

# THEATRE

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## Key Concepts

Based on the *California State VAPA Standards*  
(found in the *Core Learnings* at the end of this section)

### Grade 4 Theatre

- **Apply the vocabulary of theatre to identify and describe theatrical experiences. (1.1, 3.1)**
  - Dramatic structure: plot, conflict, climax and resolution
  - Stock characters and story telling traditions
  - Mood and tone of a play based on character portrayal, setting and plot
  
- **Objective, Motivation and Intention (1.2, 2.1, 4.1)**
  - Portray character's emotion, intention and motivation through physical and vocal expression through improvisational games and theatre activities.
  - Identify what a character does vocally and physically to show motivation and intention.
  - Create rubrics and criteria to evaluate an actor's portrayal of a character
  - Demonstrate appropriate vocal pitch, volume, tempo, and diction to give text meaning
  
- **Improvise and Retell Stories (2.2, 3.1, 5.1)**
  - Change the mood and tone of a story through vocal variety and body movement.
  - Perform a variety of interpretations of short stories, nursery rhymes, fairy and folk tales by changing mood or tone.
  - Improvise and retell traditional stories from different cultures and time periods in a variety of storytelling modes.
  
- **Create costumes, props, makeup, or masks to communicate a character in a play (2.3, 5.3)**
  - Create a list of production jobs related to theatre.
  - Work as a member of a production crew.
  
- **Impact of theatre on an audience (3.2, 4.2)**
  - Discuss how technology has influenced the entertainment industry
  - Create a timeline of the development of radio, film and television.
  - Describe the audience's emotional, visual and auditory responses and behaviors while watching live theatre, film, video and listening to radio.

## **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 pairing 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 device 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 4 CHARACTERIZATION

## The Actor's Canvas Lesson 1

### CONTENT STANDARDS

- 1.1 Use the vocabulary of theatre, such as plot, conflict, climax, resolution, tone, objectives, motivation and stock characters, to describe theatrical experiences.
- 2.1 Demonstrate the emotional traits of a character through gesture and action.

### ESSENTIAL QUESTIONS

- How do I combine personal knowledge and intent to create theatre?
- What do I need to know in order to theatrically respond to the environment?
- What inferences can be drawn from theatrical detail

### OBJECTIVES & STUDENT OUTCOMES

- Students will demonstrate understanding of character behavior and relationships using their voices and bodies (posture and gesture).
- Students will identify and create stock characters (e.g., villain, hero, etc.) through improvisational games and activities.

### MATERIALS

- White board or chart paper
- Marking pens

#### Words to know:

- **actor's position:** the orientation of the actor to the audience (e.g., full back, full front, right profile, left profile).
- **tableau:** a silent and motionless depiction of a scene created by actors, often from a picture.
- **stock characters:** established characters, such as young lovers, neighborhood busybodies, sneaky villains, and overprotective fathers, who are immediately recognizable by an audience.
- **audience:** people who watch, listen and respond to live theatre
- **dialogue:** the conversation between actors on stage

### RESOURCES

- VAPA Core Learnings

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

- Ask students what they know about theatre from their personal experiences. (e.g., an actor is a person who plays a character, the role of the audience and the relationship between actor and audience, plot, setting, etc.)
- All answers will be valid related to *live* theatre. Most students may reference a movie theatre. Take a few minutes to discuss the differences between the two as appropriate.
- Chart answers on the board or chart paper.

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

- Discuss the importance of **actor's position**. (allows the character to be seen, creates more powerful meaning, actor's relationships are more clear in the space and to each other) Example: an actor who is whispering to another actor on stage should use the upstage hand to cup the mouth (the hand furthest

away from the audience) so that the actor can be seen and heard.

- Review **tableau**: a frozen picture showing action.
  - **Tableau** is important to gain understanding of relationships between actors, identify appropriate action and position of power (see Grade 3 lessons #4 and #5, blocking), freeze the action and fix problem areas.
- Tell students that together you will be painting a picture or **tableau**. You will be the painter and they will be the paint.
- Select two students to demonstrate the beginning of the first painting.
- Ask one student to be the teacher, and the other to be the student.
- Tell the “student” that he/she has just failed math class.
  - Ask the “student” to think about how it feels to fail and what **position** might be taken to show that emotion. (include posture, gesture, etc.)
  - Note: Teacher may guide the student into an appropriate character position if the student has difficulty.
- Tell the “teacher” that this student (who is normally a good student) just failed your math class.
- Ask the “teacher” to take a **position** with the “student” that will create a relationship.
- Let the student decide how the character of the “teacher” might respond.
  - Note: Teacher may guide the student into an appropriate character position or give suggestions if the student has difficulty.

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

- Address the **audience** asking them what other characters should be present in this **tableau** (e.g., parent, principal, friend, classmates, etc.).
- When a suggestion is made, discuss if this is a necessary character. (e.g., pet dog or siblings would not be necessary, but a parent or principal might be)
- Invite about 6 to 8 more **audience** members to identify important characters and to join the painting. Remind new characters to adopt a frozen position in relationship to the other characters.
- Ask the characters in the painting to create a single line of **dialogue** that will reflect their character’s place in the picture. (e.g., the “student” could say “oh no!” or the parent could say “I’m disappointed” etc.)
- Encourage the actors to create their **dialogue** independently, without discussing with each other.
  - Option: A group of students (e.g., the bullies or the good kids could come up with a single line of dialogue said in **choral response** - all said at the same time).
- While the actors decide on their line of **dialogue**, invite open discussion with the **audience** members by asking the following questions:
  - “Who is the main character in the painting right now?”
  - “Who are the heroes? Who are the villains? How do you know?”
- Turning your attention to the actors, instruct them to speak their line of **dialogue** when prompted.
  - Types of prompting: gently tap a student on the head, arm, shoulder, etc. point to a student, or call out the character titles (“student”, “teacher”, “bully”, etc.).
- Prompt students to speak in no particular order. Students can be prompted more than once.
- Encourage the actors to clearly adopt the personalities of their characters when speaking their lines. (e.g., use appropriate volume, emotion, etc.)
- Note: Teacher may have to prompt students a number of times before achieving desired characterization.
- Option: If time permits, create another tableau using different stock characters. (e.g., doctors and nurses, comic book heroes, firefighters, familiar characters students know in real life, etc.)
- Follow the same format.

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

- Have actors rejoin the audience and ask the following questions:
  - “Were we able to determine why the student failed math?”
  - “Was it the student’s fault? If not, did anyone else contribute to the student failing?”

- “Was the student trouble? How did you know?”
- “What were the other characters like?” (e.g., parents were strict or understanding; there were more good friends to help; there were friends of bad influence, etc.)
- “How did the other characters help the student?”
- “How did the other characters hinder the student?”
- “Why is actor’s position so important?”

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

- In pairs, ask students to create a beginning and resolution for the scene in the Modeling section.
- Consider the following:
  - “What happened to cause the student to fail?”
  - “Was it something personal, was the student foiled, was it family or friends?”
  - “Is the problem resolved? How?”
  - “What happens to the characters at the end of the story?”

## THEATRE - GRADE 4 OBJECTIVE AND MOTIVATION

### Does This Make Sense? Lesson 2

#### CONTENT STANDARDS

- 1.2 Identify a character's objectives and motivations to explain that character's behavior.
- 1.3 Demonstrate how voice (diction, pace and volume) may be used to explore multiple possibilities for a live reading. Examples "I want you to go." "I want you to go." "I want you to go."
- 4.1 Develop and apply appropriate criteria or rubrics for critiquing performances as to characterization, diction, pacing, gesture and movement.

#### ESSENTIAL QUESTIONS

- How do I combine personal knowledge and intent to create theatre?
- What do I need to know in order to theatrically respond to the environment?
- How does theatre impact the viewer impact, influence and communicate meaning, concept and mood to me?
- What inferences can be drawn from theatrical detail?

#### OBJECTIVES & STUDENT OUTCOMES

- Students will identify what it characters do, both vocally and physically, to show what they want and why they want it.
- Students will create multiple meanings from a piece of text using a variety of physical and vocal skills.

#### MATERIALS

- Open Scenes Handout (included)

#### Words to know:

- **motivation:** a character's reason for doing or saying things in a play
- **objective:** a character's goal or intention
- **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
- **dialogue:** the conversation between actors on stage

#### RESOURCES

- "The Playing is the Thing: Learning the Art of Acting Through Games and Exercises", Anita Jesse, Wolf Creek Press, 1999
- VAPA Core Learnings

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

- Write the sentence "I want you to go." on the board.
- Underline the first letter in the sentence and have entire class recite the sentence emphasizing the word "I" in the sentence.
- Underline the word "you" and have students recite the sentence using the appropriate emphasis.
- Underline the word "go" and repeat the recitation.
- Ask students:

- “How did each sentence change when a different word was stressed?”
- “Why would actors stress certain words and not others in dialogue?”

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

- Select two students to read the “Class Demonstration Scene” as it is written. (see end of lesson)
- Ask the class to discuss possible options for where the scene takes place (e.g., a dress shop, a restaurant, taking a test, hair salon, playground, etc.).
- Discuss who the two characters are in that place (e.g., mom and daughter, two friends, brother sister, classmates, teacher student, etc.).
- Decide what it is that the characters want. (intention and **motivation**)
- Discuss what the voice and body movement would look like for each of the two characters.
- Have the two volunteers perform the scene again with the class’s choice of characters and intentions.
- Make sure actors use appropriate voice and body movement for their characters’ intentions and **motivations**.
- Ask the following questions after the scene:
  - “What made the scene more understandable or clear with the changes we made?”
  - Teacher note: Point out to students that the words of the scene did not change. It was what the actors did with their voices and bodies that gave the text meaning.

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

- Arrange students in pairs and give each pair one of the included open scenes. There will be multiple groups with the same scene.
- Allow five (5) minutes for the partners to discuss and **plan** their scenes:
  1. Read through the scene
  2. Discuss possible settings
  3. Decide who the characters will be
  4. Decide what the objectives and **motivations** are for each character
  5. Determine who will be character A and who will be character B.
- Move from group to group to monitor work and to make sure partners are on task.
- Allow an additional five (5) minutes to **rehearse** the scenes.
- Have each group perform their scene for the 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 performance, invite the audience to briefly discuss:
  - “What happened in the *scene*?” *(including motivation and objective)*
  - “How did your group determine who the characters would be? Why did you make those choices?”
  - “How did your group determine the objectives and motivations for each character? Why did you make those choices?”
  - “How did the dialogue help communicate who the characters were?”
  - “Where did each scene take place?” *(setting)*
- Using the scene performed in the Guided Practice, ask students to reflect on the following:
  - “As an actor, what might you do to make the scene clearer and more meaningful to your audience?”
  - “What changes would you like to make to your scene? 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.)*

- Have students take scenes from television shows, movies or commercials and change the meaning by changing the characters, dialogue and/or setting.

- Have students take pieces of classroom literature and change the meaning by altering the characters, dialogue and/or setting.

## OPEN SCENES HANDOUT

### **Class Demonstration Scene:**

A: Are you ready?  
B: I guess.  
A: You're not sure?  
B: Well, no.  
A: Take some more time.  
B: No, we may as well start.  
A: Whatever you say.  
B: Right.

### **Scene 4**

A: I don't think I can.  
B: Of course you can.  
A: No-really.  
B: Just try.  
A: Now?  
B: Yes, now.  
A: Will you help?  
B: Of course.

### **Open Scenes for Student Exploration**

#### **Scene 1**

A: You're sure about that?  
B: Absolutely.  
A: I'm surprised.  
B: Really?  
A: Really.  
B: You should have asked me.  
A: I wish I had.  
B: Me too.

#### **Scene 2**

A: Which do you prefer?  
B: I like them both.  
A: But which do you like best?  
B: I like them equally.  
A: Come on. Tell me.  
B: I'm telling you.  
A: You don't want to tell me.  
B: I told you -I like them both.

#### **Scene 3**

A: What do you think?  
B: I'm not sure.  
A: You're the boss.  
B: Am I?  
A: Aren't you?  
B: I guess.  
A: Thanks.  
B: You're welcome.

## THEATRE - GRADE 4 MOTIVATION

### Before...and After Lesson 3

#### CONTENT STANDARDS

- 1.2 Identify a character's objectives and motivations to explain that character's behavior.
- 1.3 Demonstrate how voice (diction, pace and volume) may be used to explore multiple possibilities for a live reading. (e.g., "**I** want you to go." "I want **you** to go." "I want you to **go**.")
- 4.1 Develop and apply appropriate criteria or rubrics for critiquing performances as to characterization, diction, pacing, gesture and movement.
- 4.2 Compare and contrast the impact on the audience of theatre, film, television, radio, and other media.

#### ESSENTIAL QUESTIONS

- How do I combine personal knowledge and intent to create theatre?
- What do I need to know in order to theatrically respond to the environment?
- How does a work of theatre impact the viewer impact, influence and communicate meaning, concept and mood to me?
- What inferences can be drawn from theatric detail?

#### OBJECTIVES & STUDENT OUTCOMES

- Students will identify what a character does, both vocally and physically, to show what they want and why they want it.
- Students will create multiple meanings from a piece of text using a variety of physical and vocal skills.

#### MATERIALS

- Video camera and monitor (optional)
- Teacher rubric (included)
- Student worksheet (included)

#### Words to know:

- **motivation:** a character's reason for doing or saying things in a play
- **objective:** a character's goal or intention
- **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 An **open scene** can have many different meanings depending upon who the characters are and where the scene takes place. Boundaries and/or restrictions are relaxed and it is up to the individual or group to create the meaning
- **setting:** the surroundings or environment in which a scene or character is found defined within the 5 W's (who, what, where, when and why)
- **pacing:** the speed at which a scene progresses

#### RESOURCES

- *The Playing is the Thing: Learning the Art of Acting Through Games and Exercises*, Anita Jesse, Wolf Creek Press, 1999
- VAPA Core Learnings

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

- Have students review the **scenes** from lesson #2 with partners and discuss what changes they would have made. (See lesson 2 Extension.).

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

- Ask a pair of students to perform their **scene** from lesson #2.
- Ask the pair what changes they could have made to their scene.
- Ask the pair to perform again making those changes.
- Teacher: make a significant change to the **setting**. (e.g., change a classroom setting to a dark alley; if the original scene took place at a music studio, change it to a football field, etc.)
- Give the pair a minute to think about how they would adapt their **scene** to this new **setting**.
- Ask the pair to perform their **scene** in this new **setting**.
- Invite audience discussion:
  - Note: Depending upon what **open scene** is being discussed, there will be many different answers to these questions. Encourage students to think outside the box, be creative and accept all answers as possible. With **open scenes** there are really no incorrect responses.
  - “What changes did you notice in the voice and movement?”
  - “Once we changed the setting, how did the relationship between A and B change?” (perhaps the pair used to like each other, now they are afraid of each other or dislike each other, etc.)
  - “How does **motivation** and **objective** (intention) change?”
  - “Would the costumes change?”
  - “Would the time of day and speed (pacing) of the scene change?”
- Ask the student pair to perform once more with the changes.
- Tell students to try the scene one more time based upon the discussion and audience suggestions.
- Encourage the students to try and make their setting, characters and motivations as clear as possible.

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

- In pairs from lesson #2, have students discuss alternate settings for their **open scenes**.
- Encourage each pair to select a new setting as different as possible or even opposite from the original setting.
- Allow five (5) minutes to discuss changes and an additional five (5) minutes to rehearse the new **scene**.
- Have students rehearse the scenes in both the original **setting** and the newly rehearsed **setting**.
- Monitor student pairs and offer suggestions as needed.
- Select pairs to perform the “before and after” **scenes**.
- Before each performance, ask students to remind us where the original **scene** took place and who the characters were.
- Students perform their original **scene** for the class.
- Without giving clues about the new **scene** (setting and characters) the pair will then perform their “after” **scene**.
- To evaluate each group’s performance, use the Scene Evaluation Teacher Rubric attached to this lesson.
- After each performance, invite the audience to answer the following questions:
  - “Describe the setting of this scene.”
  - “What time of day was it?”
  - “How did the character voices change?”
  - “How did their movements change?”
  - “Did the speed (pace) of the scene quicken or slow up and why?”
  - “What effect did the speed of the scene (pacing) have on the character’s voice or body?”
  - “How did the relationships between characters change?”
  - “Were their **motivations** (intentions) clear? How did you know?”
  - “Who were the new characters?”
- Repeat this process for each group.
- Optional: Videotape the performances.

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

- Discussion questions:

- “Which groups had the most effective performances? Consider clear ***motivation*** (intention), ***pacing***, characters, setting, voice and movement.”
- “What made the performance effective?” Be specific: consider clear intention, characters, setting, voice and movement.”
- “As actors, what was challenging about making the changes for your scenes?”
- “What effect does the speed (pacing) have on a scene”? Example: character motivation could become more urgent or lethargic, posture and voice could change, etc.
- “How did you and your partner decide to convey your new setting?”

**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.*)

- Brainstorm ideas for a beginning and an end for your scene.
  - “How did the characters get to the scene?”
  - “Where are these characters going?”
- Optional (for further study): Select scenes from literature read in class. Change select scenes and characters. Discuss the outcomes.

## Scene Evaluation Teacher Rubric

Use the criteria below to assess and evaluate the group’s scene work *process* from the original scene to the new scene.

**Advanced:** 4 pts.

Clear and significant change in setting is made to the original scene. Voice and movement reflect and are appropriate to the new setting, pacing is appropriate (students either sped up or slowed down as necessary), intention and relationship between characters is clearly established.

**Proficient:** 3 pts.

Change in setting is noticeably different from the original scene, Voice and body movement reflect and are appropriate to the new setting, pacing remains about the same, intention and relationship between characters is evident, although not well defined.

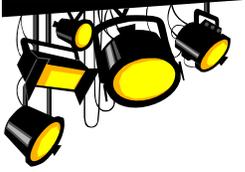
**Basic:** 2 pts.

Change in setting is noticeably different from the original scene. Voice and body movement are marginally reflective to the new setting, pacing remains about the same, intention and relationship between characters is marginal.

**Below Basic:** 1 pt.

Change in setting is not much different from the original setting. Voice and body movement attempts to reflect the new setting, pacing is sporadic, intention and relationship between characters is unclear.

**Not attempted:** 0 pts.



## Student Scene Worksheet

Actor's Names: \_\_\_\_\_ and \_\_\_\_\_

What was the original setting for your scene?	
What was the second setting for your scene?	
What changes did you make to your voice and body movement?	
Did the audience correctly guess your second setting?	Yes                      No
If the audience did not guess your second setting, what could you have done to make it clearer?	

## THEATRE - GRADE 4 PLAY STRUCTURE – ONE ACT PLAYS

### Let's "Play" Around! Lesson 4

#### CONTENT STANDARDS

- 1.2 Identify a character's objectives and motivations to explain that character's behavior.
- 1.3 Demonstrate how voice (diction, pace and volume) may be used to explore multiple possibilities for a live reading. Examples "I want you to go." "I **want** you to go." "I want **you** to go." "I want you to **go**."
- 4.1 Develop and apply appropriate criteria or rubrics for critiquing performances as to characterization, diction, pacing, gesture and movement.

#### ESSENTIAL QUESTIONS

- How do I combine personal knowledge and intent to create theatre?
- What do I need to know in order to theatrically respond to the environment?
- How does a work of theatre impact the viewer impact, influence and communicate meaning, concept and mood to me?
- What inferences can be drawn from theatric detail?

#### OBJECTIVES & STUDENT OUTCOMES

- Students will create and perform beginning and ending scenes based on a central "open scene".
- Students will create and perform a one-act play.

#### MATERIALS

- Video Camera (optional)
- Student Worksheet (included)

#### Words to know:

- **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.
- **setting:** the surroundings or environment in which a scene or character is found defined within the 5 W's (who, what, where, when and why).
- **dialogue:** the conversation between actors on stage.
- **one-act play:** a short play that tells a story with a beginning, middle and end. Most full length plays consist of several acts.
- **play:** the stage representation of an action or a story; a dramatic composition

#### RESOURCES

- VAPA Core Learnings
- "The Playing is the Thing: Learning the Art of Acting Through Games and Exercises", Anita Jesse, Wolf Creek Press, 1999

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

- Explain to students that a **scene** in a play happens in a single period of time and usually in one place. Additional scenes take place at different times and sometimes in different places or **settings**.
- In order to get students thinking about the **before** and **after** concept, give the following example to the class:
  - "Right now, (or "At present,") I am teaching this class."
  - "What do you think I did **before** I got here today? (list activities such as took a phone call, drank

coffee, drove to school, walked the dog, etc.)

- “What do you think I am going to do **after** I finish teaching? (e.g., grade papers, eat a snack, drive the car, stop for gas, etc.)
- Encourage students to come up with a list of options (activities) that could be done for **before** and **after** the present scene.

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

- **Note to teacher:** The following sections seem lengthy, but should take about 15 minutes to complete.
- Select one pair of students and one of the **scenes** from lesson #3.
- This pair can choose to work with either their original **scene** or the changed scene, whichever they feel is stronger. This will now be referred to as **Scene Two**.
- Ask the demonstrating pair to give the audience a reminder of who (characters) and where (setting) they are in this **scene**.
- Have the pair perform **Scene Two** for the class.
- Then, ask the class to speculate what happened before **Scene Two**? This will eventually be **Scene One** or the **Introduction**.
- Generate a list of possible **settings** with the class. (e.g., swimming pool, movie theatre, airplane, etc.)
- Introduce the following four lines of dialogue as **Scene One**.
  - A: “Let’s go.”
  - B: “Where?”
  - A: “It’s okay.”
  - B: “I don’t know.”
- Select one of the possible settings from the previously generated list and apply the four lines of dialogue.
- Have the student pair perform **Scene One**.
- Return the class’ attention to **Scene Two**.
- Ask the class what they think happened after **Scene Two**. This will eventually become **Scene Three** or the **Ending**.
- Generate a new list of possible settings with the class for **Scene Three**.
- Introduce the following lines of dialogue for **Scene Three**.
  - A: “Now?”
  - B: “Okay.”
  - A: “What do you think?”
  - B: “What do you think?”
- Select one of the possible settings from the list above and apply the four lines of dialogue.
- Have the student pair perform **Scene Three**.
- Now, have the student pair perform all three scenes together without stopping.
- Explain to the students they have just created a “one-act” play with a beginning, middle and end.
- If time permits, you may want to create another scene with another two students so that the class has a clear understanding of the process.

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

- Group students in pairs.
- Ask student pairs to follow the steps used in the Modeling section to create a beginning and ending scene for their original scene from lesson #3.
- Students must use the same lines of dialogue as those in the Modeling section for scenes one and three. You may wish to have the dialogue written out so students can easily reference it.
- Allow 10 minutes to generate a list of possible settings for Scene One and Three, prepare, and rehearse the one-act plays.
- Student groups take turns presenting their one-act plays to the class.
- Videotape performances (optional).

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

- Questions for the audience after each performance:
  - “Was it clear that scene one was an introduction to scene two?”
  - “Was scene three a conclusion for the one-act play? Why or why not?”
  - “How might the play keep going? What might happen next?”
- Questions for the actors:
  - “How did you determine the setting of your character in the beginning and at the end of the play?”
  - “What was the greatest challenge about creating your own play?”
- Assignment: Have actors complete the Actor’s One-Act Play Worksheet at the end of this lesson.

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

- Create your own two lines of dialogue for the beginning and ending of the play.
- Option for extended study: select a scene from a story the students are reading in class and change the beginning and ending scenes. Discuss the outcomes.

## Actor's One-Act Play Worksheet

Actor's Names \_\_\_\_\_ and \_\_\_\_\_

<b>Scene One</b>	<b>Scene Two</b>	<b>Scene Three</b>
The setting: (who, what, where when, why)	The setting: (who, what, where when, why)	The setting: (who, what, where when, why)
Who are the characters in the scene and what is their relationship?	Who are the characters in the scene and what is their relationship?	Who are the characters in the scene and what is their relationship?
What is the action?	What is the action?	What is the action?

# THEATRE - GRADE 4 SCRIPT ADAPTATION

## So, What Are You REALLY Saying? Lesson 5

### CONTENT STANDARDS

- 1.2 Identify a character's objectives and motivations to explain that character's behavior.
- 5.3 Exhibit team identity and commitment to purpose when [participating in theatrical experiences.

### ESSENTIAL QUESTIONS

- What does the theatric process from inception to completion look like?

### OBJECTIVES & STUDENT OUTCOMES

- Students will create original dialogue and movement to communicate character's intentions.
- Students will develop script adaptations by revising open scenes from a previous lesson.

### MATERIALS

- Script Adaptation Worksheet from lesson #4
- 4 or 5 teacher pre-selected student written one-act plays from lesson #4.
- Paper
- Pencils

#### Words to know:

- **adaptation:** the process of changing (in this case, scripts) to fit new circumstances or conditions.
- **dialogue:** the conversation between actors on stage.
- **one-act play:** a short play that tells a story with a beginning, middle and end. Most full-length plays consist of several acts.
- **play:** the stage representation of an action or a story; a dramatic composition
- **playwright:** a person who writes plays
- **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.
- **script:** the written text of a play.
- **setting:** the surroundings or environment in which a scene or character is found defined within the 5 W's (who, what, where, when and why).

### RESOURCES

- VAPA Core Learnings

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

- The following is a movement exercise to get students to think of change:
  - Ask students to find their own space in the room and lay down on the floor.
  - Instruct students to close their eyes as if they were sleeping in their beds at home.
  - Teacher will walk around the space and ask the following questions:
    - "It's the coldest night of the year and you only have a little sheet to cover you. How do you sleep?"
    - "It's the hottest night of the summer and you have no air conditioning. How do you sleep?"
    - "Your mattress is broken and there is a coil sticking into your back. How do you sleep?"
    - "You're on a family vacation and you have to share the bed with your little brother or sister. How

do you sleep?" (Prompt students to imagine being kicked, the covers are stolen, their sibling snoring, etc.).

- Ask students to stand up and stretch as if waking.
- Ask the students how they felt after each night's sleep in the above warm-up exercise.

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

- Explain to students how circumstances facilitate change (e.g., if it's raining outside, the weather affects what we do or wear, etc.)
- Ask two students to demonstrate scene #1 from one of the previous student-created one-act plays.
- Ask the students in the audience what the actors are really trying to say when they speak each line.
  - For example, the line "take some more time" might truly mean, "If you are too nervous, we don't have to jump out of this plane right now."
  - The second open line "No, we may as well start" could be adapted to, "I know I am nervous, but I still want to do this."
- The purpose of this exercise is to make the character's intentions as clear and literal as possible.
- Repeat the above process using a different pair of students doing scene two and scene three.

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

- Teacher will have pre-selected 4 or 5 one act plays from lesson #4 to be adapted.
- Divide the class into groups of six (6) and give each group a one-act script from lesson #4 to adapt.
- Instruct the students to give meaning and clarity to each line of dialogue in scenes 1, 2 and 3.
- Using the Script Adaptation Worksheets, each group will collaboratively adapt each line of open dialogue into a new line of dialogue that clearly reflects the actor's intention.
- Teacher moves from group to group assisting where needed.
- Students should be able to complete scene 1 and a part scene two in a 50-minute class period.

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

- Put the original dialogue on the board so that all can see it.
- Ask each group, to read aloud their adapted scene one.

**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.*)

- Options: If class time permits throughout the week, ask student groups to finish adapting the remainder of their one-act play.
- Homework: assign students to complete the one-act play on their own.

**Script Adaptation Worksheet**

**Actor's Names** \_\_\_\_\_ **and** \_\_\_\_\_

Open Scene	Adapted Scene
Scene # _____	

# THEATRE - GRADE 4 SCRIPT ADAPTATION

## Performing a One-Act Play Lesson 6

### CONTENT STANDARDS

- 1.2 Identify a character's objectives and motivations to explain that character's behavior.
- 4.1 Develop and apply appropriate criteria or rubrics for critiquing performances as to characterization, diction, pacing, gesture and movement.
- 5.3 Exhibit team identity and commitment to purpose when participating in theatrical experiences.

### ESSENTIAL QUESTIONS

- What does the artistic process from inception to completion look like?
- How can I demonstrate my theatrical knowledge and personal expression through improvisation?
- How does a work of theatre impact the viewer impact, influence and communicate meaning, concept and mood to me?
- What inferences can be drawn from artistic detail?

### OBJECTIVES & STUDENT OUTCOMES

- Students will create blocking and movement for characters and will perform original adapted scenes.
- Students will identify and discuss how the actor's performance met developed criteria or rubric.

### MATERIALS

- Student created one-act plays from lesson #5
- Teacher Rubric (included)
- Video Camera (optional)

#### Words to know:

- **adaptation:** the process of changing (in this case, scripts) to fit new circumstances or conditions.
- **blocking:** The planning and working out of the movements of actors on stage
- **dialogue:** the conversation between actors on stage.
- **diction:** The pronunciation and choice of words and the manner in which a person expresses him 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.
- **editor:** someone who prepares, corrects or improves text for accuracy and clarity
- **intent (intention):** planned and purposeful acting and script writing that gives meaning and significance
- **one-act play:** a short play that tells a story with a beginning, middle and end. Most full-length plays consist of several acts.
- **play:** the stage representation of an action or a story; a dramatic composition. **A one-act play is** a short play that tells a story with a beginning, middle and end. Most full-length plays consist of several acts
- **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.
- **script:** the written text of a play
- **setting:** the surroundings or environment in which a scene or character is found defined within the 5 W's (who, what, where, when and why).

### RESOURCES

- VAPA Core Learnings

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

- Review the student-generated one-act plays from lesson #5.
- Put students into groups of six.
- Direct each group to incorporate all six students into their one-act play, as additional characters, provide **blocking** and other helpful suggestions, writers and editors, etc.
- Allow students to select their role. If this takes too much time, appoint a student as director, editor, etc. Students can take one or multiple roles.
- Students can add, repeat or change **dialogue** and movement in the original work completed in lesson 5.
- Allow groups time (approximately 15 minutes) to complete their **adaptations**. The result will be **one-act plays**.

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

- Teacher acts as a **director** and selects one group to demonstrate their play.
- Helpful hints for the teacher/director
  - Check to make sure all six students are involved in each **one-act play**. Take a moment to discuss how each group handled the task of having all students involved such as:
    - scriptwriter or **editor**
    - additional characters added to the play
    - a **director** who may have done blocking or movement for the play,
  - Check for the elements of theatre: voice, movement; does blocking support the character's behavior, personality, and dialogue.
  - Ask the audience which aspects were clear and which were not.
  - Note to teacher: Depending on the level of understanding, maturity, talent of the class, allow the students in the audience to offer suggestions to help clarify character, motivation, etc.
  - As a **director**, offer helpful suggestions to clarify the scene.
  - Have the group repeat the scene with the new changes that were suggested.
- Have each student group review, revise and rehearse their own one-act plays incorporating changes they would like to make.
- Make sure each group rehearses their one-act a minimum of 5 times. This will commit the changes to memory and make them more natural when performed for the class.
- Teacher moves from group to group, offering suggestions.

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

- Each group will perform its **one-act play** for the class.
- If time permits, allow for each group to perform twice.
- Immediately after each performance allow the audience a few minutes to identify and discuss
  - What was the setting? Did the setting change from scene to scene?
  - What action (movement and blocking) did you see that gave clues to who the characters were and what they were doing?
  - What did the actor do with their voice to make their character and the dialogue clear?
  - What did the character want (motivation)?
- Videotape performances for self-assessment (optional).

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

- Assess each group's performance asking the above questions (see above).
- Reflect back to the simple open scene in lesson 2.
- Review and discuss with students the process of creating a **one-act play** from a simple open scene.
  - Clearly established setting
  - Creating additional scenes, settings, and dialogue
  - Scenes were interpreted and adapted
  - Blocking and movement were added

- Intention and motivation clarified
- Revisions included more characters, dialogue, and other changes to the original work
- (Optional) View the videotape and ask groups to critique their performances.

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

- Create a name for this play.
- Create names for the characters.
- Produce and tape the one-act plays to present to parents and other classes.

## Teacher Rubric

<b>Advanced 4</b>	<b>Proficient 3</b>	<b>Basic 2</b>	<b>Below Basic 1</b>	<b>No Score 0</b>
<p>All group members were engaged and used effectively.</p> <p>The setting and character's intention was clearly defined.</p> <p>The story points were well defined.</p> <p>The audience can easily identify the plot, characters, and intention.</p>	<p>Most group members were engaged and used effectively.</p> <p>The setting was clear.</p> <p>The character's intention was generally defined.</p> <p>The story points were well defined.</p> <p>The audience can identify the plot, characters, and intention.</p>	<p>Most of the group members were engaged and used effectively.</p> <p>The setting was not clearly defined but recognizable.</p> <p>The character's intention was not clearly defined and could appear vague.</p> <p>The story points were well defined.</p> <p>The audience can identify the plot but cannot easily identify setting or intention.</p>	<p>At least half of the group members were engaged and used effectively.</p> <p>The setting was not clearly defined.</p> <p>The character's intention is not clear.</p> <p>The story points were not clearly defined.</p> <p>The audience has difficulty identifying the plot, setting and intention.</p>	<p>Not Attempted</p>

# GRADE 4 THEATRE PRODUCTION

## Producing the One-Act Play Lesson 7

(This lesson is the first of a two-part lesson.)

### CONTENT STANDARDS

- 2.3 Design or create costumes, props, makeup, or masks to communicate a character in formal or informal performances.
- 4.2 Compare and contrast the impact on the audience of theatre, film, television, radio, and other media.
- 5.3 Exhibit team identity and commitment to purpose when participating in theatrical experiences.

### ESSENTIAL QUESTIONS

- How does a work of theatre impact the viewer, influence and communicate meaning, concept and mood to me?
- What inferences can be drawn from theatrical detail?
- How does technology influence theatre?
- How can I learn to integrate several art disciplines to combine them into a well-organized performance?

### OBJECTIVES & STUDENT OUTCOMES

- Students will identify production elements and create original costume and scenery sketches, advertising and programs.
- Students will distinguish between live theatre, television, and film and radio production.

### MATERIALS

- Handouts: Female and Male Silhouettes, cast list, title page, picture or image page, scenery
- Teacher Guide (included)
- Blank paper – 10 pieces per group
- Colored pencils or crayons
- Optional: television, radio, video of a live play, video of a television show

### Words to know:

- **cast list:** list of characters in a play, movie or television show
- **costume:** any clothing worn by an actor on stage during a performance.
- **design:** the creative process of developing and executing aesthetic or functional designs in a production, such as costumes, lighting, sets, and makeup
- **electronic media:** means of communication characterized by the use of technology (e.g., radio, television, and the Internet)
- **production values:** the critical elements of a production, such as acting, direction, lighting, costuming, sets, makeup and publicity
- **props (properties):** items carried on stage by an actor; small items on the set used by the actors.
- **scenery:** the set or decorated background for a play or movie
- **setting:** the surroundings or environment in which a scene or character is found defined within the 5 W's (who, what, where, when and why).
- **sound effects:** the music, speech, or other sounds heard through electronic devices such as television, radio, loud speaker. The deliberately intended or engineered sounds create an impression produced in the mind of someone who hears it (e.g., clip clop denotes a horse, ringing could indicate a phone or school bell, etc.).

## RESOURCES

- *Theatre: Art in Action*, National Textbook Company, 1999, Teacher Resource Book, pgs. 83 & 84

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

- Pose the following question to the class: "When you go to a live theatre performance, what do you observe or notice?"
- Look for the following answers: curtains, programs, lights, actors, scenery, etc.
- Pose the following question to the class: "When you go to the movies, what do you observe or notice?"
- Look for answers that are similar and different to live theatre. (e.g., no programs, no live actors, music not from an orchestra, perhaps the movie theatre has lights that dim and a curtain, you may have popcorn in your hand rather than a program, etc.)
- Pose the question: "When you listen to a **radio** or an **audio clip**, what do you observe or notice?"
- Look for answers that are similar or different to the other mediums mentioned (e.g., cannot see anything like scenery, or costumes, all visual elements are imagined, you could be anywhere listening to radio as opposed to a theatre, the setting of where you are changes, etc.)
- Pose the question: "When you watch a television program, what do you observe or notice?"
- Look for answers that are similar or different to the above. (e.g., you are not obligated to sit still in one place, you can move around, turn off the program, catch a rerun, there are actors and scenery, etc.)

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

- Ask students the following questions:
  - "Which of these media have titles?"
  - "Which of these media use **sound and sound effects**?"
  - "Which of these media use **costumes**?"
  - "Which of these media use **scenery**?"
  - "Which of these media have programs?"
- Discuss with students that these things are called **production values** and that they will be **producing** their one-act plays by creating **cast lists, costumes, scenery** and programs.
- Create a scenario for students to **produce**.
  - "We are creating a play about a teacher named (insert your name Mrs. or Mr. \_\_\_\_\_)."
  - "What should we title this play?"
  - "What kind of **costume** might the teacher be wearing?" (e.g., hat, coat, dress, slacks, shoes, wig, etc.)
  - "Where does the story take place and what would the scenery look like?" (e.g., trees, park bench, couch, desk, building or room, etc.)
  - "What other characters should be in this play and what students might portray them? (e.g., a principal played by [you create a name here], a sibling [you create a name here], etc.)
  - "What kind of picture would best represent the title of the play?" (This will be the program cover).

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

- Place students in groups of 6.
- Give each group a set of all five handouts for play **production**.
- Everyone in the group should participate in deciding the title for their one-act play.
- Every member of the group will share a responsibility with another member:
- **Two students** will work on creating costumes.
  - Use a separate sheet for each character
  - Create a list of what each character will be wearing
- **Two students** will work on creating the cast list and the publicity picture for the play.
  - Use a separate page for the following:
    - Title page
    - Cast list
- **Two students** will create the scenery list and setting requirements.
  - Use a separate page for the following:

- List of items to be used to create the setting (decide whether it is an indoor or outdoor setting; trees (what kind, how big, how many) lamp post, chairs, table, desk, cars, wishing well, handkerchief, cane, and other props, etc. – be creative.

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

- Ask each group to share the title of their one-act play with the class.
- “How did your group decide who would be responsible for each of the production values?”
- Collect group work to be used in the next lesson.

**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.*)

- Watch a television show and see if you can discover the title of the show.
- Make up a different title for a television program.
- List the characters and describe one costume that one of the characters wore.
- Design a different costume for one or more of the characters in a television show.

**Title for the One-Act Play**

<b>Cast of Characters</b>	<b>Played By</b>
(the name of each character in the play)	(who in the group is playing this character?)

**Publicity Picture or Image**

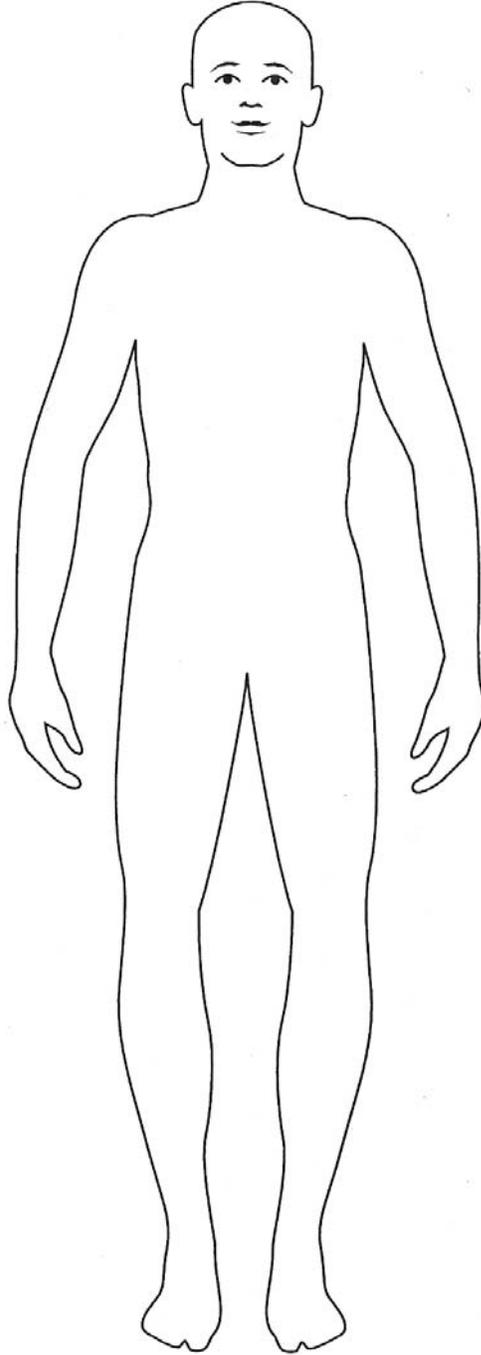
In this box draw a picture or image that will promote your One-Act Play.

### Scenery and Prop List

Item	Character that uses it	Draw It!!	Where does this item go (in a pocket, on the stage, on the wall, etc.)?
1.			
2.			
3.			
4.			
5.			
6.			
7.			
8.			
9.			
10.			

## Costume Design

Use a single sheet for each character's costume in your one-act play.



## THEATRE – GRADE 4 PRODUCTION

### Producing the One-Act Play Lesson 8

(Part two continued from lesson #7)

#### **CONTENT STANDARDS**

- 2.3** Design or create costumes, props, makeup, or masks to communicate a character in formal or informal performances.
- 4.2** Compare and contrast the impact on the audience of theatre, film, television, radio, and other media.
- 5.3** Exhibit team identity and commitment to purpose when participating in theatrical experiences.

#### **ESSENTIAL QUESTIONS**

- How does a work of theatre impact the viewer, influence and communicate meaning, concept and mood to me?
- What inferences can be drawn from artistic detail?
- How does technology influence theatre?
- How can I learn to integrate several art disciplines to combine them into a well-organized performance?

#### **OBJECTIVES & STUDENT OUTCOMES**

- Students will identify production elements and create original costume and scenery sketches, advertising and programs.
- Students will distinguish between live theatre, television, and film and radio production.

#### **MATERIALS**

- Handouts: Female and Male Silhouettes, cast list, title page, picture or image page, scenery
- Teacher guide (included)
- Blank paper – 10 pieces per group
- Colored pencils or crayons
- Optional: television, radio, video of a live play, video of a television show

#### **Words to know:**

- **costume:** any clothing worn by an actor on stage during a performance.
- **cast list:** list of characters in a play, movie or television show
- **design:** the creative process of developing and executing aesthetic or functional designs in a production, such as costumes, lighting, sets, and makeup
- **production values:** the critical elements of a production, such as acting, direction, lighting, costuming, sets, makeup and publicity
- **scenery:** the set or decorated background for a play or movie
- **setting:** the surroundings or environment in which a scene or character is found defined within the 5 W's (who, what, where, when and why).
- **sound effects:** the music, speech, or other sounds heard through electronic devices such as television, radio, loud speaker. The deliberately intended or engineered sounds create an impression produced in the mind of someone who hears it (e.g., clip clop denotes a horse, ringing could indicate a phone or school bell, etc.).

#### **RESOURCES**

- Theatre: Art in Action, National Textbook Company, 1999, Teacher Resource Book, pgs. 83 & 84
- VAPA Core Learnings

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

- Distribute the following worksheets and materials begun in lesson #7:
  - Female and Male Silhouettes
  - **cast list**
  - title page
  - picture or image page
  - **scenery**
- Review what has been done so far to create the **one-act plays**.

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

- Direct student's attention to the actual design and drawing of the costumes, the title's picture or image and the scenery.
- Ask students to think about specific **costume** details.
- Use yourself (or a picture of a person) as an example:
  - "What is my **costume**?" (slacks, top, shoes, etc)
  - Ask for detail (e.g., the color, the style, the fit, details such as logos, writing or pictures on the clothing, clean, dirty, wrinkled, neat, jewelry, belt, sleeves that are rolled or pushed up, etc.)
  - Do the same with the **scenery** in the classroom. (e.g., the kind of chairs, tables, posters on the wall, rugs on the floor, colors, etc.)
  - "If you were a character in a play in this room, what title would you give the play?" (have student's brainstorm a title)
  - "What kind of picture or image would you draw to best represent this title?"
  - "What colors would you use in the illustration? Writing?"

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

- Separate students into their groups of six and tell them they are going to create drawings for their costumes, title and scenery. This is called **production design** and it is an important part of creating impact, meaning and mood in theatre.
- The pairs of students within each group will remain the same as in lesson #7.
  - Create a picture or image that represents the title
  - Create drawings of the costumes each character will be wearing. Use a separate page for each character.
  - Create pictures of the items needed for the scenery.
  - Option: allow students to place their scenery drawings on a board or arrange them on the floor to better understand what the stage will look like for their plays.
- When finished, each group will select a place in the room where they will lay out their materials on the floor with the title of their play in the center.

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

- Each group will take a turn to briefly explain their work.
- As each group takes their turn, ask the other groups to gather around the display of the presenting group.
- Repeat until all groups have had a chance to share.
- Ask the observers the following questions:
  - "Did the group meet all the production criteria?"
  - "What do you find most interesting about the group's presentation?"
  - "What specific details about this presentation make you want to go see this play?"
- Repeat for each group's presentation.
- Discuss how **production design** created an impact on or expectation from the audience. (e.g., creepy, funny, gloomy, daytime, night time, etc.)
- "How would a television producer or movie director use these same elements?" (costumes, lights,

sound, makeup, titles, etc.)

- Note: Students should be aware that television shows and film (movies) use these elements, while radio may not, because it is strictly an audio experience.

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

- Create a song or list of songs that might be added to your play.
- Create **sound effects** that might be appropriate for your play.
- Consider other production values you might add to your play such as lighting, costuming, sets, makeup and publicity, etc.

**GRADE 4 THEATRE  
MOOD, TONE AND INTENTION**

**Don't Take That Tone With Me!  
Lesson 9**

**CONTENT STANDARDS**

- 1.2 Identify a character's objectives and motivations to explain that character's behavior.  
2.2 Retell or improvise stories from classroom literature in a variety of tones (gossipy, sorrowful, comic, frightened, joyful, sarcastic).

**ESSENTIAL QUESTIONS**

- What does the theatrical process from inception to completion look like?
- How can I demonstrate my theatrical knowledge and personal expression through improvisation?
- How do I combine personal knowledge and intent to create theatre?
- How does a work of art impact the viewer impact, influence and communicate meaning, concept and mood to me?
- What inferences can be drawn from artistic detail?

**OBJECTIVES & STUDENT OUTCOMES**

- Students will identify how tone determines multiple meaning or possibilities for a live reading.
- Students will improvise and perform a variety of interpretations of scenes that explores the use of tone to make or change meaning (pitch, volume, pacing, and diction, gesture, stage movement and facial expression).

**MATERIALS**

- One-Act Scripts from lesson #8
- Tone Flash Cards (included)

**Words to know:**

- **dialogue:** the conversation between actors on stage.
- **mood:** the state of mind or feeling communicated in a work of theatre
- **one-act play:** a short play that tells a story with a beginning, middle and end. Most full-length plays consist of several acts.
- **play:** The stage representation of an action or a story; a dramatic composition
- **plot:** that which happens in a play: the beginning which involves the setting, characters and problem; the middle where characters work to solve the problem; and the ending where the problem is resolved.
- **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.
- **script:** the written text of a play.
- **setting:** the surroundings or environment in which a scene or character is found defined within the 5 W's (who, what, where, when and why).
- **tension:** the way that opposing elements or characters clash or interact interestingly with each other in a play
- **tone:** the way an actor says something as an indicator of what that person is feeling or thinking; may have multiple meanings

**RESOURCES**

- VAPA Core Learnings

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

*learning)*

- Ask students to walk around the room in a normal fashion without bumping into anything or anyone.
- Using a variety of tones (see “tone” flash cards) ask the students to apply a **tone** to their walk. (e.g., a *happy* walk might look like a skip, a *grumpy* walk might look like stomping, a *sad* walk might look limp, slow and dragging, etc.)
- Repeat the process several times.
- Have students play “Meet and Greet”.
  - Place **tone** flash cards in a container and ask each student to select one.
  - Tell students to keep their cards secret and to not show the cards to anyone else.
  - On the board, write the following: “Hello. My name is \_\_\_\_\_”.
  - Students walk around introducing themselves using the **tone** in voice and body they selected.
  - Play the game for about three minutes, walking, meeting and greeting classmates using only their chosen **tone**.
- Sit students in a circle and ask each student in turn to say the two sentences in their chosen **tone**.
- After each is finished have the student reveal the **tone** card to the class.
- Discuss with students how *tone* identifies and defines a character (through voice and body posture and gesture).

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

- Gather all the flash cards and place them back in the container.
- Select one group of students to do a review performance of their **one-act play** from lesson #6
- Select one **tone** card and explain to the students that they will perform the one-act applying that selected **tone** to their play.
- Explain to students that every element of their performance should reflect the tone. (e.g., if the **tone** card reads *gloomy*, every actor, all movement, postures, gestures, **dialogue**, and intentions should be saturated in gloom.)
- Choose a **tone** for the student group and ask them to perform their one-act in that tone.
- When the demonstration is over, ask the audience:
  - “What kinds of choices did the actors make to convey their tone? Consider movement, voice, etc.”
  - “How did the tone change the meaning or intention of their play? Did it slow down or speed up; was it boring to watch?”

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

- Students will now be changing the **tones** of their original **one-act plays**.
- Ask students to get in their playwriting groups from the previous lesson.
- Each group will select a tone card from the container.
- The group that modeled must choose a different tone card.
- Allow student groups to rehearse their one-act plays for ten minutes applying the selected tone to every aspect of the performance.
- Student groups will perform their one-act plays for the class.
- Variation:
  - Actors within the group can pull more than one tone card so that there are multiple tones in each one-act play.
  - Ask students to observe how conflicting tones create new conflict within the play.
  - “Does the new **tone** introduce a new **plot** or **setting**?”

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

- Ask the following questions:
  - “What kinds of choices did the actors make to convey the **tone**?”
  - “With this new tone, would you need to change the setting of your play? What might the new setting be?”
  - “With this new tone, would the play have a new beginning or ending? What might that look like?”
- “With this new tone, how might the costumes and sets change?” (e.g., if the tone was gloomy, the

costume might need to be changed to include an umbrella or hat and sound effects could include rain drops, thunder and lighting, etc.)

**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.*)

- Apply this exercise to a familiar piece of literature (e.g., fables, nursery rhymes, poems, stories, folktales, etc.)
- Change the tone using ideas from the flash cards and reflect on how the story changes.

## Tone Flash Cards

(feel free to add to, reduce or repeat words from this list)

grumpy

whiney

angry

scared

gossipy

hyper

sad

funny

tired

excited

surprised

cold

hot &  
sweaty

frustrated

nervous

Gloomy

hungry

sick

happy

curious

shy

brave

**San Diego Unified School District  
Visual and Performing Arts Department**

**California State Content Standards  
Core Learnings**

**GRADE FOUR  
THEATRE**

<b>1.0 Artistic Perception</b>	
Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills unique to VAPA	
<b>1.1</b>	<p><b>Use the vocabulary of theatre, such as plot, conflict, climax, resolution, tone, objectives, motivation, and stock characters, to describe theatrical experiences</b></p> <ul style="list-style-type: none"> <li>▪ Recognize and identify the parts of a play's dramatic structure (plot, conflict and resolution, and climax).</li> <li>▪ Describe how a play takes on a certain quality and mood (light and funny, dark and serious, etc.) based on character portrayal, setting, and plots.</li> <li>▪ Describe a variety of story endings in terms of resolution (resolved/unresolved), and tone (e.g., happy or sad).</li> <li>▪ Recognize and understand how conflict heightens what a character wants (goal, intention = objective) and reasons why they want it (motivation).</li> <li>▪ Identify within a play, stock characters such as the hero, villain, victim, over-protective parent, busybody, gossip, etc., or other recognizable characters.</li> </ul>
<b>1.2</b>	<p><b>Identify a character's objectives and motivations to explain that character's behavior.</b></p> <ul style="list-style-type: none"> <li>▪ Identify what it is a character does, both vocally and physically, to show what they want and why they want it.</li> </ul>
<b>1.3</b>	<p><b>Demonstrate how voice (diction, pace, and volume) may be used to explore multiple possibilities for a live reading. Examples: "I want you to go." "I want you to go." "I want you to go."</b></p> <ul style="list-style-type: none"> <li>▪ Recognize and show how vocal pitch, volume, tempo, and diction have an effect on text and its meaning.</li> <li>▪ Create multiple meanings from a piece of simple text using a variety of vocal skills.</li> </ul>
<b>2.0 Creative Expression</b>	
Students apply artistic processes and skills, using a variety of media to communicate meaning and intent in original works of art.	
<b>2.1</b>	<p><b>Demonstrate the emotional traits of a character through gesture and action.</b></p> <ul style="list-style-type: none"> <li>▪ Explore the personality of a character and demonstrate their emotional traits through improvisational games and theatre activities (e.g., happy-go-lucky, serious, mean and nasty, grumpy, sleepy, bashful, etc.)</li> </ul>
<b>2.2</b>	<p><b>Retell or improvise stories from classroom literature in a variety of tones. (e.g., gossipy, sorrowful, comic, frightened, joyful, sarcastic, etc.)</b></p> <ul style="list-style-type: none"> <li>▪ Perform reading-level appropriate literature and manipulate the mood and quality through the use of vocal variety (pitch, volume, pace, and diction), gesture, stage movement, and facial expression</li> <li>▪ Perform a variety of interpretations of a nursery rhyme, children's story, fairy tale or fable for a younger audience that explores the use of tone to make or change meaning (e.g., act out the story of the Three Little Pigs where all three pigs are either grumpy or whiney)</li> </ul>
<b>2.3</b>	<p><b>Design or create costumes, props, makeup, or masks to communicate a character in formal or informal performances.</b></p>

	<ul style="list-style-type: none"> <li>▪ Draw, paint, build or make design elements (costumes, props, sets, make-up) that support the character's personality and/or emotional traits.</li> </ul>
<b>3.0 Historical and Cultural Context</b> Understanding the Historical Contributions and Cultural Dimensions of the Arts	
3.1	<b>Identify theatrical or storytelling traditions in the cultures of ethnic groups throughout the history of California.</b> <ul style="list-style-type: none"> <li>▪ Compare and contrast the types and function of story telling styles (e.g., teach and preserve traditions, pass on moral education, historical and tall tales, campfire stories, procession and pageantry, celebrations and dance theatre, puppet theatre).</li> </ul>
3.2	<b>Recognize key developments in the entertainment industry in California, such as the introduction of silent movies, animation, radio and television broadcasting, and interactive video.</b> <ul style="list-style-type: none"> <li>▪ Create a timeline of the development of radio, film and television.</li> <li>▪ Discuss how technology has influenced the entertainment industry</li> </ul>
<b>4.0 Aesthetic Value</b> Responding to, Analyzing and Making Judgments About Works of Art	
4.1	<b>Develop and apply appropriate criteria or rubrics for critiquing performances as to characterization, diction, pacing, gesture, and movement.</b> <ul style="list-style-type: none"> <li>▪ Create rubrics that evaluate the effectiveness of character's vocal technique, facial expression, pacing, gestures and body movement to portray wants and needs (motivation) in theatrical experiences.</li> <li>▪ Identify and discuss how the actor's performance met the developed criteria or rubric.</li> </ul>
4.2	<b>Compare and contrast the impact on the audience of theatre, film, television, radio, and other media.</b> <ul style="list-style-type: none"> <li>▪ Discuss the similarities and differences in the audience's emotional, visual, and auditory responses and behavior in the following scenarios: video, film, radio program, and live theatre.</li> </ul>
4.3	<b>Describe students' responses to a work of theatre and explain what the scriptwriter did to elicit those responses.</b> <ul style="list-style-type: none"> <li>▪ Read a script and predict what the action would look like and what the audience's response would be.</li> <li>▪ Identify the following tools the scriptwriter's used to elicit audience response: character personality, objective, motivation, and conflict, dramatic structure, sound and movement cues, setting.</li> <li>▪ Analyze and discuss how the writer's tools create an impact, causing the viewer to think or feel a specific way.</li> </ul>
<b>5.0 Connections, Relationships, Applications</b> Connecting and Applying What is Learned in the Arts to all Disciplines and Subject Areas and to Careers	
5.1	<b>Dramatize events in California history.</b> <ul style="list-style-type: none"> <li>▪ Create tableau, short dialogues, improvisations, and/or scenes based on research from important events in California History.</li> </ul>
5.2	<b>Use improvisation and dramatization to explore concepts in other content areas.</b> <ul style="list-style-type: none"> <li>▪ Create tableau, monologue, short dialogues, improvisations, and/or scenes based on research of ideas or concepts in a variety of curricular areas (e.g., ecosystems, cause and effect, graphing, etc.).</li> <li>▪ Discuss the processes involved in creating improvisation and dramatizations to similar processes in other content areas that reinforce overall learning.</li> </ul>
5.3	<b>Exhibit team identity and commitment to purpose when participating in theatrical experiences.</b>

- Determine the goals, tasks and outcome of a theatrical presentation and demonstrate commitment and dedication to work together and follow through to completion.



## 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 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.

**plot** - 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.

