LOS ANGELES UNIFIED SCHOOL DISTRICT
Arts Education Branch
DISCIPLINE: THEATRE

Lesson # ONE **Session Title: INTRODUCTION** **Grade: 5**

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	*Gathering/ Warming-up* (Suggested 5 minutes)	**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.)
Exploring/Creating Phase	*Exploring* (Suggested 10 minutes)	**1. Voice: Name Game with Adjectives**: Seated in a circle, students say their names and add an adjective that describes them, e.g. *My name is Susan and I'm studious.* 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.)
	Review/Preview/ Vocabulary (Suggested 5-10 minutes)	**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
	Improvising/ Inventing Story (Suggested 15 minutes)	**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.)
Sharing/Reflecting Phase	*Playmaking* (Suggested 10 minutes)	**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.

	Reflecting/ Journal Prompt (Suggested 5 minutes)	**1. Discuss:** What are some unique characteristics of the art of mime and why is it important for actors to study it? **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?

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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Lesson # THREE **Session Title: IMPROVISATION** **Grade: 5**

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

Opening Phase	*Gathering/ Warming-up* (Suggested 10 minutes)	**1. Body: Mime Ball Activity:** Working with a partner, students play catch with an imaginary ball; it changes size, weight, shape, etc. **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.
Exploring/Creating Phase	*Exploring* (Suggested 5 minutes)	**1. Voice:** Tongue Twisters **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.
	Review/Preview/ Vocabulary (Suggested 5 minutes)	**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 **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.
	Improvising/ Inventing Story (Suggested 10 minutes)	**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.

Sharing/Reflecting Phase	*Playmaking* (Suggested 15 minutes)	**Cave Tour:** Ask for five leaders. The leaders become tour guides. Everyone else has paid thirty dollars to go on a tour of these wonderful caves to see the interesting crystal rock formations. Leaders have "flashlights." All students must be with a leader at all times. After the group is involved, ask the Tour Guides to leave the room for a moment. Give a card with a "problem" written on it to someone in the group, take the card back. Bring the Tour Guides back and continue; student with "problem" enacts it when the opportunity arises; others react believably. Problem suggestions: someone is bitten by a large bug, the batteries in the flashlight fail, someone becomes separated from the group, someone doesn't like the tour and wants a refund, someone feels sick and wants to go back, etc.
	Reflecting/ Journal Prompt (Suggested 5 minutes)	**1. Discuss:** How did the problem affect the tour? Ask Tour Guides who had the scripted problem? Could they tell what it was? **2. Journal:** Describe who you were and what you did when the problem occurred during your tour.

Connections/Extensions: Persuasive language development – convincing with words
Teacher Task: For the next lesson, teacher will lead students in a 5-minute activity to explore conflict through improvisational techniques.

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Lesson # FOUR **Session Title: TABLEAU** **Grade: 5**

Standard(s): 2.1 Participate in improvisational activities to explore complex ideas and universal themes in literature and life.
Student Objective(s): Explore various ways of establishing and using tableaux.
Teacher Objective(s): Understand how to use tableau lessons across the curriculum.
Resources / Materials: Nametags

Opening Phase	*Gathering/ Warming-up* (Suggested 10 minutes)	**1. Body: Movement/Shape/Freeze/Exchange:** Working with a partner, all of the "A"s make a frozen shape in the acting area. Without touching anyone, the "B"s enter and duplicate the shape of their partner on a count of eight. On the next count of eight, the "A"s move out of the acting area, leaving the "B"s frozen. On a count of four, the "B"s make a new shape. Continue. Then "A"s make shapes and "B"s copy anyone. Continue and observe "groups" that form. **2. Teacher teach back:** Classroom teacher leads teacher task from previous week. **3. Journal:** 2 or 3 different students share their journals from previous week. Reinforce presentation skills.
Exploring/Creating Phase	*Exploring* (Suggested 5 minutes)	**1. Voice: Tongue Twisters:** The lips, the teeth, the tip of the tongue **2. Object Formation:** Working with a partner, students use no sound or touching and form objects suggested by the leader. Examples: tree, clock, cave, door, mountain, river. Some pairs are unfrozen and observe others. Rotate.
	Review/Preview/ Vocabulary (Suggested 5 minutes)	**2. Vocabulary: tableau:** motionless depiction of a scene created by actors**, cooperation:** working together to accomplish a goal**, plot:** action of the story**, theme:** central thought or idea

	Improvising/ Inventing Story (Suggested 10 minutes)	**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 Tableaux:** 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.
Sharing/Reflecting Phase	*Playmaking* (Suggested 15 minutes)	**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.
	Reflecting/ Journal Prompt (Suggested 5 minutes)	**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)

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.

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

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

Opening Phase	*Gathering/ Warming-up* (Suggested 10 minutes)	**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.
Exploring/Creating Phase	*Exploring* (Suggested 5 minutes)	**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 rhythmical. 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.

	Review/Preview/ Vocabulary (Suggested 5 minutes)	**1. Vocabulary: setting:** time and place of the story**, personification:** giving human qualities to inanimate objects **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.
	Improvising/ Inventing Story (Suggested 10 minutes)	**Partner Improvisation:** Some students become objects within a setting while others remain people relating to the objects. Examples: a. (forest) trees want nests removed/bird watchers want to photograph birds for collection b. (mountains) rocks want to be painted like a mural/art students want to paint the sunset c. (garden)flowers want to remain where they are/gardener wants to transplant them
Sharing/Reflecting Phase	*Playmaking* (Suggested 15 minutes)	**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.
	Reflecting/ Journal Prompt (Suggested 5 minutes)	**1. Discuss:** What worked best in establishing the settings? **2. Journal:** Using descriptive writing, describe a s*etting* such as a room in your house, a favorite park, a store in the mall, etc.

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.

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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

Opening Phase	*Gathering/ Warming-up* (Suggested 10 minutes)	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 *Nocturne* album. The partner may be switched about every 30-40 seconds; no repeat partners. **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.
Exploring/Creating Phase	*Exploring* (Suggested 10 minutes)	**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, puttir coat, etc. **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.
	Review/Preview/ Vocabulary (Suggested 5 minutes)	**Vocabulary: character:** people, animals or objects that perform the action of the story**, gibberish:** nonsense language given meaning by an actor **Review: motivation, objective**
	Improvising/ Inventing Story (Suggested 10 minutes)	**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. **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.
Sharing/Reflecting Phase	*Playmaking* (Suggested 10 minutes)	**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.
	Reflecting/ Journal Prompt (Suggested 5 minutes)	**1. Discuss:** What was your partner's objective? How were you able to communicate? **2. Journal:** Write a character description of someone real from your life.

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.

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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

Opening Phase	*Gathering/ Warming-up* (Suggested 10 minutes)	**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.
Exploring/Creating Phase	*Exploring* (Suggested 10 minutes)	**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.
	Review/Preview/ Vocabulary (Suggested 10 minutes)	**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.
	Improvising/ Inventing Story (Suggested 15 minutes)	**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.)
Sharing/	*Playmaking*	**This will be done in Part 2.**

	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 earthware 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

Lesson # EIGHT (Part 2 of a 2 part lesson) **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 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	*Gathering/ Warming-up* (Suggested 10 minutes)	**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. **2. Teacher teach back:** Using a Flow Map, review the story points. **3. Journals:** Two or three students share their journals from previous week. Reinforce presentation skills: stance and voice.
Exploring/Creating Phase	*Exploring* (Suggested 5 minutes)	**Establish Criteria:** Develop a checklist or rubric for the Playmaking.
	Review/Preview/ Vocabulary (Suggested 5 minutes)	**2. Vocabulary: critique:** opinion and comment on performance based on predetermined criteria**, criteria:** specific behaviors, qualities or conditions to be met in performance
	Improvising/ Inventing Story	**This was done in Part 1.**
Sharing/Reflecting Phase	*Playmaking* (Suggested 25 minutes)	**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.
	Reflecting/ Journal Prompt (Suggested 5 minutes)	**1. Reflection:** Apply criteria; discuss what worked and what could be improved. **2. Journal:** Describe the lesson you think King Midas learned.

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

Lesson # NINE **Session Title: PLOT/STORY** **Grade: 5**

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	*Gathering/ Warming-up* (Suggested 10 minutes)	**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. **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.
Exploring/Creating Phase	*Exploring* (Suggested 5 minutes)	**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.
	Review/Preview/ Vocabulary (Suggested 5 minutes)	**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 **Review: plot**
	Improvising/ Inventing Story (Suggested 15 minutes)	*The Merry Prank of Pa-Leng-Ts'Ang:* Role play with switch (beginning & middle only) **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. **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). **3. Critique:** Create a rubric or checklist list or use one from previous week.
Sharing/Reflecting Phase	*Playmaking* (Suggested 10 minutes)	**Alternate Endings:** Each group shares through performance its completed story (beginning, middle, original endings) with the class. Critique performances.
	Reflecting/ Journal Prompt (Suggested 5 minutes)	**1. Reflection:** Read author's ending; compare it with created ones. **2. Journal:** Write a brief story that has a clear beginning, middle, and end and contains a problem that gets solved.

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 Chine, 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.

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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

Opening Phase	***Gathering/ Warming-up*** (Suggested 10 minutes)	**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.
Exploring/Creating Phase	***Exploring*** (Suggested 10 minutes)	**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.
	Review/Preview/ Vocabulary (Suggested 5 minutes)	**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 right (UR) — up center (UC) — up left (UL) right center (CR) — center (C) — left center (CL) down right (DR) — down center (DC) — down left (DL) **audience**
	Improvising/ Inventing Story (Suggested 10 minutes)	*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.
Sharing/Reflecting Phase	***Playmaking*** (Suggested 10 minutes)	**Performance:** As many pairs as possible show their story in front of the group.
	Reflecting/ Journal Prompt (Suggested 5 minutes)	**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)

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.

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

Opening Phase	*Gathering/ Warming-up* (Suggested 10 minutes)	**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. **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.
Exploring/Creating Phase	*Exploring* (Suggested 5 minutes)	**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.
	Review/Preview/ Vocabulary (Suggested 5 minutes)	**1. Vocabulary: Machine:** man-made tool used to make something, **Cooperation:** working together to achieve a goal **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.
	Improvising/ Inventing Story (Suggested 10 minutes)	**1. Emotion Machines:** Working in groups of 5-7, students create a machine based on an assigned emotion. Share. Apply criteria chart. **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.
Sharing/Reflecting Phase	*Playmaking* (Suggested 15 minutes)	**1. Read:** *Push Button* by Shel Silverstein. **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. **3. Perform:** Reread poem pausing for machines to perform. Select a student to do burping sound at end.
	Reflecting/ Journal Prompt (Suggested 5 minutes)	**1. Discuss:** Why is cooperation important when performing? **2. Journal:** Describe one of the machines you observed. What made it interesting?

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!