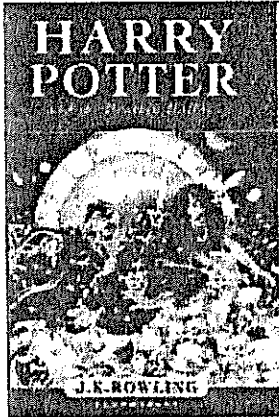
Just a little extra info!

There are 3 ORIGINAL Greek writers.
This means that they are the oldest known writings of what we consider Drama/tragedy/comedy.
Their names were Sophocles, Euripides, and Aeschylus.

So.....

Besides watching Mr. Elizondo perform Sophocles,
Where do we see the writings from the Greek poets/authors today?

GET
READY
TO
ACT
AGAIN !!



Aeschylus

The following is
a quote from

HARRY POTTER
AND
THE DEATHLY HALLOWS

Oh the torment bred in the race,
the grinding scream of death
and the stroke that hits the vein,
the hemorrhage none can staunch, the grief,
the curse no man can bear.

But there is a cure in the house,
and not outside it, no,
not from others but from *them*,
their bloody strife. We sing to you,
dark gods beneath the Earth.

Now hear, you blissful powers underground—
answer the call, send help.
Bless the children, give them triumph now.

SUPER JOB!!

Follow-up Projects

Short Term

- Create a Tragedy/Comedy mask
- Memorize and *perform* "Jabberwocky"

Long Term

- Continue to develop acting skills in Readers' Theatre plays
- Write own plays and act them out.

Burbank Unified School District
 Arts for All Program
 DISCIPLINE: THEATRE

Lesson # _____
 Session Title: _____
 Grade: _____

Standard(s): _____
 Student Objective(s): _____
 Teacher Objective(s): _____
 Resources / Materials: _____

Opening Phase	<i>Gathering/ Warming-up</i> (Suggested 5 minutes)	
	<i>Exploring</i> (Suggested 10 minutes)	
Exploring/Creating Phase	<i>Review/Preview Vocabulary</i> (Suggested ___ minutes)	

	<p><i>Improvising/ Inventing Story</i> (Suggested ___ minutes)</p>	
	<p><i>Playmaking</i> (Suggested ___ minutes)</p>	
<p>Sharing/Reflecting Phase</p>	<p><i>Reflecting/ Journal Prompt</i> (Suggested ___ minutes)</p>	

Connections/Extensions:

Teacher Task: