

**Standards,
Benchmarks &
Indicators Covered in
This Unit**

**ENGLISH LANGUAGE ARTS
4 standards**

**DRAMA
3 standards**

ELA STANDARD 3

Reading Process: Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies

➤ **Benchmark D**

Apply reading skills and strategies to summarize and compare and contrast information in text, between and across subject areas

Indicator gr3:4

Summarize texts, sequencing information accurately and include main idea and details as appropriate

ELA STANDARD 5

Reading Applications: Literary Text

➤ **Benchmark A**

Compare and contrast plot across literary works.

Indicator gr3:3

Retell the plot sequence.

➤ **Benchmark B**

Use supporting details to identify and describe main ideas, characters and setting.

Indicator gr3:2

Use concrete details from the text (play) to describe characters and setting.

➤ **Benchmark E**

Identify the theme of a literary text (play).

Indicator gr3:6

Identify stated and implied themes.

(continued)

A New Point of View

Understanding Perspective – Improving Comprehension

Overview

- Can you identify the main character and point of view of the story or performance?
- How can you retell the same story from a different point of view with a different main character?

After seeing a live performance students rewrite the story of the play from the point of view of a minor character.

By the End of this Unit, Students Will Be Able to:

- Identify the point of view of a story.
- Re-write a story from the perspective of a different character.

Student Work Product:

- A story rewrite from the perspective of a minor character.

Time

- Two or more forty minute sessions (depending on the class).
- Attendance at a theatre performance (varies by engagement).

Required Materials

- Paper and pencils
- Copy of the story/script of the play students will be seeing

Appropriate Engagements

Theatre performance (play, musical, opera), school-site or field trip.

Teacher/Arts Provider Conversation

Teacher and arts provider have conversation/email exchange. Discuss lesson unit, including procedural lessons you will be doing; ask questions. Arts provider provides names of characters in the play students will be seeing, identifies which character(s) is/are primary and which are minor characters. If possible, arts provider gives teacher:

- a list of character descriptions that includes relationships between the characters
- copy of the story on which play is based/script

Teacher Preparation

Familiarize yourself with Improvisation Rules & Set-Up, directly below:

PROCEDURAL LESSON

Improvisation: Rules & Set-Up

Overview: This activity will introduce the rules and set-up for improvisation games. Once understood, students can apply them to various activities yet to come.

Time: 10 minutes

ELA STANDARD 6

Writing Process

- **Benchmark A**
Generate ideas and determine a topic suitable for writing.

Indicator gr3:1

Generate writing ideas through discussion with others and from printed materials.

Indicator gr3:2

Develop a clear main idea for writing.

- **Benchmark C**
Use organizers to clarify ideas for writing assignments

Indicator gr3:4

Use organizational strategies to plan writing.

ELA STANDARD 7

Writing Applications

- **Benchmark A**
Write narrative accounts that develop character, setting and plot.

Indicator gr3:1

Write stories that sequence events and include descriptive details and vivid language to develop characters, setting and plot.

- **Benchmark B**
Write responses to literature that summarize main ideas and significant details and support interpretations with references to the text.

Indicator gr3:2

Write responses to novels, stories and poems that demonstrate an understanding of the text and support judgments with specific references to the text.

DRAMA STANDARD 1

Historical, Cultural and Social Contexts

- **Benchmark A**
Recognize and demonstrate audience/viewer behavior appropriate for the context and style of the art form

Indicator gr3:1

Demonstrate audience behavior appropriate for forms and styles of drama/theatre: live theatre, film/video and broadcast media.

Instructional Procedures:

1. Clear a space in the room and have students make a **circle** of chairs. (Pre-plan how to clear the space in an orderly fashion.)
2. The **playing area** is inside the circle of chairs. All games must take place in the playing area; you cannot go all over the room.
3. If students are sitting in their chairs and watching, they are the **audience**.
4. If a participant needs his or her chair for the game, he/she can take it into the **playing area**
5. When you say **action**, the game **starts**. When you say **cut**, the game is **over**, students must **freeze** in their place.
6. In “improvisation,” there are no right or wrong answers. Participants must *stick to the rules* of the game and use their imaginations.
7. In “improvisation,” you must never say *no*. Once something is spoken, it is a fact for the story and it is the actor’s job to build on that fact.
8. **SIDE COACHING:** During an improvisation game, the director/teacher will sometimes find it necessary to remind the students of the game rules or set-up to keep them on focus.

BEFORE THE PERFORMANCE
Pre-Engagement Class Activities

Two 30-40 minute sessions

The second of these sessions should occur no more than 2 days before the performance.

Instructions

1. If possible, read or review the story of the play/musical/opera the students will be seeing. Define and discuss:
 - a) Who is the main character?
 - b) What is the point of view of the story?
 - c) Is the point of view of the story the main character’s point of view?
 - d) Who are the minor characters in the story?
2. In same or different session, explain **Improvisation Rules and Set Up** to students.
3. Do “**Character Circle**” **Procedural Lesson** (directly below) so students understand the notion of “character”

PROCEDURAL LESSON

Character Circle

Overview: This is a small-group improvisation exercise to help students understand the “who” or character of a scene, and also explores the idea of “relationships” between two characters. This not only fosters creativity, but encourages students to consider character motivation, detail, and the connectedness between two characters in

DRAMA STANDARD 2

Creative Expression & Communication

➤ **Benchmark D**

Communicate a story through storytelling or scripted screen work.

Indicator gr3:7

Express in writing a character's thoughts from his/her perspective.

DRAMA STANDARD 3

Analyzing and Responding

➤ **Benchmark A**

Use dramatic/theatrical vocabulary and concepts in responding to dramatic/theatrical experiences.

Indicator gr3:2

Retell the plot sequence of a dramatic/theatrical work or experience.

HELPFUL DEFINITIONS

Point of View: the position of the narrator in relation to the story, as indicated by the narrator's outlook from which the events are depicted and by the attitude toward the characters.

Character: a person in a play created by the playwright and represented by an actor.

BOOKS FOR FURTHER

EXPLORATION on PERSPECTIVE

Try reading these variations on the *Three Little Pigs* to further explore the concept of perspective with your students:

- *The Three Pigs* by David Weisner
- *The True Story of the Three Little Pigs* by Jon Scieszka
- *The Three Little Wolves and the Big, Bad Pig* by Eugene Trivizas
- *Ziggy Piggy and The Three Little Pigs* by Frank Asch
- *The Three Little Pigs* by Steven Kellogg

a written or dramatic work.

Time: 30 minutes

Materials: flashcards with examples of relationships written on them (e.g. father/child, policeman/speeder, boss/worker)

Instructional Procedures:

- Review improvisation rules and set up.
- Choose one student to stand in the center of the *playing area*.
- Choose 4-6 additional students to stand in a circle around him/her.
- Teacher repeats the following to students:
"This game works with the "who are you?" in a scene: the character. When an actor walks out on stage, the audience does not know who they are until another actor walks out on stage and begins to talk to him/her. We start to learn more about the characters by the way they relate to each other."
- Rules of the activity:
 - One group of students stands in the *playing area*. The rest of the class will serve as the *audience*.
 - Teacher passes out cards (each with one relationship written on it) to the 4-6 students in the circle. Each student receives his own individual card and should not share it with anyone.
 - The student in the *center* of the circle faces one of the individuals in the *outside circle*. The person on the *outside* will begin to talk with the person in the *center*. Based on that information, the person in the *center* must figure out who the person on the *outside* is pretending to be. For example: If a student on the outside has a card that reads "Mother/Child," she might say to the person in the center, "Unless you clean your room, you're grounded!"
 - Once the student in the *center* has figured out who the person on the *outside* is, he engages in a conversation as that character.
 - The student in the *center* continues this process with all of the individuals in the outside circle.
- As the teacher facilitates the various groups, say "Action" to start. Once a character is established and a conversation is underway, say "Next" and move onto the next person/character. After everyone has had one turn, call "Cut." Ask the audience to tell who each person was and what the relationship was.
- Discuss each character in the circle. What clues were given that helped decide who they were? Note how this is similar to reading & good writing: what clues in the text reveal traits and qualities about the character(s)?

This is the end of the Character Circle activity.

DURING THE PERFORMANCE

- Encourage students to think about the following questions when watching the performance: What does each character want? If you had to describe each character in one word, what would it be? Which characters interact with each other (are on stage at the same time)? Which ones don't? What do you think each character's thoughts and feelings are? You might have students bring notebooks to the performance and have them begin jotting down their observations during intermission or on the bus back to school.

FOLLOWING THE PERFORMANCE

Post-Engagement Class Activities

Two 30-40 minute sessions

These sessions should occur as soon possible after the performance.

Instructions

1. Adapt the Character Circle Procedural Lesson and allow student to explore conversations between different characters from the live performance.
 - a) Write all the character names on the board. Ask the students, "What did each of the characters in the play want?" Next to each character name write the answer. This is the character's objective.
 - b) Set the students up for the Character Circle Procedural Lesson. Assign the main character to the student in the center of the circle. Assign the minor characters to the students forming the circle. Instruct each student that when it is their turn they will have a conversation with the main character and prevent or help the main character get what they want (achieve their objective).
 - c) Place one of the minor characters in the center of the circle. Repeat the activity above.
 - d) Repeat for all characters, or as many as time allows.
2. Explain to the students that as each of the characters from the Character Circle conversations tried to get what they wanted (achieve their objective), they developed hi/her individual story. This is how the story is explored from a different point of view.
3. Have students choose a minor character and rewrite the story from the point of view of this character. Select the form you would like students' writing to take, e.g. a dialogue between one or more characters that relays a particular scene/incident or a descriptive narrative of one or more paragraphs that relates a particular scene/incident or the full story. Encourage students to use the dialogue from the previous Character Circle game as inspiration for their re-writes.
4. Have students share and edit their writing.

Assessing Your Students' Work

- Adapt the attached Ohio Department of Education Grade 3 Writing Scoring Rubric by adding the following additional questions:
 - Does the student use details from the play that support his/her new version of the story?
 - Does the student's work reflect the ideas generated in the Character Circle game?

Evaluation

Complete the brief online evaluation of this unit and your arts engagement (go to www.artiseducationcleveland.org)

AT A GLANCE:

VISUAL ART

STANDARD

Analyzing and Responding

BENCHMARK

A. Identify and describe the visual features and characteristics in works of art

INDICATORS

3. Respond to the composition of artworks by describing how art elements work together to create expressive impact (grade 2)

LANGUAGE ARTS

STANDARDS

Reading Applications:
Informational.

BENCHMARKS

- A. Use text features and structures to organize content, draw conclusions and build text knowledge.
- C. Identify the central ideas and supporting details of informational text.
- D. Use visual aids as sources to gain additional information from text.

INDICATORS

- 1. Use the table of contents, chapter headings, glossary, index, captions and illustrations to locate information and to comprehend texts. (gr3:R3.2)
- 3. Identify and list the important central ideas and supporting details of informational text. (gr3:R3.2)
- 4. Draw conclusions from information in maps, charts, graphs and diagrams. (gr3:R3.2)

Bold Brochures: “Show and Tell”

Activity Description:

Students will gather various information pieces about an arts organization, and organize the information into an original brochure that each student will design. Students will use their understanding of what constitutes “informational text” and integrate text features and visual art elements to clarify the text.

Objectives:

Students will be able to:

- Gather information from multiple sources during an art experience, either from a visiting artist or during a field trip to an arts institution.
- Determine essential information for text blocks, and organize these blocks for clarity.
- Utilize 6 text features to format the information.
- Utilize 3 visual elements that strengthen text messages.

Time:

- 1 Pre-visit Activity, 40-50 minutes
- Arts experience – length of time varies by selection
- 1 Post-visit Activity, 40-50 minutes

Materials:

- 2-3 samples of brochures from several arts organizations
- Pre-Visit Activity Assessment
- Bold Brochures Worksheet
- Brochures, maps, calendars, bios collected from the art experience
- Paper & art supplies (markers, crayons, etc.)
- Post-Visit Activity Assessment

Pre-Visit Activity

Procedures:

1. Administer the **Pre-Visit Activity Assessment**. Allow 10-15 minutes for completion.
2. Introduce the basic information for the upcoming cultural visit (time and location, art genre, name of organization, program title and description, etc.) as well as the post-visit brochure activity.
3. Present examples of brochures from various artists and arts organizations to the class.
4. Ask students to discuss their reactions to the brochures. “What parts of these brochures do you like? Dislike? Why?” List their reactions on the board under Like and Dislike. Identify the features mentioned as visual art elements: size, shape, color and space, text features. “How do these **VISUAL ART ELEMENTS** affect the way you read the message?”

Elements Of Visual Arts

Space
Color
Shape/Form
Texture
Line
Value

Text Features

Captions
Headings
Charts
Photographs
Maps
"Tear-off" cards
Bold-faced type
Calendars
Bullets

Students can collect:

- A bio of the artist
- A resume of the artist
- A map of the museum
- A schedule of upcoming shows
- A calendar for monthly classes
- Photos of recent events
- Membership registration cards
- A list of donors/sponsors

Shape: Shape can make information easier, and sometimes, more fun to read. Size tells us how important information is. Large type grabs our attention first.

Color: Color can affect our feelings about information, making us feel excited or calm or clear about the message.

Space: Space can place emphasis on what is there, by having places that are empty on purpose. Too much information can be tiring and confusing. Space gives our eyes a place to rest.

5. Ask students which groups of words use space, color, shape and size to make an impact. Identify these blocks of text and pictures as **FEATURES**:

Features can include pictures, text blocks, quotes, maps, photos, tear-off slips, bold-faced headings, italics, captions, bullets, calendars.

6. Ask students to notice the placement of these pictures and information blocks. Identify these placements as **FORMAT**. "How is the information presented on each page? What are the placements of visual elements on the page?"

Headings and subheadings help us organize information in order of importance. Pictures are placed next to help us understand what we are reading. Long passages of words can be tiring to read, so visual elements are used to keep our interest going as we read the words.

7. Ask the class to identify the message of each brochure. Label this aspect as the **FUNCTION** or purpose of each brochure

8. Ask students to predict some of the following information. What kinds of brochures could you find during your visit? (See examples in sidebar under "**Students can collect**"). What could be their purpose? What kind of information could be in captions? (See other **Text Features** in sidebar). What kinds of pictures could they have? Which colors could they display and why? (See other **Elements of Visual Arts** in the sidebar).

During Your Arts Experience

Ask students to gather various pieces of print information from the arts organization. Give suggestions about the many kinds of print literature available that the students can collect.

Post-Visit Studio Time

Procedures:

1. Following the students' arts experience, review the **FUNCTION, FEATURES & FORMAT** of brochures, as well as the **ELEMENTS OF VISUAL ARTS** together in class.

2. Using the Bold Brochures Worksheet, ask students to study the brochures collected from the artists or the arts organization. "What visual arts elements are being used? Which work well to attract attention, grabbing attention, simplify information, and make the message interesting? What elements don't work, by distracting or confusing us? "

3. Distribute art materials and ask students to create a brochure for a student audience about the arts organization that they just visited,. Students must include at least 3 ELEMENTS OF VISUAL ARTS, as well as 6 text features.
4. Administer the **Post-Visit Activity Assessment**. Allow 10-15 minutes for completion.
5. Complete the **Teacher Activity Assessment**.

How To Make Bold Brochures

Visual Art Elements and Text Features helps us summarize, organize and illustrate information. A mountain of information is separated into neat smaller piles, called text blocks.

1. Making Decisions about Features and Format:

- Headings Tell the Main Idea: Headings are short, capitalized and in bold type.

Subheadings Add More Detail : Subheadings are short, capitalized, but the type in smaller and lighter than headings. They are placed above more detailed information helping us summarize through the information.
- Bullets simplify information. You can use circles, diamonds, squares, check boxes or numbers to create lists. This information can be:
 - Places
 - Dates
 - Names
 - Short Ideas
- Pictures and photos “show” instead of tell. Sometimes we can understand information faster when we see it. Captions are words under a photo that explains the photo.
- Quotes can also be placed in a box to show someone else’s opinion. You can slant them, which is called italics.
- Format: Information is easier to read if it’s in order (sequence).

2. Making Decisions about Visual Elements:

Space - blank areas around the features. Space gives our eyes a rest. Space makes the other information stand out better.

Color - makes us feel emotions about the information. Red can mean caution or attention. Green can be calming. Dark blue can make us trust the information. Red and orange can excite us.

Shape - the size and style of letters and of text blocks. Letter shapes can make information more important, clear or interesting.

Letter shapes affect the message.

Letter shapes affect the message.

Letter shapes affect the message.

Bold Brochures: Show and Tell

Student: _____

Date: _____ Grade: _____

Teacher: _____

School: _____

1. What are the *Elements of Visual Arts*?

_____ Audience

_____ Beauty

_____ Black

_____ Clay

_____ Color

_____ Crafts

_____ Crayons

_____ Harmony

_____ Line

_____ Museums

_____ Paint

_____ Pictures

_____ Shape/Form

_____ Space

_____ Spectacle

_____ Statues

_____ Talent

_____ Texture

_____ Value

_____ White

Look over the sample brochure. Answer the questions below.

2. List all the visual features that you notice in this sample brochure.

3. What do you notice about the placement of the information and pictures?

4. What is the purpose of this brochure?

5. Why did the organization create it?

Bold Brochures: Show and Tell

Student: _____

Date: _____ Grade: _____

Teacher: _____

School: _____

1. What *Elements of Visual Arts* did you use in your brochure?

_____ Audience

_____ Beauty

_____ Black

_____ Clay

_____ Color

_____ Crafts

_____ Crayons

_____ Harmony

_____ Line

_____ Museums

_____ Paint

_____ Pictures

_____ Shape/Form

_____ Space

_____ Spectacle

_____ Statues

_____ Talent

_____ Texture

_____ Value

_____ White

Look over your completed brochure. Answer the questions below.

2. List all the visual features that you used in your brochure.

3. How did you decide to place the information and pictures? Why?

4. What is the purpose of your brochure?

5. Why did you create it the way that you did?

Bold Brochures: Show and Tell

Student: _____

Date: _____ Grade: _____

Teacher: _____

School: _____

Scoring Scale*

Did Not Attempt	Shows Limited Understanding	Shows Adequate Understanding	Reflects 1-2 Original Ideas	Blends Original Art & Text Ideas With Impact
1	2	3	4	5

* Pre-Visit Assessment scores are for evaluative purposes only. The student’s actual grade should be based on the Post-Visit scores only.

The student has demonstrated an understanding of:	Pre	Post
1. The ELEMENTS OF VISUAL ARTS		
2. How FEATURES helps to communicate ideas.		
3. How FORMAT helps to communicate the purpose		
4. The FUNCTION, PURPOSE or INTENT of a brochure		
5. How VISUAL ARTS ELEMENTS clarified text.		
Based on student’s final brochure, the student has demonstrated:		
6. How art elements create expressive impact.		
7. Using the captions and illustrations to locate information and to comprehend texts		
8. Identifying and listing the important central ideas and supporting details of informational text.		
9. Drawing conclusions from information in maps, charts, graphs and diagrams.		
10. Efforts to produce a quality brochure.		

TOTAL (25 points max for Pre; 50 points max. for Post)		
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**Standards,
Benchmarks &
Indicators Covered in
This Unit**

**ENGLISH LANGUAGE ARTS
4 standards**

**DRAMA/THEATRE
2 standards**

ELA STANDARD 3

Reading Process: Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies

- **Benchmark A**
Establish a purpose for reading and use a range of reading comprehension strategies to understand literary passages and text (in this instance, a play)

Indicator gr3:6
Create and use graphic organizers to demonstrate comprehension

ELA STANDARD 5

Reading Applications: Literary Text

- **Benchmark B**
Use supporting details to identify and describe main ideas, characters and setting.

Indicator gr3:2
Use concrete details from the text (play) to describe characters and setting.

ELA STANDARD 6

Writing Process

- **Benchmark C**
Use organizers to clarify ideas for writing assignments

Indicator gr3:4
Use organizational strategies to plan writing

ELA STANDARD 7

Writing Applications

- **Benchmark A**
Write narrative accounts that develop character, setting and plot.

Indicator gr3:1
Write stories that sequence events and include descriptive details and vivid language to develop characters, setting and plot.

(continued)

What a Character!

Using Observation & Graphic Organizers to Understand Characters in a Play

Overview

Students create and use a chart to document their observations about character traits in a theatre performance. Students compare and read charts to draw conclusions about the characters in the performance. Students use information in their chart to write a detailed description of one or more characters.

By the End of this Unit, Students Will Be Able to:

- Identify facts and concrete details from a play to describe a character
- Organize fact-based observations into chart form and use information from the chart as a resource for writing.

Student Work Product

- 1 completed character chart
- One or more 1-2 paragraph (5-10 sentences) character descriptions

Time

- Three or four 30-40 minute sessions (depending on the class)
- Attendance at a theater performance (varies by engagement)

Required Materials

- Paper and pencils
- Character chart (copied from attached or re-created by hand/computer)

Appropriate Engagements

- Theatre Performance (play, musical, opera), school-site or field trip

Teacher/Arts Provider Conversation

Teacher and arts provider have conversation/email exchange. Discuss lesson unit, including procedural lessons you will be doing; ask questions. Arts provider:

- Provides names of characters in the play students will be seeing;
- offers additional resources (as available) to assist in students' character observation.

Teacher Preparation

Familiarize yourself with Improvisation Rules & Set-Up, directly below:

PROCEDURAL LESSON

Improvisation: Rules & Set-Up

Overview: This activity will introduce the rules and set-up for improvisation games. Once understood, students can apply them to various activities yet to come.

Time: 10 minutes

Instructional Procedures:

1. Clear a space in the room and have students make a **circle** of chairs. (Pre-

DRAMA STANDARD 1

Historical, Cultural and Social Contexts

➤ **Benchmark A**

Recognize and demonstrate audience/viewer behavior appropriate for the context and style of the art form

Indicator gr3:1

Demonstrate audience behavior appropriate for forms and styles of drama/theatre: live theatre, film/video and broadcast media.

DRAMA STANDARD 3

Analyzing and Responding

➤ **Benchmark A**

Use dramatic/theatrical vocabulary and concepts in responding to dramatic/theatrical experiences

Indicator gr3:3

Identify and defend their own interpretations of a character.

➤ **Benchmark B**

Explain the impact of choices made by artists (e.g., playwrights, actors, directors, designers) in dramatic/theatrical works or experiences.

Indicator gr3:6

Critique an actor's portrayal of a character based on voice, gesture, facial expression and movement.

HELPFUL DEFINITIONS

Character: a person in a play created by the playwright and represented by an actor.

Physicality: how the actor uses his/her body to create and represent the character (ex: Does the actor stand up right, or hunch over? Does the actor drag his/her feet while they walk? Does the actor slouch when he/she sits?).

Vocal Quality: how the actor uses his/her voice to create and represent the character (ex: high voice, deep voice, squeaky voice, loud voice, soft voice, etc.)

Costume: What the actor wears to represent and create the character.

Setting: the location of the play; can be a physical location (ex: a bedroom, a park, a living room, etc.) or can be a mood, feeling or adjective (ex: cluttered, dirty, neat, clean, bright)

plan how to clear the space in an orderly fashion.)

2. The **playing area** is inside the circle of chairs. All games must take place in the playing area; you cannot go all over the room.
3. If students are sitting in their chairs and watching, they are the **audience**.
4. If a participant needs his or her chair for the game, he/she can take it into the **playing area**.
5. When you say **action**, the game **starts**. When you say **cut**, the game is **over**, students must **freeze** in their place.
6. In “improvisation,” there are no right or wrong answers. Participants must **stick to the rules** of the game and use their imaginations.
7. In “improvisation,” you must never say **no**. Once something is spoken, it is a fact for the story and it is the actor’s job to build on that fact.
8. **SIDE COACHING:** During an improvisation game, the director/teacher will sometimes find it necessary to remind the students of the game rules or set-up to keep them on focus.

BEFORE THE PERFORMANCE
Pre-Engagement Class Activities

Two 30-40 minute sessions

The second of these sessions should occur no more than 2 days before the performance.

Instructions

1. Explain **Improvisation Rules and Set Up** to students.
2. Do “**Character Circle**” **Procedural Lesson** (directly below) so students understand the notion of “character”

PROCEDURAL LESSON

Character Circle

Overview: This is a small-group improvisation exercise to help students understand the “who” or character of a scene, and also explores the idea of “relationships” between two characters. This not only fosters creativity, but encourages students to consider character motivation, detail, and the connectedness between two characters in a written or dramatic work.

Time: 30 minutes

Materials: flashcards with examples of relationships written on them (e.g. father/child, policeman/speeder, boss/worker)

Instructional Procedures:

- a. Review improvisation rules and set up.
- b. Choose one student to stand in the center of the **playing area**.
- c. Choose 4-6 additional students to stand in a circle around him/her.
- d. Teacher repeats the following to students:

Lighting: the quality and angle of light used on the stage (ex: color, light from the front, bright, dim, Did you see the lighting instruments?)

Sound: anything the audience hears during the performance (sound effect such as wind, crickets, thunder, etc., and music or recorded voices).

Stage Time: the amount of time an actor spends in stage (ex: a lot, a little, most of the show, only few scenes, never left the stage)

“This game works with the “who are you?” in a scene: the character. When an actor walks out on stage, the audience does not know who they are until another actor walks out on stage and begins to talk to him/her. We start to learn more about the characters by the way they relate to each other.”

- e. Rules of the activity:
- i. One group of students stands in the *playing area*. The rest of the class will serve as the *audience*.
 - ii. Teacher passes out cards (each with one relationship written on it) to the 4-6 students in the circle. Each student receives his own individual card and should not share it with anyone.
 - iii. The student in the *center* of the circle faces one of the individuals in the *outside circle*. The person on the *outside* will begin to talk with the person in the *center*. Based on that information, the person in the *center* must figure out who the person on the *outside* is pretending to be. For example: If a student on the outside has a card that reads “Mother/Child,” she might say to the person in the center, “Unless you clean your room, you’re grounded!”
 - iv. Once the student in the *center* has figured out who the person on the *outside* is, he engages in a conversation as that character.
 - v. The student in the *center* continues this process with all of the individuals in the outside circle.
- f. As the teacher facilitates the various groups, say “*Action*” to start. Once a character is established and a conversation is underway, say “*Next*” and move onto the next person/character. After everyone has had one turn, call “*Cut*.” Ask the audience to tell who each person was and what the relationship was.
- g. Discuss each character in the circle. What clues were given that helped decide who they were? Note how this is similar to reading & good writing: what clues in the text reveal traits and qualities about the character(s)?

This is the end of the Character Circle activity.

3. In the same or different session, do “**Activities in a Room**” Procedural Lesson (directly below) so students understand the notion of “setting”

PROCEDURAL LESSON

Activities in a Room

Overview: A group improvisation game with no words (using only their bodies) to help students understand the “what” (activity) and the “where” (location) of a scene or setting. One student chooses a room in a house and begins an activity that takes place in that room. When other students recognize the activity and the “type” of room, they may “enter” one at a time into the same room and perform a different activity there.

Time: 20 minutes

Instructional Procedures:

- a. Review **improvisation** rules and set-up and the elements of a scene.
- b. Have students stand in front of their chairs prepared to perform the activity together.
- c. Game rules to tell the students:
 - I'm going to call out the name of a room in the house.
 - When I say "action," show me (without any words or sounds—use only your body/actions) what you would do in that room of the house.
 - The first room is going to be the kitchen. *Think*—(don't move) what would you *do* in the kitchen? **ACTION**.
- d. Allow students time to act out their activity. Tell them two things:
 - Go slowly.
 - Keep your eyes on what *you're* doing.
- e. After you see everyone responding to these directions (fully participating) call **CUT**.
- f. Have students go back to their chairs and sit down.
- g. **Tell students:** "Notice that I said *go slowly*. You don't have real objects in your hands, so you need to go slower to give the audience a chance to see what you are doing. Also, keep your eyes on it. If you keep your eyes on the object that is *not really there*, and *see it with your imagination*, the audience will also see it."
- h. **Ask the students:** "What were you doing in the kitchen?" Call on a few students and ask them to give details—i.e. If someone was cooking ask, "What were you cooking? What did you use to mix it with? What ingredients did you use?" Explain to students that these details make their acting more like real life (*realistic*) and that's the way we want our acting to be because the audience needs to believe what you are doing on stage. This is just like when we use details in our writing to support our main idea, and give the reader a vivid picture of what we are trying to describe.
- i. **Start the game again** with *one volunteer* who will stand in the center of the circle.
- j. **Repeat** the instructions to the class:
 - Choose a room in the house, but don't tell anyone.
 - Then, choose an activity you would do in that room, but don't tell anyone.
 - When I say **ACTION**, start your activity.
 - When the audience knows where you are and what you are doing, one person at a time goes into the same room as you, but the must do a **different** activity in the same room.
 - Because you must be different from everyone, please raise your hand and wait to be called upon before entering the circle.
- k. Call **CUT** when there are no more volunteers left.
- l. Have students to return to their seats.
- m. Ask, "Where were you and what were you doing?" Call on a few students, but save the person who started for last.
- n. Before the last student says where they were, explain to the students that there are no wrong answers, because the rules of the game were to "go to the same room you **thought** the first person was in."

This is the end of the Activities in a Room activity.

4. In the same or different session, **have students create a character chart** (see sample on the last page of this unit). Either have students draw a chart in their notebooks or distribute copies of the sample.
5. Have students write the character names from the play they will be seeing in the far left column.

- Review definitions of the categories on the chart (see “Helpful Definitions” on page 2 of this unit). Discuss examples of each. Explain to students that they will be observing details of each of the categories during the performance and filling in the chart with adjectives, adverbs or any words that describe their observations.

You may want to use this time to review the definition of adjectives and adverbs. Students may find it helpful if you list on the blackboard different kinds of descriptors students will be looking for at the performance. For example: vocal quality examples might be soft/loud, thoughtful/quick, deep/high, funny/serious, old/young, squeaky/resonant, etc. Costume examples might be bright, colorful, somber, dark, raggedy, fancy, playful, business-like, useful, etc.

DURING THE PERFORMANCE

- Have students bring their notebooks and charts to the performance. Students may begin taking notes/filling out their charts during intermission or on the bus back to school. Students will fill in the chart with adjectives, adverbs, or any words that describe their observations.

FOLLOWING THE PERFORMANCE

Post-Engagement Class Activities

Two 30 minute sessions

These sessions should occur as soon possible after the performance.

Instructions

- Have students complete their charts.
- Lead students in a group analysis (discussion) of their charts. You may want to use a blank “master” chart on an overhead projector, where you can record students’ joint observations.
 - Do some characters have more stage time than others? Why?
 - Does the setting define one character more clearly than another?
 - Are some characters more physically defined than others? Why?
 - Is lighting and sound more difficult to observe? Why?
 - Do any of these observations surprise you? Why?
- Discuss with students how these observations and conclusions reflect the interpretation of the actor, director and designers.
 - Seek the students’ opinions of these interpretations. Would they have portrayed the characters differently? How might they have demonstrated those differences?
 - How else could the play be interpreted?
 - Conduct Procedural Lessons “Activities in a Room” and/or “Character Circle” to illustrate these different interpretations.
 - What would the effect of a different interpretation have on the students’ reaction to the play?
- Using the information on their completed Character Charts, have students write a descriptive essay regarding the characters in the play. When thinking about organizing their writing, invite students to:
 - Think about how much writing space they should devote to each character; for example, a main character might need 1 or more full paragraphs to be adequately described, while 2 lesser characters might be able to be fully described in a single paragraph.
 - Consider the similarities and differences between characters. Does it make sense to describe certain characters together and others separately?
 - Use their Character Charts as a checklist – to ensure that they have described each character as fully as possible.

VARIATION: Have students make up a new story that uses the characters in the play. Have students think about new plots, settings, and situations that still seem realistic for the characters to be in.

Assessing Your Students’ Work

- Use the attached Ohio Department of Education Grade 3 Writing Scoring Rubric to grade your students’ writing project.

Evaluation

- Complete the brief online evaluation of this unit and your arts engagement (go to www.artiseducationcleveland.org)

Character Chart

Character	Physicality	Vocal Quality	Costume	Setting	Lighting	Sound	Stage Time

**Standards,
Benchmarks &
Indicators Covered in
This Unit**

**ENGLISH LANGUAGE ARTS
4 standards**

**DRAMA
2 standards**

ELA STANDARD 3

Reading Process: Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies

- **Benchmark E**
Demonstrate comprehension by responding to questions (e.g. literal, informational and evaluative).

Indicator gr3:7
Answer literal, inferential and evaluative questions to demonstrate comprehension of grade-appropriate print texts and electronic and visual media (in this instance, a dramatic experience).

ELA STANDARD 5

Reading Applications: Literary Text

- **Benchmark B**
Use supporting details to identify and describe main ideas, characters and setting.

Indicator gr3:2
Use concrete details from the text (play) to describe characters and setting.

ELA STANDARD 6

Writing Process

- **Benchmark B**
Determine audience and purpose for self-selected and assigned writing tasks.

Indicator gr3:3
Develop a purpose and audience for writing.

(continued)

What Do You Think?

Kid Critics Respond to Drama

Overview

Students write a review, using the prompts provided, to evaluate and critique a live performance or a classroom theatre workshop or residency.

By the End of this Unit, Students Will Be Able to:

- Critique an actor's portrayal of a character based on voice, gesture, facial expression and movement.
- Identify and defend their own interpretations of a character or performance.
- Apply a set of criteria for evaluation of theatrical and classroom experiences.
- Organize their observations and opinions into one or more paragraphs.

Student Work Product

1 written review

Time

- Three or four 30-40 minute sessions (depending on the class)
- Attendance at a theater performance or classroom theatre residency or workshop (length varies by engagement)

Required Materials

Paper and pencils

Appropriate Engagements

- Theatre Performance (play, musical, opera), school-site or field trip
- In class theatre residency or workshop

Teacher/Arts Provider Preparation

Teacher and arts provider have conversation/email exchange. Discuss lesson unit, including procedural lessons you will be doing; ask questions. Arts provider:

- provides reviews, programs or other written materials about the engagement/organization that students will reference when writing their reviews.

Teacher Preparation

Familiarize yourself with Improvisation Rules & Set-Up, directly below:

PROCEDURAL LESSON

Improvisation: Rules & Set-Up

Overview: This activity will introduce the rules and set-up for improvisation games. Once understood, students can apply them to various activities yet to come.

Time: 10 minutes

Instructional Procedures:

1. Clear a space in the room and have students make a **circle** of chairs. (Pre-plan how to clear the space in an orderly fashion.)

ELA STANDARD 7
Writing Applications

- **Benchmark B**
Write responses to literature (drama, a play) that summarize main ideas and significant details and support interpretations with references to the text.

Indicator gr3:2
Write responses to novels, stories and poems (a play, drama) that demonstrate an understanding of the text and support judgements with specific references to the text (experience).

DRAMA STANDARD 3
Analyzing and Responding

- **Benchmark A**
Use dramatic/theatrical vocabulary and concepts in responding to dramatic/theatrical experiences

Indicator gr3:1
Use appropriate dramatic/theatrical vocabulary to describe dramatic/theatrical experiences.

- **Benchmark B**
Explain the impact of choices made by artists (e.g., playwrights, actors, directors, designers) in dramatic/theatrical works or experiences.

Indicator gr3:3
Identify and defend their own interpretations of a character.

- **Benchmark C**
Apply criteria for evaluating a theatrical work.

Indicator gr3:5
Apply a set of criteria for evaluation of theatrical experiences.

DRAMA STANDARD 4
Valuing Drama/Theatre/Aesthetic Reflection

- **Benchmark A**
Apply personal criteria for evaluating drama/theatre works of experiences.

Indicator gr3:1
Use personal criteria to discuss their responses to a drama/theatre work or experience.

2. The *playing area* is inside the circle of chairs. All games must take place in the playing area; you cannot go all over the room.
3. If students are sitting in their chairs and watching, they are the *audience*.
4. If a participant needs his or her chair for the game, he/she can take it into the *playing area*
5. When you say *action*, the game **starts**. When you say *cut*, the game is **over**, students must *freeze* in their place.
6. In “improvisation,” there are no right or wrong answers. Participants must *stick to the rules* of the game and use their imaginations.
7. In “improvisation,” you must never say *no*. Once something is spoken, it is a fact for the story and it is the actor’s job to build on that fact.
8. **SIDE COACHING:** During an improvisation game, the director/teacher will sometimes find it necessary to remind the students of the game rules or set-up to keep them on focus.

BEFORE THE ENGAGEMENT
Pre-Engagement Class Activities

Two 30-40 minute sessions

Instructions

1. Explain **Improvisation Rules and Set Up** to students.
2. Do “**Character Circle**” **Procedural Lesson** (directly below) so students understand the notion of “character”

PROCEDURAL LESSON

Character Circle

Overview: This is a small-group improvisation exercise to help students understand the “who” or character of a scene, and also explores the idea of “relationships” between two characters. This not only fosters creativity, but encourages students to consider character motivation, detail, and the connectedness between two characters in a written or dramatic work.

Time: 30 minutes

Materials: flashcards with examples of relationships written on them (e.g. father/child, policeman/speeder, boss/worker)

Instructional Procedures:

- a. Review improvisation rules and set up.
- b. Choose one student to stand in the center of the *playing area*.
- c. Choose 4-6 additional students to stand in a circle around him/her.
- d. Teacher repeats the following to students:
“This game works with the “who are you?” in a scene: the character. When an actor walks out on stage, the audience does not know who they are until another actor walks out on stage and begins to talk to him/her. We start to learn more about the characters by the way they relate to each other.”

HELPFUL DEFINITIONS

Observe: To watch attentively, carefully; to notice

Evaluate: To judge, to rate, to grade.

Opinion: a message expressing a belief about something. An “I think” or “I believe” or “I feel” statement.

Critique: an article or essay evaluating a literary, artistic or other work; a detailed evaluation; a review.

Note: you may want to talk to students about the difference between a critique and criticism. A critique may or may not be critical (reflect negatively) on the subject matter.

Review: an article or report reflecting a personal opinion on a book, play, recital, film, etc.; critique; evaluation.

Critic: a person who analyzes and interprets works of art, theatrical performances, movies, etc.; may be a professional (imagine a film review in a newspaper) or not (imagine yourself!)

- e. Rules of the activity:
- i. One group of students stands in the *playing area*. The rest of the class will serve as the *audience*.
 - ii. Teacher passes out cards (each with one relationship written on it) to the 4-6 students in the circle. Each student receives his own individual card and should not share it with anyone.
 - iii. The student in the *center* of the circle faces one of the individuals in the *outside circle*. The person on the *outside* will begin to talk with the person in the *center*. Based on that information, the person in the *center* must figure out who the person on the *outside* is pretending to be. For example: If a student on the outside has a card that reads “Mother/Child,” she might say to the person in the center, “Unless you clean your room, you’re grounded!”
 - iv. Once the student in the *center* has figured out who the person on the *outside* is, he engages in a conversation as that character.
 - v. The student in the *center* continues this process with all of the individuals in the outside circle.
- f. As the teacher facilitates the various groups, say “*Action*” to start. Once a character is established and a conversation is underway, say “*Next*” and move onto the next person/character. After everyone has had one turn, call “*Cut*.” Ask the audience to tell who each person was and what the relationship was.
- g. Discuss each character in the circle. What clues were given that helped decide who they were? Note how this is similar to reading & good writing: what clues in the text reveal traits and qualities about the character(s)?

This is the end of the Character Circle activity.

2. In the same or different session, do “**Activities in a Room**” **Procedural Lesson** (directly below) so students understand the notion of “setting.”

PROCEDURAL LESSON

Activities in a Room

Overview: A group improvisation game with no words (using only their bodies) to help students understand the “what” (activity) and the “where” (location) of a scene or setting. One student chooses a room in a house and begins an activity that takes place in that room. When other students recognize the activity and the “type” of room, they may “enter” one at a time into the same room and perform a different activity there.

Time: 20 minutes

Instructional Procedures:

- a. Review **improvisation** rules and set-up and the elements of a scene.
- b. Have students stand in front of their chairs prepared to perform the activity together.

- c. Game rules to tell the students:
 - I'm going to call out the name of a room in the house.
 - When I say "action," show me (without any words or sounds—use only your body/actions) what you would do in that room of the house.
 - The first room is going to be the kitchen. *Think*—(don't move) what would you *do* in the kitchen? *ACTION*.
- d. Allow students time to act out their activity. Tell them two things:
 - Go slowly.
 - Keep your eyes on what *you're* doing.
- e. After you see everyone responding to these directions (fully participating) call *CUT*.
- f. Have students go back to their chairs and sit down.
- g. **Tell students:** "Notice that I said *go slowly*. You don't have real objects in your hands, so you need to go slower to give the audience a chance to see what you are doing. Also, keep your eyes on it. If you keep your eyes on the object that is *not really there*, and *see it with your imagination*, the audience will also see it."
- h. **Ask the students:** "What were you doing in the kitchen?" Call on a few students and ask them to give details—i.e. If someone was cooking ask, "What were you cooking? What did you use to mix it with? What ingredients did you use?" Explain to students that these details make their acting more like real life (*realistic*) and that's the way we want our acting to be because the audience needs to believe what you are doing on stage. This is just like when we use details in our writing to support our main idea, and give the reader a vivid picture of what we are trying to describe.
- i. **Start the game again** with *one volunteer* who will stand in the center of the circle.
- j. **Repeat** the instructions to the class:
 - Choose a room in the house, but don't tell anyone.
 - Then, choose an activity you would do in that room, but don't tell anyone.
 - When I say *ACTION*, start your activity.
 - When the audience knows where you are and what you are doing, one person at a time goes into the same room as you, but they must do a *different* activity in the same room.
 - Because you must be different from everyone, please raise your hand and wait to be called upon before entering the circle.
- k. Call *CUT* when there are no more volunteers left.
- l. Have students to return to their seats.
- m. Ask, "Where were you and what were you doing?" Call on a few students, but save the person who started for last.
- n. Before the last student says where they were, explain to the students that there are no wrong answers, because the rules of the game were to "go to the same room you *thought* the first person was in."

This is the end of the Activities in a Room activity.

3. In the same or different session, prepare students for the performance, workshop or residency by sharing copies of the information received from the arts provider (see Teacher/Arts Provider preparation on page 1).
 - Help students to distinguish between the different types of materials the provider has given you: e.g., reviews/critiques are opinion pieces written by someone outside of the arts organization (and therefore may reflect either a positive or negative opinion about the performance); promotional materials are created by the arts organization and are intended to be persuasive/to present the organization in a positive light.
 - Review the role of the critic and go over related vocabulary list (see definitions on page 2).
 - Explain that students will be expected to serve as critics and write a review of the arts engagement they attend. Use the attached "Kid Critic Observation Prompt" to help them channel their observations (you may choose to copy the prompt itself and have students take notes directly on the page).

DURING THE ENGAGEMENT

Instructions

- For an off-site performance, have students bring notebooks to the theater itself. Students may begin writing their impressions of the performance during intermission or on the bus back to school. Encourage students to write down adjectives, adverbs or any words that describe their observations or feelings, especially in regard to the questions asked in the observation prompt.
- For a school-site workshop or residency, have student record their impressions immediately following the sessions. Again, encourage students to write down adjectives, adverbs or any words that describe their observations or feelings, especially in regard to the questions asked in the observation prompt.

FOLLOWING THE ENGAGEMENT

Post-Engagement Class Activities

This session should occur as soon after the performance or workshop/residency as possible.

Instructions

1. Have students review their notes taken during the performance or workshop/residency. Have them add any additional thoughts or observations.
2. Use one of the attached writing prompts to help students write a 1-5 paragraph review of the arts engagement in which they participated.

Assessing Your Students' Work

Adapt the attached Ohio Department of Education Grade 3 Writing Scoring Rubric by adding the following additional questions:

- Does the student writing reflect the experience?
- Did the student combine their observations with the experience they had in the procedural lessons to complete the written assignment?

Your Evaluation!

Complete the brief online evaluation of this unit and your arts engagement (go to www.artiseducationcleveland.org)

Kid Critic Observation Prompt

Teacher Instructions: Use the following questions to help your students direct their observations of the drama experience. Have them take notes that answer each of these questions. These notes will then become the basis for writing their critical review.

Student Instructions: While you are at the drama experience, try to answer the following questions in your head. When it is time for you to take notes in your notebook, you will write your observations down and these notes will become the basis for you to write a review of the drama experience.

- Look for the details. Can you answer the “who, what, when, where & how” of the drama experience? Where did it take place? On what date and time? What was the experience (a play? A workshop?) How did it occur? (Was it an actor teaching you something? Or was it an actor entertaining you? Something else?) Who were the actors? (Do you know their names? Where do they work? Did you learn any other facts about them?)
- For a play: ask yourself, “Did I like/dislike: the story? the set design? the actors? the costumes?”
- For a workshop/residency, “Did I like/dislike: what they taught me? The experience of acting? How they taught me?”
- What was my most favorite part? What was my least favorite part?
- What facts did I observe that support my opinions/feelings?

Theatre Performance Review Writing Prompt

Teacher Instructions: Have your students use this prompt to write a 1-5 paragraph review of the arts engagement in which they participated.

- On (date) I saw (title of performance) at (name of theatre or school). The play was about (main character) who (describe what the character wanted and how they went about getting it). (Are there other characters that are important to note? Do you have a copy of the program? Who wrote the play? Who directed it? What were the actors' names?)
- The setting was (describe). OR The play took place in (describe). (Think about your senses: what did the set look like? Was it supposed to be indoors or outdoors? Could you tell what time period it was? What clues let you know where it was taking place? Were those visual clues [in the set or costumes] or were they textual clues [things the characters said]? Both? Did you like the set? Why? Would you have made the set differently?)
- The costumes were (describe). (Think about their color and texture. Did the costumes help you understand the characters better? What did the costumes tell you about each character? Did you like the costumes? Why? Would you have done the costumes differently?)
- My favorite part of the performance was (list and then explain). (Make sure students support their opinions with examples from the play)
- I would recommend this performance to (name a friend or family member who you think would like to see this performance) because (explain why). (Think about what kind of audience this is best for: a little kid? A big kid? An adult? Girls? Boys? Both? Why is the play better for a certain kind of audience or why is the play appropriate for anybody? Or perhaps you wouldn't recommend the play. Why not? What would have made it better?)

Theatre Residency/Workshop Writing Prompt

Teacher Instructions: Have your students use this prompt to write a 1-5 paragraph review of the arts engagement in which they participated.

- On (date) (name of teaching artist) from (name of organization) came to my class to teach us (describe). (Were the activities he or she did similar or different from the Procedural Lessons you did previously with your classroom teacher? How were they different? How were they similar?)
- My favorite part of the experience was (explain).
- It would have been better if (describe). (Why? What details can you remember to support your opinion?)
- I will always remember (explain). (Why? Was it funny? Exciting? Something new for you?)
- I would recommend this experience for (name of friend or family member who you think would like to see this performance) because (explain why). (Think about what kind of participant this is best for: a little kid? A big kid? An adult? Girls? Boys? Both? Why is the workshop better for a certain kind of audience or why is the play appropriate for anybody? Or perhaps you wouldn't recommend the play. Why not? What would have made it better?)