THEATRE

Grade 3
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GRADE 3
KEY CONCEPTS and SKILLS
Based on the *California State VAPA Standards and Framework*

Five VAPA Strands
1. **Artistic Perception**: processing, analyzing and responding to the arts
2. **Creative Expression**: creating, performing, participating in the arts
3. **Historical and Cultural Context**: cultures, historical periods, artistic contributions
4. **Aesthetic Valuing**: making critical judgments, deriving meaning from the arts, appreciation
5. **Connections, Relations, and Applications:** connecting and applying knowledge to other arts disciplines, subject areas and careers

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Four VAPA Disciplines
Dance, Music, Theatre and Visual Arts

THEATRE

Vocabulary of theatre, dramatic understanding of the 5 W's
- Identify inner and outer conflict, character relationships, setting and environment as motivating factors for character response, areas of the stage, basic blocking, use of props to create and deepen meaning

Cooperative scriptwriting and improvisations that incorporate the 5 W's
- Write simple dialogue for two or more characters conveying the 5 W's and make acting choices that convey meaning
- Improvise scenes where the meaning changes when one or more of the five W's is altered
- Create dramatizations that make meaning of a story, current event, or other curricular concept

Cultural versions of similar stories
- Dramatize and discuss how characters may have similar or different motivations across cultures
- Recognize and discuss universal themes in a variety of stories and/or plays

Evaluate a theatrical experience
- Establish criteria to identify and analyze characters' voice and movement, use of stage space and the 5 W's to discover motivation

Collaborative Participation
- Demonstrate the ability to listen, share and accept other's ideas, and/or come to consensus and take direction while participating in theatrical games and improvisations

THE THEATRE CLASSROOM

Exercise control over your actions and emotions.
- Emphasize the need to focus and concentrate on drama topics in class.
- Facilitate a creative environment by using paring and small groupings.
- Allow for plenty of space in which to conduct games and activities.
- Use the word "freeze" to begin or end an activity then wait for all to freeze.
- Use a control devise such as a bell, whistle, drum, etc. to get students' attention, take positions, etc.
- Use repetition and mimicking so that students will internalize concepts.
- Use a slow, calm, and low voice to present an idea and refocus student's actions.
- Have students practice running, skipping, walking, climbing, prancing, leaping, etc. in place to control activity and movement.
- Teach slow motion and exaggerated gestures to calm student activity.
- Use pantomime techniques to control loud vocal outbursts in dramatizations.
- Perform collapse and falling movements in slow motion to reduce the risk of injury.
- After a dramatization is complete, have a plan to focus audience and actors to listen and get ready for the next dramatization.
- Ask actors to sit down in place while you or the audience is giving comments.
- Keep peer evaluation positive.
- When control issues arrive, ask students to reflect on what could be done in the future to exercise more control.
- Create other strategies that manage the "chaos" that comes with dramatic play.

Use voice and movement expressively and safely
- Provide or create ample space in which students may move and play.
- Divide students into small practice groups.
- Encourage the use of practicing opposite, reverse or contradictory actions so students will better understand contrast.
- Model expressive voice and body movement and encourage similar mimicking and repetition.
- Use imagery, voice and language to inspire students to act expressively.
- Challenge students to defend their dramatic intentions and artistic interpretations.
- Create opportunities for students to participate with you in front of the class.

Use listening and observation skills
- Ask students to recall what they saw, heard, felt, etc. immediately after a dramatization.
- Students practice being a good audience by watching quietly or responding appropriately during class demonstrations.
- Students practice the role of actor and audience as often as possible to reinforce both skills.
- Begin and end instruction and activities with a "freeze" followed by silence.
- Make signals for starting and stopping action, scenes, games, etc. clear and consistent for all students.
- Use side coaching and good questioning strategies.

Build social skills: trust cooperation and respect
- Work in a variety of groupings. (e.g., pairs, small and large groups).
- Encourage brainstorming, collaboration and input from all students.
- Allow students to make shared decisions with you and each other.
- Create a non-competitive environment where all students have a chance to explore and express themselves without ridicule or teasing.
- Allow mistakes to happen without retribution.
- Be willing to try new things.
- Use questions instead of comments to open up student creativity.

Believe you are the part you are playing

- Encourage creative dramatics and playing in the classroom
- Choose strong images to share with students.
- Picture books and use of language help students strongly identify with characters they are to play.
- Be a good role model when demonstrating vocal and physical skills to students. Be enthusiastic and realistic.
- Connect to past experiences and use the five senses: hear, see, touch, taste, smell
- Use constant reinforcement of student's acting believability.
- Use theatre language, smile and encourage students to share thoughts after dramatizations.
- Be quick to point out student's spontaneous gestures using theatre terms.

THEATRE – GRADE 3
CREATING CHARACTER AND SETTING

Life in a Box **Lesson 1**

CONTENT STANDARDS
1.1 Use the vocabulary of theatre, such as character, setting, conflict, audience, motivation, props, stage areas, and blocking, to describe theatrical experiences.
1.2 Identify the 5 W's (who, what, where, when, and why) in a theatrical experience.

ESSENTIAL QUESTIONS
* How do I use my knowledge of arts vocabulary, concepts, skills and personal expression to create theatre?
* How do I identify, discern, discriminate and reflect on the elements of theatre?

OBJECTIVES & STUDENT OUTCOMES
* Students will create original characters.
* Students will identify setting, motivation, objectives, gestures and postures for a character.

MATERIALS
* Life Box items (use slips of paper with items listed or actual objects in the classroom, collected from students or obtained at a thrift store)
* Container for life items (suitcase, brief case, gym bag, shoe box, gift box, etc.)
* Strips of paper with props and other items for life box

Words to know:
* **character**: the personality or part an actor recreates.
* **gesture:** an expressive movement of the body or limbs.
* **motivation:** a character's reason for doing or saying things in a play.
* **objective:** a character's goal or intention.
* **props** (properties)**:** items carried on stage by an actor; small items on the set used by the actors.
* **scenario:** an imagined sequence of possible events

RESOURCES
* Items for life box: (add items as available)
  o umbrella
  o cane
  o assorted hats
  o scarves
  o watch
  o notebook
  o book, paint brush
  o cell-phone
  o calendar

WARM UP *(Engage students, access prior learning, review, hook or activity to focus the student for learning)*
* You are going to prepare a sample character "life box" for a particular character.
* A life box will contain items that are uniquely representative of that character.
* Display the following list of characters. Select one character. Create a life box for that character.

- o Royalty figure (king, queen, prince, princess, lord, etc.)
- o Policeman
- o Super hero
- o Teacher
- o Villain
- Have students group into pairs.
- Student pairs observe items from the "life box" that would most appropriately identify the character.
- Items should give clues as to who the character is (include mannerisms and personality traits), where the character is (environment and setting) and where they might be going.
- Have students generate a list of items they think are suitable for that character.
- Compare lists with other student groups and discuss.
- Repeat for another character.

MODELING *(Presentation of new material, demonstration of the process, direct instruction)*
- Tell students: "The objects people pack in purses, backpacks, gym bags, brief cases, and suitcases tell a lot about what they do or where they are going. You could call these things *character life boxes* because they reveal something about a person's life."
- Give the following examples of *character life boxes* and ask students to determine who the character could be for each:
  - o **backpack:** history, math, and spelling books (may indicate a student's homework load for the night)
  - o **gym bag**: baseball glove, a hard ball, a hat, and socks (may indicate a game of baseball is to be played. This person could love to exercise, is very active, or even be a professional athlete).
  - o **brief case**: a legal notepad, a calendar, cell-phone (may indicate a lawyer on the way to the court house).
  - o **suitcase:** swim trunks, snorkel gear, and flippers (may indicate this person is heading for a vacation near the water).
- Discuss with students how other items can give clues to a character's environment and setting.
  - o **a raincoat or umbrella** could mean it is raining
  - o **an overcoat, hat, or gloves** could mean it is cold
  - o **a flashlight or candle** could mean it is dark
  - o **a life preserver** could mean the character is in the water
  - o Have students contribute other ideas.

GUIDED PRACTICE *(Application of knowledge, problem solving, corrective feedback)*
- Arrange students in pairs and have them discuss what kinds of things they carry in their own backpacks that identify who they are.
- Allow three minutes to discuss then ask the following questions:
  - o "How are you and your partner alike? How are you different?"
  - o "What do the items you carry around say about you as a person?"
- Now, arrange students into groups of three or four.
- Ask students to create unique characters in a setting and/or environment by generating a list of items that identify the character (refer to modeling section).
- After items have been chosen and a character identified, ask student groups to create a *scenario* for each character including setting and environment, action, mannerisms, gestures, objective, motivation and obstacles.

DEBRIEF AND EVALUATE *(Identify problems encountered, ask and answer questions, discuss solutions and learning that took place. Did students meet expected outcomes?)*
- Ask each student group to answer the following questions:
- o "Where is the character?" (setting and environment)
  - o "What is the character doing?" (action, mannerisms, gestures)
  - o "What do you think the character wants?" (objective)
  - o "How could the character possibly get what he wants?" (motivation)
  - o "What could possibly be in the way of getting what the character wants?" (obstacles)

- Encourage students not in the group to ask additional questions about the character. (Students may ask an actor to defend an artistic choice, e.g. why a prop was selected or an action was used.)
- Option: You may want to ask the actors to defend the choices that were made (props, gestures, action, etc). The audience may suggest alternative choices.

EXTENSION *(Expectations created by the teacher that encourages students to participate in further research, make connections and apply understanding and skills previously learned to personal experiences.)*
- Have students create a character, compose three to five lines for that character and then create gestures and postures they think that character would make.
- Share at next session.

THEATRE – GRADE 3
CHARACTER AND SCENE DEVELOPMENT

What a Character You Are!!
Lesson 2

CONTENT STANDARDS
1.3 Use the vocabulary of theatre, such as character, setting, conflict, audience, motivation, props, stage areas, and blocking, to describe theatrical experiences.
2.1 Participate in cooperative scriptwriting or improvisations that incorporate the 5 W's.
5.2 Develop problem-solving and communication skills by participating collaboratively in theatrical experiences.

ESSENTIAL QUESTIONS
- How do I use my knowledge of arts vocabulary, concepts, skills and personal expression to create theatre?
- How can improvisation demonstrate my artistic knowledge and personal expression?
- How do I problem solve while communicating with others to create theatre?
- How can I determine relationships between elements, mood and expression?
- How do I identify, discern, discriminate and reflect on the elements of theatre?

OBJECTIVES & STUDENT OUTCOMES
- Students will identify and create setting, motivation, objectives, gestures and postures for a character.
- Students will create scenarios to learn how various character traits, actions, and motivations can influence the plot of a story.

MATERIALS
- Observation Handout (included)

Words to know:
- **character:** the personality or part an actor recreates.
- **gesture:** an expressive movement of the body or limbs.
- **motivation:** character's reason for doing or saying things in a play.
- **objective:** character's goal or intention.
- **posture:** a position the body can assume in sitting, standing, kneeling or lying down that gives clues to a frame of mind or attitude toward someone or something.
- **supporting:** (characters and action) – accompanying and assisting, but secondary to, the main action or character.
- **setting:** the surroundings or environment in which a scene or character is found
- **conflict:** the opposition of persons or forces giving rise to dramatic action in a play.
- **scene:** a location at which an event or action happens.

RESOURCES
- *SDUSD Core Learnings*

WARM UP *(Engage students, access prior learning, review, hook or activity to focus the student for learning)*
- Have students share their compositions from the Extension of lesson #1. (three to five lines that include gestures and postures for their character)
- Select one to three students to share their scenarios.
- Review the scenarios and have the class answer the following questions:

o "How did the voice or lines, postures and gestures give clues to the setting and/or environment for the character?"
o "What action, mannerisms, or gestures gave clues to what the character was doing?"
o "What did the lines, action, mannerisms, or gestures reveal about what the character wanted?" (objective)

MODELING *(Presentation of new material, demonstration of the process, direct instruction)*
- Discuss and explore through movement the following scenario (all students will participate by offering suggestions and creating postures, gestures, and action:
  o *Main Character:* A shy, young boy or girl
    What does "shy" look and sound like in a variety of postures?
  o *Setting:* A school bus
    What does riding on the bus look like (e.g., now to sit, bouncing slightly in the seat to Indicate that the bus is moving, leaning on turns, chatting with seat-mate, etc.).
  o *Conflict (Problem):* The main character has a small puppy in a backpack that wants to bark. Dogs are not allowed on the school bus.
  o *Outcome:* The main character feeds the puppy his/her lunch to keep it quiet.
- Select several students to act out the scene.
- You may use supporting characters in the scene if desired (especially on the bus).
- Students should tell the story through dramatization using appropriate voice, (students may improvise lines) action, posture and gesture.
- After the dramatization is completed, ask students in the audience to comment on what actions worked best and to give suggestions for improvement.
  o "How did the movements, gestures, voice, and expressions help develop the character?"
  o "How did the movements, gestures, voice, and expressions show the conflict and solution?"

GUIDED PRACTICE *(Application of knowledge, problem solving, corrective feedback)*
- After the original scenario is told through dramatization, invite students to tell the story from the point of view of a different character such as one of the characters listed below.
- Alternate characters can include:
  o mean bully
  o conscientious bus driver
  o student who is terrified of dogs
  o Have students create their own characters.
- Encourage students to add more supporting characters to the scene.
- Follow the same procedure in the modeling section **OR** arrange students into three groups and ask each group to perform one of the new scenarios that you choose for them to explore.
- Allow 10 minutes for each group to discuss and create the scene.
- Students will coach themselves to create a dramatization and then present it to class.

DEBRIEF AND EVALUATE *(Identify problems encountered, ask and answer questions, discuss solutions and learning that took place. Did students meet expected outcomes?)*
- After each scenario version is demonstrated, discuss the following with the class and ask students to record their answers on the handout:
  o "How did each character's qualities, actions, and motivations change the outcome of the scene?"
  o "How did the storyteller's movements, gestures, voice, and expressions help develop the character?"
  o "How did the movements, gestures, voice, and expressions show the conflict and solution?"
  o "What was convincing about the character's actions and what could the character have done to make the scene stronger?"

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

- Students draw the scene they created, using colored pencils or markers.
- Students design either a costume for the character, what the dog, bus and backpack looked like, etc.

Option: For more advanced, independent students:
- Create beginning and ending scenes for the original one done in the guided practice section.
- This idea will be explored in lesson #3.

Character Observation Handout

Name: _____   **Date:** _____

Character:
Character's Qualities (observations: gestures, mannerisms, posture, vocal quality)
What did the actor do to make the character believable?
How did the character's qualities express the conflict?
How could the character be more convincing?

Scenes & Storyboarding
Lesson 3

CONTENT STANDARDS
1.4 Use the vocabulary of theatre, such as character, setting, conflict, audience, motivation, props, stage areas, and blocking, to describe theatrical experiences.
2.1 Participate in cooperative scriptwriting or improvisations that incorporate the 5 W's.
5.2 Develop problem-solving and communication skills by participating collaboratively in theatrical experiences.

ESSENTIAL QUESTIONS
- How do I use my knowledge of arts vocabulary, concepts, skills and personal expression to create theatre?
- How do I problem solve while communicating with others to create theatre?
- How do I identify, discern, discriminate and reflect on the elements of theatre?
- What do I have to know in order to make appropriate inferences in theatre?

OBJECTIVES & STUDENT OUTCOMES
- Students will determine how various character traits, actions, and motivations can influence the plot of a story.
- Students will create scenes to form a storyboard for a one-act play.

MATERIALS
None

Words to know:
- **character: t**he personality or part an actor recreates.
- **gesture: a**n expressive movement of the body or limbs.
- **motivation: a** character's reason for doing or saying things in a play.
- **objective:** a character's goal or intention.
- **posture**: a position the body can assume in sitting, standing, kneeling or lying down that gives clues to a frame of mind or attitude toward someone or something.
- **supporting**: (characters and action) – accompanying and assisting, but secondary to, the main action or character.
- **setting**: the surroundings or environment in which a scene or character is found
- **conflict:** the opposition of persons or forces giving rise to dramatic action in a play.
- **scene:** 1. a location at which an event or action happens; 2. any of the divisions of an act of a play or opera, presenting continuous action in one place.
- **act:** one of the main sections of a play or other dramatic performance. A single act can also be a **"one-act"** play with characters and a plot (beginning, middle, end, conflict and resolution). A one-act play consists of several short scenes.
- **storyboard:** a set of sketches, arranged in sequence, outlining scenes that will make up a play.

RESOURCES
- SDUSD Core Learnings

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

- Have students share their drawings from the extension in lesson #2 with a partner or small group.
- Ask students to verbally compare and contrast their drawings to those who drew the same scene.
- Discuss as a whole group how renditions differ according to individual taste and perception.

MODELING *(Presentation of new material, demonstration of the process, direct instruction)*
- Explain to students the meaning of the term, *scene*. (*scene* – 1. a location at which an event or action happens; 2. any of the divisions of an act of a play or opera, presenting continuous action in one place.)
- The scenarios created in lesson 2 represent a single scene for a simple one-act play that students will be creating.
- If there were any students who created a beginning and ending scene for the scenario from lesson 2's extension (the scene itself was to be the middle of the story), use their idea as a starting point.
- If no students attempted to create a beginning or ending scene, begin as follows:
  o "Remember the original scenarios:
    ▪ *Main Character:* A shy, young boy or girl
    ▪ *Setting:* A school bus
    ▪ *Conflict (Problem):* The main character has a puppy in a backpack that wants to bark.
    ▪ *Outcome:* The main character feeds the puppy his/her lunch to keep it quiet.
  o And **suggested substitutes** for the shy boy or girl character.
    ▪ A mean bully
    ▪ A conscientious bus driver
    ▪ A student who is terrified of dogs
- Select one of the scenarios created in lesson 1 to represent the "middle" scene.
- Create a beginning scene for the scenario.
  o Ask students to think about *where* their character was, *what* the character was doing, *why* the character was doing it and *when* it was happening *prior* to the middle scenario.
  o This will be the *beginning* of your *one-act play* and represent your **first scene.**
- Ask students to think about the 3rd and final scene (the ending).
  o Ask students to think about *where* the character will end up, *what* the character will do, *why* the character will do it and *when* it will happen.
  o This scene will be the *ending* of your *one-act play* and represent your **final (ending) scene.**
- You and your students have just created a *storyboard* for a *one-act play.*

GUIDED PRACTICE *(Application of knowledge, problem solving, corrective feedback)*
- Read through the *one-act play* **from the modeling section** several times or ask a few students to read the one-act play to the class.
- Select or ask for volunteers to improvise the one-act play.
- Help students to tell the story through dramatization as you or another student retells the story.
- Encourage the use of appropriate voice, action, posture and gestures. (students may improvise lines)
- As part of the exploration and development of the one-act play, allow students in the audience to give suggestions to the actors as they explore each scene.
- Actors will then perform the entire one-act play.

DEBRIEF AND EVALUATE *(Identify problems encountered, ask and answer questions, discuss solutions and learning that took place. Did students meet expected outcomes?)*
- Ask the following questions to the actors and audience after the dramatization:
  o "How did you go about making acting choices for the characters"?
  o "How did the movements, gestures, voice, and expressions help develop the character?"
  o "How did the movements, gestures, voice, and expressions show the conflict and solution?"
  o "What other beginnings and/or endings (you can choose either one or both to explore) could have been done for the original scenario and how would that change the story?"
  o "Of the options you just discussed, which is your favorite rendition of the story and why?"
  o "What is a storyboard and why is it important to theatre?"
  o "How can this process be useful in your other subjects?"

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

- Ask students to create simple lines of text for scene one. This will act as a starting point for creating dialogue for the rest of scene in lesson #4.

THEATRE – GRADE 3
BLOCKING

Which Way Do I Go?
Lesson 4

CONTENT STANDARDS
1.5 Use the vocabulary of theatre, such as character, setting, conflict, audience, motivation, props, stage areas, and blocking, to describe theatrical experiences.

ESSENTIAL QUESTIONS
- How do I use theme, sequence, space, and rhythm when creating theatre?
- How do I use my knowledge of arts vocabulary, concepts, skills and personal expression to create theatre?
- How does my participation in theatre increase my focus, concentration and motor skills?
- What do I have to know in order to make appropriate inferences in theatre?

OBJECTIVES & STUDENT OUTCOMES
- Students will interpret and demonstrate knowledge of blocking and the actor's position and its effect on character development, motivation and the meaning of text.
- Students will demonstrate focus and concentration as they listen to and respond to verbal instructions.

MATERIALS
- Copies of the storyboard created in lesson 3 for groups of students OR a single copy for overhead projector OR one large chart with story points
- Diagram of stages and stage areas (included)
- Blank Template Stage Direction Test

Words to know:
- **blocking**: the planning and working out of the movements of actors on stage.
- **center stage**: the center of the acting area.
- **downstage**: the stage area toward the audience.
- **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.
- **upstage**: used as a noun, the stage area away from the audience; used as a verb, to steal the focus of a scene.

RESOURCES
- SDUSD Core Learnings

WARM UP *(Engage students, access prior learning, review, hook or activity to focus the student for learning)*
- Display the storyboard from lesson 3 (overhead, copies for each student or large chart).
- Ask pairs of students to brainstorm ideas of how the character would move around if he/she were on stage (run across the stage, walk and sit down in a chair, pacing, etc.).
- Have students share out and chart ideas.

MODELING *(Presentation of new material, demonstration of the process, direct instruction)*
- Explain to students that **blocking** is used as a means to communicate an idea, provide clues or demonstrate the motivation for a character.
- Introduce students to the areas of the stage (see diagram):

- o Center stage
- o Downstage
- o Upstage
- o Stage Left
- o Stage Right
- Explain to students that a director (who will be the teacher at this point) gives directions to the actor from the "actor's perspective". Therefore, when asking a student to cross to stage left, the student will be moving to THEIR **LEFT** but to the DIRECTOR'S **RIGHT**. This means that a director will call stage directions in opposition to their own perspective.
- Explain to students that *downstage* means moving toward the audience.
  - o Unlike the theatres and movie houses of today where you sit in stadium seats or in seats that slope toward the stage or screen, in the days of ancient theatre, the audience sat in single-level seating that blocked their view of the stage. In order for the actors to be seen, the stage was **raked** (slanted) down toward the audience (see diagram). So, when the director called for movement downstage, he literally meant to come "down" toward the audience.
- In contrast, when the director said to move *upstage*, the actors literally moved "up" the slanted **raked** stage to the space furthest away from the audience.
- Using the 5 directions above, place a small group of students (three or four) in a space designating the "stage".
- From a seated position in the center of the space, call out stage directions and ask students to point to where they think that direction is located.
- Repeat each direction three or four times in different order to check for understanding.

GUIDED PRACTICE *(Application of knowledge, problem solving, corrective feedback)*
- Select a small group of students and place them in the center of the space (center stage).
- Call out a stage direction.
- Ask students to first point to the direction, and then walk to it.
- Repeat with another direction until all five positions have been covered. ***Note:** add downstage left and right and upstage left and right if you feel students are ready.*
- Select another group of students and repeat the process, mixing up the order of the directions.
- Next, select a third group of students and have *the audience* take turns calling out directions. Students will see how blocking works from the director and actor's perspective. When stage directions are given, the actors move in opposition to the director's prompt.
- Repeat the previous activity with another group of students.
- The next step is to add another dimension by creating *blocking* scenarios.
- Ask student volunteers to incorporate actions for the following blocking exercises:
  1. Cross left and sit on a chair, put head in hand or sit very upright and proper
  2. Skip upstage and take a bow and exit left
  3. Start from stage left, run to center stage and climb a set of stairs
  4. Combine two of three directions and/or actions for more difficulty from student suggestions
- Repeat with other students and/or create new scenarios.
- Ask students to add facial expressions, gestures and lines (voice) to give the scenarios meaning.

DEBRIEF AND EVALUATE *(Identify problems encountered, ask and answer questions, discuss solutions and learning that took place. Did students meet expected outcomes?)*
- After each demonstration in the guided practice, ask the students to create meaning for blocking exercise by asking the following questions:
  - o "Who might the character be?"
  - o "What is the character doing and why is the character doing it?"
  - o "What might be causing the character to act this way?"
  - o "How might the character be feeling?"
  - o "What do you think could be happening in this scene?"
  - o Optional: "What sorts of things might the character do next? Why?"
- Review blocking with two groups of students. One group will be the actors demonstrating the *blocking*,
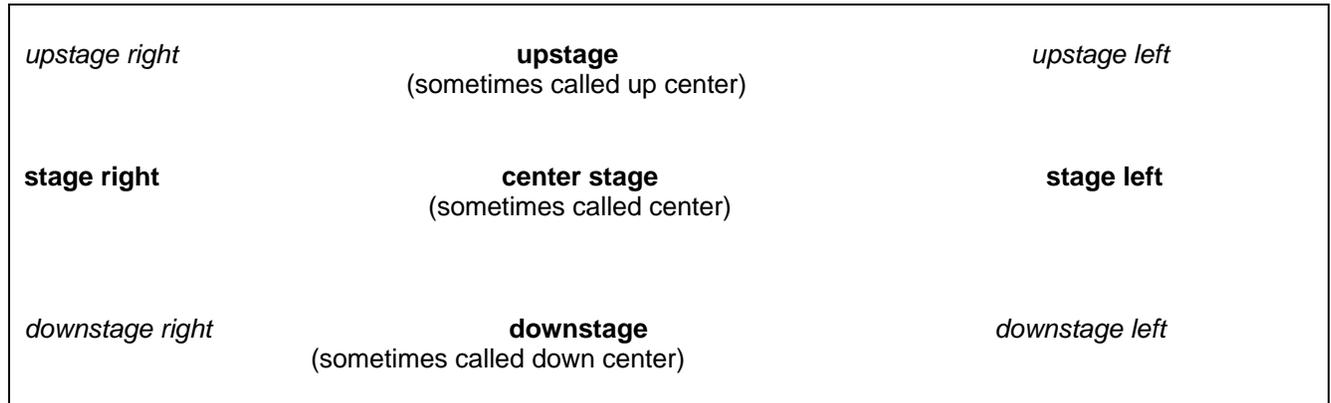
the other group will take turns giving direction. (If there are *four* people in a group, there will be *four* directions given to the actors).
- Repeat until all groups have had a turn.
- Ask the following questions:
  - "Which did you like the most, giving (*directing*) or taking direction (*acting*)? Why?"
  - "What did you learn about **blocking**?"
  - "If an actor is moving quickly downstage, what impact could that have on an audience?"
  - "If an actor is asked to move upstage left and sit on a bench, what kind of feeling would that give the audience?"
- After discussion, have students record thoughts about blocking, acting and directing in a journal.

EXTENSION *(Expectations created by the teacher that encourages students to participate in further research, make connections and apply understanding and skills previously learned to personal experiences.)*
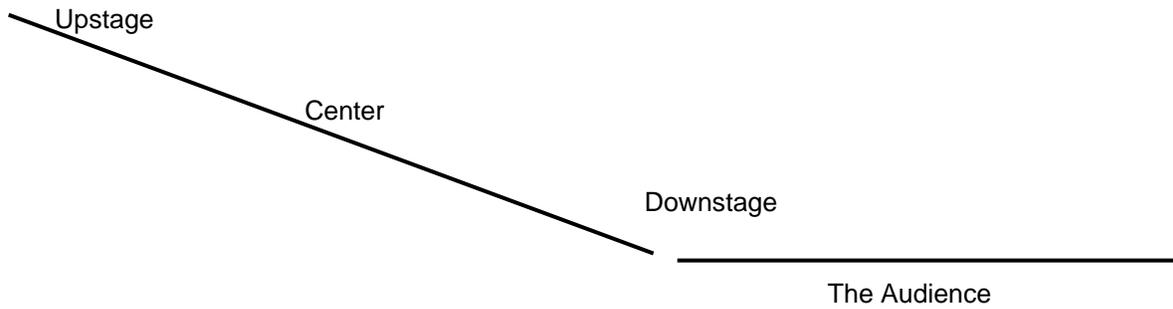- Each student creates a character and designs blocking for that character.
- Have students describe each character (Is it an animal, an athlete such as a runner or football player, a small child, a super hero, a ballerina, etc.?)
- Blocking must have three directions and at least two actions.
- Students should be prepared to share at the next theatre class.

Stage Positions

upstage right	**upstage** (sometimes called up center)	*upstage left*
stage right	**center stage** (sometimes called center)	**stage left**
downstage right	**downstage** (sometimes called down center)	*downstage left*

The Audience

The Raked Stage

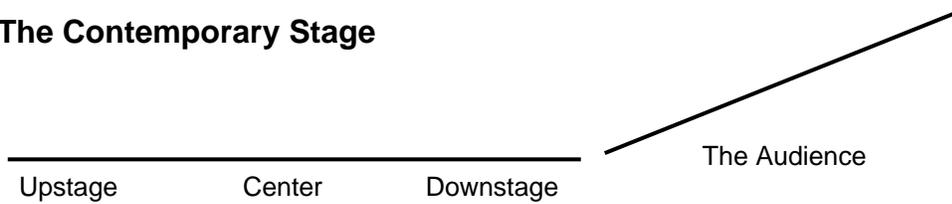Upstage

Center

Downstage

The Audience

The Contemporary Stage

The Audience

Upstage   Center   Downstage

BLOCKING QUIZ TEMPLATE (from the director's perspective)

Write the stage direction next to the number where it is located onstage.

Stage left	Center	Downstage Left
Upstage Right	Stage right	Down Center
Upstage Left	Up Center	Downstage Right

1	2	3
4	5	6
7	8	9

THE AUDIENCE

BLOCKING QUIZ TEMPLATE (from the actor's perspective)

Write the stage direction next to the number where it is located onstage.

Stage left	Center	Downstage Left
Upstage Right	Stage right	Down Center
Upstage Left	Up Center	Downstage Right

THE AUDIENCE

1	2	3
4	5	6
7	8	9

GRADE 3 THEATRE
BLOCKING

You Want Me to do *WHAT*? **Lesson 5**

CONTENT STANDARDS
1.6 Use the vocabulary of theatre, such as character, setting, conflict, audience, motivation, props, stage areas, and blocking, to describe theatrical experiences.
2.2 Create for classmates simple scripts that demonstrate knowledge of basic blocking and stage areas.

ESSENTIAL QUESTIONS
- How do I use my knowledge of arts vocabulary, concepts, skills and personal expression to create theatre?
- How does my participation in theatre increase my focus, concentration and motor skills?
- How can I determine relationships between elements, mood and expression?
- What do I have to know in order to make appropriate inferences in theatre?

OBJECTIVES & STUDENT OUTCOMES
- Students will interpret and demonstrate knowledge of blocking and the actor's position and its effect on character development, motivation and the meaning of text.
- Students will demonstrate focus and concentration as they listen to and respond to verbal instructions.

MATERIALS
- Sample blocking exercises (included). Teacher will have to make additional copies of each exercise.

Words to know:
- **actor's position**: the orientation of the actor to the audience (e.g., full back, full front, right profile, left profile).
- **blocking**: the planning and working out of the movements of actors on stage.
- **center stage**: the center of the acting area.
- **downstage**: the stage area toward the audience.
- **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.
- **upstage**: used as a noun, the stage area away from the audience; used as a verb, to steal the focus of a scene.

RESOURCES
- SDUSD Core Learnings

WARM UP *(Engage students, access prior learning, review, hook or activity to focus the student for learning)*
- Quickly review ***blocking*** by calling out a stage direction and ask students to point or describe where it is located on stage.
- Ask students to share with a partner the blocking assignment from the extension in lesson #4.
- Ask to see students' work from the previous lesson and select one or two of the assignments that appear to meet the criteria:
  o The character is described (an animal, an athlete such as a runner or football player, a small child, a super hero, a ballerina, etc.).
  o The blocking has **three** directions and **at least two** actions.
- Use those student assignments as examples to model.

- Options:
  - Allow the student author to act as director by giving direction to another student.
  - Teacher reads the student's scenario and another student demonstrates the blocking.
  - The student author demonstrates own blocking.
.

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

- Introduce the concept of **actor's position**.
- The position of the actor (body placement in relation to the audience) determines how an actor is perceived onstage. The actor has to be seen (have the focus of attention) or not be seen to create meaning.
- Have a student volunteer use the following scenario to model:
  1. Walk from **upstage right** to downstage left and sit in a chair left profile keeping focus on floor
  2. Wrap arms around waist, lean forward, head down then look right out to the audience
  3. Stand up and cross down center and face audience full front
  4. Walk backwards to center and turn back to audience.
- Read each of four lines of the scenario above, one at a time while a student volunteer executes the blocking until the scenario is finished.
- Repeat the same procedure one more time with a different student.
- Now have a student volunteer demonstrate the scenario twice through without your verbal prompting.
- Ask the students in the audience
  - "What do you think the scenario is about?"
  - "What is the actor thinking or feeling in the scenario?"
  - "What might the actor say and how would it be said?" (consider pitch and volume)
  - "What about the actor's position gave you these ideas?"

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

- Group students into pairs and give each pair a blocking exercise (included).
- Ask student pairs to read the directions and give meaning to the scenario (based upon what they think could be happening)
- Set the following criteria:
  - Students must create clear **actor positions** for each direction
  - Students must add at least two gestures
  - Students may create lines for the actor
- As a pair, allow students seven to ten minutes to create and rehearse the scene, each taking turns acting as either actor or director. Make sure students rehearse the exercise several times.
- Ask student pairs to perform the blocking exercise **two times for the class**. One student will be the *director* reading the blocking the other student will be the *actor* executing the action.
- Switch roles and repeat the scenario once again.
- After each blocking exercise, ask the audience to share how the actor's position, gestures and voice (if used) gave clues to what the scene was about.
- After the suggestions, ask the *director* and *performer* if the audience had the right idea.
- Repeat until all students have had a turn to perform their blocking exercises.

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

- Ask the following questions:
  - "What process(es) did you use to create your scenario?"
  - "How did you go about selecting the actor's position and gestures?"
  - "Now that you have received some feedback, is there anything you might change? Why?"
  - "Which did you like the most, being the director or actor? Why?"
- Select one or two of the blocking exercises performed and as a group make changes to the gestures and actor's position.
  - "How did these changes change the scenario?"
  - "What did you learn about the importance of blocking and the actor's position?"

EXTENSION *(Expectations created by the teacher that encourages students to participate in further research, make connections and apply understanding and skills previously learned to personal experiences.)*
- Students enhance the original scenarios they created in the extension of lesson #4 by adding actor's positions and changing gestures.

Sample Blocking Exercises

Exercise #1
Enter stage left
Skip to center stage and sit on a chair
Stand up and skip downstage, stop and bow
Skip upstage right and wave goodbye

Exercise #2
Begin center stage
Walk backward to upstage looking side to side
Tip toe to stage right and hide behind and peek out from an object (chair, coat rack, etc.)
Run as you cross to downstage left

Exercise #3
Begin downstage left
Cross to downstage right and answer the phone
Briskly walk to center stage and climb stairs (use several objects at different heights to simulate stairs or create another way)
Cross to upstage left and pose

Exercise #4
Begin sitting in chair center stage
Slowly get up, cross to stage right and look out an imaginary window
Cross slowly back to center and sit in chair
Slowly get up, cross to stage right and look out an imaginary window
Slowly walk up left and exit

Exercise #5
Begin upstage
Quickly run to downstage, stop and stare (focus eyes and head) in one direction
Quickly run to stage right and stop and stare (focus eyes and head) in a different direction
Quickly run to center stage, close body and cover face with hands

THEATRE – GRADE 3
DRAMATIC FORM

Making a Story Come to Life
Lesson 6
(This lesson may take two sessions to complete.)

CONTENT STANDARDS
1.7 Use the vocabulary of theatre, such as character, setting, conflict, audience, motivation, props, stage areas, and blocking, to describe theatrical experiences.

ESSENTIAL QUESTIONS
- What do I have to know in order to make appropriate inferences in theatre?
- How do I use my knowledge of arts vocabulary, concepts, skills and personal expression to create theatre?

OBJECTIVES & STUDENT OUTCOMES
- Students will compare and contrast the differences between narrative and dramatic structure.
- Students will identify prompts and cues within a script that transform words into action (blocking).

MATERIALS
Reading California, Horizons Book 3.2, Houghton Mifflin Company, 2003
- o "Ramona Quimby, Age 8" pgs 311-333
- o "Henry and Ramona", pgs 336-339

Words to know:
- **dialogue:** the conversation between actors on stage.
- **cue:** signal, either verbal or physical, which indicates something else, such as a line of dialogue or an entrance, is to happen.
- **blocking:** the planning and working out of the movements of actors on stage.
- **dramatic 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).
- **dramatic structure:** the special literary style in which plays are written
- **script:** the written text of a play.
- **text:** the printed words, including dialogue and the stage directions for a script.

RESOURCES
- *Reading California, Horizons Book 3.2*, Houghton Mifflin Company, 2003
- *Center Stage, Curriculum for the Performing Arts K-3*; Wayne D. Cook, Dale Seymour Publications, pgs 168-170

WARM UP *(Engage students, access prior learning, review, hook or activity to focus the student for learning)*
- In pairs, review the Extension activity from lesson #5.
- Select one or two scenarios to demonstrate.
- Ask students to identify the gestures, stage directions and actor positions used and discuss the scenario and purpose.
- Ask students:
  - o "How is a scene of a play and a chapter in a story related?"
  - o "Have you ever seen a play?"

- o "Have you ever read a play?"
- o "What is the difference between a story and a play?"
- Answers may include: "I read a story and watched a play, but they look different on the page."   "A play has real people in it."… etc."
- Record student responses and make two lists, one for story, one for play.

MODELING *(Presentation of new material, demonstration of the process, direct instruction)*
- Further explore:
  - o Setting. Discuss that, in a play, action happens in only a few places but there can be many settings in a story.
  - o A story can give information of several time periods at once, but a live audience can see what is only happening in one time period at a time.
  - o In a story the character can experience several events over a week in one page or chapter, while, in a play, the character can usually experience only one time period per scene.
  - o A story describes the setting, the character and events in writing, where as in a play, the descriptions must be transformed into live visual and auditory representations.
  - o A story is written in *narrative form* while a play is written in *dramatic form* that dictates the words (dialogue) and actions for the actors.
- Using the two lists generated in the warm up, write the word, *narrative,* in the "story" column and the term, *dramatic form,* in the "play" column.
- While students follow along in their literature books, read a few pages from the story "Ramona Quimby, Age 8" (pages 311-333)
- Discuss the narrative structure (e.g., how the author describes the setting and action through words).

GUIDED PRACTICE *(Application of knowledge, problem solving, corrective feedback)*
- Have students read the play, "Henry and Ramona" (pgs. 336-339).
- In partners or small groups, have students compare and contrast the *dramatic form* of the play to the narrative form of the story.
- Using the previous two lists (story/narrative and play/dramatic form), have students identify and make note of similarities and differences they noticed between the two pieces of literature.

DEBRIEF AND EVALUATE *(Identify problems encountered, ask and answer questions, discuss solutions and learning that took place. Did students meet expected outcomes?)*
- Ask students the following questions after reading the play:
  - o "Structurally speaking, what is different between the story and the play?" (Answers could include presence of dialogue, movement cues and prompts that describe action, blocking cues, etc.).
  - o "Who are the characters in the play?"
  - o "What are some of the actions that a particular character would be doing?"
  - o "What was challenging about reading a play?"
  - o "What makes reading a play different from reading a story?"
  - o "Could you visualize the play after you read it?"
  - o "What would the setting and dramatic action look like?"

EXTENSION *(Expectations created by the teacher that encourages students to participate in further research, make connections and apply understanding and skills previously learned to personal experiences.)*
- Referring to the play, try the *blocking* and movement cues at home.
- Be ready to incorporate your work into a dramatic play next lesson.

Henry and Ramona **Lesson 7**

CONTENT STANDARDS
1.8 Use the vocabulary of theatre, such as character, setting, conflict, audience, motivation, props, stage areas, and blocking, to describe theatrical experiences.
5.2 Develop problem-solving and communication skills by participating collaboratively in theatrical experiences.

ESSENTIAL QUESTIONS
- How do I problem solve while communicating with others to create theatre?
- How does my participation in theatre increase my focus, concentration and motor skills?
- How do I use my knowledge of arts vocabulary, concepts, skills and personal expression to create theatre?
- What do I have to know in order to make appropriate inferences in theatre?
- What do I need to know to analyze works of theatre?

OBJECTIVES & STUDENT OUTCOMES
- Students will identify, interpret and transform written cues and prompts into dramatic action.
- Students will participate in the interpretation and demonstration of a short play.

MATERIALS
- *Reading California, Horizons Book 3.2*, Houghton Mifflin Publishers, 2003, "Henry and Ramona", pgs 336-339

Words to know:
- **characterization:** the development and portrayal of a personality through thought, action, dialogue, costuming, and makeup.
- **dialogue:** the conversation between actors on stage.
- **cue:** a signal, either verbal or physical, that indicates something else, such as a line of dialogue or an entrance, is to happen.
- **blocking:** the planning and working out of the movements of actors on stage.
- **dramatic 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).
- **script:** the written text of a play.
- **text:** the printed words, including dialogue and the stage directions for a script.

RESOURCES
- *Reading California, Horizons Book 3.2,* Houghton Mifflin's
- *Center Stage, Curriculum for the Performing Arts K-3*; Wayne D. Cook, Dale Seymour Publications. A copy is available in the VAPA office

WARM UP *(Engage students, access prior learning, review, hook or activity to focus the student for learning)*
- Have students read carefully the "cast of characters" box at the start of the play "Henry and Ramona".
- In pairs, ask students to review what the four characters might act and look like. (Include dress, mannerisms, gestures and postures, attitude, voice, etc.).

- Have students share their conclusions with the rest of the class.

MODELING *(Presentation of new material, demonstration of the process, direct instruction)*
- In a group discuss the following aspects of the play:
  - The sequence of events *(plot)*
  - The cues, prompts or stage directions *(written in italics and found in parenthesis in a script)* guide action; what they mean and what they could look like (e.g., to Henry, suspiciously, pause, handing the journal bag, relieved, exits, delivering papers, following, tug of war, tantrum, etc.).
  - The *relationships* between the different characters. (e.g., friendly, related, enemies, siblings, etc.*)*

GUIDED PRACTICE *(Application of knowledge, problem solving, corrective feedback)*
- Select four volunteers to be the characters, Henry, Murph, Beezus and Ramona.
- Tell the audience to watch you, the director, and the actors carefully as you cue them to perform the action.
- The Procedure:
  - Create an appropriate stage space in class where the audience may view the action.
  - Assign a narrator to read the opening title, place, setting and initial cue. Position the narrator on either stage left or right as the lines are read, and to exit afterward.
  - Position the first two characters, Henry and Murph, for their dialogue.
  - Remind actors to use appropriate body position so that the audience can see and hear them.
  - Actors say their lines as you "coach" them to use appropriate tempo, pitch, and volume for the dialogue and action of the play.
  - Allow the audience to give suggestions regarding the blocking and action outlined in the script.
  - Continue until the entire scene is finished.
  - Option: You can use different students for each page of the scene to give more students a chance to act.

DEBRIEF AND EVALUATE *(Identify problems encountered, ask and answer questions, discuss solutions and learning that took place. Did students meet expected outcomes?)*
- "As an actor, what would you have changed or done differently with the blocking and movement to make your character stronger and more distinctive?" (characterization)
- "As an audience member, what would you have liked to see changed or done differently with the blocking and movement to make the character stronger and more distinctive?"
- "What is the purpose of the italics in a script?" *(see modeling section)*
- "Does a director have the liberty to change the blocking and gestures for a character in a play?" (Yes. Responses will vary.)
- "If the blocking and gestures were to change, what do you think would happen to the character? To the character's relationships? To the play?"

EXTENSION *(Expectations created by the teacher that encourages students to participate in further research, make connections and apply understanding and skills previously learned to personal experiences.)*
- Ask students to independently find and read a children's play online. The following are helpful resources:
  - http://www.geocities.com/pocolocoplayers/pegpint.html
  - http://www.geocities.com/pocolocoplayers/child.html

Tell me a Story and Then I'll Write a Play!
Lesson 8
(This lesson to be done in conjunction with lesson 9)

CONTENT STANDARDS
1.9 Use the vocabulary of theatre, such as character, setting, conflict, audience, motivation, props, stage areas, and blocking, to describe theatrical experiences.
2.1 Participate in cooperative scriptwriting or improvisations that incorporate the 5 W's.
2.2 Create for classmates simple scripts that demonstrate knowledge of basic blocking and stage areas.
3.1 Dramatize different cultural versions of similar stories from around the world.

ESSENTIAL QUESTIONS
- How do I use my knowledge of arts vocabulary, concepts, skills and personal expression to create theatre?
- How do I communicate ideas and moods through my skills and personal expression?
- How does my participation in theatre increase my focus, concentration and motor skills?
- How do I identify differences, commonalities and functions of theatre between and among cultures and time periods?

OBJECTIVES & STUDENT OUTCOMES
- Students will work cooperatively to create a play from a story.
- Students will identify the 5 W's (who, what, where, why, when) from two similar stories, and create setting, dialogue, blocking, and movement for an original play.

MATERIALS
- *The Princess and the Pea*, by Hans Christian Andersen (Denmark) included
- *The Most Sensitive Woman* (Italy) included
- **Teacher's Note:** pre-read both short stories so when the time comes to make a choice between which two stories you will script you will be better prepared to guide students in making that choice.

Words to know:
- **characterization:** the development and portrayal of a personality through thought, action, dialogue, costuming, and makeup.
- **dialogue**: the conversation between actors on stage.
- **cue:** a signal, either verbal or physical, that indicates something else, such as a line of dialogue or an entrance, is to happen.
- **blocking**: the planning and working out of the movements of actors on stage.
- **dramatic 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).
- **script:** the written text of a play.
- **text:** the printed words, including dialogue and the stage directions for a script.
- **plot**: the structure of a play, including the exposition, inciting incident, rising action, climax

RESOURCES
- *The Princess and the Pea* and *The Most Sensitive Woman*, part of a compilation, *Folktexts*, a library of folktales, folklore, fairy tales, and mythology, by D.L. Ashliman, www.pitt.edu/~dash/type0704.html

WARM UP *(Engage students, access prior learning, review, hook or activity to focus the student for learning)*
- Have students read the two stories "The Princess and the Pea" and "The Most Sensitive Woman"
- In groups, have students share the similarities and differences between the two stories.
- Have groups share their findings with the class.
- Use a Venn diagram or teacher's choice or graphic organizer to record the responses.

MODELING *(Presentation of new material, demonstration of the process, direct instruction)*
- Select from one of the following options for this lesson and the next lesson #9:
  1) Select one of the two stories (or have the class decide) and have students work collaboratively to create a play based on the story. (The class will have one play.)
  2) Divide the class in half, give each group one of the stories. Have students work cooperatively to write a play based on the story they are assigned. (The class will have two plays.)
- Tell students that their task is to change their story from narrative form into dramatic form.
- Develop the following template for students to follow:
  o *Where* and *when* the story takes place (setting)
  o *Who* the characters are (king, queen, prince, princess, servants, lords, ladies, etc.)
  o *What* is happening and *why* are things happening in the story? Determine the sequence of events (plot)
  o Determine what the characters will say and how they will say it.

GUIDED PRACTICE *(Application of knowledge, problem solving, corrective feedback)*
- Assist students in writing the script with the following suggestions:
  o "the scene is……" (write the description of the set) e.g.,…a great hall or a castle, etc. There is a drawbridge, or large door, a long hallway, two thrones for the king and queen; there are servants nearby, a jester could be in the house ready to entertain, etc.
- Discuss the first scene of the story selected:
  o The king and queen are having a discussion about their son who cannot find a wife.
  o Remind students to think about when their own parents were discussing something, perhaps about them, do they argue, are they worried?
  o There may be some dialogue already present in the script that can be used. This is a good place to start. Highlight or underline dialogue already present in the script.
  o Write any additional dialogue and blocking cues on the board that students think the characters might be saying and doing
  o Below is a sample of what the "Princess and the Pea" could look like in scripted form.
    - QUEEN: *(disgusted or frustrated)* I don't know what is wrong with the prince. He can't seem to find anyone he likes!
    - KING: *(gets up from the throne and paces back and forth)* The prince must find a wife! Who will carry on the family name if he doesn't?
    - QUEEN: *(more upset than before)* Yes! And I want grandchildren!
    - KING: *(motions to a servant and says in a commanding voice)* Send for the Prince! *(The servant bows and exits)*
    - QUEEN: *(biting her nails, sobbing softly).* Oh, I do hope he finds a wife. I worry so much about him he just can't seem to get it together.
    - KING: *(still pacing)* He's searched all over the world for a wife and has had no luck. *(He walks back to the throne and flops down. The Prince enters and bows.)*
    - PRINCE: You sent for me, father?
- Continue to script the story for as long as time allows. Lesson 9 will be a continuation of this lesson.

DEBRIEF AND EVALUATE *(Identify problems encountered, ask and answer questions, discuss solutions and learning that took place. Did students meet expected outcomes?)*
- Review today's activity with the students:
  o "What is the difference between a narrative and a play?"
  o "How do we change a story into dramatic form?"

o "What was challenging about creating today's script? (Answers might include challenges with changing text and descriptions into dialogue and action.)
EXTENSION *(Expectations created by the teacher that encourages students to participate in further research, make connections and apply understanding and skills previously learned to personal experiences.)*   • Ask students to reread the story that was chosen to be scripted and think of additional ways to improve and to change it into dramatic form for the next lesson.

The Princess and the Pea

Denmark

Once upon a time there was a prince who wanted to find a princess, but she would have to be a *real* princess. So he traveled all around the world to find one, but there was always something wrong. There were princesses enough, but he could never be sure that they were real ones. There was always something about them that was not quite right. So he came home again and was sad, for he so much wanted to have a real princess.

One evening there was a terrible storm. There was thunder and lightening! The rain poured down! It was horrible! Then there was a knock at the city gate, and the old king went out to open it.

A princess was standing outside. But my goodness, how she looked from the rain and the weather! Water ran down from her hair and her clothes. It ran into the toes of her shoes and out at the heels. And yet she said that she was a real princess.

"Well, we shall soon find that out," thought the old queen. But she said nothing, went into the bedroom, took off all the bedding and laid a pea on the bottom of the bed. Then she took twenty mattresses and laid them on the pea, and then twenty featherbeds of eiderdown on top of the mattresses.

That was where the princess was to sleep for the night. In the morning she was asked how she had slept.

"Oh, horribly!" she said. "I hardly closed my eyes all night. Goodness knows what there was in the bed! I was lying on something hard, so that I am black and blue all over my body. It is horrible!"

Now they could see that she was a real princess, because she had felt the pea right through the twenty mattresses and the twenty featherbeds. Nobody but a real princess could be that sensitive.

So the prince took her for his wife, because now he knew that he had a real princess. And the pea was put in the art gallery where it can still be seen, unless someone has taken it.

Now see, that was a real story!

Source: Hans Christian Andersen, (1835).

The final sentence, "Now see, that was a real story!" draws attention to the tale's self-conscious fictitiousness. Note that the following story uses a similar device as a concluding statement.

The Most Sensitive Woman

Italy

The parents of a prince wanted him to marry, but he said, "I will marry only such a woman about whom I can say with good conscience that she is the most sensitive woman in the world."

His parents answered, "Then go and find her!"

He went forth and came to a woman whose head was all bandaged up and who appeared to be suffering. "What is the matter with you?" he asked.

"Oh," she said, "this morning my maid was combing my hair, and she pulled one out, which is causing me great pain."

But the prince thought to himself, "She isn't the right one. I will seek further."

He went on his way and found another woman. Her entire body was wrapped with the finest linen, and she looked very sad. "What is the matter with you?" he asked.

"Oh," she said, "last night while I was in bed there was a little wrinkle in the sheet I was lying on, and it has made me sick."

But the prince thought, "She is not the most sensitive one either. There must be a better one."

He continued on his way and came to a third woman. She was sitting in an easy chair and had a bandaged foot. She was crying bright tears and was distorting her pretty face until one had to feel sorry for her. "What is the matter with you?" asked the prince.

"Oh," she groaned, "this morning while I was strolling in the garden a little breeze came up and blew the petal of a jasmine blossom onto my foot."

The prince thought about this a little while, and then said, "You are the right one, for there cannot be a more sensitive woman than you!" And he married her.

Did he do the right thing? Unfortunately the storyteller does not know, for she has run out of yarn.

Source: Christian Schneller, "Die Empfindlichste" (La più delicata), *Märchen und Sagen aus Wälschtirol* (Innsbruck: Verlag der Wagner'schen Universitäts-Buchhandlung, 1867), no. 45, pp. 128-129.

This story is from South Tyrol, an alpine region in northern Italy but with historical and cultural ties to Austria.

The story's final sentence, claiming that the storyteller has run out yarn, is wonderfully ambiguous, referring both to yarn as a raw material for storytelling and as the product of a principal activity of traditional European storytellers: spinning.

Tell me a Story and Then I'll Write a Play!
Lesson 9
(This lesson is a continuation of lesson 8.
In order to fully complete lessons 8 and 9 one or more additional class periods will be needed.)

CONTENT STANDARDS
1.10 Use the vocabulary of theatre, such as character, setting, conflict, audience, motivation, props, stage areas, and blocking, to describe theatrical experiences.
2.1 Participate in cooperative scriptwriting or improvisations that incorporate the 5 W's.
2.2 Create for classmates simple scripts that demonstrate knowledge of basic blocking and stage areas.
3.1 Dramatize different cultural versions of similar stories from around the world.

ESSENTIAL QUESTIONS
- How do I use my knowledge of arts vocabulary, concepts, skills and personal expression to create theatre?
- How do I communicate ideas and moods through my skills and personal expression?
- How does my participation in theatre increase my focus, concentration and motor skills?
- How do I identify differences, commonalities and functions of theatre between and among cultures and time periods?

OBJECTIVES & STUDENT OUTCOMES
- Students will work cooperatively to create a play from a story.
- Students will identify the 5 W's (who, what, where, why, when) from two similar stories, and create setting, dialogue, blocking, and movement for an original play.

MATERIALS
- *The Princess and the Pea* by Hans Christian Andersen (Denmark), included in lesson #8
- *The Most Sensitive Woman* (Italy), included in lesson #8

Words to know:
- **characterization:** the development and portrayal of a personality through thought, action, dialogue, costuming, and makeup.
- **dialogue:** the conversation between actors on stage.
- **cue:** a signal, either verbal or physical, that indicates something else, such as a line of dialogue or an entrance, is to happen.
- **blocking:** the planning and working out of the movements of actors on stage.
- **dramatic 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).
- **script:** the written text of a play.
- **text:** the printed words, including dialogue and the stage directions for a script.
- **plot:** the structure of a play, including the exposition, inciting incident, rising action, climax

RESOURCES
- *Folktexts*, *a library of folktales, folklore, fairy tales, and mythology*, by D.L. Ashliman www.pitt.edu/~dash/type0704.html
- *Kids Take the Stage*, by Lenka Peterson and Dan O'Connor, Back Stage Books, 1997 (a good resource book for producing and rehearsing children's plays).
- Aaron Shepard's website for Reader's Theatre assistance http://www.aaronshep.com/rt/whatis.html

WARM UP *(Engage students, access prior learning, review, hook or activity to focus the student for learning)*
- Arrange students in groups of four.
- Remind them of the play you began to script in lesson #8.
- Ask each student in the group to assume the role of one of the characters in the play they started.
- For five minutes, have students review and rehearse the dialogue, blocking and movement. This is a good way for them to see what progress has been made and how the play will look and sound.

MODELING *(Presentation of new material, demonstration of the process, direct instruction)*
- After reviewing the script in the warm up ask students to share ideas about additional ways to improve or change the dramatic action of the script thus far (lesson 8's extension).
- Select 4 student volunteers.
- Allow all students (actors and non-performers) to assist the actors in making changes.
- Rehearse the script two or three times to make sure changes were clearly made and understood.
- Allow students who are not performing to offer feedback regarding the changes: "Do the changes make the script better, clearer, more easily understood?"
- Take approximately five minutes to discuss as a group what will happen next in the script.

GUIDED PRACTICE *(Application of knowledge, problem solving, corrective feedback)*
- Following the same procedure outlined in lesson 8, continue scripting the story until complete.
- Remember the original format:
  o *Where* and *when* the story takes place (setting)
  o *Who* the characters are (king, queen, prince, princess, servants, lords, ladies, etc.)
  o *What* is happening and *why* are things happening in the story? Determine the sequence of events (plot)
  o Determine what the characters will say and how they will say it.
- You must also consider and changes that will occur later in the play:
  o scene or setting changes
  o additional characters that appear
- Options for extending the lesson:
  o Cast, produce, perform and videotape the play for an audience.
  o Consult the resource book "Kids Take the Stage" by Peterson and O'Connor, to assist you with the production process.
  o Perform the new script as a "reader's theatre" omitting the blocking cues.

DEBRIEF AND EVALUATE *(Identify problems encountered, ask and answer questions, discuss solutions and learning that took place. Did students meet expected outcomes?)*
- "List the concepts and strategies you learned about writing a play."
- "What does *script* mean and what qualities does an effective script include?"
- "How are stories and plays similar and different? Which do you prefer and why?"

EXTENSION *(Expectations created by the teacher that encourages students to participate in further research, make connections and apply understanding and skills previously learned to personal experiences.)*
   Ask students to come up with a different ending for the story/play.
   If one of the plays is performed, take pictures and create a scrapbook or collage.

San Diego City Schools – Visual and Performing Arts Department
California State Content Standards
Core Learnings

GRADE THREE
THEATRE

1.0 Artistic Perception Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills unique to VAPA	
1.1	**Use the vocabulary of theatre, such as character, setting, conflict, audience, motivation, props, stage areas, and blocking, to describe theatrical experiences.** • Identify two different types of conflict and describe their characteristics (inner and outer conflict). • Describe the relationship between characters in a story and a play. • Describe two elements of setting (time, place). • Describe how the environment of a scene or play motivates a character to react/respond in certain ways. • Identify and notate the five areas of the stage and basic blocking (e.g., character movement, including the concept of "cheat front" projecting body and face toward the audience without directly facing forward). • Describe how props are used to create or deepen meaning in a play. • Independently exhibit appropriate audience behavior.
1.2	**Identify the 5 W's (who, what, where, when, and why) in a theatrical experience.** • Infer from a scene who the characters are, what they are doing, what they want, where and when the scene takes place, and why events are taking place.
2.0 Creative Expression Students apply artistic processes and skills, using a variety of media to communicate meaning and intent in original works of art.	
2.1	**Participate in cooperative scriptwriting or improvisations that incorporate the 5 W's.** • Create characters and write simple dialogue with a partner or • in a small group that conveys the five W's. • Convey character motivation and setting through appropriate acting choices (vocal and physical expression) so that group members and the audience clearly recognize the five W's. • Improvise scenes where the meaning changes when one or more of the five W's is altered.
2.2	**Create for classmates simple scripts that demonstrate knowledge of basic blocking and stage areas.** • As a director, create stage movement using appropriate blocking notation (character position, stage area and body movement) for a piece of simple text (poem, short story or short scene). • As an actor, listen to and execute blocking directions from peers.
3.0 Historical and Cultural Context Understanding the Historical Contributions and Cultural Dimensions of the Arts	
3.1	**Dramatize different cultural versions of similar stories from around the world.** • Discuss how characters may have similar or different motivations after acting out similar stories from different cultures. • Discuss what effect culture and setting have on a story or similar stories.
3.2	**Identify universal themes in stories and plays from different periods and places.**

	• Recognize and discuss the following themes in a variety of stories and/or plays: friendship, cooperation, fairness and honesty, and good vs. evil.

4.0 Aesthetic Value
Responding to, Analyzing and Making Judgments About Works of Art

4.1	**Develop and apply appropriate criteria or rubrics for evaluating a theatrical experience.** • Develop rubrics to measure the use of stage space and the five W's (character voice and movement to portray wants and needs and setting). • Identify and discuss how a live or videotaped performance met the developed criteria or rubric (in class, for the student, as a professional).
4.2	**Compare the content or message in two different works of theatre.** • Identify and discuss in what ways the moral or message are the same or different in two different works of theatre (e.g., friendship, cooperation, honesty and fairness, good vs. evil).

5.0 Connections, Relationships, Applications
Connecting and Applying What is Learned in the Arts to all Disciplines and Subject Areas and to Careers

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.** • Make meaning of a story or current event by creating a dramatization where students demonstrate knowledge of the five W's through proper setting, dialogue (motivation and response), basic blocking and stage direction, gesture, expression and use of props.
5.2	**Develop problem-solving and communication skills by participating collaboratively in theatrical experiences.** • Demonstrate the ability to share and accept other's ideas, and/or come to consensus while participating in theatrical games and improvisations. • Demonstrate ability to listen to others, take direction, and clearly express ideas to others while participating in theatrical games and improvisations.

Theatre Glossary

*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.

*audience - people who watch, listen and respond to live theatre.

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

*body positions - see *actor's position.*

*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.

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.

*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.

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

denouement - the final resolution of the conflict in a plot.

*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.

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).

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.

*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.

*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.

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

*locomotor movement - *see space*

*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.

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.

*objective - a character's goal or intention.

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.

lot - the structure of a play, including the exposition, inciting incident, rising action, climax, falling action and denouement,

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.

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.

*set - the onstage physical space and its structures in which actors perform.

*space - an element of dance that refers to the immediate spherical space surrounding the body in all directions. Use of space includes shape, direction, path, range, and level of movement. *General space* refers to actors moving throughout a given area (walking or running from one place to another, also referred to as **blocking**). *Personal or self space* refers to the movement of the actor *in place or within a body bubble.*

*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.

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.

Note: Vocabulary words marked with an **asterik** * are designated for grade 3 Drama.