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INSTRUCTOR MANUAL

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**Module Introduction**

“Because survival is insufficient.”

This project was born from *Station Eleven*, the book, the television mini-series, and the accompanying podcast. In this deeply human story, after a pandemic, a group of people agree that survival is insufficient, that literature, theatre, music, splendor must be produced and shared for life to be lived, so they created the Traveling Symphony. This ragtag team of actors, directors, and designers moved from city to city sharing their meaning through art. St. John Mandel wrote:

What was lost in the collapse: almost everything, almost everyone, but there is still such beauty. Twilight in the altered world, a performance of *A Midsummer Night’s Dream* in a parking lot in the mysteriously named town of St. Deborah by the Water, Lake Michigan, shining a half mile away.

This powerful story reminds us of storytelling’s ability to unify, and it touched me deeply. I started listening to the accompanying podcast, and in one of the episodes, the child star and an adult actor, both described their experiences with the director. They discussed how much they loved working with her because she gave actionable directions. The director said she learned from Judith Weston’s book, *Directing Actors*. In that moment, I realized this is a skill leaders need to be able to develop, and directing is an authentic situation that requires the skill.

From there, we designed a successful grant proposal to recognize that survival is insufficient, that everyone needs access to the arts, and that everyone can learn to be an authentic leader. The *Becoming a Director* module was born. The overarching goal of this module is to place students in an authentic leadership role, as they select their script, design their vision, work with actors to make movement and vocal decisions, and finally, support the actors through rehearsals to make the best story possible.

The program has three key parts: (a) practice with a common playscripts, (b) create a vision for their own scenes, and (c) direct and collaborate with actors to bring that vision to life, which culminates in a movie night. Throughout these experiences, we have seen students grow as leaders, actors, creators, readers, and humans because survival is insufficient.

**Lesson 1: Building our Creative Community**

**Objectives**

**Community Building**

* To develop and agree upon class expectations that will create a safe space for exploring, risk-taking, and listening to all voices.
* To build community by learning more about each other.
* To describe the goals of the project.

**Theatre/Performing Arts**

* To participate in a variety of physical, vocal, and cognitive exercises that can be used in a group setting for drama/theatre work.

**Reading**

* Summarizing: To summarize a story.

**Creativity**

* To build creative fluency of thought using a creative thinking strategy: CATS.

**Lesson Summary**

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| **Activity Title (Time)** | **Brief Description** | **Materials Required** |
| Welcome and Program Overview  (5 minutes) | **Goal:** To learn more about the teaching artists. To establish the class as a safe space.    **Activity:** Students will sit in a circle. The teaching artists will introduce themselves and say why they love theater. |  |
| “Hello and…” Movement Activity    (10 minutes) | **Goal:** To help students feel welcome. To activate student bodies and imaginations, and to pre-assess student comfort around physical performances.    **Activity:** Students will be standing in a circle.In this activity, students will create a sound and movement to share with their name. They will have an opportunity to practice before sharing. When they share their name and movement/sound, the rest of the class will respond “Hello, my name is...[Name]” and repeat the student’s action and sound.  If students are shy, give a generic, simple idea they could use. One suggestion is to wave and say “Hi!” You could also tell the students that they can even say “pass” if they do not feel comfortable. |  |
| Building the Community Code    (10 minutes) | **Goal:** To develop a community code that facilitates collaboration, respect, and trust.    **Activity:** In this activity, students will brainstorm and share what they need to be successful in this environment. Together, the community will establish a core set of rules so that everyone can thrive. | Easel Paper (Keep for future sessions.) |
| Discussion of the Program  (5 minutes) | **Goal:** To preview the course. To build excitement for future activities.  **Activity:** Students will view the module map in their journals and listen to the overview. They will have an opportunity to ask questions. | Student Journal  (Page 1.1) |
| This is NOT a …!    (20 minutes) | **Goal:** To imagine and brainstorm alternative uses for common objects.    **Activity:** The students form a circle and pantomime alternative, creative uses of common objects (e.g., a pen, comb, kitchen item, or shoe). They will all start by saying: “This is NOT a [*actual object name*]. It is actually [*new use for the object*]. For the last round, the object will be an apple. | Objects  Apple |
| Read the Apples for the Teacher Script  (15 minutes) | **Goal:** To understand basic play script notation, and to practice reading a script.  **Activity:** Students will volunteer to take on different roles within the anchor text, Apples for the Teacher*.* The readers may shift if more students want to read. After a complete reading, the students will summarize the story and act out the summary. | Student Journal  (Pages 1.2-1.4) |
| Intro to CATS  (15 minutes) | **Goal:** To use CATS (a creative thinking strategy) to imagine a different story. To be silly.  **Activity:** The teacher will present CATS, a creative thinking strategy. Using the strategy, students will re-imagine the Apples for the Teacher script. They will have time to think, pair, share their ideas. The first round examines “Combine”, and the students will imagine what other characters they might combine with the characters in the original story. The second round is “Adapt”, and in this case, students will consider what would happen if the adapted the setting to a new location. The third round is “Transform”, and students will think about transforming the plot. What else could have happened? The fourth round is Substitute, and students will consider what would happen if other objects were substituted for the apple. What might be funnier? The conclusion is that CATS can help us take existing stories and make them new, fresh, funny, or even sad! | Student Journal (Page 1.5)  A graphic of a cat and a cat  Description automatically generated |
| Come on Over!  (If extra time) | **Goal:** To continue building community within the students and teaching artists. To learn more about each other.    **Activity:** Students will consider what they have in common and what unique perspectives they bring to this experience. Students will say something about themselves, and others that share that characteristic will group around them. |  |
| Reflection  (5 minutes) | **Goal:** To solidify and reflect upon their experiences.  **Activity:** All students will record one word and/or one sentence about their time in class. |  |

**Activity 1: Welcome and Program Overview**

**Introduction**

Hello and welcome everyone! We are so excited you are here as a part of Project Brilliance! We know each of you has special gifts and talents, and we hope this program will provide you with an opportunity to shine!

First, we would like to introduce the team that will be supporting you throughout this exciting program! [*Each team member introduces self, including their name, role in project, and what they do outside the program. Then, share why they enjoy theatre and/or working with students. Finally, provide one fun fact*.]

Now, it is your turn. We want to know everything, of course! But, let’s start with your name, grade level, and what makes you smile.

Collectively, we are a team, a community--here to have fun, grow, and create. You do not need any experience, just be you. At the end of this project, we will be able to share each of your talents as actors, directors, and designers with your family and friends! We will create something uniquely yours and have a big party to showcase all of our work! Are you excited? I know we all can’t wait!

**Activity 2: “Hello and…” Movement Activity**

Next, let’s practice and learn each other's names.  I would like each of you to come up with a movement and a sound and then, be ready to share it with the room.  For example, I would say my name and then I may kick my leg in the air and bark like a dog.  After I do that, you all would say “Hello [*Andy*]!” Then, you would kick your leg in the air and bark like a dog.  We will go around the room and have each person use their name and share a sound and movement.

**Thinking Time**

Everyone, let’s take a moment and think about a movement you can do and a sound you can make.  Of course, also try to remember your name! (*Laugh at self.*)

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| Alright, before we do this, let’s all turn around, face out, and I’d like you to all to practice your name, sound, and movement. Ready? Alright, 1, 2, 3. (*Practice 2-3 times.*)  Nice job.  Did that work the way you wanted?  Let’s do it one more time and refine or keep what you did. | **TEACHING TIP:** This practice time is important to provide thinking time for all students. The teaching artists should also simultaneously practice it to model risk taking.  This initial activity may cause stress, so teaching artists should identify any anxious students. One potential calming strategy is deep breathing. For example, breathe in counting to 4, hold for 4, and breathe out for 4.  Teachers could also suggest shy students could wave and say “Hi!” or even say “pass” if they do not feel comfortable. |

**Sharing Names, Movements, and Sounds**

Let’s now all face in and do this as a group.  I will start.  “My name is [*Andy*]…[*do a movement and make a sound*].  Now, all together, “Hello Andy! [*repeat movement/sound*].”  Good job! [*Progress through each student in the circle.*]

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| **CREATIVE PERFORMERS:** Look for students who take a risk by demonstrating an action that is not a wave of hello (or a repeat of someone else’s idea in the group).  Students who engage their whole body (not just their hands) are also demonstrating unusual responses. |  |

**Activity 3: Program Overview**

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| Great! We are so happy to meet you all and we know you each are bringing your uniqueness to this project. Within this project, we will be exploring different aspects of the theatre. | **TEACHING TIP:** The goal of this component is to help students see the bigger picture, that they may be better at some things than others, but everyone has something to contribute as script designers, actors or directors. |

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| Student Journal (Page 1.1) | We are going to **become actors**, learning how to understand characters and how to use our voices and bodies to bring them to the stage. For some of you this is going to be amazing, for some of you, you might be nervous at first, but then realize you really enjoy it. Then, for some of you, it really may not be your thing. That is okay because we have other experiences that might be more you.  We are also going to **become scene designers**. We will be creating our own mini-scene to tell a story that is important to us. You will have the opportunity to select your own characters and settings!  Finally, you will **become the director** of your scene. You will be able to lead your team by giving feedback, sharing ideas, and bringing the script to life! |

**Activity 4: Building the Community Code**

**Transition**

That was so fun! How did you feel when you were doing these movements and sounds? How do you think shy students felt? How do you think a clown would feel? (*Creative Thinking Strategy: Perspective-Taking*)

Interesting, so different people may feel differently as we do these theatre activities, and that is okay. We all have different strengths and also areas where we can grow.  You may find certain activities easier or more comfortable than others.  And that’s okay, too!

We just need to make sure everyone feels supported and able to try new things!

Let’s talk about how we can create a great place for us all to learn and grow together.  We want a space where everyone feels welcome and heard.

**Developing Student Ideas**

First, think about what you need to feel comfortable working in our space together. Let’s do some brainstorming! [*Give students time to think. Then, ask them to turn and talk to their neighbors before sharing.*]

Let’s hear your ideas! [*Write ideas down on white board paper*.]

Did you have the same ideas as your neighbor? Now, imagine you are a different student, maybe your neighbor, maybe someone who is nervous speaking, what might those people need to feel comfortable?

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|  | How could we make everyone feel part of this community?  How could we make sure everyone feels heard? |

**Teacher Contributions to the Code**

Interesting. You came up with so many important rules. We teachers also brainstormed some rules that we think will be helpful for our community of creators. [*Only share the rules that haven’t been shared already*.]

* Place your phones and/or distractions in your bag at the door.
  + This will keep everyone present and engaged in our shared goals. Theatre is great live, and we want to create a safe place to take risks.
* Be brave.
  + We all have feelings of fear and anxiety, but for us to support each other, we all need to be brave, take risks, share ideas. This will encourage others to do the same.
* Be respectful.
  + Respect looks like listening to everyone.  Listen first, then speak.
* Be encouraging.
  + We are all on the same team. When one of us improves, it will help all of us look better.

**Establishing a System to Capture Students’ Attention**

We have one last part of the code to discuss. Sometimes in this class, we might be engrossed in our own work, but I will need a way to get your attention.

[*Select one approach*. *If there is already an established method, use that approach.*] Here are a few ideas:

* Make a clapping rhythm and have students repeat. [*This has been our favorite*.]
* Lights flash / Lights down [*This connects to the theatre practices to signal the audience to find their seats.*]
* Teacher: One, Two, Three Eyes on Me; Student: One, Two, Eyes on You

**Activity 5: This is NOT a…!**

**Introduction**

Let’s get back in a circle, sitting. Now that we have gotten to know each other a little bit better, we are going to explore one aspect of theatre...our creativity!

Theatre artists use their imaginations to use props to tell a story. I have in this bag [*hold up bag*] a wide variety of everyday objects.

We are going to consider this item first. [*Pull out stapler*.] I would say, “This is NOT a stapler.” Then, I would open the stapler up and pretend it was a telephone. [*Show this via pantomime.*]

I could turn it around and use it as a fishing pole. [*Show this via pantomime.*]

Now, take a moment and think about what else this object could be.  Hold it in your head.  I'm going to pass this stapler around the room, and you should pantomime a new way to use it.

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|  | **CREATIVE THINKERS:** Look for students who provide unusual responses (e.g., things they don't use every day), responses that change the scale or add onto the object (e.g., using the comb as a farm plow), provide funny or fantastical responses, or seem to have a fountain of ideas (i.e., creative fluency). |

**Pass the Item(s)**

Notice how I [*or student name*] am looking at the object, seeing what it can do, exploring its different angles. I might be asking myself a variety of questions, like:

* What if this object swayed, bent, flips, flops, opens, closes?
* Could you hit something with it? Could you use it in the morning?
* What is this shaped like...?
* What if it was a different color?

[*You may only want to use a question at a time when students get stuck.*]

**Speed Round with an Apple**

Now, let’s do one last speed round with this apple! If you don’t have an idea within 5 seconds, just pass it on. [*Encourage students that it is okay to pass, be silly, have bad ideas*.]

**Activity 6: Reading First Script- Apples for the Teacher**

**Transition**

Now we are going to read a play in which this is definitely NOT an apple. The author of this next story looked at this apple and saw something very different. What do you predict? Let’s find out!

**Preparing to Read**

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| Look at the script in your journal.  [All scripts should be in the student journal, except for the scripts the students design themselves. There are also copies of the scripts in the teacher’s manual. | Student Journal  (Pages 1.2-1.4) |

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|  | How is this script different from a “regular” book? |

[*Let students brainstorm the key components, but make sure the discussion hits on these components*.]

* Scripts often tell you key parts of the story in the beginning. For example, here you can see who is involved and the location. This is to help people know how many people will be needed to act out the script and provide background.
* The next difference is that the character’s name who is speaking is listed first and in this case it is bold. You do not need to read your character’s name.

Then throughout, you notice parentheses and italic information. That indicates these are directions for the actors, but they should not read it aloud.

**Reading the Script**

Let’s dig in! Who would like to read one of these roles? [*If there are a lot of volunteers, you may want to break the students into multiple groups if there are enough teacher helpers such that each group has at least one instructor*.]

As we read, I will be reading the italicized information so we all know what the author was thinking. [*This provides all levels of readers the opportunity to appreciate the nuances of the story*.]

While we read this, I want you to circle words that you are not sure what they mean. You can also feel free to write questions and thoughts on the script.

[*Read together*. *The goal is to understand how to read a script and what happens in the story.]*

Now that we’ve read the script, let’s talk about what we discovered:

* First, what was this apple, really? [*Highlight the creativity of the author*.]
* Now, let’s look at your circled words. What words do you need **DEFINED**?
* Excellent, now, let’s think about the big picture. Let’s **SUMMARIZE** this story. Turn and tell your neighbor your idea.
* Let’s act out our summaries in pairs! First, one of you should be the student and the other should be the teacher. I will call out parts to act out! [*Examples of parts to act out: copying, turning students into apples, using a mirror to turn the teacher into an apple, pretending to take a bite.]*

**Activity 7: Creative Thinking with CATS**

**Transition**

What did you think about this story? Do you think we would be able to make it better? What about more creative? Let’s see if we can get creative and see if we can make it our own!

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|  | Have you ever struggled to come up with a creative idea?  What can you do if you can’t think of a creative idea? |

Some of you may have struggled to come up with some ideas for our “This is not a…” game. That is okay! If you struggle to develop a creative idea, CATS are here to help! “CATS” is an acronym. Do you know what an acronym is? An acronym is a word formed using the first letter of other words. In this case, every letter of CATS stands for a question prompt, and we can use those questions to make our stories more creative.

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| We are going to use the CATS to help us make Apples for the Teacher even better or at least our own. [*Encourage students to draw (or write) what these changes may look like in their journal.]* | Student Journal Page 1.2  A graphic of a cat and a cat  Description automatically generated |

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| **TEACHING TIP:** This is a strategy that could be used in many different places, everything from designing a science experiment to writing a new story to developing a business. In this lesson, we highlighted one part of the story for each letter, but you could do so much more. We did not want to overwhelm students. | **C: Combine**  What is the first letter in CATS? C, right. That stands for combine. What does it mean to combine? [*It means to mix two things together!*]   * How could you combine this story with your favorite story? What would that look like? * Could you combine characters? |

**A: Adapt**

Let’s move onto our second letter, A! A stands for adapt. Have you ever had to adapt? What does it mean to adapt? [*It means to change something, which could include making it bigger or smaller.*]

* What if you adapted this story to be set in a different place?
* What about in the future or in a fantasy world instead? What would have happened?

**T: Transform**

Let’s move onto our third letter, T! T stands for transform. What does it mean to transform? [*It means to change something into something new, like using toothbrush as a hair brush.*]

* Think about things that happen in the story. What could we make new or different? How could we change it?
* How might your main character transform over the course of the story?

**S: Substitute**

Finally, our last letter, S! S stands for substitution. What is a substitute teacher? Right. So, what does it mean to substitute? [*It means to take out something and replace it with something different.*]

* Can you substitute a new object for the apple?
* What about substituting a new action for the wiggling of the ears?
* What might be funnier?

Looking across all your ideas, which idea do you think would make the story the most interesting? [*Provide time for students to share their drawings and/or ideas. Think, pair, share may be a helpful strategy here.]*

The conclusion is that CATS can help us take existing stories and make them new, fresh, maybe sadder or even funnier!

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|  | **CREATIVE THINKERS:** Look for students who can list many different ways to change the story across one or all prompts. These would be FLUENT CREATIVE THINKERS. You may also notice students who start to give many details about one idea. These would be ELABORATIVE CREATIVE THINKERS. You may hear very unique ideas while others state similar kinds of ideas. These are ORIGINAL CREATIVE THINKERS. Students may show one or more types of creative thinking. |

**Activity 8: Come on Over! (If Time)**

**Introduction**

Before it is time to go, we are going to play another fun “get-to-know you” game called “Come on Over”. Here is how this game is played. One person starts. I will show you. I am going to step away from the group and make a statement about myself.  If you also agree with or identify with that statement, you would gather around me.  If you don’t, then stay where you are.  No worries if you disagree or don’t align with that statement. We are all different people with different interests and experiences. This is what makes this community work!

**Model the Game**

I am going to walk away from the group and say, “Come on over…if you like dogs more than cats.” If you agree, you should come stand by me.

Now, you can see people have stopped moving, and now someone else can step away from the folks around them and make a new statement, like “Come on over...if you want to be an actor when you grow up.” Then, people would then shift to that new person or stay still.

Any questions?  Are you ready to play?

I’ll start. “Come on over…if you like dogs more than cats”.  If you agree, you should come stand by me. [*Other options could include likes/dislikes, dream vacations, hobbies, activities, sibling numbers*.]

**Play the Game**

Now, you can see people have stopped moving, and now someone else can step away from the group and make a new statement, like “Come on over...if you want to be an actor when you grow up.” Then, people would then shift to that new person or stay still. Who would like to try first? [*The idea is for different students to take initiative, but if necessary, the teacher may want to call on certain students*. Repeat as time allows.]

**Activity 9: Reflection**

Everyday as our session concludes, we are going to think of one word to describe today. [*Everyone says one word quickly. This could be when they are at the door, in a circle, or wherever their last activity concludes.]*

As you leave, let’s give at least two other people a high five or fist bump. Great work everyone!

**Apples for the Teacher**

**Character List:**

* Narrator
* Teacher Gorf
* Quinn
* Peyton
* Kai
* Devin

**Narrator:** Welcome to Wayside School! This school is a little different than your average school---instead of one story tall with 30 classrooms in a row, it was built 30 stories tall, with a classroom on each floor! And, strangely, it was missing the 19th story. Anyway, our story begins on the 30th floor in Teacher Gorf’s classroom.

(*The scene opens in a classroom filled with students (or at least 6). Teacher Gorf is a mean-looking teacher standing at the front of the class*.)

**Teacher Gorf:** Bad morning, class. If you don’t sit down, be good, and answer all questions correctly, I'll wiggle my ears, stick out my tongue, and turn you into apples!

(*They see one single apple on Teacher Gorf’s desk. Then they look nervously at each other.*)

**Quinn** (*whispering while erasing*): I am so nervous. (*Quinn glances over to Peyton.)* I can't add, Peyton. What should I do?

**Peyton** (*whispering, trying not to be noticed*): Just copy my answers, Quinn. We don't want to be turned into apples.

**Quinn:** I guess I don’t have a choice. I do not want to BE a snack!

(*Quinn starts copying from Peyton’s paper.*)

**Teacher Gorf** (*Notices Quinn copying.*): Aha! Cheating, are we?

**Quinn** (*stuttering)*: I…I…I…

(*Teacher Gorf wiggles their ears, sticks out their tongue, and turns Quinn into an apple.*

**Quinn:** (As an apple, quietly) Help Meeeeee!

**Teacher Gorf:** And Peyton! You let Quinn cheat or were too stupid to notice. I’m keeping my eyes on you!

**Peyton:** That is not fair! I was just trying to help Quinn! And Quinn was just scared of being wrong!

**Teacher Gorf** (*nodding their head*): Hmmmm…does anyone else have an opinion? Anyone?

(*Teacher Gorf laughs for a moment, then wiggles their ears, sticks out their tongue, and turns Peyton into an apple.)*

**Peyton** (*as an apple, quietly*): Help Meeeeeee!

(*Kai starts to shake nervously and drops a pencil.*)

**Teacher Gorf:** How DARE you drop a pencil in my class!

**Kai:** I…I…I’m sorry! I’m sad my friends are apples! And I am afraid I will be next.

**Teacher Gorf** (*laughs*): Well, you are right about that. You see, I do not tolerate pencil carelessness in my classroom. I’m keeping my eye on you!

(*The bell rings, and they pick up their books, and walk out of the classroom. Teacher Gorf stays at their desk, proudly looking at the apples.*)

**Narrator** (*from the side of the stage, looking shocked*): I don’t think I can just stand here and narrate this story. This is simply the worst classroom story I have ever narrated! (The narrator approaches the children). Devin and Kai, wait up!

**Devin** (*surprised and skeptical*): Hello? Who are you?

**Narrator:** Well…I am supposed to be narrating your story, and I know this is not normal for a narrator, but I just can’t stand by and let you all be turned into apples!

**Kai:** Well, I would be grateful for any help you could possibly provide!

**Narrator:** Let’s brainstorm some ideas to help your friends.

**Devin:** Good idea! We could bring a lot of apples to class tomorrow and throw them at Teacher Gorf until they turn all the students back.

**Kai:** Ooooooh, we could get lasers and point them all over the classroom, so the teacher keeps trying to figure out where they are coming from.

**Narrator:** Interesting. I have another idea. What if we brought in the most powerful tiny fan, so that whenever Teacher Gorf tried to move towards a student the fan blew them over?

**Devin:** I love it! Yes. Let’s try this fan out tomorrow! I cannot risk another day in Teacher Gorf’s classroom.

(*The next day in class*)

**Teacher Gorf:** Today, my terrible students, we will be studying the ancient art of stacking papers…

**Kai:** (*looks at Devin*): It is go time.

**Devin:** (*carrying the all-powerful pocket fan, into the classroom*): Take this, Teacher Gorf. (*The fan blows the teacher over.*)

**Teacher Gorf:** (*struggling to get up*) Please. Please. Let me get up!

**Devin:** Turn all my friends back into students!

**Teacher Gorf:** Never!

**Kai:** Then the fan stays on!

**Teacher Gorf:** (*realizing they have no choice*): Okay—fine.

(*Teacher Gorf strains, but still wiggles their ears, sticks out their tongue, and all the apples turn back into children*.)

**Devin** (*puts away the fan*): Thank you, Teacher Gorf. That was really nice of you.

**Teacher Gorf:** (*laughs*) But you see, you didn’t take away my powers, and now I will simply turn you into an apple. (*The teacher starts to wiggle their ears.*)

(*Just then, Devin pulls out a mirror, and when the teacher sticks out their tongue, the teacher turns themselves into an apple.*)

(*The entire class cheers. The narrator enters the classroom, picks up the apple, and takes a bite. Then, the narrator walks back to the side of the stage.*)

**Narrator:** Delicious!

**Students:** Ewwwwwwwww!

**Lesson 2: Telling Stories**

**Objectives**

**Theatre/Performing Arts**

* To create roles, imagined worlds, and improvised stories in a drama/theatre work.
* To use personal experiences and knowledge to make connections to community and culture in a drama/theatre work.

**Reading**

* To establish a situation and introduce a narrator and/or characters; organize an event sequence that unfolds naturally.
* Questioning:To ask questionsabout characters, settings, and plot points.
* Summarizing: To summarize a story.

**Creativity**

* To build creative fluency/flexibility of thought when conceptualizing different stories within/across different genres.

**Lesson Summary**

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| **Activity Title (Time)** | **Brief Description** | **Materials Required** |
| Welcome & Puppet Problems  (10-15 minutes) | **Goals:** To welcome students. To recognize all good stories have some type of conflict/problem.  **Activity:** In this intro circle activity, everyone will name a generic puppet (e.g., paper bag with googly eyes) and describe a problem the puppet may be facing. The teacher will start by modeling the activity, saying: “Hello, my name is [*name*]…This is my friend, [*fictional name*]…and they are having a problem [*describe the problem*]. The teacher passes the puppet to the next person until all have the opportunity to describe the puppet. | Handprint Walrus Paper Bag Craft - Our Kid Things  Bag with googly eyes  (hands not necessary) |
| One Sentence Stories  (20 minutes) | **Goals:** To recognize elements of a story, to build stories together, and to summarize stories.    **Activity:** In this activity, students sit in a circle.  The teacher begins a fictional story by saying one sentence aloud. The student sitting next to the teacher adds a sentence to continue the story.    Then, students practice summarizing the story in 10 words or less. The key is to ensure there is a conflict and solution in the summary. For fun, have students act out their stories. (Practice moving like their characters or creating a frozen scene of the beginning, middle, and end.) | Student Journal (Page 2.1) |
| Genre Viewing Party  (20 minutes)    \*Whole Group | **Goal:** To provide a hook/example for each available genre.    **Activity:** The instructor will play movie trailers for 3-4 of their selected genres, which may include: adventure, historical fiction, fantasy, mystery, and science fiction. After each trailer, the instructor will guide a discussion on the features within the trailer that demonstrate the different genre types. | Computer and projector |
| Sample Genre Scripts  (20 minutes) | **Goal:** To read/act out sample scenes from their favorite genre.  **Activity:** Students will select their genre and meet at their genre’s corner. In that corner, they will assume characters in a sample script that represents their genre. If time, they may want to share their scenes with the rest of the group, either now or at the end of the class period. | Highlighters  Student Journal (Pages 2.2-2.6) |
| Genre Selection & Imagining Settings  (15 minutes) | **Goal:** To envision their own scripts that they will feel passionate about directing.    **Activity:** In their genre groups, students will review both the sample genre trailer and the sample genre script. They will review the characteristics of the genre and start to design their own scene’s vision. The goal is for them to create a setting during this class period. If they need help, there are starting spark pages in the student journal. | Student Journal: ESSENTIAL  (Pages 2.7-2.8)    Starting Sparks in Student Journal: OPTIONAL  (Pages 2.9-2.13) |
| Reflection  (5 minutes) | **Goal:** To solidify and reflect upon their experiences.  **Activity:** All students will record and/or share one word and/or one sentence about their time in class. | Student Journal (Page 2.14) |

**Activity 1: Welcome and Puppet Problems**

|  |  |
| --- | --- |
| Hello and welcome everyone! We are so excited you are here as a part of Project Brilliance! Today, we are going to start with a “blank puppet.” That means you can make this puppet any character you like. [Hold up the puppet.] | **TEACHING TIP:** The teaching artists should go first to give students some time to think. Here are some potential problems if you need inspiration: lost pet, hatred of baths, no friends, missing treasure, or rocket engine that breaks. |

Each person is going to have the opportunity to name the puppet and say one thing the puppet struggles with, or one of their problems. I will show you an example. You could say, “Hello, my name is [*student name*]…This is my friend, [*fictional name*]…and they are having a problem [*describe the problem/opportunity*].

Let’s brainstorm together a few examples of problems. [Some examples are included in the Teaching Tip.] Let’s begin!

**Activity 2: Story Elements and One-Sentence Stories**

**Transition**

|  |  |
| --- | --- |
| Excellent! You just came up with the start of a story! What would you need to add to your introduction to turn it into a full story? *[If students do not develop the responses, you may supplement with: Within a story, we include four elements: characters, settings, problems/conflicts, and solutions to make sure students address all of them.]*  Right, we can also take a look in your Student Journal to see some pictures of our story elements! [*Review if necessary.*] | SJ page 2.1 |

**Connection to a Well-Known Story**

|  |  |
| --- | --- |
| **TEACHING TIP:** Third and fourth grades MAY struggle with defining the word “setting” as “where and when.” This should be clarified in this part of the lesson. | Now, let’s briefly identify these components in the traditional Cinderella story [*or any other commonly-known story to your students*]. Where did this story take place? [*provide students opportunity to respond to questions.*] Who were the main characters? What was the problem faced by the characters? What are some examples of actions? Conflicts? |

**Creating One-Sentence Stories**

To explore story elements further, we are going to imagine a new story together with each of us adding just a little part. In our circle, I will provide the opening sentence. Then, we will go around our circle, and everyone will add one sentence to help build our full story.

For example, I may say, “Once upon a time there was a smelly, little, elf.”  The next person on my left would then add a sentence to build onto the story. Perhaps, they may say, “His name was Wobbly, and he liked to drink milk.”  We will continue to add to the story until the story feels like it is finished. I will make that determination by saying, “The End” between students. [*You may need to add rules about not killing off the main character, avoiding violence and guns, drugs, or other inappropriate topics for this setting.]*

|  |  |
| --- | --- |
| Now, remember stories have characters, settings, problems, and solutions, so when you are adding to our story, see if you can contribute information about those elements. | **ALTERNATIVE OPTION**: An alternative version could be a written one-sentence story. Each student adds a sentence and then passes the paper. This may help shy or slightly slower thinkers. However, it may take longer depending upon students’ writing skills. |

As we go, there are a few more things to remember to make our stories awesome. First, we don’t want to start every sentence with “and.” We also don’t want to reject what someone adds.  So, if your neighbor talks about a dragon that loves tacos, that is now part of the story.  You don’t get to say, “he wasn’t a dragon, he was a goldfish.” Remember our community code? [*Review if necessary.*] We want everyone’s ideas to be respected and valued here.

Does anyone have any questions?

Let’s do our first round!

[*A few sample starters are as follows:]*

* Allie, the giraffe, hadn’t meant for it to happen that way.
* Not again, the dragon whispered.
* Miguel couldn’t remember how he got here.
* In the attic, LaTasha found an unusual map.
* When Jamie moved to Port City, she never expected to become friends with a frog.

[*Students add on and develop their story.]*

The end.

**Practicing Story Summarization**

Let’s see if we can summarize our story. Giving summaries can be challenging, so I want to try something a little different. First, close your eyes, and pretend you are watching the story in your head like a movie. [*Wait 10 seconds; This provides an opportunity for visualization-a creative thinking technique.*]

Now, let’s think about the story elements. What do we need to know to understand the story? Right, we need to know about our characters, the settings, the problems and solutions.

|  |  |
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| **TEACHING TIP:** You may need to remind them that summaries are short. You may need to say there is a word limit of 20 words to create their summary.    Some students may simply speak faster to try to “summarize” or they may create a run-on sentence with a plethora of “ands.” Challenge the student to only include the primary problem and solution.    If more scaffolds are necessary, write down their full sentence and then see which words could be removed to maintain the integrity of the summary (e.g., “there was a girl named...”). | With that in mind, who would like to share their summary?  Excellent! Let’s try another one-sentence story and a summary. [Repeat for a few rounds depending upon students’ interest/motivation. |

|  |  |
| --- | --- |
|  | **CREATIVE THINKERS:** Look for students who add unique/unusual twists in the story, but that still make sense. Creative students may provide humorous or fantastical plot turns. They may add elaborative details. They may add surprising information to the story. |

**Activity 3: Genre Viewing Party**

**Transition**

All stories have these elements: characters, settings, problems/conflicts, and solutions, but some types of stories have additional characteristics. Stories can also be categorized by their genres. Do you know what a genre is? Stories in the same genre share some common characteristics. Today we are going to watch some movie trailers from different genres.

While you watch, I want you to think about which genre is your favorite because at the end of today, you are going to have the opportunity to visualize your own story. You will select a genre and a setting today, and then during our next session, you will describe your characters and plot points.

|  |  |
| --- | --- |
| We have 3 (*or 4*) options for you to consider, and we are going to watch a sample clip from examples of each type. | **TEACHING TIP:** We created 5 options for genre selection. We recommend, however, only focusing on 3-4 depending upon student interest.  For each type, we have selected one sample movie trailer to illustrate key features, BUT there are many possibilities. If the participating students would be interested in different examples, please use those.  All trailers are located by simply googling the movie name, year, and “trailer”. |

**Adventure: Jumanji** (1995 version)

As you watch this trailer, consider what makes it an adventure movie.

|  |  |
| --- | --- |
|  | What are the key characteristics of characters, settings, and plot points within the adventure genre?  What are other examples of adventure movies? |

 Responses could include variations of the following:

* **Plots:** Adventure plots are often fast-paced, action packed journeys. There is often some sort of quest, whether it is to find uncharted territories, seek treasure, or to go on a mission.
* **Settings:** They are often set in remote, dangerous settings, like jungles, deserts, or the high seas.
* **Characters:** Almost any type of characters can be embedded within the adventure genre.

[*If students do not discuss these, the teacher should feel free to contribute to the discussion.*]

**Fantasy: How to Train a Dragon** (2025 live action or 2010 animation)

As you watch this trailer, consider what makes it a fantasy.

|  |  |
| --- | --- |
|  | What are the key characteristics of characters, settings, and plot points within the fantasy genre?  What are other examples of fantasy movies? |

Responses could include variations of the following:

* **Plots:** Fantasies often include magic, supernatural occurrences, battles between good and evil.
* **Settings:** Fantasy settings often include imaginative and otherworldly elements, like magical forests, kingdoms, fictional worlds with wizards or giants.
* **Characters:** There could be individuals with special powers, like Harry Potter. They could be dark villains or sorceress, fairies, and magical helpers.

[*If students do not discuss these, the teacher should feel free to contribute to the discussion.*]

**Historical Fiction: Kit, American Girl**

As you watch this trailer, consider what makes it historical fiction.

|  |  |
| --- | --- |
|  | What are the key characteristics of characters, settings, and plot points within the historical fiction genre?  What are other examples of historical fiction movies? |

Responses could include variations of the following:

* **Plots:** Historical fiction plots can include anything that may have happened in the past and how the characters deal with those events.
* **Settings:** They are set in a specific time in the past, often with accurate historical details and events woven into the story.
* **Characters:** They may or may not be real people, but the specific details of their lives are often fictional.

[*If students do not discuss these, the teacher should feel free to contribute to the discussion.*]

**Mystery: Hugo** (2011)

As you watch this trailer, consider what makes it a mystery.

|  |  |
| --- | --- |
|  | What are the key characteristics of characters, settings, and plot points within the mystery genre?  What are other examples of mystery movies? |

Responses could include variations of the following:

* **Plots:** Mysteries often include a central puzzle or crime that requires solving, like murder or theft. There are often twists and red herrings.
* **Settings:** They can be set across time and locations, but common settings include haunted mansions or trains.
* **Characters:** There tends to be a detective or a central group of characters trying to solve the mystery.

[*If students do not discuss these, the teacher should feel free to contribute to the discussion.*]

**Science Fiction: ET**

As you watch this trailer, consider what makes it science fiction.

|  |  |
| --- | --- |
|  | What are the key characteristics of characters, settings, and plot points within the science fiction genre?  What are other examples of science fiction movies? |

Responses could include variations of the following:

* **Plots:** Science fiction plots often include aspects of imagination and futuristic scenarios while still telling a story everyone can relate to. They may include advanced technology, journeys to other planets, or even time travel.
* **Settings:** They can be set across time and locations, but common settings include rockets, other planets, or lab settings.
* **Characters:** Almost any type of characters can be embedded within the science fiction genre, but some may be more common, like scientists, astronauts, inventors, aliens, and/or robots.

[*If students do not discuss these, the teacher should feel free to contribute to the discussion.*]

**Critical Thinking Question**

Is it possible to be in multiple genres? How might Hugo demonstrate that? [*If students say no, call their attention to the robot in the trailer, which may be in the science fiction genre. The kids are trying to figure out a mystery Hugo’s father left behind. There is also adventures as they try to escape from the train station attendant.*]

**Activity 4: Minute Scenes from across Genres**

**Transition**

Now that we have learned about multiple genres, and we learned that sometimes stories can cross genres, you are going to have an opportunity to build your own vision for the scene you will be directing. Your first decision is to select one genre to anchor your vision. You will be able to decide if you want to add additional genres, but for now, let’s select only one.

Each corner in the room has one genre. [*Show/point to where each genre is*.] To explore your genre further, there is a new sample scene from that genre. You will first read the scene, and then, you can practice acting it out. If we have time [*and the students want to*], you will be able to share your scene with the group. [*These scenes are located in the Student Journals, pages 2.2-2.6 and at the end of this lesson plan*.]

**Genre Corners**

[*All students should be in their genre corners, and if possible, there should be a teaching artist in each space to guide the initial reading.]* First, we are going to read through this scene to understand it, and then, we will practice what it might look like when we share it in front of the group. [*Ask for volunteers. The scenes are short, so if additional students volunteer, the scenes could be read more than once.*]

Excellent! Let’s come back together everyone! Who would like to share their scene? When you are watching their scene, I want you to think about what genre they are demonstrating and what problem they need to overcome.

|  |  |
| --- | --- |
|  | How would you summarize this scene?  What are the problems?  What might be missing? What would come next? |

|  |  |
| --- | --- |
|  | **TALENTED PERFORMERS:** Look for students who add interesting voices and/or gestures to their performances. They could add physical comedy or dramatic pauses. |

**Activity 5: Developing your Vision**

**Transition**

Now that we have learned about multiple genres, and we have practiced a sample scene, you will begin to develop your own scene. You will return to your main genre corner, and first, you will review the important features of your genre and then, you will design your own setting.

**Back to Genre Corners**

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| Go ahead and move to the corner of the genre you want to focus on. [*In each corner, review the key features of the genre as described above. Have them write the features in their journal or on poster paper. If students struggle to write, feel free to scribe for them. The goal is to have their ideas, not to practice writing*.]  Wonderful work reviewing the key features of our genre across characters, settings, and plots! Now, let’s develop your own vision. [*Today, they will only be deciding on the genre and the setting of the scene they will be directing.]* | Student Journal  (page 2.7) |

|  |  |
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| Student Journal  (page 2.8) | **Settings**  Go ahead and draw a picture or write about the setting you are envisioning. [*Provide students time to share their settings in their small groups. Make sure the work is legible because this may be necessary to generate their AI script.*] |

|  |  |
| --- | --- |
| If students are struggling to generate setting ideas, there are “starting sparks” in their journals on pages 2.9-2.13. | Student Journal (pages 2.9-2.13)  A screenshot of a phone  Description automatically generated |

**Activity 6: Reflection**

Let’s finish our session by thinking of one word to describe today.

[*Everyone says one word quickly. This could be when they are at the door, in a circle, or wherever their last activity concludes. There is a reflection page in their journals after every lesson. It does not need to be used every time.]*

As you leave, let’s give at least two other people a high five or fist bump. Great work everyone!

**Adventure Scene: The Leap of Faith**

**Setting:** A narrow cliff edge, the ruins of an ancient temple barely visible across the gap.

**Characters:**

* Amani (fearless archaeologist)
* Sawyer (reluctant treasure hunter)

**Amani** (*clutching a weathered map, shouting over the wind*):

The map says we have to cross this gap! It’s the only way to the temple.

**Sawyer** (*eyes wide, staring at the chasm*):

You’re kidding, right? There’s no bridge, no rope, just... air! And a lot of it.

**Amani** (*grinning, stepping closer to the edge*):

That’s where the "Leap of Faith" comes in.

**Sawyer** (*backing away*):

Faith? No thanks. I prefer solid ground and zero chance of falling to my death.

**Amani** (*rolling her eyes*):

You signed up for adventure. This is it! Trust me—this isn’t just blind faith. Look.

[*Amani crouches and picks up a handful of dirt, tossing it into the misty abyss. The dirt reveals faint, floating stones, forming an invisible bridge.]*

**Sawyer** (*staring, stunned*):

What... how did you know that would happen?

**Amani**:

I read the inscriptions on the temple wall. Guess you should’ve paid attention instead of complaining about bugs.

**Sawyer** (*grumbling*):

Great. So it’s magic dirt now? I swear, if we fall—

**Amani** (*cutting him off*):

We won’t. Come on. One step at a time.

[Together, they step onto the invisible bridge. The wind grows fiercer. They struggle to cross, but they make it.]

**Amani** (*tired but proud*):

See? Easy.

**Sawyer** (*collapsing onto the stone floor*):

Define “easy”. Next time, I’m bringing a helicopter.

**Fantasy Scene:** **The Whispering Tree**

**Setting:** Magical forest with glowing trees and soft, twinkling lights. There is a large, ancient tree with silver bark and shimmering, whispering leaves

**Characters**

* Lila
* Jack
* Tree

**Lila** (*whispering*):

This place is amazing. Look at the leaves—they’re sparkling like stars!

**Jack** (*pointing to the big tree*):

That has to be it—the Whispering Tree. My grandpa told me it grants wishes to anyone who’s brave enough to talk to it.

**Lila** (*nervously*):

But… what if it doesn’t like our wish?

**Jack** (*confidently*):

Only one way to find out. Come on!

(They approach the tree. The leaves rustle as if they're whispering secrets.)

**Tree** (*deep, gentle voice*):

Who dares to seek the wisdom of the Whispering Tree?

**Jack** (*gulping*):

W-we do! We want to save our village. The river dried up, and everyone is thirsty.

**Tree** (*pausing, then a glowing leaf floats down*):

A test of heart, you must pass. Take this leaf to the Crystal Pond, but beware—the path is not as it seems.

**Lila** (*holding the leaf*):

What do you mean, not as it seems?

**Tree** (*mysteriously*):

Only those who trust themselves will find the way.

(The tree’s glow fades, and the forest begins to shift. Pathways appear, twisting and turning. The three friends look at each other.)

**Jack** (*determined*):

C’mon, we can do this. Together.

**Historical Fiction: A Lantern in the Night**

**Setting:** A small room in a colonial home during the American Revolution. A lantern flickers on the wooden table.

**Characters:**

* **Emma**: A curious and brave young girl living in the 1770s.
* **Jacob**: Emma’s older brother, cautious.

**Jacob:**  
Emma, close the curtain! If anyone sees us, they’ll think we’re spies.

**Emma:**  
Jacob, I’m just trying to see if the Redcoats are still patrolling. Father said they’ve been searching homes!

**Jacob:**  
That’s exactly why we need to stay quiet. The message we’re hiding is too important to lose.

**(*Emma sits at the table, looking at the lantern*.)**

**Emma:**  
Do you think the Patriots will win the battle tomorrow?

**Jacob:**  
They will, if the message gets to General Washington. But if they don’t—

**(*A loud knock at the door startles them. Jacob rushes to blow out the lantern.)***

**Emma:**  
What do we do? What if it’s the soldiers?

**Jacob:**  
Stay calm. Hide the message in the flour jar. Quickly!

**Emma** (*whispering*)**:**  
Do you think they’ll search here?

**Jacob:**  
If they do, we’ll say we were asleep. Remember, Emma, no matter what, don’t let them find it.

**(*There is knocking at the door. They both freeze. Then, the sound of footsteps fades away*.)**

**Emma:**  
They’re gone.

**Jacob:**  
For now. But we’ll have to deliver the message ourselves

**Mystery Scene:** **The Locked Room**

**Setting:** A room filled with old furniture, bookshelves, and a clock ticking loudly.

**Characters:**

* Detective Morgan (smart investigator)
* Rowan Langley (wealthy but nervous owner of the house)

(*Detective Morgan is using her flashlight to look over every inch of the bookshelves*.)

**Detective Morgan** (*running her fingers over a layer of dust on the desk*):

You say no one’s been in here since last night?

**Rowan** (*nervous, near the door*):

That’s right. The door was locked. Only I have the key.

**Detective Morgan** (*lifting an eyebrow*):

Yet the window latch is broken.

**Rowan** (*stammering*):

W-Well, that could’ve happened anytime. The storm, maybe.

(*Detective Morgan walks to the window, examining the broken wood. She glances down and notices muddy footprints leading from the sill*.)

**Detective Morgan** (*turning to Rowan*):

Storm, huh? Did the rain bring the mud in, too?

**Rowan** (*gulping*):

I-I swear, I didn’t notice that before.

(*Detective Morgan kneels and inspects the footprints, pulling out a small penlight. She spots something glinting beside the prints—a single golden earring*.)

**Detective Morgan** (*holding it up*):

And what about this? Not exactly something the wind would blow in.

**Rowan** (*nervous, wide eyes*):

That... that’s impossible. I know who that belongs to.

**Detective Morgan:**

Then it looks like your locked room wasn’t so locked after all. Care to share why someone might have a reason to break in here, Rowan?

**Rowan:**

I... I can explain. But you won’t believe me…

**Science Fiction:** **A Space-Time Adventure**

**Setting:** A futuristic spaceship with a control panel and a big screen showing stars and planets outside.

**Characters:**

* **Captain Nova**: A brave space explorer.
* **RoboZap**: A quirky robot assistant with a sense of humor.

**Captain Nova:**  
RoboZap, we’ve done it! We’ve discovered Planet Zog, the farthest planet in the galaxy. But wait… why is the screen flickering?

**RoboZap (*waddles over*):**  
Uh-oh, Captain! It seems there’s a glitch in the Space-Time Stabilizer. We might… accidentally open a wormhole!

**Captain Nova:**  
A wormhole? That could send us anywhere in the universe—or to a different time entirely! Can you fix it?

**RoboZap *(pulls out a toolkit, beeping as it tinkers.):***

Fix it? Of course! I’m a robot genius! But… it might take a minute.

**(*Suddenly, the ship shakes. The screen shows a swirling vortex*.)**

**Captain Nova:**  
RoboZap! What’s happening?

**RoboZap:**  
Oops! I might’ve... enhanced the glitch. We’re about to jump!

**(*Lights flash, and the spaceship "lands" with a thud. The screen shows dinosaurs roaming outside*.)**

**Captain Nova:**  
What in the galaxy? We’re in the age of dinosaurs!

**RoboZap:**  
Well, at least the view is… dino-mite! (*chuckles*)

**Captain Nova:**  
This is no time for jokes, RoboZap. Can you reverse this?

**RoboZap:**  
Sure! Just give me... another minute.

**(*The ship shakes again as RoboZap tinkers. The screen flashes back to stars and planets*.)**

**Lesson 3: Meeting your Characters**

**Objectives**

**Theatre/Performing Arts**

* To explain a character’s goals, obstacles, tactics, and expectations in a scene.
* To apply the GOTE technique to self-created characters.

**Reading (Updated)**

* **CCSS.RL.3.3:** Describe characters in a story (e.g., traits, motivations, feelings) and explain how their actions contribute to the sequence of events.
* **Questioning:** To ask questionsabout characters, including their characteristics, decisions, and actions.
* **Summarizing:** To summarize a story.

**Creativity**

* To use the creative thinking strategy of visualization.
* To develop creative fluency when describing characteristics of characters.
* To apply CATS as a strategy for refining their script prompt.

**Lesson Summary**

|  |  |  |
| --- | --- | --- |
| **Activity Title (Time)** | **Brief Description** | **Materials Required** |
| Welcome & Favorite Characters  (5 minutes) | **Goals:** To welcome students. To identify characters from existing stories.  **Activity:** In this activity, students think about their favorite television show/book and select their favorite character. They introduce themselves as that character and say one fact about themselves. The teacher will model, “Hi, my name is [*character*] from [*story*], and [*fact*]. For example, “Hi, my name is Kermit from The Muppets, and one of my favorite colors is green.” |  |
| Readers’ Theater: Reese and the FBI  (15 minutes) | **Goal:** To read a scene. To identify character traits within the script.  **Activity:** Read the FBI scene twice: once as a full group to become familiar with the script, and once to identify character traits. | Highlighters  Student Journal  (Pages 3.1-3.3) |
| Exploring Characters using the GOTE Method (15 minutes) | **Goal:** To discuss the GOTE method and practice using it with Reese and an FBI agent    **Activity:** Students will learn the GOTE method to analyze characters. GOTE is an acronym that stands for Goals, Obstacles, Tactics, and Expectations. To understand the characters in a story, they can be analyzed using this method. This can help directors and actors consider how these characters sound and move. | Student Journal  (Pages 3.4-3.5) |
| Designing Characters: Visualization (20 minutes) | **Goal:** To design their own characters.  **Activity:** Students will be guided through a series of questions to help them design their characters. They will draw a picture of their character, deciding what their characters will wear, if they have any unusual features. They will write several adjectives to describe their character and build a mini-backstory for the character. Finally, they will be able to walk/talk around like their character. | Student Journal (Pages 3.6)    Starting Sparks (Pages 3.7-3.11) |
| Analyzing Characters using the GOTE Method (10 minutes) | **Goal:** To analyze their characters using the GOTE method.    **Activity:** Students will apply the GOTE method to analyze their own characters. (They will have an opportunity to come back to these analyses in a future lesson, so it is fine if they do not finish this component.) | Student Journal  (Pages 3.12-3.13) |
| Refining and Finalizing Script Prompts    (25 minutes) | **Goal:** To develop many new ideas for their own script using the creative thinking strategy, CATS (an acronym for question asking prompts: combine, adapt, transform, and substitute).    **Activity:** In their small genre groups, students will review their script ideas from the previous day. They will then use CATS to brainstorm any additional characters, plot points, or settings. They will have an opportunity to edit their old ideas based on any new ideas.  Finally, they will complete their final vision. This will be the primary document used to create their AI-generated scene scripts. If for some reason students are absent on this day, either they can make it up when they return OR what is known can be incorporated and AI will make up the rest. | Student Journal  (Page 3.14)    Student Journal  (Page 3.15) |
| Reflection  (5 minutes) | **Goal:** To solidify and reflect upon their experiences.  **Activity:** All students will record and/or share one word and/or one sentence about their time in class. |  |

**Activity 1: Welcome and Favorite Characters**

|  |  |
| --- | --- |
| Hello and welcome everyone! We are so excited you are here as a part of Project Brilliance! Today, we are going to be thinking all about characters! So, to begin today, you are going to introduce yourself as your favorite character! | **TEACHING TIP:** The teaching artists should go first to give students some time to think. For example, “Hi, my name is Kermit from The Muppets, and one of my favorite colors is green.” Other potential characters might be Disney characters from movies like Frozen, Moana, Cinderella, Monsters Inc., and Cars. |

Where do we see characters? *[Responses could include movies, television shows, books, comics, games*.] Right, characters are everywhere! First, I want you to think of a character you really like and one cool fact about them. Then, we are going to share. For example, I might say “Hi, my name is [*character*] from [*story*], and [*fact*].

**Activity 2: Readers’ Theater: “Reese and the FBI”**

**Transition**

Today, we are going to be reading a scene about three characters: Reese, Agent Clarkson, and Agent Oliver. Let’s predict: based on these characters’ names, what do you think will happen in this scene? Let’s find out!

[*Scene script is on Student Journal pages 3.1-3.3 and after the lesson*.]

**First Reading of Reese and the FBI**

As we read through this scene, I will read what is in the parentheses, but we need a few volunteers to read the other parts. [*Assign and rotate roles if necessary. Model sounding out the words if students struggle*.]

[*Reading of the scene*.]

|  |  |
| --- | --- |
|  | How might we summarize this story?  How might you describe Reese?  How might you describe Agent Oliver? |

Excellent descriptions! Now, we are going to explore each of the characters a little more using several techniques real actors and directors use!

**Activity 3: Exploring Reese and the Agents**

Let’s breathe life into this scene. Let’s all stand up and start walking.Let’s start walking around this space and moving like these characters might.  Let’s begin with Reese. (If time, explore Agent Oliver as well.)

* What kind of character is Reese?
* How does Reese move going to school?
* How does she move in school?
* What about leaving school?
* What if she were being chased by a dragon?
* What if she went to an amusement park?

Great work bringing Reese to life! Let’s all come back together to chat more about these characters. Character actions are typically caused by 4 traits, which actors think about as the GOTE.

|  |  |
| --- | --- |
| Let’s unpack each of the 4 areas.  As we go, let’s use Reese as an example.   * Goals (Large and Small): What do they want now? What do they want later? * Obstacles: What’s in their way? * Tactics: What are they doing to face the obstacles or to achieve their goals? * Expectations/Energy: Why do they want it?   [*Depending upon buy-in and writing skills, students could try this out using the journal page, or the instructor could record answers on the board. They could do one or more characters.*] | Student Journal  (Pages 3.4-3.5) |

**Activity 4: Designing your Characters: Visualization**

We are going to apply what we just learned about characters to develop our own script prompt. Let’s review what we have accomplished so far. You should have a tentative genre and setting selected, and now you are going to develop your characters.

|  |  |
| --- | --- |
| Student Journal  (Page 3.6) | Consider what kind of characters you want in your scene. In your student journal, you go ahead and write down your two characters’ names, and then, as a part of the details, draw a picture. Think about what your characters might wear! [*Give time for their drawings*.]  Now, under details, you are also going to write a few things that make them special. [*Ask the following questions to help prompt the students to develop more details for their characters.*]   * What are some of their unusual features? * Where are they from? * What do they like to do? * What are they scared of? |

[***If some students are struggling, there are Starting Spark pages 3.7-3.11***.]

|  |  |
| --- | --- |
| Finally, let’s all stand up for a bit. I want you to start walking around. You are going to pretend to be your first character. Just walk around. [Allow them to walk for about 10 seconds.]  Now, lets imagine your character in a variety of situations:   * How might your character move to go to school or work? * What if your character were facing a hurricane? * What if your character just had something taken from them? * What if they had a cold? * What if they lost a precious item? * What if they were trying to sneak away from a monster without being noticed?   [*Not all these situations need to be read. Repeat for their second character*.] | **EXTENSION**: If time, students could create a costume board for their characters. Provide students with fabric swatches from craft stores, and encourage them to duct tape/hot glue them to their character board. This helped bring the characters to life for some reluctant students. |

**Activity 5: Designing your Characters: GOTE Analysis**

Now, you are going to select your two best characters and create a GOTE sheet for each of them. [*Read each question and support students as they record their ideas. If students are struggling to write, feel free to help them record their thoughts. This analysis will be returned to in a future lesson so it does not need to be perfect at this time.*]

* Goals (Large and Small): What do they want now? What do they want later?
* Obstacles: What’s in the way?
* Tactics: What are they doing?
* Expectations/Energy: Why do they want it?

|  |  |
| --- | --- |
|  | **CREATIVE THINKERS:** Look for students who are able to develop two distinct characters, as this demonstrates flexibility. Some creative students will develop one character in depth, with important details, demonstrating elaboration of thought. Creative students may also add funny character details or surprising characteristics. |

**Activity 6: Refining and Finalizing their Script Prompt**

Remember in our first lesson we learned about CATS? Why do we use CATS? [Responses can include to come up with new, creative ideas, to make our ideas better, or even to think of things we don’t want to try.Every letter of CATS stands for a question prompt, and we can use those questions to make our stories more creative.

|  |  |
| --- | --- |
| We are going to use the CATS to help us make our own scene even more creative or better! [*Encourage students to draw (or write) what these changes may look like in their journal.]* | Student Journal Page 3.14  A graphic of a cat and a cat  Description automatically generated |

**C: Combine**

What is the first letter in CATS? C, right. That stands for combine. What does it mean to combine? [*It means to mix two things together!*]

* How could you combine this story with your favorite story? What would that look like?
* Could you combine a different character with one of your own?

**A: Adapt**

Let’s move onto our second letter, A! A stands for adapt. Have you ever had to adapt? What does it mean to adapt? [*It means to change something, which could include making it bigger or smaller.*]

* What if you adapted this story to be bigger? What about smaller?
* What about in the future or in a fantasy world instead? What would have happened?

**T: Transform**

Let’s move onto our third letter, T! T stands for transform. What does it mean to transform? [*It means to change something into something new, like using toothbrush as a hair brush.*]

* Think about things that happen in the story. What could we make new or different? How could we change it?
* How might your main character transform over the course of the story?

**S: Substitute**

Finally, our last letter, S! S stands for substitution. What is a substitute teacher? Right. So, what does it mean to substitute? [*It means to take out something and replace it with something different.*]

* Can you substitute any objects? Any characters?
* What might be funnier?
* What might be sadder?

Looking across all your ideas, which idea do you think would make the story the most interesting? [*Provide time for students to share their drawings and/or ideas. Think, pair, share may be a helpful strategy here.]*

The conclusion is that CATS can help us take existing stories and make them new, fresh, maybe sadder or even funnier!

|  |  |
| --- | --- |
|  | **CREATIVE THINKERS:** Look for students who can list many different ways to change the story across one or all prompts. These would be FLUENT CREATIVE THINKERS. You may also notice students who start to give many details about one idea. These would be ELABORATIVE CREATIVE THINKERS. You may hear very unique ideas while others state similar kinds of ideas. These are ORIGINAL CREATIVE THINKERS. Students may show one or more types of creative thinking. |

|  |  |
| --- | --- |
| Finally, we are going to present our final vision for the scene we are going to direct. Your instructors are going to take your ideas and turn them into a script, so make sure you add as much detail as you would like.  [*If you want to discuss AI and the ethics behind it, you may want to reference Rubenstein et al., 2025 article. With limited time, we avoided the conversation.]* | Student Journal  (Page 3.15) |

**Activity 7: Reflection**

Let’s finish our session by thinking of one word to describe today.

[*Everyone says one word quickly. This could be when they are at the door, in a circle, or wherever their last activity concludes. There is a reflection page in their journals after every lesson. It does not need to be used every time.]*

As you leave, let’s give at least two other people a high five or fist bump. Great work everyone!

**Reese and the FBI**

**Character List:**

* Reese
* Agent Oliver
* Agent Clarkson

(*Reese arrives at school late, and, sprinting across the stage, trips. Their papers fall everywhere. Reese scrambles to gather everything and rushes to class*)

**Reese** *(out of breath*): I am so sorry Mrs. Poppy! My alarm did not go off at all! Then, I couldn’t find my homework, I missed the bus, so I had to run to school. And then, of course, on the way, I tripped, and everything fell out and…

(*Reese trails off, looking around, and realizing they are the only ones in the classroom*.)

**Reese:** Hello? Mrs. Poppy? Quinn? Peyton? Kai?

*(There is no sound at all.*)

**Reese:** Maybe they went to visit the kindergarteners on the eighth floor to help them read. I guess I will just get started with my morning work. I bet everyone else is already finished!

**Reese:** (*Pulls out a book and a notebook.*): I can’t believe this! All our spelling words all have double consonants this week. This is going to be a breeze; I am so happy! H-A-P-P-Y! How fun! Oh wait, (*realizing they could use a double consonant*) I meant, how funny! F-U-N-N-Y!

*Suddenly, the door opens, revealing Agent Oliver, carrying a briefcase, wearing sunglasses, and a black suit jacket. Agent Oliver pauses in the doorway, looking powerful. Reese hops out of their seat and looks for an escape*.)

**Agent Oliver** (*sternly*): Sit back down.

*(Reese sits down immediately.)*

**Agent Oliver:** I need to ask you a few questions, Reese Johnson.

**Reese** (*nervously*): Wait, how do you know my name?

**Agent Oliver:** We know everyone’s name.

**Agent Oliver:** Let’s begin. Where are your classmates?

**Reese:** They are probably reading to our kindergarten friends.

**Agent Oliver:** Hmm. (clearly does not believe Reese) Well, then, why are you not with them?

**Reese:** Funny story. Uhhh… My alarm did not go off at all! Then, I couldn’t find my homework, I missed the bus, so I had to run to school. And then, of course, on the way, I tripped, and everything fell out and…

**Agent Oliver** (*interrupting*): I am going to stop you right there. Why are you here?

**Reese:** Wow. That is a really deep question for this early in the morning. I imagine we are here to take care of each other and the planet, maybe to…

**Agent Oliver** (*interrupting again*): I am going to stop you again. Why are you HERE, at school?

**Reese:** Oh right. Right. Of course. I am here to learn. I love learning. We are learning to spell words with double consonants, and I just love to spell with double consonants! Right? Basically, it is a whole list of words that are like spelling M-I-S-S-I-S-S-I-P-P-I, which of course is my favorite state to spell, and…

**Agent Oliver** (l*ooking incredulous and interrupting again*): I am going to stop you once again. So, I am to believe you are here to learn?

**Reese:** Of course! What else is a school for?

(*Just then Agent Clarkson walks in.*)

**Agent Clarkson:** It looks like Reese Johnson is the only one.

**Reese:** The only one? The only one of what? I mean my mom always tells me that I am a unique character, that I am the only who can turn a simple sentence into a novel, the only one who…

**Agent Clarkson** (*Interrupting*): Okay, I am going to stop you right there.

**Agent Oliver** (*looks at Agent Clarkson knowingly*): They have been like this the WHOLE time. They claim to believe their whole class is with the kindergartners. (using air quotes) “helping” them to read.

**Agent Clarkson** (*looking at Agent Oliver*): Wow. Do you believe Reese?

**Agent Oliver:** When I arrived, Reese was actually practicing spelling words and making themselves laugh.

**Reese:** Yeah, this week’s words are going to cause a lot of “chatter”, making people “happy”, we will be thinking about these words even as our heads hit the “pillow” Get it? You are not laughing.

**Agent Oliver and Agent Clarkson** (*looking at each other, both say at once*): We get it. It is just not funny.

**Reese** (*delighted*): “Funny.” Hahahaha! You are totally into this. Funny, get it?

**Agent Oliver and Agent Clarkson** (*looking at each other, both say at once*): We get it. Still not funny.

**Agent Clarkson** (*to Agent Oliver*): Reese doesn’t know anything.

**Agent Oliver:** Okay, Reese, you are dismissed.

(*Reese stands up, not sure what is happening.*)

**Agent Clarkson:** Yeah, just don’t come to school on a Saturday…again.

**Lesson 4: Finding your Voice**

**Objectives**

**Theatre/Performing Arts**

* To demonstrate vocal variety techniques and apply them to tell a story.
* To collaborate to determine how characters might move and speak to support the story and given circumstances in drama/theatre work.
* To investigate how movement and voice are incorporated into drama/theatre work.

**Reading**

* Questioning:To ask questionsabout the intent of a “blank” scene.
* Summarizing: To summarize a story.

**Creativity**

* Generate diverse ideas (i.e., flexible/fluent).
* To ask “What if...” questions.

**Lesson Summary**

|  |  |  |
| --- | --- | --- |
| **Activity Title (Time)** | **Brief Description** | **Materials Required** |
| Welcome and Favorite Television Show  (5 minutes) | **Goal:** To welcome all, and to practice communicating using different vocal decisions.  **Activity:** In a circle, students will share their name and their favorite television show. However, they will be given an emotion they must use to communicate that information. Teachers will first model using boredom, saying: “Hi, my name is [*name*], and my favorite show is [*show*].” Then, ask what emotion they used to say their favorite show. Then, all students will say their name and their favorite television show, but throughout the instructor will yell out new emotions, and the next student will need to say their favorite show using that emotion. Transition into lesson by asking students how did they change their voices to reflect the emotion. |  |
| Vocal Warm-Ups  (5 minutes) | **Goal:** To warm up student mouths and voice boxes.  To practice enunciation and diction skills.    **Activity:** Students will go through a series of tongue twisters to help them warm-up. Students will repeat after the instructor and reflect upon which parts of their facial muscles are being engaged. | Student Journal  (Page 4.1) |
| Observation of Voice in Movie Scene  (15 minutes) | **Goal:** To recognize how movie characters make different vocal choices to communicate.  **Activity:** The teacher will play a movie trailer and discuss what types of vocal decisions were made. When did the characters speak faster, slower, louder…? | Computer  Projector  Student Journal  (Pages 4.2-4.3) |
| Formalize Vocal Elements  (10 minutes) | **Goal:** To describe 3 different vocal choices: volume, rate, and emphasis.    **Activity:** The teacher will discuss 3 different types of vocal modifiers (i.e., volume, rate, and emphasis), and students will practice making different vocal decisions with short ambiguous sentences. | Student Journal  (Pages 4.4-4.7) |
| “What if…” with Movie Scene  (15 minutes) | **Goal:** To question vocal decisions. To experiment with other options.  **Activity:** The teacher will use the strategy, “What if…” to explore different possibilities for voicing the previously watched scene. Use the typed script to have students test out different decisions. | Student Journal  (Pages 4.2-4.3) |
| “The Box”  Blank Scene  (30 minutes) | **Goal:** To apply the 3 vocal choices to a blank scene and make decisions on ambiguous characters and/or plots.  **Activity:** The instructor will introduce a blank scene. These scenes can be interpreted in multiple ways. In both options, something is unknown (i.e., what is in the box, or what is the sound). The group will think about what the answer is, what punctuation should be used in these blank scenes, and what vocal decisions will be made by the characters. Students will share their scenes with the group. | Student Journal  (Pages 4.8-4.9) |
| Reflection  (5 minutes) | **Goal:** To solidify and reflect upon their experiences.  **Activity:** All students will record and/or share one word and/or one sentence about their time in class. | Student Journal (Page 4.10) |

**Activity 1: Lesson Introduction**

Welcome back! We are so excited you are here! To begin, let’s say your name and your favorite television show. However, we are going to communicate different emotions. First, I will model an example. [*Communicate using an emotion, like boredom, happiness, joy, sadness, or others*.] “Hi, my name is…[*name*], and my favorite television show is [*show*].”

What emotion did my voice communicate? How did you know?

Great, let’s all take a turn. First, introduce yourself like you are bored. [*After a few students share, change the emotion. Here are some additional options: nervous, excited, scared*.]

**Transition**

Awesome! Let’s think about how we changed our voices to communicate the emotion I suggested. [*Connect to vocal decisions regarding volume, rate, and/or emphasis*.] That is what actors do when they read their scripts. They change the way they speak to communicate with the audience.

**Activity 2: Tongue Twister Warm-Up**

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| Today we are going to be practicing doing different things with our voices, so let’s warm them up first. No, I don’t just mean putting on a scarf or holding a hot water bottle to your neck. We are going to practice saying some tricky statements. | **TEACHING TIP:** Throughout, encourage students that it is not about speed, but diction. It is important to make audibly visible spaces in between words. For example, in “the tip of the tongue” statement, students often run together “of the” into one word “ofthah.”    Students may find this example helpful/relatable: students often sing the ABC song and think “lmnop” is a single letter. |

|  |  |
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|  | Here are a few tongue twisters [in Student Journal page 4.1]:   * Super Duper Double Bubble Gum * Train Track Tunnel * Rubber Baby Buggy Bumpers * The tip of the tongue, the roof of the mouth, the lips and the teeth * A big black bug bit a big black bear and the big black bear bit back. * Any noise annoys an oyster, but a noisy nose annoys an oyster most. |

**Activity 3: Observation of Voice in Movie Scene**

**Understanding Vocal Decisions in Movies**

Next we are going to explore how characters in movies use their voices to communicate.

[*Feel free to dissect a clip of your choice* *that will connect with your students. Pixar movies are usually safe. We selected “Meet Russell”, a scene from Up. It is approximately 2:30 minutes and can be found by googling “Meet Russell from Up.” Play the clip first just to enjoy the interaction. Then, play it a second time to dissect the vocal decisions.]*

Let’s think about this moment:

* What is happening in this movie clip? [*Summarize Strategy*]
* Have you ever had any similar experiences? [*Personal Connection*]
* What did you notice about how the characters used their voices?
* [*If you use Meet Russell],* How does Mr. Fredrickson say “No”? What does that tell you about him? Does his voice change throughout the scene? Like, how does he discuss the snipe?
* How does Russell’s voice change when he starts discussing the wilderness?*[He speaks faster, more animated, excited. Specifically, he says, “The wilderness must be explored. Caw! Caw! Roar! It's gonna be great!”]*

**Activity 4: Vocal Element Introduction**

**Interesting!** Now let’s learn more specifically about how we can use our voices to better tell a story.

We are going to focus on three areas in which we can adjust our voices. They are volume, rate, and emphasis. Let’s discuss each one.

|  |  |
| --- | --- |
| **Volume**  First, the volume is how loud or soft we talk. Sometimes we want to whisper something and sometimes we want to project something all the way to the back of the theater. Sometimes we want to shout and sometimes we want to talk normally.   * When is it important to talk quietly in school? * When is it important to talk loudly?   Let’s try adjusting our volume using this statement: “There is a giraffe in the gym.”   * What if…we whisper it? Why would we do that? * What if…we yelled it? Why would we do that? | Student Journal (Page 4.5) |

|  |  |
| --- | --- |
| Student Journal (Page 4.6) | **Rate**  The rateis how fast or slow we talk. A person can talk really quickly or really slowly.   * When do you talk really quickly? When do you talk really slowly?   Let’s try adjusting our rate using this statement: “I can’t believe this is actually happening.” First, let’s try saying it really fast.   * How did that feel? * What do you think that tells the audience? * What if…we say it really slow? How does that change the sentiment? |

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| **Emphasis**  Emphasis is how we stress words or phrases in what we say.  It is how we determine the important parts of a friend’s story or an adult’s command. Let’s try it with this sentence: “I didn’t steal treasure from the pirate.” Let’s emphasize different parts of the sentence and see how it changes our thoughts about the situation.   * What if…we emphasized “I”? “**I** didn’t steal treasure from the pirate. What does this tell us about the situation? * What if we emphasized “didn’t”? I **didn’t** steal treasure from the pirate. What does this tell us about the situation? * What if we emphasized “steal”? I didn’t **steal** treasure from the pirate. * What if we emphasized “treasure”? I didn’t steal **treasure** from the pirate. * What if we emphasized “priate”? I didn’t steal treasure from the **pirate**.   When we emphasize different words, it clarifies what is important. It gives our words more meaning! | **Student Journal (Page 4.7)** |

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|  | How can we use our voices in different ways to tell a story? |

**Activity 5: “What if…” with Movie Scene**

Did you notice that whenever we tried different ways of saying things, I asked a similar question? I asked “What if…” Why do you think that question is helpful in theater? We can use it to help us think of new ideas, to try new things, and to help others see things differently. We will be using “What if…” frequently to help us tell our stories. Let’s practice “What if…” questions with our movie scene.

Let’s first read through it together, but I am going to pause in certain sections to try out different ways of saying certain lines. What if…they made a different decision? How would that sound? How would that change the scene?

[*If you use Meet Russell, students may play around with the following:*

* When Russell first introduces himself, what if he spoke slower? How would that sound? Why might he do that?
* What if Mr. Fredrickson was quieter? Why might he do that? How would that change your perception of him?
* What are other ways Russell might say, “The wilderness must be explored.”?

**Activity 6: “The Box”: A Blank Scene**

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| --- | --- |
| **Blank Scene Introduction**  Next, we are going to be trying out these different vocal techniques using blank scenes. A blank scene is one that is very open to interpretation. As you'll see these scenes even have a mystery, which does not get solved in the script. It lets us be creative and invent our own situations. | **THEATER NOTE:** Blank scenes in theater, are sometimes called "open scenes" or "neutral scenes." They are short, scripted scenes with very simple and ambiguous dialogue. The purpose of blank scenes is to encourage actors to make creative choices about how to perform them by deciding on their characters' relationships, objectives, emotions, and circumstances. |

**Instructor Demonstration**

I am going to demonstrate the blank scene we are going to be using. [*Either select a volunteer or have another instructor help*.] While you listen to this scene, I want you to imagine what we think may be in this box based off our voices.

[*Confer with scene partner and select something that was in the previous box. Here are a few ideas: snake, alien, cookies, time machine, or others.*]

* What did you notice about our volume? Rate? Emphasis?
* What do you think we thought could be in the box?
* Are there other ways we could have communicated that?

Excellent. Now, let’s ask some “What if…” questions.

* What else could be in the box?
* What if we thought it were…a motion activated confetti bomb?

|  |  |
| --- | --- |
| Student Journal (Page 4.8) | **Student Brainstorming Journal**  Now, you are going to have an opportunity to brainstorm what could be in the box and draw it in your journal. If you get stuck you might want to imagine the scene taking place in different locations.  **Student Acting Pair Practice**  Let’s try out some of your ideas!Work with a partner to act out the blank scene with a few of your ideas. Think about the one idea you want to share. |

**Sharing Scenes**

Now, our student pairs will share their scenes with the group! Remember when we watch other actors, we want to say what we observe. So, let’s make some OBSERVATIONS.  Let’s use our “I see” language again or in this case, “I heard” language.

|  |  |
| --- | --- |
|  | What did you notice? What did you hear?  How did they use their voices to create their new scene? |

*[****Extra Option:*** *There is an additional blank scene in the student journals if it seems as if they are enjoying this activity. This additional scene imagines there is a strange noise off set, and the characters have to react to it.]*

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| --- | --- |
|  | **CREATIVE THINKERS/PERFORMERS:** Recognize students who imagine unusual items in their mystery boxes or use their voices in unusual or striking ways. Some creative students may demonstrate their willingness to take risks during this ambiguous task. |

**Activity 7: Reflection**

As our session concludes, we are going to think of one word/sentence to describe today.

[*Everyone says/writes one word or sentence, depending upon time. This could be when they are at the door, in a circle, or wherever their last activity concludes.]*

As you leave, let’s give at least two other people a high five or fist bump. Great work everyone!

**Meet Russell!**

Scene from *Up*

https://www.youtube.com/watch?v=yp5RBvogZog

**Television:** Order now, you get the camera you get the printer, 4x optical zoom, Snyder lens, photo printer, sd card…

(*Knock on door.*)

**Russell:** Good afternoon. My name is Russell, and I am a wilderness explorer in Tribe 54, Sweat Lodge 12. Are you in need of any assistance today, sir?

**Mr. Fredrickson:** No.

**Russell:** I could help you cross the street.

**Mr. Fredrickson:** No.

**Russell:** I could help you cross your yard.

**Mr. Fredrickson:** No.

**Russell:** I could help you cross your porch.

**Mr. Fredrickson:** No.

**Russell:** Well, I gotta help you cross something.

**Mr. Fredrickson:** No, I'm doing fine.

(*Door closes. Then slowly opens again*.)

**Russell:** Good afternoon. My name is Russell, and I am a wilderness explorer in Tribe 54…

**Mr. Fredrickson:** Slow down.

**Russell:** Sweat Lodge 12.

**Mr. Fredrickson:** Kid!

**Russell:** Are you in need of any assistance today…

**Mr. Fredrickson:** Thank you, but I don't need any help.

(*Slams door on Russell’s foot*.)

**Russell:** Ow.

**Mr. Fredrickson:** Proceed.

**Russell:** Good afternoon…

**Mr. Fredrickson:** But skip to the end.

**Russell:** See these…these are my wilderness explorer badges. You may notice one is missing. It's my assisting the elderly badge. If I get it, I’ll become a senior wilderness explorer. The wilderness must be explored. Caw! Caw! Roar! It's gonna be great! There's a big ceremony, and all the dads come, and they pin on our badges.

**Mr. Fredrickson:** So, you want to assist an old person.

**Russell:** Yep! Then I’ll be a senior wilderness explorer!

**Mr. Fredrickson:** You ever heard of a snipe?

**Russell:** A snipe?

**Mr. Fredrickson:** A bird, beady eyes. Every night it sneaks in my yard and gobbles my poor azaleas. I’m elderly and infirm. I can't catch it. If only someone could help me.

**Russell:** Me, me, I’ll do it!

**Mr. Fredrickson:** Oh, I don't know it's awfully crafty. You'd have to clap your hands three

times to lure it in.

**Russell:** I’ll find it, Mr. Frederickson.

**Mr. Fredrickson:** I think it's burrows two blocks down.

**Russell:** Two blocks down. Got it. Snipe. Here snipey snipey…

**What is in the box?**

(*Two characters, Alex and Jordan, are standing in an empty room. There is a box in the center of the room. They look at each other before Alex takes a hesitant step forward.*)

**Alex:** You think it’s…

**Jordan:** I’m not sure. Maybe. Should we…

(*They both take a step closer to the box.*)

**Alex:** You first

**Jordan:** No way. Last time, you remember what happened

**Alex:** Yeah… but what if this time it’s different

(*Silence. Jordan reaches out but stops just short of touching it*.)

**Jordan:** What if it’s not

(*End Scene*)

**What is that sound?**

Taylor: Do you hear that

Sam: I’ve been trying not to

(*Silence. The sound grows louder.*)

Taylor: We can’t just ignore it forever

Sam: What if it stops

(*Both characters remain frozen.)*

Taylor: Maybe… it’s waiting for us to make a move

Sam: Or maybe it already knows what we’re going to do

(*End Scene*)

**Lesson 5: Let’s get moving!**

**Objectives**

**Theatre/Performing Arts**

* To collaborate to determine how characters might move and speak to support the story and given circumstances in drama/theatre work.
* To investigate how movement and voice are incorporated into drama/theatre work.
* To explain a character’s goals, obstacles, tactics, and expectations in a scene.

**Reading**

* Questioning:To ask questionsabout how characters may move to communicate who they are.
* Summarizing: To summarize a story.

**Creativity**

* Generate diverse ideas (i.e., flexible/fluent).
* To ask “What if...” questions.

**Lesson Summary**

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| **Activity Title (Time)** | **Brief Description** | **Materials Required** |
| Welcome and Things to Do (5-10 minutes) | **Goal:** To welcome all, and to practice communicating through movement.  **Activity:** In a circle, students will take turns saying, “Hello, my name is…[*name*], and I am [*make an action, like swimming*].” Then, the rest of the students guess what they are doing. Transition into lesson by asking students to describe what was different about the different actions. The point is that different actions communicate different ideas. |  |
| Daily Movements  (5 minutes) | **Goal:** To communicate ideas through movement.  **Activity:** Students will pantomime their days, demonstrating what they do in the mornings, lunchtimes, and evenings. The teacher will guide a discussion on what you can tell about a person’s day by the way they moved. |  |
| Introduction to Movement in The Runaround Lunch  (15 minutes) | **Goal:** To read and summarize The Runaround Lunch. To practice physicalizing the characters, adding character walks, levels, and reactions.  **Activity:** Students will read and summarize The Runaround Lunch. Then, the teacher will describe different aspects of the script, as the students will informally practice moving like the characters. | Student Journal (Pages 5.1-5.2) |
| Mini-Lesson on Movement Options using a Music Video  (15 minutes) | **Goal:** To define different movement options, including gestures, levels, and pacing. To identify these movement options within a music video.  **Activity:** The teacher will guide a discussion about different movement options, including gestures, levels, and pacing. After each movement option, the class will watch and analyze a clip from a music video as an example of that movement type. Students will understand that movement options are used to communicate part of the story. | Projector  Computer  Student Journal (Pages 5.3-5.6) |
| Formalizing Movement in The Runaround Lunch  (30 minutes) | **Goal:** To practice recording movement ideas in their scripts. To read the script and add movement options for a performance.  **Activity:** The class will begin practicing recording movement ideas in their scripts. They will use a short hand to make notes in the script. Then, students will get into smaller groups to practice the scene before coming back together to have a few groups showcase their movement decisions. After a few performances, the teacher will guide a discussion on how different groups added different decisions around movement. |  |
| Home Helpers Activity  (If Time) | **Goal:** To create a plan and lead their group into building common home items with their bodies.    **Activity:** Students will get in groups of 3 or 4, and students will take turns being the director/leader. The directors will plan a way for their group to build the home item, and then, guide their team members into making that item. Other groups will guess which item. Then, the director shifts. This is an informal opportunity to practice leadership skills. When students are presenting to the groups, encourage the audience to use “I see…” or “I notice…” language before guessing the home item. | Home Helper Cards  (End of Lesson 5 in Teachers’ Manual) |
| Reflection  (5 minutes) | **Goal:** To solidify and reflect upon their experiences.  **Activity:** All students will record and/or share one word and/or one sentence about their time in class. | Student Journal (Page 5.7) |

**Activity 1: Introduction & Things to Do**

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| Hello and welcome everyone! We are so excited you are here as a part of Project Brilliance! Today, we are going to think about how our characters move. Movement communicates part of the story to us. | **TEACHING TIP:** Here are some potential actions if you need inspiration: swimming, catching a butterfly, playing tug-a-war, cleaning a window, and/or holding a balloon as it pulls you upward. |

I am going to model our introduction activity for you first, then give you time to think, and finally, you will all get a turn to share. For today’s introduction, you will introduce yourself, and DO something. Then, we will guess what you are doing. For example, “Hi, my name is [*name*], and I am [*do the activity*]. What do you think I was doing? That is right! I was [*cleaning a window*]! First, I want you to face outside of the circle to practice your activity. [*Give students a minute to think and practice*.] Let’s share!

**Activity 2: Daily Movements**

We use different types of movement to do and say many different things! We can tell a lot about a person and their life even without words. Sometimes actors tell stories without words, and this is called pantomiming. Everyone stand up! We are going to pantomime what our days look like. I am going to ask you a few questions and I want you to act out your responses without any words.

* What does your morning look like?
* What about at lunch?
* What do you do afterschool?
* What about before bed?

Excellent! I learned that [*share what you learned about specific students’ days*], and you didn’t have to say anything!

**Activity 2: Movement in The Runaround Lunch**

Now, let’s come back together in a circle.

In movies and plays, the characters also move to communicate what is happening, so today, we are going to read a scene that requires at least one character to move a lot. As we read, I want you to highlight places where you think the characters should communicate with their bodies.

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| Student Journal  (Pages 5.1-5.2) | **Reading the Scene**  [*For this first reading, you will need 4 volunteers. Encourage the rest of the students to follow along, marking where they see opportunities for movement*.]  **Summarizing the Scene**  First, let’s summarize the story we just read. Remember, summaries are short and cover the most important parts! [*Potential answer: A chef's helper runs 15 flights of stairs multiple times to get a pizza order, only to discover the chef replaced it with salads because the helper took too long*.] Excellent! |

Next, let’s brainstorm some of our characters and what we know about them. [*This provides additional opportunity for summarizing and practicing the GOTE method.]*

**Understanding Movement**

Now, let’s bring these characters to life! Everyone stand up! Let’s start walking around this space and moving like these characters might.

Let’s walk like we were the chef:

How would the chef walk? What might they do with their hands? What kind of gestures might they use when they talk? How fast would they walk? How tall might they stand?

Let’s walk like we were the chef’s helper:

How would the chef’s helper walk in general? Now, let’s imagine the chef’s helper was going up 15 flights of stairs for the first time. Go. [*Have the students walk in a circle while you call out floor numbers. Floor 1, 2, 3, 4…15*.] What might they do with their hands? What kind of gestures might they use? How fast would they walk? How tall might they stand?

Now, let’s imagine the chef’s helper was going up 15 flights of stairs for the second time. Go. [*Have the students walk in a circle while you call out floor numbers. Floor 1, 2, 3, 4…15*.] What might they do with their hands? What kind of gestures might they use? How fast would they walk? How tall might they stand?

For the last time, let’s imagine the chef’s helper was going up 15 flights of stairs for the third time. Go. [*Have the students walk in a circle while you call out floor numbers. Floor 1, 2, 3, 4…15*.] What might they do with their hands? What kind of gestures might they use? How fast would they walk? How tall might they stand?

**Activity 3: Mini-Lesson on Movement Options using Music Video**

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| **TEACHING TIP:** This activity uses a music video from Moana for examples of different movement decisions. Of course, if a different video would resonate with your students, please feel free to substitute. For example, Frozen’s “Do you want to build a snowman?” is also fantastic for this discussion. | **Introduction to Movement Options**  You just demonstrated different kinds of movement options for characters. These illustrate three different types of movement. Actors use different (1) gestures, (2) levels, and (3) pacing to communicate how they feel, what they are doing, and to keep the audience engaged. Let’s watch some examples! |

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| **Gestures**  Gestrues are often deliberate movements of the hands and arms. Let’s see your best chef gesture! Awesome.  Look at your journals on page 5.1. Let’s use the people’s gestures to tell us how they are feeling. [*Review a few gestures together, like the top boy is excited, the next girl is frustrated.*]  You can see how characters use gestures in so many different movies and shows. Let’s see if we can identify some gestures from a music video from Moana: “Where are you.” [*To find, google “Moana: Where are you*.” *Watch the entire 3:30 minute video first, and then, dissect using the different types of movement*.] | Student Journal  (Page 5.4) |

Now, let’s watch the first minute again, and I want you to raise your hand when you see a gesture. We will pause and discuss it. [*A few discussion points may be in the opening when the farmers are hoeing the land, women are beating their drums, when the chief pushes people out of the way…*]

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| Student Journal  (Page 5.5) | **Levels**  Now, I want to talk about how actors use their bodies to tell us about their character. Sometimes they use different spaces, which we call “**levels**.”    Characters may find themselves at the low level. [*Use arm motions to show below the waist.*] What do you think characters who are acting down here are feeling? What could they be doing?    Characters may be moving at the mid-level [*Use arm motions to show at waist level.*] What do you think characters who are acting here are feeling? What could they be doing? |

Finally, characters may be moving at the high level in space. [*Use arm motions to show above waist level.*] What do you think characters who are acting here are feeling? What could they be doing?

Excellent, let’s watch the next minute in the Moana music video and see when you notice people at different levels. Raise your hand when you notice a level change. *[A few discussion points may be when the chief lifts his arms like a coconut tree, the women are sitting around the fire, Moana is crouched in the bushes…*] This clip not only demonstrates the use of levels to show what they are doing, but it keeps the audience interested.

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| **Pacing**  Finally, I want to talk about how actors use the speed of movements to tell us about their character. Sometimes they use different **pacing**. Remember how when you were the chef’s helper, you climbed the stairs really fast in the beginning and then in the middle, you got slower and slower, until finally the last time, you were barely moving? The pace of your movement showed that you were getting tired. | Student Journal  (page 5.6) |

**Activity 4: Action Version: The Runaround Lunch**

Now that we have more examples of how to move, let’s get into small groups and think about where we might add movement into the The Runaround Lunch.

**Analysis of Script and Notations**

Let’s write in the script some of our ideas. First, let’s write down some **gestures**. How might the chef gesture in the very first line? How might you record that in the script?

Next, let’s think about **levels**. When might the helper be standing tall? What about when they may be hunched over? Let’s record our ideas in the first part of the script, you could use arrows going up or down. You could use stick figures.

Finally, what about **pacing**? Going up and down the stairs is a great example of how pacing might change within the story. When the helper starts, they are likely excited and energetic. They are able to bound up the stairs. They go a little slower the next time, and the last time they probably move very very slowly! How might we record those ideas? [*Students may use 3 arrows for fast, 2 for medium, and 1 for slow. You could even write out fast, med., slow*.]

**Small Group Acting**

Now, we are going to practice our movement ideas in small groups, and then, we will take a few volunteer groups to act out The Runaround Lunch. [*Assign students to groups of 4. If a group has more than 4, there can be extra students in the classroom. They can say they want pizza too, pepperoni/mushrooms, and no gluten allergies.*]

**Sharing**

[*Bring everyone back together. Encourage at least two groups to share their version. Lead a discussion comparing the groups different movement decisions*.]

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|  | **CREATIVE ACTORS:** Recognize students who are able to communicate characters’ intentions through movement. These students may use a variety of techniques, including different gestures, levels, and pacing. They may also add in a variety of vocal techniques, like adjusting their volume, rate, and emphasis. |

**Activity 5: Home Helpers**

[*Place students in groups of 3-5.]* Now that we have discussed different types of movement, you are all going to have the opportunity to use movement/pantomiming to demonstrate certain types of home items. Each group will need to act out a home helper for the other groups to guess. [*An example of a home helper is a broom. That is not an actual option, only a sample*.]

Here are the steps:

* Select a group leader.
* The leader will come get a card.
* The leader quietly helps every actor be involved in the pantomime.
* Show your pantomime to the class. If anyone in your group talks, the group is disqualified.
* The class will guess.
* If the class guesses correctly within 3 guesses, your team earns a point.
* [*If prizes are possible*] If by the end your team has 3 points, you will be awarded a prize. Everyone can win, some can win, or no one can win. Good luck!

Let’s get started! Everyone will have a turn, so select your first leader. Now, leaders come up to get your card! [*Follow directions above to guide the teams*.]

[*After the game, host a reflection discussion*.] What did the leaders do that was helpful? What kind of movements did you use? What do you think you could have done better?

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|  | **EFFECTIVE LEADERS:** Recognize students who communicate well with others, cooperates well with their groups, is respected by their peers, and/or supports other team members. They may give clear instructions and/or feedback to support their teams. |

**Activity 6: Reflection**

Let’s finish our session by thinking of one word/sentence to describe today.

[*Everyone says one word/sentence. This could be when they are at the door, in a circle, or wherever their last activity concludes. There is a reflection page in their journals after every lesson. It does not need to be used every time.]*

As you leave, let’s give at least two other people a high five or fist bump. Great work everyone!

**Title: The Runaround Lunch**

**Characters:**

* **Chef**: The head chef in the lunchroom.
* **Helper**: The chef's assistant.
* **Student 1**: A student in the classroom.
* **Student 2**: Another student in the classroom.

**Scene: Lunchroom on the first floor.**

**Chef**: (*cheerfully*) Helper, go upstairs and find out what the students want for lunch today!

**Helper**: You got it, Chef!

[*Helper rushes to the classroom on the 15th floor. Students are chatting*.]

**Helper**: (*out of breath*) Hey! Chef wants to know—what do you want for lunch?

**Student 1**: Ooh, pizza!

**Student 2**: Definitely pizza!

**Helper**: (*nodding*) Got it!

[*Helper rushes downstairs. Back to the lunchroom*.]

**Helper**: (*panting*) Pizza! They want pizza!

**Chef**: Good choice! But what toppings?

**Helper**: (*sighs*) Oh no. I forgot to ask! Be right back!

[*Helper runs off again. Back to the classroom.]*

**Helper**: (*gasping*) Toppings? What toppings do you want?

**Student 1**: Pepperoni!

**Student 2**: And mushrooms!

**Helper**: (*weakly*) Sure... sure thing.

[*Helper returns to the lunchroom*.]

**Helper**: (*collapsing*) Pepperoni... and mushrooms...

**Chef**: Wait! What if someone has a gluten allergy? You better check.

**Helper**: (*groaning*) Seriously?!

**Chef**: It’s important!

[*Helper trudges upstairs again. This time, visibly exhausted. Back in the classroom*.]

**Helper**: (*barely standing*) Any... allergies?

**Student 1**: (*shaking head*) Nope!

**Student 2**: We’re all good!

**Helper**: (*muttering*) Great.

[*Helper staggers back down to the lunchroom*.]

**Helper**: (*collapsing on the floor*) No... allergies...

**Chef**: (*holding up a tray of salads*) Took you so long, I made salads instead.

**Helper**: (*groans in defeat*)

[*Students enter the lunchroom*.]

**Student 1**: (*disappointed*) Salads? Where’s our pizza?

**Chef**: (*shrugging*) Maybe next time, the Chef’s Helper will report back faster.

**Helper**: (*glaring at the Chef*) Maybe next time... you can go and ask yourself!

[*Everyone laughs, except the Helper, who faints.]*



**Lesson 6: Clear Instructions and Blocking**

**Objectives**

**Theatre/Performing Arts**

* To collaborate to determine how characters might move and speak to support the story and given circumstances in drama/theatre work.
* To investigate how movement and voice are incorporated into drama/theatre work.

**Reading**

* To describe characters in a story (e.g., traits, motivations, feelings) and explain how their actions contribute to the sequence of events.
* Questioning:To ask questionsabout how characters may move to communicate who they are.
* Summarizing: To summarize a story.

**Creative Thinking**

* To build creative fluency/flexibility of thought when conceptualizing different characters’ movements.

**Leadership**

* Planning character voice/movement and communicating those ideas to actors.
* Providing clear instructions and feedback to actors’ movement.

**Lesson Summary**

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| **Activity Title (Time)** | **Brief Description** | **Materials Required** |
| Lesson Introduction: Pocket Surprises  (5 minutes) | **Goal:** To welcome all, and to practice reactions.  **Activity:** Teachers will model their introduction and reaching into their imaginary (or real) pocket to pull out an imaginary surprise. They will react to the surprise based on what it is. “Hi, my name is [*name*], and in my pocket, I found…[*pull out imaginary surprise and react*].” The rest of the class responds with “What is it?” Then, the student names the surprise, and then, the next student repeats the process. |  |
| Leadership Drawing and Characteristics  (15 minutes) | **Goal:** To name different types of leaders, delineate the characteristics of leaders, to associate goals/vision with specific leaders, and to recognize leaders must communicate their visions to their team.    **Activity:** Students will draw a leader and discuss what characteristics leaders have. The conversation should reveal that leaders are in every field, from every background, are different ages. Importantly, everyone can be a leader. Leaders are more than those people who are line leaders or follow directions. | Student Journal  (Page 6.1) |
| Review Director Role  (5 minutes) | **Goal:** To associate being a director with being a leader. To review key tasks of being a director of their own scene.  **Activity:** The teacher will simply discuss what a director is and the tasks associated with being a director. One of the tasks is to establish a vision and part of that vision is imagining where the actors will go on the stage. | Student Journal  (Page 6.2) |
| Stage Vocabulary Game  (15 minutes) | **Goal:** To learn correct stage location vocabulary. To describe why stage location vocabulary is important.    **Activity:** Students will be introduced to the parts of the stage. The teacher will call out a part of the stage. Then, students will need to point to the student standing on that part of the stage. If they take too long or point in the wrong direction, they must sit down. (*They can continue to play from their seat by pointing*.) Variations of the game are described in the details, including a more active version during which students run to different parts of the stage. | Any Item  (e.g., stapler)  Ribbon or Masking / Painter’s Tape  Student Journal  (Page 6.3) |
| Readers’ Theater for Andre the Chef  (10 minutes) | **Goal:** To read and summarize Andre the Chef script.  **Activity:** Being guided in small groups, students will assume the roles within Andre the Chef. After the initial reading of the script, the teacher will review the beginning, middle, and end of the story and create an effective summary. If time, the teacher may want to review the characters’ GOTEs. | Student Journal  (Pages 6.4-6.9) |
| Modelling Scene #2: Movement and Blocking Decisions  (10 minutes) | **Goal:** To review different movement options, notate them in the script, and provide a reason why different decisions are made.    **Activity:** Students will work together on one Scene 2 from Andre the Chef. Collectively, they will dissect their scene and think about movement/blocking decisions. One or two students will demonstrate. There are different variations: (1) students will act out the scene and/or (2) students will use toys to act out the scene on the stage in their notebook. | Student Journal  (Pages 6.10-6.11) |
| Practice as a Director: Planning Movement and Blocking  (20 minutes) | **Goal:** To block/direct short scenes from Andre the Chef.    **Activity:** Students will be assigned one scene from Andre the Chef. They will work within groups of 3 to block out their scene and give the actors instructions. (Each group will be responsible for blocking 3 scenes—one for each group member.) | Lego people (optional)  Student Journal  (Pages 6.12-6.13) |
| Sharing Scenes  (10 minutes) | **Goal:** To share movement decisions with the full class/group and compare how different movement decisions affected the way the scene played.    **Activity:** Each group will present one scene. After all groups have presented, the instructor will lead a discussion about the different vocal/movement decisions made and how those decisions changed the way the audience saw the characters. |  |
| Reflection  (5 minutes) | **Goal:** To solidify and reflect upon their experiences.  **Activity:** All students will record one word and/or one sentence about their time in class. | Student Journal (Pages 6.14) |

**Activity 1: Introduction & Pocket Surprises**

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| Hello and welcome everyone! We are so excited you are here as a part of Project Brilliance! Today, we are going to start by imagining we have a special surprise in our pocket. Then we are going to pantomime it for our friends. They will respond with “What is it?” Then, you will tell them. | **TEACHING TIP:** Here are some potential pocket surprises if you need inspiration: Skittles, money, snake, toothbrush, harmonica, phone, or a magic wand. |

I will model this activity first. For example, “Hello, my name is [name], and I found [pantomime a pocket surprise, like a bag of Skittles] in my pocket.” Then, everyone will respond, “What is it?” I will answer, “It is a bag of Skittles.” Then, the next person will share.

Take a moment and in your head, decide what is in your pocket. [*wait time*] Let’s share! [*Turns proceed around the circle.*]

**Activity 2: Leadership Discussion**

Now we are going to consider leaders. Close your eyes. Think about what makes someone a good leader. What are they wearing? What do they look like? What is around them?

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| SJ Page 6.1  A screenshot of a phone  Description automatically generated | Open your eyes, and without talking, draw what you saw in your mind. We will have opportunities to talk about your ideas, but for now, please try to come up with a few ideas that no one else in the group will think of. We will discuss in a group in 5 minutes. [*Start timer*.]  [*Host a group discussion. Use talk moves to facilitate student interaction with each other’s ideas.*]   * Who can share one idea your partner had that you did not? * What is one of your own ideas that you think is particularly unique? * What is an idea that you think everyone included, but that is still important? |

[*Summarize their thoughts*. *If they did not cover the questions below, ask them explicitly.*]

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| * How old are the leaders in your drawings? * How tall are they? * What jobs do they have? * Where do they live? * Can you tell a good leader by looking at them? | **TEACHING TIP:**  Emphasize that leaders can be anyone. Leaders may have a smile as encouragement, but at the core, it does not matter what leaders look like. Leaders can be old, young, from small towns, big cities, from different countries, or have different skin colors. You can be a leader. |

What makes a leader is not how they look, but rather what they do.

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|  | What do good leaders do? |

Right, good leaders have a vision or know the goal. They encourage, help, and guide others to accomplish a goal. They give clear instructions and provide feedback. They are responsible for the outcomes.

Leaders are helpful in a variety of spaces! Leaders on ships are captains, a leader in a classroom might be the teacher.

What other roles could a leader have?

[*Additional responses could be a coach, teacher, a parent/caregiver, a friend*]

Within theatre, directors serve as the leaders of the play, which means they need to understand where the play is going and how to help the actors get there. Today, you are going to start your role as a director!

**Activity 3: Stage Vocabulary Game**

One of the things good leaders do is provide helpful instructions.

Today we are going to be discussing movement, both the types of movement we have previously discussed, as well as bigger movements on a stage.

For our first activity, you will need to spread out in this room. Find a space where you cannot touch anyone else. Now, turn in a circle until I say...Freeze! Don’t move. [*The goal is to have students facing in different directions.*]

Now, let’s imagine I am the director and I want to give you directions to this special [*item*]. [*Place the item in a single, visible location*.]

Move two steps to the left. Hmmm…What happened? Did anyone get closer? Did anyone get farther away? [*The goal is for the students to move in different directions because “to the left” will mean different things depending upon where they are standing*.]

Well, let’s keep trying. Take two big steps to front. Wait a minute, what happened now? *[Again, depending upon where they started, they should all be moving in different directions*.]

Freeze. Have a seat. So, as a director if you said, “move left!” what might happen? [*The actor could move to their left, your left, the audience’s left, which is problematic for communication*.]

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| Right, so that is why they have labeled parts of the stage, so everyone can be on the same page for directions. They have divided the stage into 9 pieces, just like the 9 spaces we have here on the ground. Then, they labeled them from the actor’s perspective as they are facing the audience. | **TEACHING PREPARATION:** Lay out 4 ribbons or painter’s tape on the floor. Print out stage labels. The floor should look like this from a bird’s eye view.  A group of people standing in a crowd  Description automatically generated |

Let’s learn what each of these sections are called and then we will play a little game. [*Go through each of the sections, and place one student in each box to hold the sign.*]

Let’s practice. Everyone point to upstage left. [Practice pointing first. Continue practicing with a variety of locations until students are getting comfortable.]

Thank you, sign holders. Now, please place your sign in the middle of your box and step away.

We are going to mix it up a little. Let’s play a game. If you end up in the wrong square or are not there within 2 seconds, you will be eliminated, so listen carefully.

If you are wearing yellow, go to stage left.

If you are not, go to downstage right.

If you like cats more than dogs, go upstage. OR, if you like dogs more than cats, go upstage right.

[*There are many variations/questions.* *This is helpful because then they cannot always just follow one person who knows. They must think*.]

**Activity 4: Readers’ Theater for Adventures with Andre**

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| Student Journal  (Pages 6.4-6.9) | **Reading the Scene**  [*For this first reading, you will need 4 volunteers. Encourage the rest of the students to follow along, marking where they see opportunities for movement*.]  **Summarizing the Scene**  First, let’s summarize the story we just read. Remember, summaries are short and cover the most important parts! Excellent!  Next, let’s brainstorm some of our characters and what we know about them. [*This provides additional opportunity for summarizing and practicing the GOTE method.]* |

**Understanding Movement**

Now, let’s bring these characters to life! Everyone stand up! Let’s start walking around this space and moving like these characters might.

Let’s walk like we were Chef Andre:

How would the chef walk? What might they do with their hands? What kind of gestures might they use when they talk? How fast would they walk? How tall might they stand?

Let’s walk like we were the restaurant owner, Mya:

How would Maya in general? What might they do with their hands? What kind of gestures might they use? How fast would they walk? How tall might they stand?

**Understanding Blocking**

In addition to those movement options, the characters also need to move on stage. What part of the stage might Andre stand on? Would he move to other parts of the stage? What about Mya?

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|  | What are the differences among gestures, levels, and pacing?  How are those movement options different from blocking? |

**Activity 5: Modelling Scene #2: Movement and Blocking Decisions**

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| We are going to test out one scene, Scene #2. In your journals, you have a sample blocking for this scene. What do you notice about this blocking? Where does Andre start? What about Mya? What happens in the scene? How do the characters move?  Let’s try out this blocking. [*Ask for volunteers. Give feedback.*]  Let’s imagine a different blocking option. Use one of the blank sections in Student Journal page 6.12 to try it out. [Give time for at least one person to share.] | Student Journal  (Page 6.11) |

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| **ALTERNATIVES:** As students are learning to block, they can use Lego people on top of their mini-scene papers and then simply record how they move with arrows and initials. They can also stand up and experiment within the tape/ribbon sections on the floor. | **TEACHING TIP:** This visualization is very challenging for students and you will need to provide multiple examples of how to translate the blocking paper to the stage. Students seem to struggle with the concept of the bird’s eye view. |

**Activity 6: Practice as a Director: Planning Movement and Blocking**

Now, you have practiced notating blocking and movement decisions in this script, it is time for you to do one on your own. [*Place students in groups of 3-4. Give each person a different part to direct from Parts 3, 4, 5, or 6*.]

You have about 3 minutes to notate your blocking and movement decisions by yourself, and then, you will try out your ideas with your group members. [*Instructors should support students in small groups*.]

Now, it is time to take turns doing your parts. If you were assigned Part 3, you will go first in your group. You are the director for this part, so you need to assign roles and use your blocking sheet to give directions to the actors. Remember, sometimes you will have the best idea, but other times, one of the actors might have a better idea. Directors should be flexible.

Your groups will repeat this process, so each person will get to direct their part. Any questions? Go!

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|  | **EFFECTIVE LEADERS:** Recognize students who communicate well with others, cooperates well with their groups, is respected by their peers, and/or supports other team members. They may give clear instructions and/or feedback to support their teams. |

**Activity 7: Sharing Scenes**

[*Get attention and call students back to the circle*.] Awesome work! Now, we are going to share some groups’ scenes. [*Depending upon time, each group may want to do one of the six scenes so together they tell the full story OR you may want each group to do the same scene to have a discussion on different groups made different decisions with the same scene.]*

Some possible questions include:

* What did you notice in this group’s performance?
* How did the characters move?
* How did those movements help tell the story?

[*Ask the director to explain which movement decisions were intentional and why.]*

**Activity 8: Reflection**

Let’s finish our session by thinking of one word/sentence to describe today.

[*Everyone says one word/sentence. This could be when they are at the door, in a circle, or wherever their last activity concludes. There is a reflection page in their journals after every lesson. It does not need to be used every time.]*

As you leave, let’s give at least two other people a high five or fist bump. Great work everyone!

**Adventures with Andre**

**--Part 1--**Flying Vegies

**Chef Andre** (Chopping wildly): Watch out, here comes the Andre Express!

(Chef Andre is chopping vegetables with reckless abandon. Vegetables are flying everywhere.)

**Restaurant Owner, Mya:** Everyone, duck and cover! Andre, you're turning the kitchen into a tornado!

**Chef Andre:**What can I say! When I am cooking, I turn into a one-man veggie demolition crew! Chop, chop, chopping my way to flavor town!

**--Part 2--**Fire!

(Chef Andre tries to fry a dish but sets his sleeve on fire. He panics and runs around, waving his arms.)

**Chef Andre** (Screaming): Mayday! Mayday! Somebody, get me a bucket of water!

**Mya**(Panicking): Stop running around like a chicken! Remember, just stop drop and roll.

**Chef Andre:** How was I supposed to know? I am not a fire person, And now, I am just a chef, rolling around looking like a spicy meatball!

**--Part 3--**

Dragon Customers

**Chef Andre:** Ah, the secret spice blend that adds that extra kick!

(Chef Andre liberally sprinkles the chili powder into the dish, unaware of his mistake. As he stirs the mixture, a pungent aroma fills the air.)

**Restaurant Owner, Mya:** Andre, what are you doing? That's not the spice blend!

**Chef Andre**(Confidently): Trust me, Mya, this will take the dish to a whole new level!

[Mya watches with growing concern as Chef Andre continues to cook, the smell of the chili powder becoming overpowering.]

**Mya:** Andre, I think you've made a mistake. That's chili powder, not the spice blend!

**Chef Andre:** [Realizing his error, sheepishly] Oh no, not again. Perhaps, they could pretend they are dragons?

**Mya:** [Exacerbated] Our poor customers are going to be breathing fire…breathing fire right out that door and never coming back!

**--Part 4--**

GOATs

[Chef Andre accidentally knocks over a tower of plates, causing a loud crash.]

**Chef Andre** (Sheepish): Whoops-a-daisy! That wasn't supposed to happen. I guess I went crash-boom-bang on that plate tower! Looks like I've just broken the record for the highest tower of plates toppled in one go!

**Mya:** [Sighing heavily] Andre, we're not in the business of setting records for plate-breaking! What if we tried to break the record for most satisfied customers?

**Chef Andre:** But Mya, just think! I could be the GOAT of plate toppling!

**--Part 5--**

Only the Nuggets

[Chef Andre serves a dish with a flourish, but it's clear that it's not what the customer ordered.]

**Customer**(Confused): Um, this isn't what I ordered. I can only eat chicken nuggets! I only want chicken nuggets, in fact!

**Chef Andre** (Smiling): Surprise! I upgraded you to a culinary adventure!

**Mya** (Facepalming, looking at customer): He actually upgraded you to a refund. Andre just can’t help trying to things up like a master of culinary chaos. (Turning to look at Andre) Andre, we're running out of plates, and...customers!

**Chef Andre**(smiles and shrugs, and the owner sighs): What can I say, mixing it up is my jam. Though mixing up the wrong order may be more like if the jam were a pickle on a PBJ.

**--Part 6--**

S’more Please!

[The power suddenly goes out, plunging the kitchen into darkness. Mya panics.]

**Mya:**How will we be able to feed our customers now?

**Chef Andre:** I know! [He picks up the candle off the table.] Who needs electricity when we have flammable sugary treats! I knew my secret stash of marshmallows would come in handy! (He begins passing the marshmallows out and shouting instructions.) Use your forks to roast your marshmallows over the candles, and I will bring around some of the graham crackers and chocolate from the kitchen! Like my grandma always said, when the electricity goes out, grab a candle, and make s’mores!

**Mya:** [Grateful] Maybe your disastrous decisions are actually the best in a real disaster!

**Lesson 7: Proposing Instructions & Directing Scene #1**

**Objectives**

**Theatre/Performing Arts**

* To collaborate to determine how characters might move and speak to support the story and given circumstances in drama/theatre work.
* To investigate how movement and voice are incorporated into drama/theatre work.
* To explain a character’s goals, obstacles, tactics, and expectations in a scene.

**Reading**

* **CCSS.RL3.1:** Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.
* **CCSS.RL.3.3:** Describe characters in a story (e.g., traits, motivations, feelings) and explain how their actions contribute to the sequence of events.
* **Questioning:** To ask questionsabout how characters may use their bodies and voice to communicate their goals and tackle obstacles.
* **Summarizing:** To summarize a story.

**Creativity**

* To generate diverse ideas (i.e., flexible/fluent thinkers).
* To ask “What if...” questions.
* To use creative thinking strategies: visualization.

**Leadership**

* Generating a vision for a group.
* Guiding a table read, discussion of character characteristics, and brainstorming potential vocal decisions/blocking.

**Lesson Summary**

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| **Activity Title (Time)** | **Brief Description** | **Materials Required** |
| Welcome and Yes, Let’s!  (10 minutes) | **Goal:** To welcome everyone. To practice giving instructions and trying new ideas.  **Activity:** In a circle, students will have the opportunity to propose certain activities for the rest of the group to pantomime. The teacher will model, “Let’s pretend we are packing a suitcase for an adventure.” Then, all will respond with “Yes, let’s!” Everyone pantomimes packing. The teacher will clap twice when it is time to move to the next student. At the end of the activity, there is a brief discussion on the language used in this activity as a way to give instructions as a director and a way to take instructions as an actor. |  |
| Family Portraits and Experimental Instructions    (30 minutes) | **Goal:** To develop collaboration skills. To practice giving constructive instructions and  feedback.    **Activity:** Students will be placed in groups of 4-5.Each group will be given a family card (e.g., aliens, chickens). One student will serve as the director, and they will have several minutes to create a tableau for their family portrait. Then, they will present their portraits, and the other students will guess their family type. They will discuss how the directors gave instructions and feedback. Students should experiment with “What if…” language. If time, students will complete another round with a new director and practice using constructive instructions/feedback. | Family Cards  (Located at end of lesson in Teacher’s Manual)  A group of black rectangles with white text  Description automatically generated  Student Journal  (Page 7.1) |
| Director #1 Script Analysis  (40 minutes) | **Goal:** To dissect the language and characters of their own scripts, using context clues, dictionaries, and GOTE worksheets. To support their peers in completing their analyses.    **Activity:** The instructor will give one student in each group their own scripts. The student will assume the role of director and assign the roles to the other students. The student director will read the stage directions and pause the reading whenever there is language that needs examined. At the end, the group will worktogether to brainstorm the characters’ GOTEs. They will discuss characters’ vocal decisions, movements, and blocking. The director will be able to record this preparation in their student journals on pages 7.2-7.5. | Student Scripts\*  Pencils  Highlighters  Student Journal\*\*  (Pages 7.2-7.5) |
| Reflection (5 minutes) | **Goal:** To solidify and reflect upon their experiences.  **Activity:** All students will record and/or share one word and/or one sentence about their time in class. | Student Journal  (Page 7.6) |

\*These are the scripts the students developed during Lessons 2 and 3. Then, the instructors input the students’ ideas into ChatGPT or other generative AI platform. Only 1/3 of the students will be exploring their scripts during Lesson 7, but the others will have opportunities in Lessons 8 and 9. In Lessons 10, 11, and 12, students will have the opportunity to practice with their actual actors and video record their final products.

\*\*Only the daily director will use pages 7.2-7.5. In subsequent lessons, the other directors will complete their preparation work.

**Activity 1: Welcome and Yes, Let’s!**

**Introduction**

Hello and welcome everyone! We are so excited you are here as a part of Project Brilliance! Today we are going to start by saying, “Yes” and supporting each other’s ideas. In performances, it is important we all work together and try new things. Sometimes they won’t work, and that is okay. But, sometimes they will work, and it will be magical.

In today’s warm-up, we are going to play “Yes, Let’s!” For example, one person may say, “Let’s pretend we are walking through sticky mud!” The group will respond, “Yes, Let’s!” Then, we all pretend to walk through sticky mud. After a few seconds of pretending, I will clap twice and we will move onto the next person’s activity. We will go around the circle, and everyone will have the opportunity to say an activity.

First, let’s brainstorm some activities. [*This gives everyone an opportunity to think before being put on the spot. A few activities could include jumping rope, eating leaves like a giraffe, stuck in a spider web, building a sand castle, being attacked by bees, eating a spicy food, opening a present…”*]

Great! Now, I will go first. Let’s pretend we just won the lottery! Now, you all say, “Yes, Let’s!” After a few seconds, I will clap twice, and we will move onto the next person.

[*Everyone has the opportunity to propose an action*.]

That was so much fun! How did it feel to see everyone trying your idea? Did it look as you imagined?

**Language of Instructions**

This is like being the director. You get to give instructions to your actors. How did you give the instructions? Right, you used the phrase, “Let’s pretend…” How did it feel when your friend gave the instruction, “Let’s pretend…”? What if they would have just said, “Do this.”? The way we give instructions matter. How else could you give instructions? We could use, What if…? This is another way to communicate, “Let’s experiment!”

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|  | How did we give instructions?  How did we respond to those instructions?  How can we use this as directors? |

**Spirit of Experimentation**

What does it mean to experiment? [*It means to see what happens when you try something new. You don’t know what will happen, but you are going to try it out.*] Sometimes your ideas may not be the best and you may need to change your instructions. Sometimes they will be perfect. This is an experiment. Your actors may even try things you didn’t even think of, and that is okay!

I also want you to notice how you responded to the instructions. You didn’t say, “No way!” No, you tried it out! You said, “Yes, let’s!”

**Activity 2: Family Portraits and Feedback**

For our next activity, we are going to practice being directors and actors who work together to create family portraits.

You will be placed in groups of 4-5. One person will be the director, and the others will be the actors. I will give you a card that tells you what kind of family you are. For example, you may be a family of monkeys. Then, you will listen to the director and work together to create your family photo. Your family photo will be a portrait, so that means everyone will need to freeze. This is example of a **tableau**. Then, in several minutes, your group will share your family portrait. The rest of the class will guess what kind of family you are, so you will want to include clues to what type of family you are.

Before we get into groups, let’s talk briefly about **how** the director can lead the group. They will not be in the portrait, but rather, they will be able to see the portrait as the audience will see it. They will be able to give instructions from a different perspective. So, how might they communicate directions? They may start with “What if you tried…?” This is similar to “Let’s pretend…” This helps us to get into the spirit of experimentation.

Now, how might the actors respond to those directions? Right, they will be willing to try it! It may or may not work, but it is worth trying! They may even have some of their own ideas. How might they communicate those? They could also use “What if…”

[*Groups have several minutes to practice their portraits. Then, the groups come back together for the whole class to guess what type of family they are*.]

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|  | **TALENTED LEADERS:** Recognize which students assume the director roles. Identify students who communicate well with others, cooperate within their groups, support/encourage other team members, and provide helpful/constructive feedback. Talented leaders may incorporate the language, “What if…”. |

**Reflections on Instructions**

Before we move on, let’s discuss how the directors gave instructions or feedback. How many of you noticed the directors providing instructions using “What if…” language?

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|  | How did the directors give instructions?  How did the actors respond to the different instructions?  How can we improve in the future? |

[*If time, lead another round of family portraits.*]

**Activity 3: Script Analysis for Director #1**

We have been practicing being a director, but now, you are going to prepare for being a director of your very own scene. Do you remember in the very beginning of this class you created a vision for your scene? We have turned your visions into your very own scripts for you to direct. For the next three class periods, each person will have an opportunity to review their scripts within small groups. If you don’t have an opportunity today, do not worry! Your directing turn will be coming. After we have all reviewed our scripts, we will get into our performance groups to practice and video record our stories. Any questions? Importantly, just because you have a role today, does not mean you will have the same role when we video record these scenes in future. This is just to help the directors prepare to lead their teams.

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| **TEACHING TIP:** Some students may not be fully satisfied with their scripts. You can handle this in a variety of ways. First, if you decide to give them electronic copies of their scripts, they could make changes directly on the electronic document. If, however, you decide to give them hard copies, they could make some hand written notes on the script. However, they may wish for bigger changes. At this point, you could tell them to make the best of what they have. We have also made some big changes for the students, but it gets tricky when too many students want changes. Our advice is simply to be mindful that this is likely to happen and decide how you want to approach it in your own class. | We are all going to help each other prepare to direct your scenes by analyzing the characters, thinking about how they would say their lines, and how they would move in the scenes. We will take it step-by-step.  [*Place students in groups of 3. Give one person in each group their script. There should be at least 6 copies of the script. One for any adult helper, two for the practicing actors, one for the director, and two extra for future actors.]* |

**Step 1: Table Read**

First, the directors will assign an actor to read each of your characters to read. While the actors are reading, the director should be trying to understand the characters and the script. This is an initial step directors take to prepare for actual rehearsals.

[*Break into small groups for the table reads. Call everyone back together for debriefing and further instructions.*]

What did you learn about the characters in the script you read? Could you determine what their goals were? What about the obstacles they were facing? Do you have some ideas of how to bring these characters to life?

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| **Step 2: GOTE Analysis**  Next, you are going to go back to your groups to complete a GOTE analysis of the scene’s two characters. What is a GOTE analysis again? A GOTE analysis helps us to understand our characters better because we know their Goals, Obstacles, Tactics, and Expectations. We can use this information to make vocal and movement decisions.  Let’s get back into our groups and help the directors understand their characters.  [*Break back into the small groups.]* | **TEACHING TIP:** These sections are when teaching helpers will be extraordinarily helpful. If possible, one helper per group is useful to ensure the script language is understandable. They can also step in as an extra actor if there is an uneven number of students. |

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| **ADDITIONAL NOTES:** There are two GOTE worksheets for each director. During each session, the primary director will complete their preparation work.However, it may be advisable to have the group helpers write character traits on the GOTE worksheet if student directors struggle to write. The goal of the activity is not to have the students practice writing, but rather, for students to practice leading a discussion and completing preparation for their directing opportunity. It is essential that the student directors have the opportunity to lead the table read and character analysis. | Student Journal  (Pages 7.2-7.3) |

**Step 3: Vocal Decisions**

The next step is to think about how your characters say their lines. What are the different ways characters may say lines? Right! We have discussed three different ways characters may speak:

* Volume: How loud or soft a line is delivered.
* Emphasis: Which words might be stressed.
* Rate: How fast or slow.

How might you record how you want your characters to sound? For volume, you may want to write a “V” and an arrow up or down for how loud or soft. For emphasis, you may want to underline certain words, and for rate, you may want to use arrows left to right.

Now, let’s get back into our groups and work together to think about different vocal decisions these characters might make.

**Step 4: Blocking**

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| Student Journal  (Pages 7.4-7.5) | Finally, you are going to work on blocking out your scene. First, you will want to divide your script into sections so that you can use different blocking drawings for each section.  When would you draw a line for each section? How do you know? |

Then, you will want to work with your groups to think about how your characters will move. Directors, you may want to ask your actors to try out different movements as you record it. How should you give directions? Remember how it made us feel when we said, “What if…?” Let’s keep practicing that in our groups.

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|  | **CREATIVE DESIGNERS:** Recognize students who are able to visualize how the characters should sound and move on stage. They may be able to draw or describe their visions to others. |

**Director Reflections**

Let’s all come back together to discuss our experiences!

Today, some of our directors had the opportunity to prepare their scenes. They got to lead a table read, think about how the characters might sound and move, and block out how the characters may move on the stage. I am curious:

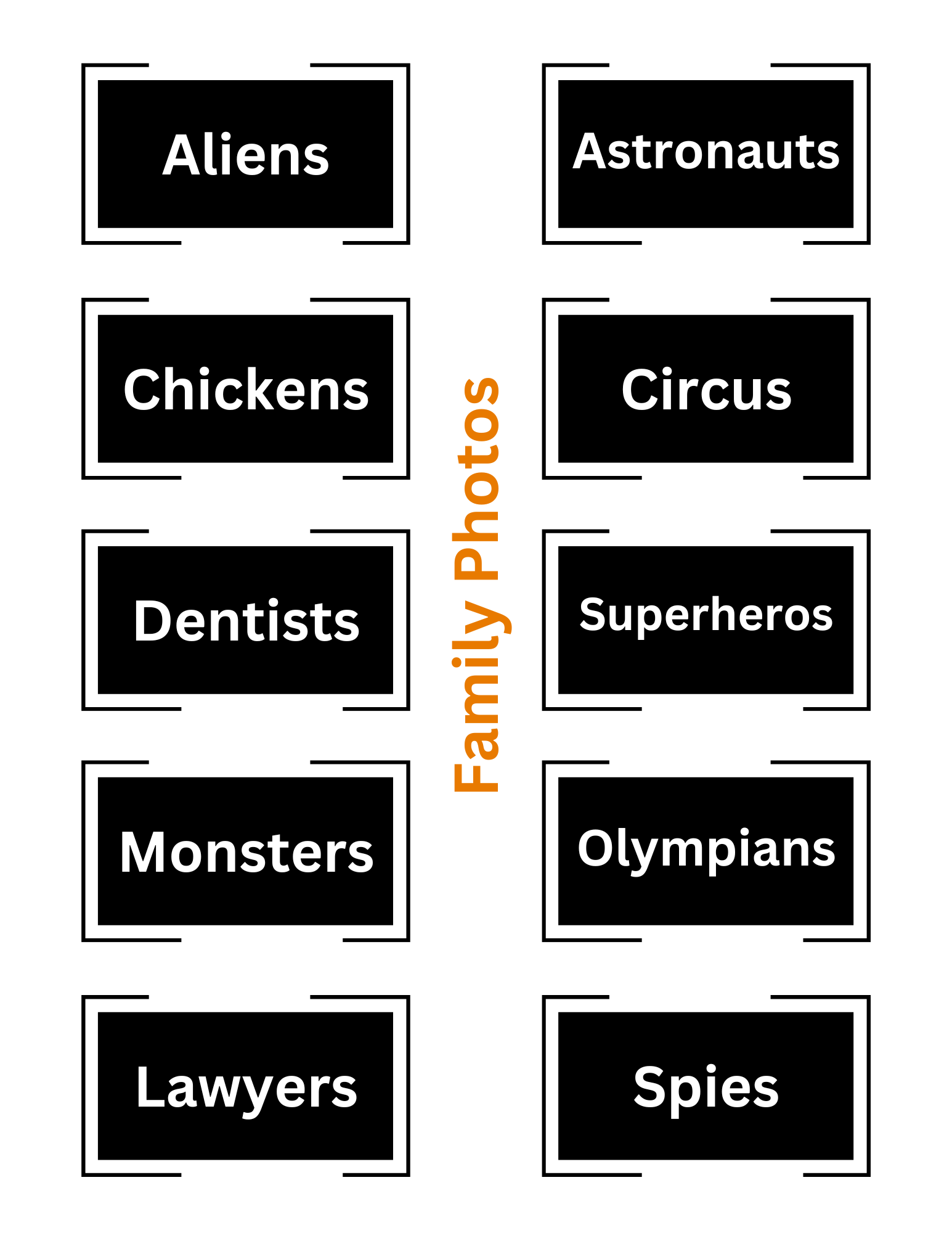
* Directors: What did you learn through this experience?
* Actors: What did you learn through this experience?
* How can the directors help the actors?
* How can the actors help the directors?

**Activity 4: Reflection**

As our session concludes, we are going to think of one word/sentence to describe today.

[*Everyone says/writes one word or sentence, depending upon time. This could be when they are at the door, in a circle, or wherever their last activity concludes.]*

As you leave, let’s give at least two other people a high five or fist bump. Great work everyone!



**Lesson 8: Using Observations as Feedback & Directing Scene #2**

**Objectives**

**Theatre/Performing Arts**

* To collaborate to determine how characters might move and speak to support the story and given circumstances in drama/theatre work.
* To investigate how movement and voice are incorporated into drama/theatre work.
* To explain a character’s goals, obstacles, tactics, and expectations in a scene.

**Reading**

* Questioning:To ask questionsabout how characters may move to communicate who they are.
* Summarizing: To summarize a story.

**Creativity**

* Generate diverse ideas (i.e., flexible/fluent).
* To ask “What if...” questions.
* To carefully observe the world around them.

**Leadership**

* To provide observations on their peers’ performances using “I see…” or “I notice…” language.
* Generating a vision for a group.
* Guiding a table read, discussion of character characteristics, and brainstorming potential vocal decisions/blocking.

**Lesson Summary**

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| **Activity Title (Time)** | **Brief Description** | **Materials Required** |
| Introduction and Mirror, Mirror!  (15 minutes) | **Goal:** To welcome everyone. To practice observing what others are doing.  **Activity:** In a circle, teachers will explain and model the introduction activity, Mirror, Mirror. Each person will say, “Hi, my name is…and [*strike a pose*]. The person to the left of that person will copy the pose, just like they were looking at a mirror.  The teacher will model by turning to the person on their left and making one sample pose, like tying their shoes, making a Y shape. Then, the person to their left will copy that pose. That person will then introduce themselves, and turn to the person on their left, striking a pose for them to copy. |  |
| Energy Shift  (15 minutes) | **Goal:** To practice observing subtle changes in what others are doing.  **Activity:** In a circle, students will take turns being the leader and the middle guesser. First, the middle guesser closes their eyes while the teacher selects the leader. Whatever the leader is doing, every other student must copy that action while the guesser tries to guess who is the leader. Once the leader is guessed, they become the guesser and a new leader is selected. Following several rounds, students will discuss their self-talk during the game, which should emphasize the importance of careful observation, like “I see…” or “I notice…” |  |
| Feedback Discussion with Austin’s Butterfly  (15 minutes) | **Goal:** To practice giving feedback using “I see…” language.  **Activity:** Students will interact with the story: Austin’s Butterfly. Throughout this story, Austin is trying to draw a yellow swallowtail butterfly. He makes four attempts, and after each attempt, his friends (and the students) practice giving him feedback. He improves each time. Students should be practicing using the “I see…” language. |  |
| Director #2 Script Analysis  (40 minutes) | **Goal:** To dissect the language and characters of their own scripts, using context clues, dictionaries, and GOTE worksheets. To support their peers in completing their analyses.    **Activity:** The instructor will give one student in each group their own scripts. The student will assume the role of director and assign the roles to the other students. The student director will read the stage directions and pause the reading whenever there is language that needs examined. At the end, the group will worktogether to brainstorm the characters’ GOTEs. They will discuss characters’ vocal decisions, movements, and blocking. | Student Scripts\*  Pencils  Highlighters  Student Journal\*\*  (Pages 7.2-7.5) |
| Reflection (5 minutes) | **Goal:** To solidify and reflect upon their experiences.  **Activity:** All students will record one word and/or one sentence about their time in class. |  |

\*These are the scripts the students developed during Lessons 2 and 3. Then, the instructors input the students’ ideas into ChatGPT or other generative AI platform. Only 1/3 of the students will be exploring their scripts during Lesson 7, but the others will have opportunities in Lessons 8 and 9. In Lessons 10, 11, and 12, students will have the opportunity to practice with their actual actors and video record their final products.

\*\*Only the daily director will use pages 7.2-7.5. In subsequent lessons, the other directors will complete their preparation work.

**Activity 1: Welcome and Mirror, Mirror!**

Hello and welcome everyone! We are so excited you are here as a part of Project Brilliance! Today we are going to start by getting in a circle. In this activity, you will need to strike a pose. What is a pose? Before we start, let’s practice making a few poses. For example, you may want to pose like your favorite letter in the alphabet. You may want to pose as famous singer or your favorite animal. Take a moment and think of your pose. It does not need to be anything recognizable. This is just for fun! [*Pause*.]

Great! Now, you will start by saying, “Hi, my name is…and…” Then you will turn to your left and strike a pose. The person to your left will turn towards you and copy your pose. Then, they will introduce themselves and turn to their left and strike a new pose for the next person. I will go first. “Hi, my name is [*name*], and [*turn to left, strike pose— more examples may be a catcher, a shooting basketball player, jazz hands*].

Good work, everyone! Now, when it was your turn to copy the other person, what did you need to do? [*Students should take away from this experience they needed to pay attention to the details of their friend’s pose in order to copy it*.]

**Activity 2: Energy Shifts**

Let’s try another similar activity. In this activity, there are two special roles. There is the leader and the guesser. The guesser starts in the middle of the circle with their eyes closed. I will select one person to be the leader. The leader is going to make some type of motion, perhaps clapping their hands, and then everyone else is going to copy that motion. Let’s try. [Model being the leader. Motions could include clapping, hitting your knees, jumping jacks, nodding your head, or tapping your foot.] Great!

Once the leader is leading the group, the guesser can open their eyes and try to guess who is the leader. If they guess the leader correctly, the leader then takes the place in the middle of the circle, becoming the next guesser. Any questions?

[Play several rounds of the game.]

That was fun! Let’s discuss what we learned. In order to play this game well, you had to carefully observe the leader. What was going through your mind as you played? [Hopefully, students will begin to use language, like “I notice…” or “I see…” to describe how they were copying the leader.]

Interesting! That is the same thing you can do as a director when you want to give helpful feedback to your actors. You can give feedback using the phrase “I see…” In our next activity, we are going to practice.

**Activity 3: Feedback Practice (Adapted from Ron Berger)**

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| We are going to begin this lesson with a story about a first-grade student named Austin. Austin was learning to draw realistic scientific drawings, and his teacher asked him to draw a Tiger Swallow Tail. And, he drew this picture first. What do you think of his drawing? What kind of feedback would you give Austin?  Was giving feedback challenging? Why? [*The main point of this line of questioning is to reveal if you don’t know what the goal is, it is difficult to give feedback.*] | Student Journal  (Pages 8.1-8.3) |

Interesting. So you need to know the goal of the drawing BEFORE giving feedback. Well, here is some additional information: Austin’s teacher was a little disappointed with his butterfly because it did not look very realistic. But, Austin was only in first grade, and he forgot to look like a scientist and carefully draw the butterfly. Instead, he just started to draw the butterfly that he had in his head.

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| A butterfly on a leaf  Description automatically generated | Austin’s teacher provided additional instructions. [*This is the goal/vision component.*] She added that the drawing should be an accurate scientific drawing of this butterfly, a tiger swallowtail butterfly. What feedback would you give Austin? [*Comparing the live picture to his first drawing.]* |

It isn’t bad, but it does not look exactly like the goal.

Austin’s friends told him, “Well, this is a great start, and now we can give you some feedback to make your second draft even better!” His friends decided to give feedback on the shape of the butterfly first, and then, they would give feedback on the pattern/colors inside of the butterfly. [*This is an example of breaking down the goal*.]

What do you think his friends said?

First, they said, “Not to be mean, but the wings could be pointier.” Then, the student pointed at the drawing to show where the wings could be pointier.

Another student suggested, “the angle [or the length] of the wings is not right. I would try to make it longer here and pointed to the specific location.”

What was helpful about their feedback? Right, the feedback should help Austin create a butterfly close to the goal/vision, so it should be specific and highlight things he could change.

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| Just like your feedback, Austin’s friends’ feedback was specific, and it really helped Austin because he knew now exactly what he needed to do to improve his picture! And this was his second draft.  So, what do you think now? Should Austin make a third draft? What feedback would you provide now?  Let’s try using “I see…” language. Let’s simply share what we see. | A drawing of a bat  Description automatically generated |

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| A drawing of a butterfly  Description automatically generated | Again, Austin was grateful for his friends’ suggestions because he knew it would help him make his butterfly better. So, he went back and drew this third draft.  So, what do you think now? Should Austin make one more draft? What feedback would you provide now?  Again, let’s start our sentences with “I see…” |

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| Again, Austin was grateful for his friends’ suggestions because he knew it would help him make his butterfly better. So, he went back and drew this fourth and final draft.  What do you think about his last draft?  In this example, friends used feedback to help Austin draw a better butterfly. Where else might feedback be helpful? [Potential responses may include any time you are learning something new, like shooting a basketball, acting out a new scene, reading a story, or making a craft.] | A yellow and black butterfly  Description automatically generated |

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|  | How do directors give good feedback?  [*Good feedback may start with “I see…” or “What if…” It is often goal-oriented, specific, and actionable*.] |

**Activity 4: Script Analysis for Director #2**

\*\*\***NOTE:** These are the same instructions used for Director #1. Please use your own judgement to determine what instructions students remember from Director #1. (Director #2 will be filling out their 7.2-7.5 pages.)

We have been practicing being a director, but now, you are going to prepare for being a director of your very own scene. Do you remember in the very beginning of this class you created a vision for your scene? We have turned your visions into your very own scripts for you to direct. For the next three class periods, each person will have an opportunity to review their scripts within small groups. If you don’t have an opportunity today, do not worry! Your directing turn will be coming. After we have all reviewed our scripts, we will get into our performance groups to practice and video record our stories. Any questions? Importantly, just because you have a role today, does not mean you will have the same role when we video record these scenes in future. This is just to help the directors prepare to lead their teams.

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| **TEACHING TIP:** Some students may not be fully satisfied with their scripts. You can handle this in a variety of ways. First, if you decide to give them electronic copies of their scripts, they could make changes directly on the electronic document. If, however, you decide to give them hard copies, they could make some hand written notes on the script. However, they may wish for bigger changes. At this point, you could tell them to make the best of what they have. We have also made some big changes for the students, but it gets tricky when too many students want changes. Our advice is simply to be mindful that this is likely to happen and decide how you want to approach it in your own class. | We are all going to help each other prepare to direct your scenes by analyzing the characters, thinking about how they would say their lines, and how they would move in the scenes. We will take it step-by-step.  [*Place students in groups of 3. Give one person in each group their script. There should be at least 6 copies of the script. One for any adult helper, two for the practicing actors, one for the director, and two extra for future actors.]* |

**Step 1: Table Read**

First, the directors will assign an actor to read each of your characters to read. While the actors are reading, the director should be trying to understand the characters and the script. This is an initial step directors take to prepare for actual rehearsals.

[*Break into small groups for the table reads. Call everyone back together for debriefing and further instructions.*]

What did you learn about the characters in the script you read? Could you determine what their goals were? What about the obstacles they were facing? Do you have some ideas of how to bring these characters to life?

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| **Step 2: GOTE Analysis**  Next, you are going to go back to your groups to complete a GOTE analysis of the scene’s two characters. What is a GOTE analysis again? A GOTE analysis helps us to understand our characters better because we know their Goals, Obstacles, Tactics, and Expectations. We can use this information to make vocal and movement decisions.  Let’s get back into our groups and help the directors understand their characters.  [*Break back into the small groups.]* | **TEACHING TIP:** These sections are when teaching helpers will be extraordinarily helpful. If possible, one helper per group is useful to ensure the script language is understandable. They can also step in as an extra actor if there is an uneven number of students. |

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| **ADDITIONAL NOTES:** There are two GOTE worksheets for each director. During each session, the primary director will complete their preparation work.However, it may be advisable to have the group helpers write character traits on the GOTE worksheet if student directors struggle to write. The goal of the activity is not to have the students practice writing, but rather, for students to practice leading a discussion and completing preparation for their directing opportunity. It is essential that the student directors have the opportunity to lead the table read and character analysis. | Student Journal  (Pages 7.2-7.3) |

**Step 3: Vocal Decisions**

The next step is to think about how your characters say their lines. What are the different ways characters may say lines? Right! We have discussed three different ways characters may speak:

* Volume: How loud or soft a line is delivered.
* Emphasis: Which words might be stressed.
* Rate: How fast or slow.

How might you record how you want your characters to sound? For volume, you may want to write a “V” and an arrow up or down for how loud or soft. For emphasis, you may want to underline certain words, and for rate, you may want to use arrows left to right.

Now, let’s get back into our groups and work together to think about different vocal decisions these characters might make.

**Step 4: Blocking**

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| Student Journal  (Pages 7.4-7.5) | Finally, you are going to work on blocking out your scene. First, you will want to divide your script into sections so that you can use different blocking drawings for each section.  When would you draw a line for each section? How do you know? |

Then, you will want to work with your groups to think about how your characters will move. Directors, you may want to ask your actors to try out different movements as you record it. How should you give directions? Remember how it made us feel when we said, “What if…?” Let’s keep practicing that in our groups.

|  |  |
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|  | **CREATIVE DESIGNERS:** Recognize students who are able to visualize how the characters should sound and move on stage. They may be able to draw or describe their visions to others. |

**Director Reflections**

Let’s all come back together to discuss our experiences!

Today, some of our directors had the opportunity to prepare their scenes. They got to lead a table read, think about how the characters might sound and move, and block out how the characters may move on the stage. I am curious:

* Directors: What did you learn through this experience?
* Actors: What did you learn through this experience?
* How can the directors help the actors?
* How can the actors help the directors?

**Activity 5: Reflection**

As our session concludes, we are going to think of one word/sentence to describe today.

[*Everyone says/writes one word or sentence, depending upon time. This could be when they are at the door, in a circle, or wherever their last activity concludes.]*

As you leave, let’s give at least two other people a high five or fist bump. Great work everyone!

**Lesson 9: Questioning & Directing Scene #3**

**Objectives**

**Theatre/Performing Arts**

* To collaborate to determine how characters might move and speak to support the story and given circumstances in drama/theatre work.
* To investigate how movement and voice are incorporated into drama/theatre work.
* To explain a character’s goals, obstacles, tactics, and expectations in a scene.

**Reading**

* **CCSS.RL3.1:** Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.
* **CCSS.RL.3.3:** Describe characters in a story (e.g., traits, motivations, feelings) and explain how their actions contribute to the sequence of events.
* **Questioning:** To ask questionsabout how characters may use their bodies and voice to communicate their goals and tackle obstacles.
* **Summarizing:** To summarize a story.

**Creativity**

* Generate diverse ideas (i.e., flexible/fluent).
* To ask questions.

**Leadership**

* To provide observations on their peers’ performances using “I see…” or “I notice…” language.
* Generating a vision for a group.
* Guiding a table read, discussion of character characteristics, and brainstorming potential vocal decisions/blocking.

**Lesson Summary**

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| **Activity Title (Time)** | **Brief Description** | **Materials Required** |
| Welcome and Wonderment  (10 minutes) | **Goal:** To welcome everyone.  **Activity:** In a circle, students will share one question they have always wondered. The teacher will model, “Hi! My name is…[*name*] and I have always wondered…[*something they wonder*]. Each student will have an opportunity to share what they wonder. Asking questions is important within team projects because it helps team members explore ideas they may not have considered. |  |
| Director #3 Script Analysis  (40 minutes) | **Goal:** To dissect the language and characters of their own scripts, using context clues, dictionaries, and GOTE worksheets. To support their peers in completing their analyses.    **Activity:** The instructor will give one student in each group their own scripts. The student will assume the role of director and assign the roles to the other students. The student director will read the stage directions and pause the reading whenever there is language that needs examined. At the end, the group will worktogether to brainstorm the characters’ GOTEs. They will discuss characters’ vocal decisions, movements, and blocking. | Student Scripts\*  Pencils  Highlighters  Student Journal\*\*  (Pages 7.2-7.5) |
| Exclusive Interviews (30 minutes) | **Goal:** To ask questions to get to know imaginary characters. To ask questions to understand their own scenes.  **Activity:** This activity will open with a brief discussion on how they have used questions throughout their time in this program and/or other experiences. Then, all students will be placed in groups of 3-4. They will take turns becoming an interesting character (e.g., a time traveler from the future) and the other students will ask them questions. The characters will have to make up their responses on the spot. Each student will have the opportunity to become a new character. After this experience, the group will come back together and ask/answer questions about their own scripts. | Student Journal  (Pages 9.1-9.2) |
| Reflection (5 minutes) | **Goal:** To solidify and reflect upon their experiences.  **Activity:** All students will record one word and/or one sentence about their time in class. |  |

\*These are the scripts the students developed during Lessons 2 and 3. Then, the instructors input the students’ ideas into ChatGPT or other generative AI platform. Only 1/3 of the students will be exploring their scripts during Lesson 7, but the others will have opportunities in Lessons 8 and 9. In Lessons 10, 11, and 12, students will have the opportunity to practice with their actual actors and video record their final products.

\*\*Only the daily director will use pages 7.2-7.5. In subsequent lessons, the other directors will complete their preparation work.

**Activity 1: Welcome and Wonderment**

**Introduction**

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| Hello and welcome everyone! We are so excited you are here as a part of Project Brilliance! Today, in our circle, we are going to share one question that we have always wondered. For example, I might start, saying: “Hi! My name is…[*name*] and I have always wondered…[*something they wonder*]. I will give you a minute to think. [*Provide some think time*.] | **TEACHING TIP:** Some examples might be surrounding scientific concepts (e.g., why the moon changes), interpersonal conflicts (e.g., how do people become friends), literature (e.g., how do authors think of specific stories?), and/or historical moments (e.g., how was the computer invented). Importantly, there are answers to some of these questions, but that does not mean that you or the student know the answers. The point is to ask questions. |

[*Go around the circle and share*.] Asking questions is important within team projects because it helps team members explore ideas they may not have considered. Both directors and actors can ask questions to think of new ideas. In today’s class, we are first going to give our final directors the opportunity to prepare their scenes, and then, we are going to practice asking questions.

**Activity 2: Script Analysis for Director #3**

\*\*\***NOTE:** These are the same instructions used for Director #1 and 2. Please use your own judgement to determine what instructions students remember from Director #1 and #2. (Director #3 will be filling out their 7.2-7.5 pages.)

We have been practicing being a director, but now, you are going to prepare for being a director of your very own scene. Do you remember in the very beginning of this class you created a vision for your scene? We have turned your visions into your very own scripts for you to direct. For the next three class periods, each person will have an opportunity to review their scripts within small groups. If you don’t have an opportunity today, do not worry! Your directing turn will be coming. After we have all reviewed our scripts, we will get into our performance groups to practice and video record our stories. Any questions? Importantly, just because you have a role today, does not mean you will have the same role when we video record these scenes in future. This is just to help the directors prepare to lead their teams.

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| **TEACHING TIP:** Some students may not be fully satisfied with their scripts. You can handle this in a variety of ways. First, if you decide to give them electronic copies of their scripts, they could make changes directly on the electronic document. If, however, you decide to give them hard copies, they could make some hand written notes on the script. However, they may wish for bigger changes. At this point, you could tell them to make the best of what they have. We have also made some big changes for the students, but it gets tricky when too many students want changes. Our advice is simply to be mindful that this is likely to happen and decide how you want to approach it in your own class. | We are all going to help each other prepare to direct your scenes by analyzing the characters, thinking about how they would say their lines, and how they would move in the scenes. We will take it step-by-step.  [*Place students in groups of 3. Give one person in each group their script. There should be at least 6 copies of the script. One for any adult helper, two for the practicing actors, one for the director, and two extra for future actors.]* |

**Step 1: Table Read**

First, the directors will assign an actor to read each of your characters to read. While the actors are reading, the director should be trying to understand the characters and the script. This is an initial step directors take to prepare for actual rehearsals.

[*Break into small groups for the table reads. Call everyone back together for debriefing and further instructions.*]

What did you learn about the characters in the script you read? Could you determine what their goals were? What about the obstacles they were facing? Do you have some ideas of how to bring these characters to life?

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| **Step 2: GOTE Analysis**  Next, you are going to go back to your groups to complete a GOTE analysis of the scene’s two characters. What is a GOTE analysis again? A GOTE analysis helps us to understand our characters better because we know their Goals, Obstacles, Tactics, and Expectations. We can use this information to make vocal and movement decisions.  Let’s get back into our groups and help the directors understand their characters.  [*Break back into the small groups.]* | **TEACHING TIP:** These sections are when teaching helpers will be extraordinarily helpful. If possible, one helper per group is useful to ensure the script language is understandable. They can also step in as an extra actor if there is an uneven number of students. |

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| **ADDITIONAL NOTES:** There are two GOTE worksheets for each director. During each session, the primary director will complete their preparation work.However, it may be advisable to have the group helpers write character traits on the GOTE worksheet if student directors struggle to write. The goal of the activity is not to have the students practice writing, but rather, for students to practice leading a discussion and completing preparation for their directing opportunity. It is essential that the student directors have the opportunity to lead the table read and character analysis. | Student Journal  (Pages 7.2-7.3) |

**Step 3: Vocal Decisions**

The next step is to think about how your characters say their lines. What are the different ways characters may say lines? Right! We have discussed three different ways characters may speak:

* Volume: How loud or soft a line is delivered.
* Emphasis: Which words might be stressed.
* Rate: How fast or slow.

How might you record how you want your characters to sound? For volume, you may want to write a “V” and an arrow up or down for how loud or soft. For emphasis, you may want to underline certain words, and for rate, you may want to use arrows left to right.

Now, let’s get back into our groups and work together to think about different vocal decisions these characters might make.

**Step 4: Blocking**

|  |  |
| --- | --- |
| Student Journal  (Pages 7.4-7.5) | Finally, you are going to work on blocking out your scene. First, you will want to divide your script into sections so that you can use different blocking drawings for each section.  When would you draw a line for each section? How do you know? |

Then, you will want to work with your groups to think about how your characters will move. Directors, you may want to ask your actors to try out different movements as you record it. How should you give directions? Remember how it made us feel when we said, “What if…?” Let’s keep practicing that in our groups.

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|  | **CREATIVE DESIGNERS:** Recognize students who are able to visualize how the characters should sound and move on stage. They may be able to draw or describe their visions to others. |

**Director Reflections**

Let’s all come back together to discuss our experiences!

Today, some of our directors had the opportunity to prepare their scenes. They got to lead a table read, think about how the characters might sound and move, and block out how the characters may move on the stage. I am curious:

* Directors: What did you learn through this experience?
* Actors: What did you learn through this experience?
* How can the directors help the actors?
* How can the actors help the directors?

**Activity 3: Exclusive Interviews**

Now, you all have had the opportunity to explore your really cool scenes. In the next several sessions, you will be directing your actors towards the recording of your final scene. But for the rest of today, we are going to take this opportunity to think about how to help your actors grow. We have already started asking questions, like “What if…”? And, we have thought about how to give feedback with, “I see…” But there are even more questions we can ask to help actors think about their characters. So, in this activity, we are going to practice asking more specific questions.

First, you will all think about a brand-new character you are going to pretend to be, and then, you will have an opportunity to interview each other.

On Student Journal page 9.1, you will find a table. On that table there are many different types of characters. You will put a check mark next to the character you want to become. Then, you will read through the situations and put a check mark next to the situation your character is facing. You will become these characters in these situations, and the other members in your group will ask you questions just like you are in an interview.

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|  | **Character** |  | **Situation** |
|  | Wizard |  | Wins an award |
|  | Time Traveler |  | Accomplishes an incredible feat |
|  | Pirate |  | Makes a discovery |
|  | Robot |  | Is granted a wish |
|  | Someone who talks to animals |  | Finds a magical item |
|  | Superhero |  | Becomes friends with creature |
|  | Alien |  | Travels to a new land |
|  | Ghost |  | Wakes up in an unusual place |
|  | Detective |  | Helps a neighbor |
|  | Athlete |  | Makes a big mistake |
|  | Inventor |  | Gets stuck somewhere |
|  | Artist |  | Loses a competition |
|  | Scientist |  | Faces a hurricane or snow storm |
|  | Fashion Designer |  | Discovers a secret |
|  | Firefighter |  | Meets an old friend |
|  | Musician |  | Helps the president |
|  | Explorer |  | Finds buried treasure |

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| Once you have decided on your character, take a few minutes and think about who you are. Perhaps, draw a picture of yourself in the margins of your student journal.  When everyone in your group is ready, take turns interviewing each other’s characters. There are some starting questions for you in your student journal. | Student Journal  (Page 9.2) |

[After all students have had opportunities to become the interviewee and interviewer, gather everyone back into the circle. If time, ask if any one wants to share their character with the full group. If there is not enough time, move onto the reflections.]

Great! I found it so interesting to see you create your own characters! What fun! Thank you for sharing. Now, I want to think about your experiences.

* What did you learn from making your own character?
* What types of questions were helpful in getting to know each other’s character?
* How can we use this as directors and actors?

**Activity 4: Reflection**

As our session concludes, we are going to think of one word/sentence to describe today.

[*Everyone says/writes one word or sentence, depending upon time. This could be when they are at the door, in a circle, or wherever their last activity concludes.]*

As you leave, let’s give at least two other people a high five or fist bump. Great work everyone!

**Lessons 10, 11, and 12: Directors in Action**

**Objectives**

**Theatre/Performing Arts**

* To create roles, imagined worlds, and improvised stories in a drama/theatre work.
* To collaborate with peers to revise, refine, and adapt ideas to fit the given parameters of a drama theatre work.
* To participate and contribute to physical and vocal exploration in an improvised or scripted drama/theatre work.
* To explain a character’s goals, obstacles, tactics, and expectations in a scene.
* To convey meaning through the presentation of artistic work.

**Reading**

* To ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.
* To describe characters in a story (e.g., traits, motivations, feelings) and explain how their actions contribute to the sequence of events.
* Questioning:To ask questionsabout how characters may move to communicate who they are.
* Summarizing: To summarize a story.

**Creativity**

* To build creative fluency/flexibility of thought when conceptualizing the characters' voice and movements within their scenes.
* To generate different solutions within scenes or elaborate upon new ways to communicate key components of the scene.

**Leadership**

* To provide ideas to the team.
* To provide feedback to the team, using “what if you tried…” and/or “I see…” language.
* To encourage team members using “I like…” language.
* To provide clear directions.

**Lesson Summary**

|  |  |  |
| --- | --- | --- |
| **Activity Title (Time)** | **Brief Description** | **Materials Required** |
| Introduction and Personal Questions  (5 minutes) | **Goal:** To welcome everyone to class. To prepare students for their scene practice and recordings.  **Activities:** The core of this lesson plan will be replicated across three class periods so that all students have the opportunity to direct their scenes. Because this tends to take considerable time, the introductions will be quick questions to provide the most time for the group scenes. In general, each student will introduce themselves and share one fact about themselves. The fact prompt will change during each session. Possible prompts are listed in the lesson details. |  |
| Practice Structure  Review (15 minutes) | **Goal:** To introduce or remind students of the practice structure.  **Activity:** Introduce/review the practice structure checklist for directors. Address any questions. Depending upon the teacher’s discretion, the checklist may be introduced in two parts. The first part could be before they start recording, and the second part could be preparing them for the recording. This part will likely progress faster during the second and third director sections. |  |
| Student Director Time (65 minutes) | **Goal:** To provide directors the opportunity to lead their teams.  **Activity:** Student directors will guide their practice and recordings of their scene using the practice checklist. |  |
| Reflection (5 minutes) | **Goal:** To solidify and reflect upon their experiences.  **Activity:** All students will record one word and/or one sentence about their time in class. |  |

**Activity 1: Welcome and Personal Question(s)**

**Introduction**

Hello and welcome everyone! We are so excited you are here as a part of Project Brilliance! Today is a big day because our first [*or second or third*] round of directors are going to direct and record their scenes, so to start with our introductions, we are going to do a quick question to give them as much time as possible. You will first start with, “Hi, my name is…” and then you will address the question of the day. [*Select one of the following questions, make your own, or let the students propose a question.*]

Today’s question is:

* Favorite(s):
  + Food
  + Music/singer/song
  + Movies/television shows
  + Thing to do
  + Holiday
  + Animal
  + Other(s)
* Wishes:
  + Travel location
  + Costume
  + Super power
  + Genie wishes
  + Other(s)

**Activity 2: Preparation for Student Director Sessions**

Before you get into your groups, I want to remind everyone the director is the leader of the scene. They designed the scene and created a vision, so they have the final say when there is a disagreement. They are able to see things the actors may not be able to see. Of course, if the actors have ideas, they can suggest them, but again, the director has the final say.

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| First, let’s briefly review the director practice check list. As a student director, you’ll guide your team through the creative process, from assigning roles to recording the final scene. Your job is to encourage everyone to do their best while making sure the practice stays organized and focused.  This checklist is your tool to stay on track during rehearsals. It includes everything you need to make your scene shine. | Student Journal page 10.1 |

We have practiced each of these tasks throughout our previous sessions, so I will only briefly review. [You may only want to review all these during the first day of the director sessions or if you notice the students struggled with one task in the previous sessions.]

**Assign Roles**: Start by assigning roles to everyone in your group. Think about the actor’s strengths and interests to match roles to individuals.

**Table Read**: Who remembers what a table read is? Right, you will want to have the group sit together and read through the script. Focus on understanding the dialogue and overall story. Encourage everyone to read clearly and ask questions if they’re unsure about their lines.

**Discuss Vocal Decisions**: Remember what types of vocal decisions the characters might make? The directors have already thought about these decisions and likely they have notes to share. This includes aspects like volume, emphasis, and rate. You may want to experiment with vocal tone and emotion. Encourage creativity and feedback from the group.

**Practice Blocking**: Work on movements and positioning. Where should actors stand? How do they interact with each other? How do they move?

**Provide Feedback**: Watch the scene and give constructive feedback. What are two ways we can give good feedback? Right, we can use our feedback starters, “What if…” and “I see…”

[*At this point, you may want to have them get into their directing groups and work through these first five tasks. If so, you could ask them what they have learned, what questions they may have, and what they need to do for the next session.*]

Great work teams! Now let’s review your final tasks for the day:

**Record a Practice Scene**: Now that you’ve practiced a few times, it is time to record a run-through. This helps you see what’s working and what isn’t.

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| **TEACHING TIP:** This may be the most important step in the process. We have completed this section before only to find out the students’ voices were too quiet to understand the scenes. Strongly emphasize the importance of speaking loudly enough for the video to pick up their lines. | **Watch the Scene**: As a group, watch the recording. Look for things like blocking, vocal delivery, and overall flow. Most importantly, check to make sure everyone can be heard! When we show our scenes, we want everyone to understand what is happening in the scene! |

**Make Improvements**: After watching, decide what needs to be adjusted and run the scene again.

**Record the Actual Scene**: Finally, you want to have enough time to record the final version. Make sure everyone gives it their best!

**Activity 3: Student Director Session #1 (or #2 or #3)**

[*This should be led by the students using the director checklist. Instructors will want to support each group. It is best if there can be an instructor for each group. This person can serve as the videographer. If that is not possible, perhaps assign a fourth, responsible student to some groups to help record the scenes.]*

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|  | **TALENTED LEADERS:** Identify student directors who communicate well with others, cooperate within their groups, support/encourage other team members, and provide helpful/constructive feedback. |

**Activity 4: Reflection**

As our session concludes, we are going to think of one word/sentence to describe today.

[*Everyone says/writes one word or sentence, depending upon time. This could be when they are at the door, in a circle, or wherever their last activity concludes.]*

As you leave, let’s give at least two other people a high five or fist bump. Great work everyone!

**Lessons 13: Movie Festival**

During this last session, everyone’s 3-minute scenes will be played for an audience. This is a very important component of this unit because it brings everything together. The students are often incredibly excited to share their scenes and watch themselves as actors.