



The Quinan Street Project

Drama in the Classroom

2018-2019

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Curriculum Objectives

This curriculum is designed to bring theatre education to public elementary and middle school students with a social justice lens. The materials chosen reflect writers of color, the voices of women, and narratives that reflect community engagement, diversity and inclusion, and overcoming obstacles to achieve greatness. The theatrical elements in the curriculum are based on the California State Standards for Visual and Performing Arts, and are therefore age and grade appropriate. Learning objectives in each lesson plan reflect the need for students to understand basic theatrical terminology so that they may build their skills and vocabulary to become well-rounded students. The social justice aspects are introduced conceptually through texts, as well as the inclusion of the students' individual experiences and voices as much as possible, as well as dialogues facilitated by culturally competent teaching artists.

Lessons also focus on incorporating Common Core English Language Arts (ELA) standards through experiential learning and introducing students to at and above grade level texts, multisyllabic words, and other challenges that are ultimately tackled through dramatic practices.

The lesson plans rely moderately on the ability to have an open space such as a multi-purpose room, gymnasium, or outdoor space, though most activities may be modified to accommodate traditional classroom environments. While the instructional sequencing is laid out clearly, there is room for teaching artists and facilitators to interpret and adjust as needed.

Learner Population

This curriculum has been designed specifically for students enrolled in public elementary and middle schools in the West Contra Costa Unified School District. These students are typically children of color (predominantly Latinx, Black/African American, and Asian/Pacific Islander) and are largely enrolled in free/reduced lunch programs. The schools benefitting from this curriculum do not have arts education included in their usual instruction. Therefore, given the student demographics, this curriculum is committed to not only providing art for art's sake, but also to utilizing a culturally responsible approach by including the students' lived experiences and introducing texts by marginalized writers.

LESSON PACKAGES

Creative Play

Recommended for TK-K

Lesson One – Introduction

California VAPA Standards: 1.K.1

Common Core ELA Standards: SL.K.2, RL.K.1, SL.K.6

Time: 30 minutes

Learning Objective: By the end of the lesson, students will be able to express elements of a story through drawing

Vocabulary: Actor, tableau, frozen picture, tools of an actor (body, voice, imagination), warm up, drama

Materials: Chosen text, Crayons & Paper (should be available in classroom)

Notes: Classroom Teacher = CT, Teaching Artist = TA

Introduction – 5 minutes

- CT and TA work to arrange students in a seated circle (space allowing). Students may also remain at their tables, or meet the TA and CT on the rug (if the classroom has one).
- Once ready, TA introduces themselves, stating their name and that they are going to be their drama teacher for twelve classes. TA explains that *drama* is learning how to tell a story using the *Tools of an Actor*, which are your *body*, *voice*, and *imagination*.
- TA then explains that we are going to *warm up* those tools.

Warm Up – 7 minutes

NOTE: This is only a suggested warm up sequence. TA has freedom to change or expand upon the sequence or activities included. Timing should stay the same. This warm up

tends to be more successful with the students seated. It is up to the TA to decide which is better for the learners.

- TA instructs students and CT to reach their hands up high above their heads then drop their fingers, wrists, elbows, and shoulders.
- Ask students to get out their “giant imaginary crayon” and attach it to their heads. Everyone “draws circles on the ceiling.”
- Remove imaginary crayons, break them in half, and attach them to your shoulders, and draw circles with shoulders.
- After shoulder circles, attach the halves back together, put the crayons away and say “See you next time!”
- Ask students to show a “Superhero Chest,” puffing their chests forward, and a “Villain Chest,” rounding their backs. Repeat 4-6 times. May add poses to either.
- Pick one foot, point and flex it 4-6 times. Make 4 circles with the foot, counting with the students. Reverse the direction and count backwards. Repeat with second foot.
- Clap hands and rub them together until they feel hot, then let go creating a “Ball of Energy.” Use this ball of energy to pat whole body and wake it up. Repeat with brushing instead of patting. Finish gently by patting and brushing the face.
- Make faces big and small 4-6 times.
- Get out imaginary box of string. Take pieces out one at a time, licking them, and attaching them to the forehead, each cheek, the nose, and the chin. Use “strings” to move face forward, upward, downward, right, left, and around in circles. Use imaginary scissors to cut the strings off in one motion.
- Blow out lips like a horse, loose and with no vibration. Add vibration playing with pitch. Throw imaginary balls of sound with this lip trill sound. Experiment with a baseball, a football, a soccer ball, a basketball, etc.
- Practice articulation repeating B, D, G, P, T, and K sounds. May also use Z, S, V, F, and voice and unvoiced TH sounds.
- Work through some tongue twisters. Examples in the appendix. Students may also be asked for examples that they know.

Activity – 8 minutes

- Story Introduction
 - TA introduces the story that will be read and worked with for all 12 lessons. TA reads through the story from beginning to end without showing the students any of the pictures.
 - After the story, TA asks students questions about the story such as:
 - Who are the characters in the story?
 - What is the story about?
 - What *feelings* does the story make you have?

Reflection – 10 minutes

- CT and TA set up students to be able to draw. Students are asked to draw what they *think* the images in the story look like.
- TA may reread the story while students are drawing to refresh their memories about what they heard.
- In the last 2 minutes of class, students are encouraged to share their work.
- Before leaving, all hands in and say “drama class!” all together.

Lesson Two – Tableau

California VAPA Standards: 1.K.1, 2.K.1, 5.K.2

Common Core ELA Standards: SL.K.3, RL.K.1, RL.K.3, SL.K.6

Time: 30 minutes

Learning Objective: By the end of the lesson, students will be able to use their bodies and facial expressions to demonstrate understanding of the chosen text.

Vocabulary: Tableau, frozen picture, tools of an actor (body, voice, imagination), warm up, drama

Materials: Chosen text

Notes: Classroom Teacher = CT, Teaching Artist = TA

Introduction – 5 minutes

- CT and TA work to arrange students in a seated circle (space allowing). Students may also remain at their tables, or meet the TA and CT on the rug (if the classroom has one).
- TA should take a moment to review the main points from the previous class, such as what the *tools of an actor* are, and why we *warm up*.
- Ask students what they remember about their story from the previous lesson.
- Avoid setting the students up for failure (or “What’s in my pocket?” teaching) by asking them to remember out of the blue. Review the previous lesson and then ask if they can remember what some of the words mean.

Warm Up – 7 minutes

NOTE: Warm up available in the Appendix. Teaching artist may expand upon or change the warm up as needed.

Activity – 13 minutes

- Magic Rocks
 - Instruct students to make themselves little and round like rocks. This is the “Magic Rocks” position. Whenever the TA says “Magic Rocks” students

must find themselves in these poses.

- TA then says “Magic Rocks turn into...” and adds an animal, a profession, a characteristic, an emotion, or whatever else students might be able to turn into. Students then find themselves in a frozen pose as whatever the TA said.
- After a couple of practice rounds, begin focusing statues on characters and feelings from the story.
- CT may participate as a model for the students, or may help provide ideas for things the magic rocks can turn into.

Reflection – 5 minutes

- TA asks students to share one word about how today’s lesson made them feel.
- If students are eager, TA may ask them to follow up their word with a *tableau* of that word.
- Before leaving, all hands in and say “drama class!” all together.

Lesson Three - Pantomime

California VAPA Standards: 1.K.1, 2.K.2, 5.K.2

Common Core ELA Standards: RL.K.2, RL.K.9, SL.K.3, SL.K.6

Time: 30 minutes

Learning Objective: By the end of the lesson, students will be able to demonstrate the technique of pantomime, or to act silently without props.

Vocabulary: Pantomime, tools of an actor (body, voice, imagination), warm up, drama, frozen picture, tableau

Materials: Chosen text

Notes: Classroom Teacher = CT, Teaching Artist = TA

Introduction – 5 minutes

- CT and TA work to arrange students in a seated circle (space allowing). Students may also remain at their tables, or meet the TA and CT on the rug (if the classroom has one).
- TA should take a moment to review the main points from the previous class, such as *frozen picture*, *tableau*, what the *tools of an actor* are, and why we *warm up*.
- Avoid setting the students up for failure (or “What’s in my pocket?” teaching) by asking them to remember out of the blue. Review the previous lesson and then ask if they can remember what some of the words mean.

Warm Up – 7 minutes

NOTE: Warm up available in the Appendix. Teaching artist may expand upon or change the warm up as needed.

Hook – 7 minutes

- Favorite Food Pantomime
 - The purpose of this activity is for each student to have an opportunity to say their name and their favorite food. The entire class will then

pantomime eating whatever this food is. It can be a silly or made up food, also. Neutralize any suggestions meant to agitate or gross-out.

- TA should model first. CT should participate, as well.
- If students have a hard time thinking of foods or are being too shy, CT can float among the students to help.

Activity – 6 minutes

- Pantomime from Story
 - TA asks students to think of the story they have been working on.
 - TA suggests an activity from the story that everyone can try to pantomime.
 - Read the story again, stopping and starting to pantomime activities or moments in the story.

Reflection – 5 minutes

- TA reviews what we have learned so far.
- TA asks students to show them a *tableau* of how they are feeling right now.
- TA asks students to show them a pantomime of something they like about drama so far.
- Before leaving, all hands in and say “drama class!” all together.

Lesson Four – Sound and Movement

California VAPA Standards: 1.K.1, 2.K.1, 4.K.1, 5.K.1, 5.K.2

Common Core ELA Standards: RL.K.2, RL.K.9, SL.K.2, SL.K.6

Time: 30 minutes

Learning Objective: By the end of the lesson, students will be able to demonstrate how the body and voice can be used to create interesting shapes and sounds while connecting to characters and settings in a text.

Vocabulary: Pantomime, tools of an actor (body, voice, imagination), warm up, drama, frozen picture, sound and movement, “First Thought Best Thought,” fast, slow

Materials: Chosen text

Notes: Classroom Teacher = CT, Teaching Artist = TA

Introduction – 5 minutes

- CT and TA work to arrange students in a seated circle (space allowing). Students may also remain at their tables, or meet the TA and CT on the rug (if the classroom has one).
- TA should take a moment to review the main points from the previous classes, such as *frozen picture*, *pantomime*, and what the *tools of an actor* are.
- REMINDER: Review the previous lesson and then ask if they can remember what some of the words mean.

Warm Up – 7 minutes

NOTE: Warm up available in the Appendix. Teaching artist may expand upon or change the warm up as needed.

Hook – 5 minutes

- Sound and Movement circle
 - Each student will make a silly sound and movement with their body.
 - Try to avoid words in the dictionary.

- Keep movements as quick and simple as possible. It is okay to ask a student to modify what they did.
- TA will begin by modeling a few sounds and movements with all students repeating what the TA did.
- TA will then ask the students to try the sound/movement again in slow motion. Then in fast motion. CT should model a sound and movement also.
- Students then may raise their hands to volunteer to try making their own sound and movement that the class will repeat back. Repeat the slow and fast motion adjustments.
- There can be 2-3 rounds of this, depending on how many students wish to participate and timing.
- TA might find it useful to use the phrase “First thought, best thought!” to remind students that their sound and movement does not need to be complicated or impressive.

Activity – 8 minutes

- Sounds and Movements in Story
 - TA reminds students of moments from the chosen text that feature sounds or objects that move.
 - Students explore these sounds and movements.
 - Transition into the activity “Machines.” Build machines one piece at a time by asking students in groups of 5 or so to work together to create sound and movement machines with pieces that connect to each other. Encourage students to listen to each other and notice how each other are moving. Students not participating in any given machine shall remain seated in an *audience*. Remind students that an *audience* gives their eyes and ears to the performers out of respect.
 - Try to create “machines” inspired from the story using thematic words from the story. For example a “Fear Machine” or a “Determination Machine.”

Reflection – 5 minutes

- TA asks students to sit down – either at their desks, on the rug, or wherever makes the most sense.
- TA asks students to close their eyes and hold up one finger if they had a bad class, two fingers if they had an okay class, and three fingers if they had a great class.
- Before leaving, all hands in and say “drama class!” all together.

Lesson Five – Character Expression

California VAPA Standards: 1.K.1, 2.K.1, 3.K.2, 5.K.1, 5.K.2

Common Core ELA Standards: RL.K.2, RL.K.9, SL.K.2, SL.K.6

Time: 30 minutes

Learning Objective: By the end of the lesson, students will be able to use their bodies to create physical expressions of a character.

Vocabulary: Pantomime, tools of an actor (body, voice, imagination), warm up, drama, frozen picture, character

Materials: Chosen text

Notes: Classroom Teacher = CT, Teaching Artist = TA

Introduction – 5 minutes

- CT and TA work to arrange students in a seated circle (space allowing). Students may also remain at their tables, or meet the TA and CT on the rug (if the classroom has one).
- TA should take a moment to review the main points from the previous class, such as *frozen picture*, *pantomime*, and what the *tools of an actor* are.
- REMINDER: Review the previous lesson and then ask if they can remember what some of the words mean.

Warm Up – 7 minutes

NOTE: Warm up available in Appendix B. Teaching artist may expand upon or change the warm up as needed.

Hook – 6 minutes

- Cross the Room As If...
 - CT and TA line students up on one end of an open area in the classroom.
 - Instruct students to cross to the other side of the space “as if” in as many ways as possible. As if they are flying, as if they are elephants, as if they

are wading through mud, as if they are the President of the United States, etc.

- Encourage students to take their time with their walks.
- Make sure students are playing safe.

Activity – 7 minutes

- TA then reads through the story, stopping and starting to ask students to cross the room as if they are either a particular character, experiencing an emotion, or performing an action.

Reflection – 5 minutes

- TA reviews the word *tableau*.
- TA then asks students to create a *tableau* of how they feel about drama class so far.
- TA follows up by asking students to create a *tableau* of what they think about drama.
- Before leaving, all hands in and say “drama class!” all together.

Lesson Six – Storytelling

California VAPA Standards: 1.K.1, 2.K.1, 3.K.2, 5.K.1, 5.K.2

Common Core ELA Standards: RL.K.2, RL.K.9, SL.K.2, SL.K.6

Time: 30 minutes

Learning Objective: By the end of the lesson, students will be able to identify objects and images from a story.

Vocabulary: Pantomime, tools of an actor (body, voice, imagination), warm up, drama, frozen picture, character, five senses

Materials: Chosen text, Paper & crayons (should be provided in classroom)

Notes: Classroom Teacher = CT, Teaching Artist = TA

Introduction – 5 minutes

- CT and TA work to arrange students in a seated circle (space allowing). Students may also remain at their tables, or meet the TA and CT on the rug (if the classroom has one).
- TA should take a moment to review the main points from the previous class, such as *frozen picture*, *pantomime*, and what the *tools of an actor* are.
- REMINDER: Review the previous lesson and then ask if they can remember what some of the words mean.

Warm Up – 7 minutes

NOTE: Warm up available in the Appendix. Teaching artist may expand upon or change the warm up as needed.

Hook – 7 minutes

- What's in the Box?
 - Students take turns holding an imaginary box. One at a time they tell the group what they think might be in the box.
 - TA should demonstrate first. CT might go second if students are tentative.

- Encourage creativity. What's in the box does not have to traditionally fit inside of a box. It is a magic box, after all.
- Encourage students to use their *five senses* to figure out what is in the box. What does it *smell* like? What does it *sound* like? Etc.
- Once the box has been passed all the way around, TA may ask students to pass it again, and this time ask follow up questions about what they think is in the box. For example: "Whose puppy is it?" "Where did that come from?" etc.

Activity – 8 minutes

- What's in the Story?
 - TA then passes the box around again asking students to identify things that are in the story we have been exploring.
 - TA and CT distribute paper and crayons.
 - Students are given 5 minutes to draw something they held in the box today.

Reflection – 3 minutes

- In the last 3 minutes of class, students are encouraged to share what they drew/experienced.
- Before leaving, all hands in and say "drama class!" all together.

Lesson Seven – Dialogue

California VAPA Standards: 1.K.1, 2.K.1, 3.K.2, 5.K.1, 5.K.2

Common Core ELA Standards: RL.K.2, RL.K.9, SL.K.2, SL.K.6

Time: 30 minutes

Learning Objective: By the end of the lesson, students will be able to demonstrate the concept of *dialogue* in drama.

Vocabulary: Pantomime, tools of an actor (body, voice, imagination), warm up, drama, frozen picture, character

Materials: Chosen text

Notes: Classroom Teacher = CT, Teaching Artist = TA

Introduction – 5 minutes

- CT and TA work to arrange students in a seated circle (space allowing). Students may also remain at their tables, or meet the TA and CT on the rug (if the classroom has one).
- TA should take a moment to review the main points from the previous class, such as *frozen picture*, *pantomime*, and what the *tools of an actor* are.
- REMINDER: Review the previous lesson and then ask if they can remember what some of the words mean.

Warm Up – 7 minutes

NOTE: Warm up available in the Appendix. Teaching artist may expand upon or change the warm up as needed.

Hook – 7 minutes

- Scrambled Eggs
 - TA and CT arrange students in a stage and audience formation.
 - TA chooses 3 students to participate at a time. Students will play Neighbor 1, Neighbor 2, and Doctor.
 - Script is as follows:

- NEIGHBOR 1: Would you like some eggs?
- NEIGHBOR 2: Yes, please. (Tastes eggs) These eggs taste terrible! (Falls down)
- NEIGHBOR 1: Doctor! Doctor!
- DOCTOR: I'm sorry. He/she is dead.
- NEIGHBOR 1: NOOOO!!!
- Repeat until students have had ample turns.

Activity – 7 minutes

- Dialogue from Story
 - In the same way the dialogue for Scrambled Eggs was taught, choose a short bit of dialogue between characters from the story.
 - Choose students to try to recite the dialogue as if they are the characters in the story.
 - Encourage physical choices, such as pantomiming an action or creating a tableau for each line.

Reflection – 4 minutes

- TA and CT have students return to their seats (either on the rug, or at tables/desks, etc.)
- TA asks students to use one word to describe their experience in class today. They may also create a tableau of this word.
- Before leaving, all hands in and say “drama class!” all together.

Lesson Eight – Beginning, Middle, and End

California VAPA Standards: 1.K.1, 2.K.1, 3.K.2, 5.K.1, 5.K.2

Common Core ELA Standards: RL.K.2, RL.K.9, SL.K.2, SL.K.6

Time: 30 minutes

Learning Objective: By the end of the lesson, students will be able to identify the beginning, middle, and end of a story.

Vocabulary: Pantomime, tools of an actor (body, voice, imagination), warm up, drama, frozen picture, character, beginning/middle/end, stage, audience

Materials: Chosen text with beginning, middle, and end marked.

Notes: Classroom Teacher = CT, Teaching Artist = TA

Introduction – 5 minutes

- CT and TA work to arrange students in a seated circle (space allowing). Students may also remain at their tables, or meet the TA and CT on the rug (if the classroom has one).
- TA should take a moment to review the main points from the previous class, such as *frozen picture*, *pantomime*, and what the *tools of an actor* are.
- REMINDER: Review the previous lesson and then ask if they can remember what some of the words mean.

Warm Up – 7 minutes

NOTE: Warm up available in the Appendix. Teaching artist may expand upon or change the warm up as needed.

Hook – 7 minutes

- Trio Stories
 - TA chooses three volunteers (equity sticks are best for this, if available).
 - Three volunteers stand up on the *stage*. The first volunteer starts a story by beginning a sentence with “Once upon a time...” The next volunteer begins their sentence “Until one day...” and the final volunteer begins

their sentence “And every day after that...” End the story with the volunteers creating a tableau of their sentence.

- These students have now successfully told a story together!
- Repeat until time is up or there are no more volunteers.

Activity – 7 minutes

- Beginning, Middle, End in Text
 - TA explains that they will now explore the beginning, middle, and end of their story together.
 - TA reads only the beginning of the story. Once complete, ask students to create a tableau based on what they think the beginning of the story is about.
 - TA may ask follow up questions based on poses.
 - TA repeats these steps with the middle and end sections.

Reflection – 4 minutes

- TA asks students to show a tableau of what happens at the beginning of every drama class, what happens in the middle, and the last thing they do every class.
- Before leaving, all hands in and say “drama class!” all together.

Lesson Nine – Emotions and Feelings

California VAPA Standards: 1.K.1, 2.K.1, 3.K.2, 5.K.1, 5.K.2

Common Core ELA Standards: RL.K.2, RL.K.9, SL.K.2, SL.K.6

Time: 30 minutes

Learning Objective: By the end of the lesson, students will be able to identify what feelings and emotions are in a text.

Vocabulary: Pantomime, tools of an actor (body, voice, imagination), warm up, drama, frozen picture, tableau, character, emotions, feelings

Materials: Chosen text

Notes: Classroom Teacher = CT, Teaching Artist = TA

Introduction – 5 minutes

- CT and TA work to arrange students in a seated circle (space allowing). Students may also remain at their tables, or meet the TA and CT on the rug (if the classroom has one).
- TA should take a moment to review the main points from the previous class, such as *frozen picture*, *pantomime*, and what the *tools of an actor* are.
- REMINDER: Review the previous lesson and then ask if they can remember what some of the words mean.

Warm Up – 7 minutes

NOTE: Warm up available in the Appendix. Teaching artist may expand upon or change the warm up as needed.

Hook – 7 minutes

- Emotional Choir
 - TA introduces the emotions “Happy,” “Sad,” and “Angry.”
 - TA asks students to say each word with the emotion that matches it.
 - TA can do this in a call and response fashion, or all together.

- Add gestures for each emotion, either generated by the students, or chosen by TA. Whichever works better for the group.
- TA asks students to choose which one they like best (without divulging which emotion they like best).
- Students must do their gesture and say their feeling with their matching vocal choice whenever the TA gestures to them. This may be once, it may be several times in a row, and it may be when someone else is doing their emotion.
 - TA – Have fun with this!
 - CT can participate or take turns with TA conducting.

Activity – 7 minutes

- Feelings from Story
 - Starting at the beginning of the story, ask students to raise their hand when they hear emotions or feelings in the story.
 - When a feeling is identified, the whole class must say the emotion with a gesture, just like the choir.
 - Work through entire story.

Reflection – 4 minutes

- TA and CT help students return to their starting positions in the classroom.
- Ask students to close their eyes and think about all the things they did in drama today.
- After they have been thinking for a bit, ask them to keep their eyes closed and hold up one finger if they had a bad day, two fingers if they had an okay day, and three fingers if they had a good day.
- Before leaving, all hands in and say “drama class!” all together.

Lesson Ten – Rehearsal

California VAPA Standards: 1.K.1, 2.K.1, 3.K.2, 5.K.1, 5.K.2

Common Core ELA Standards: RL.K.2, RL.K.9, SL.K.2, SL.K.6

Time: 30 minutes

Learning Objective: By the end of the lesson, students will be able to perform a series of tableau and pantomime inspired by a chosen text.

Vocabulary: Pantomime, tools of an actor (body, voice, imagination), warm up, drama, frozen picture, tableau, character, performer, audience

Materials: Chosen text, flashcards

Notes: Classroom Teacher = CT, Teaching Artist = TA

Introduction – 5 minutes

- CT and TA work to arrange students in a seated circle (space allowing). Students may also remain at their tables, or meet the TA and CT on the rug (if the classroom has one).
- TA should take a moment to review the main points from the previous class, such as *frozen picture*, *pantomime*, and what the *tools of an actor* are.
- REMINDER: Review the previous lesson and then ask if they can remember what some of the words mean.

Warm Up – 7 minutes

NOTE: Warm up available in the Appendix. Teaching artist may expand upon or change the warm up as needed.

Hook – 5 minutes

- Introduction to Flashcards
 - TA will show students their new tool: flashcards. These flashcards will display keywords from the story. Students should already be familiar with the words aurally, orally, and physically. This will help them grasp the words visually, as well.

- When TA raises the flashcard, students must perform a pantomime or tableau of the word. TA can set tableau flashcards vs. pantomime flashcards, or give students the option to choose themselves; whatever will help the students be most successful.
- Try checking for understanding by setting tableaux and pantomimes for each card, and then holding up the cards out of order to see if students are recognizing and reading the words.

Activity – 9 minutes

- Rehearsal
 - TA begins reading the story aloud and holds up a flashcard every time the corresponding word comes up. This does not have to be polished. The intention is for students to begin seeing and reading words, not to have a beautiful, fully staged play.

Reflection – 4 minutes

- TA and CT help students return to their starting positions in the classroom.
- Ask students to close their eyes and think about all the things they did in drama today.
- After they have been thinking for a bit, ask them to keep their eyes closed and hold up one finger if they had a bad day, two fingers if they had an okay day, and three fingers if they had a good day.
- Then ask students to raise their hand if they read a new word today.
- Before leaving, all hands in and say “drama class!” all together.

Lesson Eleven – Stage and Audience

California VAPA Standards: 1.K.1, 2.K.1, 3.K.2, 5.K.1, 5.K.2

Common Core ELA Standards: RL.K.2, RL.K.9, SL.K.2, SL.K.6

Time: 30 minutes

Learning Objective: By the end of the lesson, students will be able to demonstrate proper audience etiquette.

Vocabulary: Pantomime, tools of an actor (body, voice, imagination), warm up, drama, frozen picture, tableau, character, performer, audience

Materials: Chosen text, flashcards

Notes: Classroom Teacher = CT, Teaching Artist = TA

Introduction – 5 minutes

- CT and TA work to arrange students in a seated circle (space allowing). Students may also remain at their tables, or meet the TA and CT on the rug (if the classroom has one).
- TA should take a moment to review the main points from the previous class, such as *frozen picture*, *pantomime*, and what the *tools of an actor* are.
- REMINDER: Review the previous lesson and then ask if they can remember what some of the words mean.
- This is a good time to introduce the evaluation that will be administered the following week so that the terms can be reviewed.

Warm Up – 7 minutes

NOTE: Warm up available in the Appendix. Teaching artist may expand upon or change the warm up as needed.

Hook – 5 minutes

- Applause
 - TA explains that one by one students will be encouraged to perform a pose or some sort of trick for the rest of the class. There are no right or wrong

answers to what this can be or look like. When students are done with their performance they must take a bow. When the student bows, the rest of the class must applaud for the performer.

- TA and CT should demonstrate.
- Repeat until all students have participated or time runs out.

Activity – 9 minutes

- Performance
 - Divide the class in half.
 - Have half of the class be the *performers* and the other half be the *audience*.
 - Each group performs with flashcards, as practiced in the previous lesson, for the other and each audience must applaud politely when they are done.

Reflection – 4 minutes

- TA and CT help students return to their starting positions in the classroom.
- Ask students to close their eyes and think about all the things they did in drama today.
- After they have been thinking for a bit, ask them to keep their eyes closed and hold up one finger if they had a bad day, two fingers if they had an okay day, and three fingers if they had a good day.
- Before leaving, all hands in and say “drama class!” all together.

Lesson Twelve – Performance

California VAPA Standards: 1.K.1, 2.K.1, 3.K.2, 5.K.1, 5.K.2

Common Core ELA Standards: RL.K.2, RL.K.9, SL.K.2, SL.K.6

Time: 30 minutes

Learning Objective: By the end of the lesson, students will perform for a small audience.

Vocabulary: Pantomime, tools of an actor (body, voice, imagination), warm up, drama, frozen picture, tableau, character, performer, audience

Materials: Chosen text, flashcards

Notes: Classroom Teacher = CT, Teaching Artist = TA

Introduction – 5 minutes

- CT and TA work to arrange students in a seated circle (space allowing). Students may also remain at their tables, or meet the TA and CT on the rug (if the classroom has one).
- TA should take a moment to review the main points from the previous class, such as *frozen picture*, *pantomime*, and what the *tools of an actor* are.
- REMINDER: Review the previous lesson and then ask if they can remember what some of the words mean.
- This is a good time to administer evaluations.

Warm Up – 7 minutes

NOTE: Warm up available in the Appendix. Teaching artist may expand upon or change the warm up as needed.

Hook – 7 minutes

- Rehearsal
 - TA, CT, and students run through performance as practiced.

Activity – 9 minutes

- Performance
 - TA and CT may invite however many or few attendees seems appropriate. If another classroom is receiving the same lessons they would be a great audience. Administrators and/or parents may be good options, as well. The pressure should be LOW.
 - Invite students to share what they have been learning in their lessons with the audience. Things like “Tools of an Actor” are useful, as are fun warm up activities.
 - Perform for audience.

Reflection – 2 minutes

- TA asks students reflection questions, such as:
 - What did you like about drama?
 - What did you learn in drama?
 - Would you change anything about drama?
- TA should thank students and CT for the opportunity to work with them.
- Before leaving, all hands in and say “drama class!” all together.

Text to Performance: Grades 1-3

Lesson One – Introduction

California VAPA Standards:

1.1.1, 3.1.1, 4.1.1

1.2.1, 2.2.1, 2.2.2

1.3.1, 1.3.2

Common Core ELA Standards:

RL.1.1, RL.1.2, RL.1.3

RL.2.1, RL.2.2, RL.2.3,

RL.3.1, RL.3.2, RL.3.3,

SL.1.2, SL.1.5

SL.2.2

SL.3.2

Time: 50 minutes

Learning Objective: By the end of the lesson, students will be able to understand the plot, characters, and setting of a story.

Vocabulary: Ensemble, tools of an actor (body, voice, imagination), warm up, drama, working together, character, setting, plot

Materials: Paper and crayons, chosen text

Notes: Classroom Teacher = CT, Teaching Artist = TA

Introduction – 10 minutes

- CT and TA work to arrange students in a circle (space allowing). Students may also remain at their tables, or meet the TA and CT on the rug (if the classroom has one).
- Once ready, TA introduces themselves, stating their name, that they are with The Quinan Street Project, and that they are going to be their drama teacher for twelve lessons. TA explains that *drama* is learning how to tell a story using the *Tools of an Actor*, which are *body*, *voice*, and *imagination*.
- TA then explains that today we are going to *warm up* those tools and hear the story that we are going to be working with.
- One Word Check-In

- Before warming up, TA should explain that we should briefly check in about how we are feeling today. That way the TA and CT can be aware of any needs in the classroom before getting started.
- Beginning with the TA, everyone will say one word about how they are feeling today in the moment. This is accompanied by touching either the floor or desk in front of you, or, if standing, gently tapping your fist on your other hand's palm (like Rock/Paper/Scissors).
- Everyone, including the CT, gets a turn.

Warm Up – 10 minutes

NOTE: This is only a suggested warm up sequence. TA has freedom to change or expand upon the sequence or activities included. Timing should stay the same.

- TA instructs students and CT to reach their hands up high above their heads then drop their fingers, wrists, elbows, and shoulders.
- Ask students to get out their “giant imaginary crayon” and attach it to their heads. Everyone “draws circles on the ceiling.”
- Remove imaginary crayons, break them in half, and attach them to your shoulders, and draw circles with shoulders.
- After shoulder circles, attach the halves back together, put the crayons away and say “See you next time!”
- Ask students to show a “Superhero Chest,” puffing their chests forward, and a “Villain Chest,” rounding their backs. Repeat 4-6 times. May add poses to either.
- Pick one foot, point and flex it 4-6 times. Make 4 circles with the foot, counting with the students. Reverse the direction and count backwards. Repeat with second foot.
- Clap hands and rub them together until they feel hot, then let go creating a “Ball of Energy.” Use this ball of energy to pat whole body and wake it up. Repeat with brushing instead of patting. Finish gently by patting and brushing the face.
- Make faces big and small 4-6 times.
- Get out imaginary box of string. Take pieces out one at a time, licking them, and attaching them to the forehead, each cheek, the nose, and the chin. Use “strings”

to move face forward, upward, downward, right, left, and around in circles. Use imaginary scissors to cut the strings off in one motion.

- Blow out lips like a horse, loose and with no vibration. Add vibration playing with pitch. Throw imaginary balls of sound with this lip trill sound. Experiment with a baseball, a football, a soccer ball, a basketball, etc.
- Practice articulation repeating B, D, G, P, T, and K sounds. May also use Z, S, V, F, and voice and unvoiced TH sounds.
- Work through some tongue twisters. Examples in the appendix. Students may also be asked for examples that they know.

Hook – 15 minutes

- Introduction to Story
 - In whatever configuration is most comfortable for students (sitting in a circle, sitting at tables, etc.) TA reads the chosen text out loud.
 - Any art in the story should be kept invisible to the students at this time.
 - After reading the story, TA leads a discussion of the main points of the story with the students. Questions may include:
 - What is the story about?
 - Who is in the story?
 - When does the story take place?
 - Where does the story take place? Or where *could* it take place?
 - When does the story take place? Or when *could* the story take place?
 - Why is this story important? Why did the author choose to write it?

Activity – 10 minutes

- Story Drawings
 - TA and CT distribute drawing materials to students.
 - Students are encouraged to draw a scene from the story how they imagine it. If they know what the art in the story looks like, encourage them to use their imagination to create a new version of the story.

- TA should read the story a second time while students are working quietly.

Reflection – 5 minutes

- TA asks students if they would like to show their art to the rest of the class. Students are encouraged to share, but should not be required to share if they are too shy.
- Before leaving, all hands in and say “drama class!” all together.

Lesson Two - Ensemble

California VAPA Standards:

1.1.1, 2.1.2, 4.1.1, 5.1.2

1.2.1, 2.2.1

1.3.1, 5.3.2

Common Core ELA Standards:

SL.1.2, SL.1.3

SL.2.2

SL.3.2

Time: 50 Minutes

Learning Objective: By the end of the lesson, students will be able to creatively express the meaning of the word *ensemble*.

Vocabulary: Ensemble, tools of an actor (body, voice, imagination), warm up, drama, working together, character, setting, plot

Materials: None

Notes: Classroom Teacher = CT, Teaching Artist = TA

Introduction – 10 minutes

- CT and TA work to arrange students in a circle (space allowing). Students may also remain at their tables, or meet the TA and CT on the rug (if the classroom has one).
- Once ready, TA introduces themselves again, stating their name, that they are with The Quinan Street Project, and that they are going to be their drama teacher for twelve lessons. TA explains that *drama* is learning how to tell a story using the *Tools of an Actor*, which are *body*, *voice*, and *imagination*.
- TA then explains that today we are going to *warm up* those tools and learn more about what it means to be an *ensemble*.
- One Word Check-In
 - Before warming up, TA should explain that we should briefly check in about how we are feeling today. That way the TA and CT can be aware of any needs in the classroom before getting started.

- Beginning with the TA, everyone will say one word about how they are feeling today in the moment. This is accompanied by touching either the floor or desk in front of you, or, if standing, gently tapping your fist on your other hand's palm (like Rock/Paper/Scissors).
- Everyone, including the CT, gets a turn.

Warm Up – 10 minutes

NOTE: Suggested warm up available in the Appendix. Teaching artist may expand upon or change the warm up as needed.

Hook – 5 minutes

- Sending a Clap Around the Circle
 - TA, CT and students will be sending a single clap around the circle. This works by the TA turning to one of the students who is next to them, making direct eye contact with each other, and clapping their hands at the same time.
 - TA should discuss how this relates to the word *ensemble*. We all must work together to keep the clap moving smoothly. Also, we must connect with each other to be successful.
 - The student used to demonstrate then turns to the person on their other side and repeats the action.
 - This continues until the clap has been sent all the way back to the TA. CT should participate.
 - TA may send a new clap back around the circle in the other direction.

Activity – 18 minutes

- Spot the Leader
 - Students will need to be in a circular configuration so that everyone can see each other.
 - TA begins moving and asks students to copy their movement exactly, moving slowly and creatively. Movement might be abstract, or simple

movements like clapping, jellyroll hands, or patting your own head. The point is for everyone to be able to stay together.

- CT should then have an opportunity to lead.
- Each student should be offered an opportunity to lead.
- Once everyone that wanted a chance to lead has had a turn, TA should then ask for a volunteer.
- The volunteer goes into the middle of the circle and closes their eyes. TA then asks the remaining students to *silently* raise their hands if they want to be a leader. TA silently chooses a leader. Leader begins moving and the rest of the class follows. Once everyone is together, the student in the middle may open their eyes.
- The student in the middle has three chances to guess who is leading the movement.
- Regardless of whether or not they guess correctly, the leader from that round will be the next person to get in the middle.
- Continue until everyone that wants a turn has had a turn.
- The student who began in the middle should be the last leader for the day.

Reflection – 7 minutes

- TA asks students if they can think of an example of *ensemble* in everyday life. Where do people need to work together outside of a drama class?
- TA introduces the concept of *tableau* and asks students to freeze their bodies and faces in poses related to 3-5 of the places/jobs/situations suggested by students as ensemble based.
- Before leaving, all hands in and say “drama class!” all together.

Lesson Three - Movement

California VAPA Standards:

1.1.1, 1.1.2, 2.1.1, 2.1.2

1.2.1, 2.2.1, 2.2.3

1.3.1

Common Core ELA Standards:

RL.1.1, RL.1.2, RL.1.3

RL.2.1, RL.2.3, RL.2.7

RL.3.1, RL.3.2, RL.3.3

SL.1.4, SL.1.5

Time: 50 minutes

Learning Objective: By the end of the lesson, students will be able to demonstrate the difference between pantomime and tableau.

Vocabulary: Tableau, tools of an actor (body, voice, imagination), warm up, drama, frozen picture, ensemble, pantomime

Materials: Chosen text

Notes: Classroom Teacher = CT, Teaching Artist = TA

Introduction – 7 minutes

- TA and CT arrange students in a circle (space allowing).
- TA should take a moment to review the main points from the previous class, such as *ensemble*, what the *tools of an actor* are, and why we *warm up*.
- Avoid setting the students up for failure (or “What’s in my pocket?” teaching) by asking them to remember out of the blue. Review the previous lesson and then ask if they can remember what some of the words mean.
- TA explains that today’s drama class will focus on movement. Specifically on the difference between tableau and pantomime. While these are big, strange words, they have simple meanings. Tableau is a frozen, still picture made with bodies and facial expressions. Pantomime is active, silent movement that may indicate props that are not present. Today we will be exploring the difference.
- One Word Check-In

- Before warming up, TA should explain that we should briefly check in about how we are feeling today. That way the TA and CT can be aware of any needs in the classroom before getting started.
- Beginning with the TA, everyone will say one word about how they are feeling today in the moment. This is accompanied by touching either the floor or desk in front of you, or, if standing, gently tapping your fist on your other hand's palm (like Rock/Paper/Scissors).
- Everyone, including the CT, gets a turn.

Warm Up – 10 minutes

NOTE: Warm up available in the Appendix. Teaching artist may expand upon or change the warm up as needed.

- Sending a Clap Around the Circle
 - TA, CT and students will be sending a single clap around the circle. This works by the TA turning to one of the students who is next to them, making direct eye contact with each other, and clapping their hands at the same time.
 - TA should discuss how this relates to the word *ensemble*. We all must work together to keep the clap moving smoothly. Also, we must connect with each other to be successful.
 - The student used to demonstrate then turns to the person on their other side and repeats the action.
 - This continues until the clap has been sent all the way back to the TA. CT should participate.
 - TA may send a new clap back around the circle in the other direction.

Hook – 10 minutes

- Wax Museum
 - TA begins by explaining that they are going to be playing the role of the Night Watch Guard at a wax museum, and that a message has just come in

through the Walkie-Talkie that Mr./Ms./Mrs. [Blank]'s class has snuck into the wax museum to have a party.

- The students' job is to move around as much as possible (staying within a certain area in the classroom such as a rug, a blocked out area, or whatever is convenient) when the Watch Guard's back is turned to them, but when the Watch Guard turns and looks at them they must freeze and pretend to be statues in the wax museum so they do not get caught.
- The TA may call students out that are found to be moving when they turn around. However, the students should be allowed at least 3-5 opportunities to freeze before being called out. Some children have a hard time staying still, but deserve a few opportunities to try before being called out.
- CT may take a turn as Night Watch Guard or participate – whatever they prefer.
- Reflection
 - What is the difference between stillness and movement?
 - If tableau is a frozen picture, and pantomime is silent movement, when in Wax Museum are you using tableau, and when are you using pantomime?

Activity – 16 minutes

- What Are You Doing?
 - This is a pantomime activity. The TA should call up a volunteer or use the CT to demonstrate. TA should pantomime a clear activity (playing baseball, brushing hair, etc.) and instruct the volunteer or CT to ask the question “What are you doing?” The TA then answers with an activity that they are not actually doing and the volunteer/CT must then pantomime that activity.
 - The game continues until everyone has had a turn.
- Reflection
 - What did other actors do to help clarify their movement?
- Magic Rocks

- Instruct students to make themselves little and round like rocks. This is the “Magic Rocks” position. Whenever the TA says “Magic Rocks” students must find themselves in these poses.
- TA then says “Magic Rocks turn into...” and adds an animal, a profession, a characteristic, an emotion, or whatever else students might be able to turn into. Students then find themselves in a frozen pose as whatever the TA said.
- CT may participate as a model for the students, or may help provide ideas for things the magic rocks can turn into.
- Reflection
 - Which activity was a pantomime activity, and which was a tableau activity? Why?

Reflection – 7 minutes

- TA “quizzes” students by asking for a pantomime or a tableau of situations from the chosen story.
- Before leaving, students and CT should put their hands in front of themselves and say “Drama class!”

Lesson Four – Beginning, Middle, and End

California VAPA Standards:

1.1.1, 1.1.2, 2.1.2, 5.1.2

1.2.1, 2.2.2

1.3.1, 1.3.2, 5.3.2

Common Core ELA Standards:

RL.1.1, RL.1.2, RL.1.3

RL.2.1, RL.2.3, RL.2.5, RL.2.7

RL.3.3, RL.3.4, RL.3.5

SL.1.1, SL.1.4

SL.2.2

SL.3.1, SL.3.2

Time: 50 Minutes

Learning Objective: By the end of the lesson, students will be able to identify the beginning, middle, and end of the story being used in class.

Vocabulary: Ensemble, tools of an actor (body, voice, imagination), warm up, drama, working together, character, setting, plot, conflict, tableau

Materials: Chosen text

Notes: Classroom Teacher = CT, Teaching Artist = TA

Introduction – 10 minutes

- CT and TA work to arrange students in a circle (space allowing). Students may also remain at their tables, or meet the TA and CT on the rug (if the classroom has one).
- Once ready, TA introduces themselves again, stating their name, that they are with The Quinan Street Project, and that they are going to be their drama teacher for twelve lessons. TA explains that *drama* is learning how to tell a story using the *Tools of an Actor*, which are *body*, *voice*, and *imagination*.
- TA then explains that today we are going to *warm up* those tools and explore the beginning, middle, and end of our chosen story.
- One Word Check-In

- Before warming up, TA should explain that we should briefly check in about how we are feeling today. That way the TA and CT can be aware of any needs in the classroom before getting started.
- Beginning with the TA, everyone will say one word about how they are feeling today in the moment. This is accompanied by touching either the floor or desk in front of you, or, if standing, gently tapping your fist on your other hand's palm (like Rock/Paper/Scissors).
- Everyone, including the CT, gets a turn.

Warm Up – 10 minutes

NOTE: Suggested warm up available in the Appendix. Teaching artist may expand upon or change the warm up as needed.

Hook – 10 minutes

- Fairytale Pictures
 - TA reviews the plot of a familiar fable or fairytale (e.g. Goldilocks and the Three Bears, The Three Little Pigs, Jack and the Beanstalk, The Tortoise and the Hare, etc.) out loud with students.
 - TA asks students to think about what the beginning of the story is, and pose their bodies and faces in a statue representing the first part of the story.
 - Ask students what the *conflict* or *problem* is in this story. Once identified, ask students to pose their faces and bodies representing the middle/conflict.
 - TA now asks students how this problem gets fixed, or how the conflict gets *resolved*. Students pose as the end of the story.

Activity – 15 minutes

- Identifying Conflict in Text
 - TA explains to students that the story for this class has a beginning, middle, and end, too.

- TA should begin reading the story from the beginning, slowly, and occasionally asking students to freeze or pantomime in key moments.
- After the story is read and acted out, TA asks students when they felt the most *conflict*.
 - Was there a specific pose that felt most like a *problem*? Or a *conflict*?
 - Did any specific words stand out as *conflict*?
- Discussion should ultimately determine characteristics of the beginning, where the *conflict* lies in the middle, and how the conflict is *resolved* in the end.
 - With younger students, TA may need to guide the discussion a bit more. Older students should be expected to participate more actively in the discussion.

Reflection – 5 minutes

- TA facilitates a short discussion about where in everyday life we see beginnings, middles, and ends.
- Before leaving, all hands in and say “drama class!” all together.
- NOTE: After this lesson TA must decide how the story is going to be used as a script and how students will be used as actors. For example, decisions about who has lines or not, who will play specific roles and who will be ensemble, or if the whole class will be the entire ensemble.

Lesson Five – Dialogue and Narrative

California VAPA Standards:

1.1.1, 2.1.1

1.2.1, 2.2.1, 2.2.3

1.3.1, 4.3.2, 5.3.1

Common Core ELA Standards:

RL.1.2, RL.1.4, RL.1.10

RL.2.2, RL.2.4

RL.3.2, RL.3.4, RL.3.6

SL.1.1, SL.1.5

SL.2.1

SL.3.1

Time: 50 Minutes

Learning Objective: By the end of the lesson, students will be able to identify the difference between dialogue and narrative.

Vocabulary: Ensemble, tools of an actor (body, voice, imagination), warm up, drama, working together, character, setting, plot, conflict, tableau, dialogue, beginning/middle/end

Materials: Chosen text, scripts (if different)

Notes: Classroom Teacher = CT, Teaching Artist = TA

Introduction – 7 minutes

- CT and TA work to arrange students in a circle (space allowing). Students may also remain at their tables, or meet the TA and CT on the rug (if the classroom has one).
- Once ready, TA introduces themselves again, stating their name, that they are with The Quinan Street Project, and that they are going to be their drama teacher for twelve lessons. TA explains that *drama* is learning how to tell a story using the *Tools of an Actor*, which are *body*, *voice*, and *imagination*.
- TA then explains that today we are going to *warm up* those tools and explore the difference between *dialogue* and *narrative*, which are the two different kinds of vocal expression we will use to act out our story.

- One Word Check-In
 - Before warming up, TA should explain that we should briefly check in about how we are feeling today. That way the TA and CT can be aware of any needs in the classroom before getting started.
 - Beginning with the TA, everyone will say one word about how they are feeling today in the moment. This is accompanied by touching either the floor or desk in front of you, or, if standing, gently tapping your fist on your other hand's palm (like Rock/Paper/Scissors).
 - Everyone, including the CT, gets a turn.

Warm Up – 10 minutes

NOTE: Suggested warm up available in the Appendix. Teaching artist may expand upon or change the warm up as needed.

Hook – 10 minutes

- Scrambled Eggs
 - TA and CT arrange students in a stage and audience formation.
 - TA explains that this activity features *actors* delivering *dialogue*.
 - TA chooses 3 students to participate at a time. Students will play Neighbor 1, Neighbor 2, and Doctor.
 - Script is as follows:
 - NEIGHBOR 1: Would you like some eggs?
 - NEIGHBOR 2: Yes, please. (Tastes eggs) These eggs taste terrible! (Falls down)
 - NEIGHBOR 1: Doctor! Doctor!
 - DOCTOR: I'm sorry. He/she is dead.
 - NEIGHBOR 1: NOOOO!!!
 - Repeat until students have had ample turns (time allowing).
- Documentary Filmmaker
 - TA explains that this activity will feature a *narrator* delivering *narrative* and an *actor* using *pantomime*.

- TA chooses one student to pantomime an activity and one student to *narrate* their actions.
- Repeat as needed.

Activity – 18 minutes

- Casting and Staging

NOTE: For younger or more hesitant/shy groups TA may opt to have the entire class act out the whole story without choosing specific roles for individuals. TA may also opt to be the narrator themselves, or divide the narration as lines amongst more students. Again, all of these notes are up to the TA and the needs of the group. Meet the students where they are – do not force them to do anything they are not equipped or prepared to do.

- TA announces any casting decisions made for the final sharing, and points out which roles are going to utilize *dialogue* and *narration*.
- TA should begin staging the script of the story (however it is configured to best suit the students). Pantomime and tableau are likely the best options to begin staging.

Reflection – 5 minutes

- TA gathers students together for a One Word Check-Out (identical to One Word Check-In). This will help TA understand how the work is making the students feel. They may be tired or frustrated as staging a play is more structured and demanding than some of the previous lessons.
- Before leaving, all hands in and say “drama class!” all together.

Lesson Six – Voice

California VAPA Standards:

1.1.1, 1.1.2, 2.1.1, 2.1.2

1.2.1, 2.2.1, 2.2.2, 4.2.1

1.3.1, 5.3.1, 5.3.2

Common Core ELA Standards:

RL.1.3, RL.1.4, RL.1.7

RL.2.3, RL.2.4, RL.2.7

RL.3.3, RL.3.4, RL.3.5

SL.1.3, SL.1.4

SL.2.2

SL.3.2

Time: 50 Minutes

Learning Objective: By the end of the lesson, students will be able to use their voices to create characters.

Vocabulary: Ensemble, tools of an actor (body, voice, imagination), warm up, drama, working together, character, setting, plot, conflict, tableau, dialogue, beginning/middle/end

Materials: Chosen text, scripts (if different)

Notes: Classroom Teacher = CT, Teaching Artist = TA

Introduction – 7 minutes

- CT and TA work to arrange students in a circle (space allowing). Students may also remain at their tables, or meet the TA and CT on the rug (if the classroom has one).
- Once ready, TA introduces themselves again, stating their name, that they are with The Quinan Street Project, and that they are going to be their drama teacher for twelve lessons. TA explains that *drama* is learning how to tell a story using the *Tools of an Actor*, which are *body*, *voice*, and *imagination*.
- TA then explains that today we are going to *warm up* those tools and learn how to change our voices to sound like different characters.
- One Word Check-In

- Before warming up, TA should explain that we should briefly check in about how we are feeling today. That way the TA and CT can be aware of any needs in the classroom before getting started.
- Beginning with the TA, everyone will say one word about how they are feeling today in the moment. This is accompanied by touching either the floor or desk in front of you, or, if standing, gently tapping your fist on your other hand's palm (like Rock/Paper/Scissors).
- Everyone, including the CT, gets a turn.

Warm Up – 10 minutes

NOTE: Suggested warm up available in the Appendix. Teaching artist may expand upon or change the warm up as needed.

Hook – 10 minutes

- Wizard of Oz Vocal Warm Up
 - TA begins by having students put their hands on their stomachs and leads them in a few belly sounds like “Ha ha ha” or “Ho, ho, ho.” Then have them put up their fists and say “Put ‘em up! Put ‘em up!” in the style of the Cowardly Lion.
 - Next, have students put their hands on their chests and make big, chest voice sounds like a strong “Aah,” “Ooh,” etc. Then have them put their arms up and say “I am the great and powerful Oz!”
 - Have students put their fingers under their eyes like they are putting on eye black for a sport and make nasally resonant sounds like “Nay,” “Nee,” and “Nyeh.” Using hands to make creepy fingers have students say “I’ll get you, my pretty!”
 - Putting hands on the top of the head, have students experiment with their head voice, saying things like “Hey,” “Hee,” “Hoo,” etc. Then have students begin with their hand on top of their head and bring the hand up and over to a low position while saying “Follow the Yellow Brick Road.”

- Repeat all of the Wizard of Oz lines in the same order, then in a different order.
- If students are engaged, play with trading the text for the character voice. For example, saying “Put ‘em up, put ‘em up” in their head voice, or “Follow the Yellow Brick Road” in a powerful chest voice.
- Character Voices in Text
 - TA reminds students of some of the characters they play in the story, and asks which character voice (Belly, Chest, Nose, Head) the students think these characters might use.
 - If students are working with scripts, they may use them to find some of their lines to try with character vocal choices.

Activity – 18 minutes

- Staging
 - TA continues staging pages of the script with students.
 - TA may now encourage students to use character voices as they practice.

Reflection – 5 minutes

- Roses and Thorns
 - TA asks students to share one “rose” (something they enjoyed or learned) and one “thorn” (something that was challenging for them about rehearsal).
 - Roses and Thorns should only be about their experiences during the class that day.
- Before leaving, all hands in and say “drama class!” all together.

Lesson Seven – Emotions and Feelings

California VAPA Standards:

1.1.1, 2.1.1, 4.1.2

1.2.1, 2.2.3, 4.2.3

1.3.1, 1.3.2

Common Core ELA Standards:

RL.1.3, RL.1.7

RL.2.3, RL.2.7

RL.3.3, RL.3.6

SL.1.4

Time: 50 Minutes

Learning Objective: By the end of the lesson, students will be able to articulate the characteristics of 3-8 different emotions.

Vocabulary: Ensemble, tools of an actor (body, voice, imagination), warm up, drama, working together, character, setting, plot, conflict, tableau

Materials: Chosen text, scripts (if different)

Notes: Classroom Teacher = CT, Teaching Artist = TA

Introduction – 7 minutes

- CT and TA work to arrange students in a circle (space allowing). Students may also remain at their tables, or meet the TA and CT on the rug (if the classroom has one).
- Once ready, TA introduces themselves again, stating their name, that they are with The Quinan Street Project, and that they are going to be their drama teacher for twelve lessons. TA explains that *drama* is learning how to tell a story using the *Tools of an Actor*, which are *body*, *voice*, and *imagination*.
- TA then explains that today we are going to *warm up* those tools and experiment with different feelings and emotions today.
- One Word Check-In
 - Before warming up, TA should explain that we should briefly check in about how we are feeling today. That way the TA and CT can be aware of any needs in the classroom before getting started.

- Beginning with the TA, everyone will say one word about how they are feeling today in the moment. This is accompanied by touching either the floor or desk in front of you, or, if standing, gently tapping your fist on your other hand's palm (like Rock/Paper/Scissors).
- Everyone, including the CT, gets a turn.

Warm Up – 10 minutes

NOTE: Suggested warm up available in the Appendix. Teaching artist may expand upon or change the warm up as needed.

Hook – 13 minutes

- Emotional Taxi
 - TA and CT arrange students in an audience/stage configuration.
 - Four chairs should be set up in a 2x2 setting, creating the illusion of a car
 - One student volunteer is chosen to be the “driver” and sits in the downstage left chair.
 - Three more students are chosen as the “passengers.”
 - Each “passenger” is assigned to be Happy, Sad, or Angry. Sometimes it helps to ask “Who wants to be happy?” and take volunteers from there, so the students don't argue or become disappointed when they get up.
 - One at a time, students fill the “car” and say the following short script:
 - DRIVER: Where do you want to go?
 - PASSENGER: (Any location they can think of, said in whatever emotion they are meant to be portraying)
 - DRIVER: Right away (Said in whatever emotion the passenger they are speaking with is portraying)
 - The driver has a unique opportunity to take on all three emotions.
 - Once the “car” is full, TA can then guide the improvisation to a close, suggesting that the first passenger has now arrived at their destination.
 - DRIVER: We're here!
 - PASSENGER: Thank you!

- Again, the driver should speak with the emotion being portrayed by the “passenger” they are speaking to.”
- ADJUSTMENT – Other emotions to try for advanced groups of students:
 - Vigilance
 - Fear
 - Disgust
 - Surprise
- Repeat as needed (time allowing).

Activity – 15 minutes

- Staging
 - TA continues staging pages of the script with students.
 - TA may focus on what kinds of emotions are experienced by the characters.

Reflection – 5 minutes

- One Word Check-Out with exaggerated expression of emotions.
- Before leaving, all hands in and say “drama class!” all together.

Lesson Eight – Improvisation

California VAPA Standards:

1.1.1, 2.1.1, 5.1.2

1.2.1, 2.2.3, 4.2.2

1.3.1, 5.3.2

Common Core ELA Standards:

RL.1.2, RL.1.4, RL.1.7

RL.2.2, RL.2.3, RL.2.7

RL.3.1, RL.3.2, RL.3.6

SL.1.2

SL.2.2

Time: 50 minutes

Learning Objective: By the end of the lesson, students will be able to make creative choices by following their impulses.

Vocabulary: Pantomime, tools of an actor (body, voice, imagination), warm up, drama, frozen picture, character, emotion, “Yes, and”, “First thought, best thought”

Materials: Chosen text, scripts (if different)

Notes: Classroom Teacher = CT, Teaching Artist = TA

Introduction – 7 minutes

- CT and TA work to arrange students in a circle (space allowing). Students may also remain at their tables, or meet the TA and CT on the rug (if the classroom has one).
- Once ready, TA introduces themselves again, stating their name, that they are with The Quinan Street Project, and that they are going to be their drama teacher for twelve lessons. TA explains that *drama* is learning how to tell a story using the *Tools of an Actor*, which are *body*, *voice*, and *imagination*.
- TA then explains that today we are going to *warm up* those tools and learn about *improvisation* today, which means “making it up as you go along.”
- One Word Check-In
 - Before warming up, TA should explain that we should briefly check in about how we are feeling today. That way the TA and CT can be aware of any needs in the classroom before getting started.

- Beginning with the TA, everyone will say one word about how they are feeling today in the moment. This is accompanied by touching either the floor or desk in front of you, or, if standing, gently tapping your fist on your other hand's palm (like Rock/Paper/Scissors).
- Everyone, including the CT, gets a turn.

Warm Up – 10 minutes

NOTE: Warm up available in the Appendix. Teaching artist may expand upon or change the warm up as needed.

Hook – 13 minutes

- Yes, And/What's in the Box?
 - Students take turns holding an imaginary box. One at a time they tell the group what they think might be in the box.
 - When it is a new student's turn, they should begin their statement about what's in the box with "Yes, and..." For example "Yes, and there is a unicorn in the box."
 - Encourage students to clearly pantomime the size and shape of the box when handing it to each other.
 - TA should demonstrate first. CT might go second if students are tentative.
 - Encourage creativity. What's in the box does not have to traditionally fit inside of a box. It is a magic box, after all.
 - Time allowing, the box could be passed 2-3 times around.
- Yes, let's!
 - Students may stand in an open area in the classroom. CT should help lead this activity.
 - Begin by deciding on how TA and CT will get everyone's attention. Examples are a clapping rhythm repeated by students, TA and CT raising hands above their head until everyone is matching and trying to clap at the same time, "If you can hear my voice, clap once", etc. This will help students know what to listen for when transitioning between activities.

- One student may start by suggesting an activity to *pantomime* “Let’s fly a kite!” Ensemble must respond with “Yes, let’s!” and everyone begins pantomiming the activity.
- When another student has an idea for an activity they can raise their hand. TA and CT get everyone’s attention so that the student can be heard.
- Another way of keeping this under control would be suggesting that everyone’s activity can be acted out for a slow count of 10, and when the 10 seconds are up everyone must freeze and listen to the next student’s suggestion.
- Play until as many students as possible have had a chance to suggest an activity.
- TA and CT may suggest activities if students are having trouble coming up with things.

Activity – 15 minutes

- Staging
 - TA continues/finishes staging the script.
 - TA reminds students that the beauty of *improvisation* is that it can be used if you forget your lines or staging.

Reflection – 5 minutes

- One Word Check-Out.
- Before leaving, all hands in and say “drama class!” all together.

Lesson Nine – Tech and Design

California VAPA Standards:

1.1.1, 3.1.1, 3.1.2

1.2.1, 2.2.4, 5.2.2

1.3.1, 1.3.2, 5.3.2

Common Core ELA Standards:

RL.1.1, RL.1.3, RL.1.7

RL.2.1, RL.2.7

RL.3.1, RL.3.3, RL.3.6

Time: 50 minutes

Learning Objective: By the end of the lesson, students will be able to create a design for the text being worked with in class.

Vocabulary: Technical theatre, theatrical design, stage manager, lighting, sound, costumes, props, sets

Prep/Materials: Paper and crayons, scripts/text

Notes: Classroom Teacher = CT, Teaching Artist = TA

Introduction – 7 minutes

- CT and TA work to arrange students in a circle (space allowing). Students may also remain at their tables, or meet the TA and CT on the rug (if the classroom has one).
- Once ready, TA introduces themselves again, stating their name, that they are with The Quinan Street Project, and that they are going to be their drama teacher for twelve lessons. TA explains that *drama* is learning how to tell a story using the *Tools of an Actor*, which are *body*, *voice*, and *imagination*.
- TA then explains that today we are going to *warm up* those tools, but today we are not actors – we are designers!
- One Word Check-In
 - Before warming up, TA should explain that we should briefly check in about how we are feeling today. That way the TA and CT can be aware of any needs in the classroom before getting started.

- Beginning with the TA, everyone will say one word about how they are feeling today in the moment. This is accompanied by touching either the floor or desk in front of you, or, if standing, gently tapping your fist on your other hand's palm (like Rock/Paper/Scissors).
- Everyone, including the CT, gets a turn.

Warm Up – 5 minutes

NOTE: Keep the warm up for this day as short as possible.

- Sending a Clap Around the Circle
 - TA, CT and students will be sending a single clap around the circle. This works by the TA turning to one of the students who is next to them, making direct eye contact with each other, and clapping their hands at the same time.
 - TA should discuss how this relates to the word *ensemble*. We all must work together to keep the clap moving smoothly. Also, we must connect with each other to be successful.
 - The student used to demonstrate then turns to the person on their other side and repeats the action.
 - This continues until the clap has been sent all the way back to the TA. CT should participate.
 - TA may send a new clap back around the circle in the other direction.

Hook – 13 minutes

- Basics of Design
 - CT and TA hand out journals, pencils, and crayons
 - TA explains that today we are going to learn about set design and costume design.
 - Explain that the *set designer* is responsible for designing and building what goes on the stage. Any furniture, elemental needs, backdrops, etc.

- *Costume designers* decide what the actors will wear onstage. They make drawings and sew, purchase, or borrow the items they need to make the actors look more like their *characters*.

NOTE: If older or more advanced students are responding well to the conversation, feel free to also describe the following, as well:

- Lighting Design
- Sound Design
- Props Design
- Stage Management

Activity – 20 minutes

- Creating a Design
 - TA leads students in a brief discussion of the 5Ws (Who, What, When, Where, Why) and helps the students collaboratively answer the 5Ws for their play. Try to keep students focused on clues in the text, but anything not in the text can be decided on as a group.
 - Students will then choose *set* or *costumes* and create a drawing of either where the play is or what the characters might wear
 - Students will take turns sharing their designs. Sensitivity to students that do not wish to share is encouraged, but students should know they are expected to share.

Reflection – 5 minutes

- One Word Check-Out.
- Before leaving, all hands in and say “drama class!” all together.

Lesson Ten – Rehearsal

California VAPA Standards:

1.1.1, 4.1.1, 4.1.2, 5.1.2

1.2.1, 4.2.2, 5.2.2

1.3.1, 4.3.1, 5.3.2

Common Core ELA Standards:

RL.1.2, RL.1.10

RL.2.2, RL.2.7, RL.2.10

RL.3.2, RL.3.4, RL.3.10

Common Core

Time: 50 Minutes

Learning Objective: By the end of the lesson, students will be able to confidently practice their play.

Vocabulary: Ensemble, tools of an actor (body, voice, imagination), warm up, drama, working together, character, setting, plot, conflict, tableau

Materials: Chosen text, scripts (if different)

Notes: Classroom Teacher = CT, Teaching Artist = TA

Introduction – 7 minutes

- CT and TA work to arrange students in a circle (space allowing). Students may also remain at their tables, or meet the TA and CT on the rug (if the classroom has one).
- Once ready, TA introduces themselves again, stating their name, that they are with The Quinan Street Project, and that they are going to be their drama teacher for twelve lessons. TA explains that *drama* is learning how to tell a story using the *Tools of an Actor*, which are *body*, *voice*, and *imagination*.
- TA then explains that today we are going to *warm up* those tools and practice our play so that we are ready for our sharing in two weeks.
- One Word Check-In
 - Before warming up, TA should explain that we should briefly check in about how we are feeling today. That way the TA and CT can be aware of any needs in the classroom before getting started.

- Beginning with the TA, everyone will say one word about how they are feeling today in the moment. This is accompanied by touching either the floor or desk in front of you, or, if standing, gently tapping your fist on your other hand's palm (like Rock/Paper/Scissors).
- Everyone, including the CT, gets a turn.

Warm Up – 10 minutes

NOTE: Suggested warm up available in the Appendix. Teaching artist may expand upon or change the warm up as needed.

Hook – 10 minutes

- Game of Choice!
 - TA allows students to vote on a game they want to play before practicing the play for a while.

Activity – 15 minutes

- Rehearsal
 - TA and students should run through the play at least two times, taking time to clarify any messy parts, and enforcing skills learned over the previous weeks.
 - TA may find it useful to take a break between runs to do a One Word Check-In or Roses and Thorns or even a quick round of Wax Museum to help students get wiggles out and refocus.

Reflection – 8 minutes

- TA may use either Roses and Thorns or One Word Check-Out to assess how students are feeling after a long day of rehearsing.
- Before leaving, all hands in and say “drama class!” all together.

Lesson Eleven – Stage and Audience

California VAPA Standards:

1.1.1, 3.1.3, 4.1.1, 4.1.2

1.2.1, 4.2.1, 4.2.2, 4.2.3

1.3.1, 4.3.1

Common Core ELA Standards:

RL.1.2, RL.1.10

RL.2.2, RL.2.10

RL.3.2, RL.3.10

Time: 50 Minutes

Learning Objective: By the end of the lesson, students will be able to demonstrate how to be a respectful audience member.

Vocabulary: Ensemble, tools of an actor (body, voice, imagination), warm up, drama, working together, character, setting, plot, conflict, tableau

Materials: Chosen text, scripts (if different), paper and crayons

Notes: Classroom Teacher = CT, Teaching Artist = TA

Introduction – 7 minutes

- CT and TA work to arrange students in a circle (space allowing). Students may also remain at their tables, or meet the TA and CT on the rug (if the classroom has one).
- Once ready, TA introduces themselves again, stating their name, that they are with The Quinan Street Project, and that they are going to be their drama teacher for twelve lessons. TA explains that *drama* is learning how to tell a story using the *Tools of an Actor*, which are *body*, *voice*, and *imagination*.
- TA then explains that today we are going to *warm up* those tools, practice the play, and learn about how to be a respectful audience member.
- This is a good time to review what will be on their evaluations the following week so that terminology can be reviewed.
- This is also a good day to make invitations to send home with the students.

- One Word Check-In
 - Before warming up, TA should explain that we should briefly check in about how we are feeling today. That way the TA and CT can be aware of any needs in the classroom before getting started.
 - Beginning with the TA, everyone will say one word about how they are feeling today in the moment. This is accompanied by touching either the floor or desk in front of you, or, if standing, gently tapping your fist on your other hand's palm (like Rock/Paper/Scissors).
 - Everyone, including the CT, gets a turn.

Warm Up – 10 minutes

NOTE: Suggested warm up available in the Appendix. Teaching artist may expand upon or change the warm up as needed.

Hook – 10 minutes

- Applause
 - TA explains that one by one students will be encouraged to perform a pose or some sort of trick for the rest of the class. There are no right or wrong answers to what this can be or look like. When students are done with their performance they must take a bow. When the student bows, the rest of the class must applaud for the performer.
 - TA and CT should demonstrate.
 - Repeat until all students have participated or time runs out.

Activity – 15 minutes

- Rehearsal
 - TA and students should run through the play at least two times, taking time to clarify any messy parts, and enforcing skills learned over the previous weeks.

- TA may find it useful to take a break between runs to do a One Word Check-In or Roses and Thorns or even a quick round of Wax Museum to help students get wiggles out and refocus.
- If possible, TA may split up the group and have half be an audience while the other half performs, then switch.

Reflection – 8 minutes

- TA and CT distribute paper and crayons to students. TA asks students to draw or write about their favorite part of drama over the last eleven weeks.
- TA may collect at the end.
- Before leaving, all hands in and say “drama class!” all together.

Lesson Twelve – Performance

California VAPA Standards:

1.1.1, 3.1.3, 4.1.1, 5.1.2

1.2.1, 4.2.2, 5.2.1, 5.2.2

1.3.1, 4.3.1, 4.3.2, 5.3.2

Common Core ELA Standards:

SL.1.1.a, SL.1.1.b, SL.1.1.c

SL.2.1.a, SL.2.1.b, SL.2.1.c

SL.3.1.b, SL.3.1.c, SL.3.1.d

L.1.6

L.2.6

L.3.5.a

Time: 50 Minutes

Learning Objective: By the end of the lesson, students will be able to share their work from the previous 12 lessons and reflect upon their experiences.

Vocabulary: Ensemble, tools of an actor (body, voice, imagination), warm up, drama, working together, character, setting, plot, conflict, tableau

Materials: Chosen text, scripts (if different), paper and crayons

Notes: Classroom Teacher = CT, Teaching Artist = TA

Introduction – 7 minutes

- CT and TA work to arrange students in a circle (space allowing). Students may also remain at their tables, or meet the TA and CT on the rug (if the classroom has one).
- Once ready, TA introduces themselves again, stating their name, that they are with The Quinan Street Project, and that they are going to be their drama teacher for twelve lessons. TA explains that *drama* is learning how to tell a story using the *Tools of an Actor*, which are *body*, *voice*, and *imagination*.
- TA then explains that today we are going to *warm up* those tools and today is the day we get to share what we have been working on!
- TA may need to talk about how to deal with nerves or stage fright.
- Now is a good time to administer evaluations.

- One Word Check-In
 - Before warming up, TA should explain that we should briefly check in about how we are feeling today. That way the TA and CT can be aware of any needs in the classroom before getting started.
 - Beginning with the TA, everyone will say one word about how they are feeling today in the moment. This is accompanied by touching either the floor or desk in front of you, or, if standing, gently tapping your fist on your other hand's palm (like Rock/Paper/Scissors).
 - Everyone, including the CT, gets a turn.

Warm Up – 8 minutes

NOTE: Suggested warm up available in the Appendix. Teaching artist may expand upon or change the warm up as needed.

Hook – 15 minutes

- Rehearsal
 - TA, CT, and students run through performance as practiced.

Activity – 18 minutes

- Performance
 - TA and CT may invite however many or few attendees seems appropriate. If another classroom is receiving the same lessons they would be a great audience. Administrators and/or parents may be good options, as well.
 - Invite students to share what they have been learning in their lessons with the audience. Things like “Tools of an Actor” are useful, as are fun warm up activities.
 - Perform for audience.

Reflection – 2 minutes

- TA asks students reflection questions, such as:
 - What did you like about drama?

- What did you learn in drama?
 - Would you change anything about drama?
- TA should thank students and CT for the opportunity to work with them.
- Before leaving, all hands in and say “drama class!” all together.

Text to Performance: Grades 4-6

Lesson One – Ensemble

California VAPA Standards:

1.4.1, 5.4.3

1.5.1, 2.5.1

1.6.1, 5.6.1

Common Core ELA Standards:

SL.4.1.b, SL.4.1.c, SL.4.3

SL.5.1.b, SL.5.1.c, SL.5.1.d

SL.6.1.b, SL.6.1.c, SL.6.1.d

Time: 50 minutes

Learning Objective: By the end of the lesson, students will be able to articulate the literal translation of the word *ensemble*, as well as outline the importance of the concept of *ensemble* in theatre.

Vocabulary: Ensemble, tools of an actor (body, voice, imagination), warm up, drama, working together, nonverbal communication, active verbs

Materials: Carpet squares, time-keeping device

Notes: Classroom Teacher = CT, Teaching Artist = TA

Introduction – 10 minutes

- CT and TA work to arrange students in a circle (space allowing). Students may also remain at their tables/desks.
- Once ready, TA introduces themselves, stating their name, that they are with The Quinan Street Project, and that they are going to be their drama teacher for twelve lessons. TA explains that *drama* is learning how to tell a story using the *Tools of an Actor*, which are *body*, *voice*, and *imagination*.
- TA then explains that today we are going to *warm up* those tools, and then learn about the word *ensemble*.
- TA may elaborate that *ensemble* means *together* and that today's lesson will focus on how to effectively work together or *as an ensemble* with others – even if you do not typically get along with someone.

- One Word Check-In
 - Before warming up, TA should explain that we should briefly check in about how we are feeling today. That way the TA and CT can be aware of any needs in the classroom before getting started.
 - Beginning with the TA, everyone will say one word about how they are feeling today in the moment. This is accompanied by touching either the floor or desk in front of you, or, if standing, gently tapping your fist on your other hand's palm (like Rock/Paper/Scissors).
 - Everyone, including the CT, gets a turn.

Warm Up – 10 minutes

NOTE: This is only a suggested warm up sequence. TA has freedom to change or expand upon the sequence or activities included. Timing should stay the same.

- Reach up to the sky until everyone is all the way up on their toes. Drop heels, fingers, wrists, elbows, and shoulders.
- Reach shoulders back up to ears with a breath in, and release both. Repeat three or four times.
- Circle head around two times slowly in each direction.
- Circle shoulders forward four times and backward four times.
- Puff chest forward (“Like a superhero!” you can say), and cave it back (“Like a super villain”). Repeat three or four times.
- Pick a foot, point the toe toward the middle of the circle, flex toes to the sky. Repeat three or four times. Then circle the foot four times in each direction.
- Clap hands together and rub them together rapidly. When heat is created between your hands let go and feel the “Ball of Energy” in your hands. Pat the energy all over your body to wake it up. Repeat, and the second time brush the energy on your body as if you are putting on lotion.
- Next, brush and pat your face gently to wake it up. This can turn into a cheek rub/jaw massage.
- Make faces big and small to warm up facial expression.

- Use motorboat lips to warm up the mouth. First without any vocalization, then with some vocalization. Transition into throwing a “Ball of Sound” where the lip trill sound is attached to the movement of throwing a ball. Can be repeated with any number of different kinds of balls (baseball, football, basketball, soccer ball, bowling ball, etc., etc. etc.).
- Use B, D, G, and P, T, K sounds to warm up articulation. For example: "Buh buh buh buh, buh buh buh buh!" and onward.
- Leader can use tongue twisters – either from their own knowledge, or by asking students which ones they want to use.

Hook – 5 minutes

- Sending a Clap Around the Circle
 - TA, CT and students will be sending a single clap around the circle. This works by the TA turning to one of the students who is next to them, making direct eye contact with each other, and clapping their hands at the same time.
 - TA should discuss how this relates to the word *ensemble*. We all must work together to keep the clap moving smoothly. Also, we must connect with each other to be successful.
 - The student used to demonstrate then turns to the person on their other side and repeats the action.
 - This continues until the clap has been sent all the way back to the TA. CT should participate.
 - TA may send a new clap back around the circle in the other direction.

Activity – 20 minutes

- Lava Pit
 - Students count off by 4 or 5 to create 4 or 5 teams (depending on class size).

- If students are squirrely about being in a group of people they do not care for or get along with it can be helpful to number the students yourself and line them up, using names and specific directives to maintain order.
- TA should encourage students to connect with new people in their class and be brave about being in groups of people they do not know well or are uncomfortable with. This is a teambuilding activity, so this is a perfect opportunity for students to challenge themselves.
- Each team is given as many carpet squares as they have team members (5 squares for a team of 5, etc.).
- TA then chooses the parameters in the room that will be “lava” – typically a large square right in the middle of the space. If the space does not allow this, it might be useful to go outdoors or to another location like a multi-purpose room.
- Students are then told that in their teams, they must cross this lava pit, and the only way they can get to the other side is by using their carpet squares. If they touch the lava they have to go back to the beginning and the other team members must send a rescue crew for them.
- The big catch to this game is that everyone must be 100% silent. Any talking or whispering will also cause a team member to be sent back to the beginning.
- Students are given a rigid count of 60 seconds (ideally timed with a stop watch or alarm, but keeping an eye on a clock with a second hand can also work) to strategize with each other about how to get to the other side.
- After their 60 seconds are up students must be absolutely silent.
- On the TA’s count of 3 or other type of “Go” students are allowed to begin crossing the lava pit.
- TA and CT should team up to monitor any touching of lava or whispering.
- This is not a race – students should get across as efficiently as possible, not as quickly as possible.
- Once everyone is on the other side, leader can ask a few quick reflection questions like “How was that?” or “What worked? What did not work?”

- Depending on the amount of time remaining, the leader may take away one carpet square per team, challenging them to find a new strategy to get across the lava. Sharing squares is encouraged.
- Another 60 seconds is allotted for strategizing.
- Depending on time, the leader may do many different rounds, always removing a square from each team, and always allowing 60 more seconds of strategizing.
- NOTE: TA may also give students the option to have one member of each team try to get across blindfolded. For this adjustment the teams should have as many carpet squares as they have team members (unless they are doing exceptionally well).

Reflection – 5 minutes

- In a comfortable setting (seated at desks, in a circle, etc.), TA asks students to reflect on their experiences during the Lava Pit activity quietly for two minutes. Students may take this time to write or draw their reflection, if they like.
- Sharing is optional.
- One Word Check-Out – Runs exactly the same as One Word Check-In!
- Before leaving, all hands in and say “drama class!” all together.

Lesson Two – Text Analysis

California VAPA Standards:

1.4.1, 5.4.2, 5.4.3

1.5.1, 1.5.2, 3.5.2

1.6.1, 1.6.2, 5.6.1

Common Core ELA Standards:

RL.4.1, RL.4.2, RL.4.3, RL.5.4

RL.5.1, RL.5.2, RL.5.3, RL.5.4

RL.6.1, RL.6.2, RL.6.3, RL.6.4

Time: 50 minutes

Learning Objective: By the end of the lesson, students will be able to demonstrate a basic understanding of a new text, its words, and its context.

Vocabulary: Ensemble, tools of an actor (body, voice, imagination), warm up, drama, text, definition, dictionary, define, physicalize, movement, tableau, setting, character

Prep/Materials: Chosen text (however TA wishes to present it), paper and pencils/pens (should be provided by classroom), dictionary or Smart Phone (anything providing definitions of words used in the text), white board and dry erase markers (should be provided by classroom).

Notes: Classroom Teacher = CT, Teaching Artist = TA

Introduction – 7 minutes

- CT and TA work to arrange students in a circle (space allowing). Students may also remain at their tables/desks.
- Once ready, TA introduces themselves, stating their name, that they are with The Quinan Street Project, and that they are going to be their drama teacher for twelve lessons. TA explains that *drama* is learning how to tell a story using the *Tools of an Actor*, which are *body*, *voice*, and *imagination*.
- TA should take a moment to review the main points from the previous class, such as *ensemble*, what the *tools of an actor* are, and why we *warm up*.
- Avoid setting the students up for failure (or “What’s in my pocket?” teaching) by asking them to remember out of the blue. Review the previous lesson and then ask if they can remember what some of the words mean.

- TA takes a moment to explain what the plan for today is. Today’s class will be focused on text, and how actors work to understand the words they speak onstage. Today we will learn how to look up words in the dictionary and give them life.
- One Word Check-In
 - Before warming up, TA should explain that we should briefly check in about how we are feeling today. That way the TA and CT can be aware of any needs in the classroom before getting started.
 - Beginning with the TA, everyone will say one word about how they are feeling today in the moment. This is accompanied by touching either the floor or desk in front of you, or, if standing, gently tapping your fist on your other hand’s palm (like Rock/Paper/Scissors).
 - Everyone, including the CT, gets a turn.

Warm Up – 10 minutes

NOTE: Warm up available in the Appendix. Teaching artist may expand upon or change the warm up as needed.

- Sending a Clap Around the Circle
 - TA, CT and students will be sending a single clap around the circle. This works by the TA turning to one of the students who is next to them, making direct eye contact with each other, and clapping their hands at the same time.
 - TA should discuss how this relates to the word *ensemble*. We all must work together to keep the clap moving smoothly. Also, we must connect with each other to be successful.
 - The student used to demonstrate then turns to the person on their other side and repeats the action.
 - This continues until the clap has been sent all the way back to the TA. CT should participate.
 - TA may send a new clap back around the circle in the other direction.

Hook – 15 minutes

- Intro to Text
 - NOTE: It is up to the TA how text is distributed this day. It could be printed (printing is always available at the QSP office), presented as a script, or simply written on the dry erase board.
 - TA, CT, and students read through the text together.
 - TA facilitates a discussion regarding the text. Questions posed to the class should include:
 - Are there any words in this that you do not understand?
 - If so, TA looks them up in the moment and writes the definitions on the board.
 - What is the story/poem about?
 - Whose story is it?
 - Where does the story take place?
 - When does the story happen?
 - Why should we tell this story?
 - TA explains that this text will be used for the next 10 lessons as a script that the class will work together to bring to life.

Activity – 15 minutes

- Story Drawings/Journaling
 - TA asks students to reflect on the text and either draw a picture of their reaction, or write a paragraph about the piece. If students are feeling brave, they can also work to create tableaux or pantomimes based on the piece.
 - Students have the option to share their work or not. TA and CT should float in the classroom to check on students' work. This should gauge understanding and engagement without pressuring students to put themselves in focus on the second day.
 - Last five minutes should be reserved for students wishing to share.

Reflection – 3 minutes

- TA refocuses the group and asks if anyone else wants to share any thoughts before leaving.
- One Word Check-Out
- Before leaving, students and CT should put their hands in front of themselves and say “Drama class!”

Lesson Three - Movement

California VAPA Standards:

1.4.1, 1.4.2, 1.4.3, 2.4.1

1.5.1, 2.5.1

1.6.1, 2.6.1, 2.6.2

Common Core ELA Standards:

SL.4.1, SL.4.2

L.4.1

SL.5.1, SL.5.2

L.5.1

SL.6.1, SL.6.2

L.6.1

Time: 50 minutes

Learning Objective: By the end of the lesson, students will be able to use theatrical terms to articulate the creation of a physical character.

Vocabulary: Ensemble, tools of an actor (body, voice, imagination), warm up, drama, text, character, physicality, status, Laban, movement, heavy, light, direct, indirect

Prep/Materials: Chosen text, white board/markers (should be provided in classroom)

Notes: Classroom Teacher = CT, Teaching Artist = TA

Introduction – 7 minutes

- CT and TA work to arrange students in a circle (space allowing). Students may also remain at their tables/desks.
- Once ready, TA introduces themselves, stating their name, that they are with The Quinan Street Project, and that they are going to be their drama teacher for twelve lessons. TA explains that *drama* is learning how to tell a story using the *Tools of an Actor*, which are *body*, *voice*, and *imagination*.
- TA should take a moment to review the main points from the previous class, such as how to use our bodies and voices, as well as our brains, to bring a piece of text to life.
- TA takes a moment to explain what the plan for today is. Today's class will be focused on movement and creating physicality for the characters in our play.
- One Word Check-In

- Before warming up, TA should explain that we should briefly check in about how we are feeling today. That way the TA and CT can be aware of any needs in the classroom before getting started.
- Beginning with the TA, everyone will say one word about how they are feeling today in the moment. This is accompanied by touching either the floor or desk in front of you, or, if standing, gently tapping your fist on your other hand's palm (like Rock/Paper/Scissors).
- Everyone, including the CT, gets a turn.

Warm Up – 10 minutes

NOTE: Warm up available in the Appendix. Teaching artist may expand upon or change the warm up as needed.

- Sending a Clap Around the Circle
 - TA, CT and students will be sending a single clap around the circle. This works by the TA turning to one of the students who is next to them, making direct eye contact with each other, and clapping their hands at the same time.
 - TA should discuss how this relates to the word *ensemble*. We all must work together to keep the clap moving smoothly. Also, we must connect with each other to be successful.
 - The student used to demonstrate then turns to the person on their other side and repeats the action.
 - This continues until the clap has been sent all the way back to the TA. CT should participate.
 - TA may send a new clap back around the circle in the other direction.

Hook – 13 minutes

- Active Verbs
 - TA and CT arrange students in a comfortable position to see the white board.

- TA asks students to begin name active verbs. For example, *cut, slap, hug, love, stab, punch, embrace, etc.*
- Generate a list of 15-20 active verbs that could all be plugged into the sentence “I want to _____ you.”
- TA writes “I want to _____ you” on the white board. TA then chooses one of the active verbs and says the sentence with that verb. For example “I want to slap you.”
- The TA will demonstrate the sentence two ways. The first time, the TA will remain entirely still. The second time, the TA will demonstrate moving on the active verb. For example, pantomiming a slap on the word “slap.”
- TA then asks students if their voice changed when they moved as opposed to when they were still.
- Students then may volunteer to try using any of the words generated in the previous discussion in the sentence. Again, trying the sentence once completely still and once with a pantomime or gesture on the verb.
- Briefly reflect on how moving the body can change the voice and how that can help an actor transform their body and voice into a character.

Activity – 15 minutes

- Laban Movement Activity
 - Students can be in an audience/stage configuration with all students starting in the audience.
 - NOTE: This activity will require students to walk around freely. If necessary, relocate to an open space such as the playground or the multi-purpose room.
 - Begin by asking students to walk around the space as themselves - how they really walk without any goofy additions. The reason for this is that it is important to know where the body really is that day – even a young body. It might be best to explain this to them with the metaphor of a blank

canvas – know how your canvas really looks before you try to put any paint on it.

- Once actors seem to be walking in neutral, ask them to walk or move as if they are very heavy. If students start laying on the ground or stop moving remind them that the point is to walk/move – no giving in to the heaviness!
- Make sure they explore lots of different ways to be heavy, including experimenting with making different parts of their body even heavier.
- Once they have fully explored what heavy looks like, ask them to shake heavy off and go back to their own personal walk.
- Once they look like they have adjusted back to neutral completely, tell them that they are now going to do the opposite – they are going to walk or move through the space as if they are very light.
- Again, encourage as much exploration as possible.
- When fully explored, allow them to shake it off and come back to their own walks again.
- Quickly ask students to raise their hand if “heavy” felt more like their regular walk, then ask them to raise their hands if “light” felt more like their regular walk.
- Ask them what kind of people walk heavily or lightly and how that could help them in a play.
- Have students resume walking the space, and this time ask them to walk *directly* – as if they know exactly where they are going and how to get there.
- If they are having trouble with personal space and keep running into each other, it can sometimes be useful to say “Imagine that you are walking through a series of doorways.” It can also be useful to say “Fill the negative (or empty) space.”
- After they have explored “direct,” request that they return to their own, neutral walks.

- Once they are back to neutral, ask them to walk *indirectly*. Perhaps saying something like “You still know where you are going, but this time you are going to take the long way to get there.”
- Make sure they explore this fully before moving on.
- Ask them to return to their own walks.
- Just as last time, ask them to raise their hand if they felt “direct” was more like their own walk. Next, ask them to raise their hand if they felt “indirect” was more like their own walk.
- Ask the students to now play with combining the weight and direction of different walks. Begin with heavy and direct, then light and indirect, followed by heavy and indirect, and light and direct.
- Next, use examples from the text and ask students how characters from the text might walk using the Laban vocabulary.

Reflection – 5 minutes

- TA refocuses group.
- Using the last few minutes of class, ask students if anyone wants to demonstrate a particular character from the text by themselves.
- TA asks if there are any remaining questions or comments.
- One Word Check-Out
- Before leaving, students and CT should put their hands in front of themselves and say “Drama class!”

Lesson Four – Voice

California VAPA Standards:

1.4.1, 1.4.2, 1.4.3, 2.4.1

1.5.1, 2.5.1, 4.5.2

1.6.1, 1.6.2, 2.6.2

Common Core ELA Standards:

RL.4.3, RL.4.7

RL.5.3, RL.5.6

RL.6.7, RL.6.9

SL.4.2

SL.5.2

SL.6.2

Time: 50 minutes

Learning Objective: By the end of the lesson, students will be able to use their voices to express text versus subtext.

Vocabulary: Ensemble, tools of an actor (body, voice, imagination), warm up, drama, text, character, setting, 5 Ws, given circumstances, subtext, objective/intention

Prep/Materials: Chosen text, Mini-Script Scenes (either printed for students to use, or written on board beforehand), white board/markers (should be provided in classroom)

Notes: Classroom Teacher = CT, Teaching Artist = TA

Introduction – 7 minutes

- CT and TA work to arrange students in a circle (space allowing). Students may also remain at their tables/desks.
- Once ready, TA introduces themselves, stating their name, that they are with The Quinan Street Project, and that they are going to be their drama teacher for twelve lessons. TA explains that *drama* is learning how to tell a story using the *Tools of an Actor*, which are *body*, *voice*, and *imagination*.
- TA should take a moment to review the main points from the previous class, such as how to use our bodies and voices, as well as our brains, to bring a piece of text to life.
- TA takes a moment to explain what the plan for today is. Today's class will be focused on how to use your voice to express the meaning of text through *subtext*.

- One Word Check-In
 - Before warming up, TA should explain that we should briefly check in about how we are feeling today. That way the TA and CT can be aware of any needs in the classroom before getting started.
 - Beginning with the TA, everyone will say one word about how they are feeling today in the moment. This is accompanied by touching either the floor or desk in front of you, or, if standing, gently tapping your fist on your other hand's palm (like Rock/Paper/Scissors).
 - Everyone, including the CT, gets a turn.

Warm Up – 10 minutes

NOTE: Warm up available in the Appendix. Teaching artist may expand upon or change the warm up as needed.

- Sending a Clap Around the Circle
 - TA, CT and students will be sending a single clap around the circle. This works by the TA turning to one of the students who is next to them, making direct eye contact with each other, and clapping their hands at the same time.
 - TA should discuss how this relates to the word *ensemble*. We all must work together to keep the clap moving smoothly. Also, we must connect with each other to be successful.
 - The student used to demonstrate then turns to the person on their other side and repeats the action.
 - This continues until the clap has been sent all the way back to the TA. CT should participate.
 - TA may send a new clap back around the circle in the other direction.

Hook – 13 minutes

- Expert and Translator

- TA explains that this exercise will display the difference between *what* you say and *how* you say it. This game is about *subtext* (i.e. what we say *underneath* our words with our *meaning*.)
- Students should be in an audience/stage configuration.
- One volunteer is chosen to be the Expert and one is chosen to be the Translator.
- The audience, TA, and CT choose what the Expert is an Expert of. For example, a Bowling Expert, or a Rhinoceros Expert, etc. Neither student needs to know anything about the subject chosen.
- Audience then asks the Expert a question about their topic. The Expert must answer the question in jibberish. No real words may be used! The Translator needs to read the physical cues and inflection of the Expert's voice to interpret what they are trying to say.
- Translator then says, in English, what the Expert's answers are.
- 2-3 questions per pairing (depending on time).
- Continue until everyone has a chance or time runs out.
- With a few minutes, reflect on how *subtext* helps show the true meaning and intent of a scene and how that is shown by how we use our voices and our facial expressions.

Activity – 15 minutes

- Mini Script Scenes
 - Using blank scenes (found in Appendix), TA asks two students at a time to volunteer to get up and read through one of the scenes.
 - Students should read through it as is first. Afterward, TA facilitates a classroom discussion determining the 5 Ws for the scene:
 - WHO the characters in the scene are
 - WHAT they are doing
 - WHEN the scene is happening
 - WHERE the scene is happening
 - WHY the scene is happening

- Group reflects and comments on what the actors could do to make these circumstances clearer.
- Students should try the scene again with these circumstances in mind.
- Repeat as many times as there is time.

- Work with Text

NOTE: Today is a good day to either announce casting or make final decisions regarding casting (if applicable to piece - line assignments at the very least).

- Transitioning from blank scenes to the text of the story or poem used in class, ask students to try different scenes or passages with different emphases and subtext.
- This may be used as a final “callback” or the beginning of staging.

Reflection – 5 minutes

- TA asks if there are any remaining questions or comments.
- One Word Check-Out
- Before leaving, students and CT should put their hands in front of themselves and say “Drama class!”

Lesson Five - Blocking

California VAPA Standards:

1.4.1, 1.4.2, 2.4.2

1.5.1, 2.5.2, 2.5.3

1.6.1, 1.6.2, 2.6.2

Common Core ELA Standards:

RL.4.3, RL.4.5, RL.4.7

RL.5.4, RL.5.5, RL.5.7

RL.6.4, RL.6.5, RL.6.7

Time: 50 minutes

Learning Objective: By the end of the lesson, students will be able to use demonstrate stage directions such as *stage right*, *stage left*, *upstage*, and *downstage*.

Vocabulary: Ensemble, tools of an actor (body, voice, imagination), warm up, drama, text, character, setting, 5 Ws, given circumstances, subtext, objective/intention, blocking, staging

Prep/Materials: Chosen text

Notes: Classroom Teacher = CT, Teaching Artist = TA

Introduction – 7 minutes

- CT and TA work to arrange students in a circle (space allowing). Students may also remain at their tables/desks.
- Once ready, TA introduces themselves, stating their name, that they are with The Quinan Street Project, and that they are going to be their drama teacher for twelve lessons. TA explains that *drama* is learning how to tell a story using the *Tools of an Actor*, which are *body*, *voice*, and *imagination*.
- TA should take a moment to review the main points from the previous class, such as what subtext is, and how our voices can express our meaning under the text.
- TA takes a moment to explain what the plan for today is. Today's class will be focused on *blocking*, or how to use the stage to facilitate storytelling.
- One Word Check-In

- Before warming up, TA should explain that we should briefly check in about how we are feeling today. That way the TA and CT can be aware of any needs in the classroom before getting started.
- Beginning with the TA, everyone will say one word about how they are feeling today in the moment. This is accompanied by touching either the floor or desk in front of you, or, if standing, gently tapping your fist on your other hand's palm (like Rock/Paper/Scissors).
- Everyone, including the CT, gets a turn.

Warm Up – 10 minutes

NOTE: Warm up available in the Appendix. Teaching artist may expand upon or change the warm up as needed.

- Sending a Clap Around the Circle
 - TA, CT and students will be sending a single clap around the circle. This works by the TA turning to one of the students who is next to them, making direct eye contact with each other, and clapping their hands at the same time.
 - TA should discuss how this relates to the word *ensemble*. We all must work together to keep the clap moving smoothly. Also, we must connect with each other to be successful.
 - The student used to demonstrate then turns to the person on their other side and repeats the action.
 - This continues until the clap has been sent all the way back to the TA. CT should participate.
 - TA may send a new clap back around the circle in the other direction.

Hook – 8 minutes

- Director's Coming
 - Students stand onstage with the leader in the audience.

- Similar to Simon Says, the leader takes on the role of Director. When the Director says “Director’s Coming!” all students must stand with their hands in front of them as if they are holding a script.
- Leader then calls out stage directions such as “stage right,” “stage left,” “upstage,” and “downstage” and students must move to those portions of the “stage.”
 - Stage right = the actor’s right
 - Stage left = the actor’s left
 - Center stage = middle of the stage
 - Upstage = away from the audience
 - Downstage = toward the audience
- Leader may also use any of the following commands:
 - Shakespeare = Students strike a dramatic pose and say “To be or not to be, that is the question”
 - Chekhov = Students look confused and say “I am the seagull... no, that’s not right.”
 - Curtain Speech = Students fold hands in front of them and say “Please turn off all cell phones.”
- There are a number of other commands and combinations for this game that are welcome if the TA knows and wants to use others.
- Despite the connection to Simon Says, there is no need to eliminate actors for any reason. If they start requesting eliminations it is all right to eliminate based on going the wrong direction or remembering the wrong line.

Activity – 18 minutes

- Staging
 - Using the stage directions just learned, TA may begin staging and working through the text.
 - If casting has not been announced yet, begin with that (if applicable).

NOTE: Staging may (and should) be catered to the group at hand. If students are shy they do not have to have individual lines, for example. If students are ready to dive in, they can be challenged more. Regardless, the point of staging and working through the text is to help facilitate understanding of the words and themes of the story or poem, and to give students a chance to engage in text with their whole beings.

Reflection – 7 minutes

- TA asks if there are any questions or comments.
- Roses and Thorns
 - TA asks students to share one “rose” (something they enjoyed or learned) and one “thorn” (something that was challenging for them about rehearsal).
 - Roses and Thorns should only be about their experiences during the class that day.
- Before leaving, students and CT should put their hands in front of themselves and say “Drama class!”

Lesson Six – Objective/Intention

California VAPA Standards:

1.4.1, 1.4.2, 2.4.2

1.5.1, 2.5.2, 2.5.3

1.6.1, 2.6.1, 2.6.2

Common Core ELA Standards:

RL.4.3, RL.4.7

RL.5.3, RL.5.6

RL.6.3, RL.6.5

Time: 50 minutes

Learning Objective: By the end of the lesson, students will be able to critically analyze a character's motivations.

Vocabulary: Ensemble, tools of an actor (body, voice, imagination), warm up, drama, text, character, setting, 5 Ws, given circumstances, subtext, objective/intention, blocking, staging

Prep/Materials: Chosen text, Character Analysis handout

Notes: Classroom Teacher = CT, Teaching Artist = TA

Introduction – 7 minutes

- CT and TA work to arrange students in a circle (space allowing). Students may also remain at their tables/desks.
- Once ready, TA introduces themselves, stating their name, that they are with The Quinan Street Project, and that they are going to be their drama teacher for twelve lessons. TA explains that *drama* is learning how to tell a story using the *Tools of an Actor*, which are *body*, *voice*, and *imagination*.
- TA should take a moment to review the main points from the previous class, such as *upstage*, *downstage*, *stage right*, *stage left*, and any other new information the TA wishes to review.
- TA takes a moment to explain what the plan for today is. Today's class will be focused on figuring out our characters' *intentions* and *objectives* in the piece. Harkening back to the 5 Ws, today really gets into the *why*.
- One Word Check-In

- Before warming up, TA should explain that we should briefly check in about how we are feeling today. That way the TA and CT can be aware of any needs in the classroom before getting started.
- Beginning with the TA, everyone will say one word about how they are feeling today in the moment. This is accompanied by touching either the floor or desk in front of you, or, if standing, gently tapping your fist on your other hand's palm (like Rock/Paper/Scissors).
- Everyone, including the CT, gets a turn.

Warm Up – 10 minutes

NOTE: Warm up available in the Appendix. Teaching artist may expand upon or change the warm up as needed.

- Sending a Clap Around the Circle
 - TA, CT and students will be sending a single clap around the circle. This works by the TA turning to one of the students who is next to them, making direct eye contact with each other, and clapping their hands at the same time.
 - TA should discuss how this relates to the word *ensemble*. We all must work together to keep the clap moving smoothly. Also, we must connect with each other to be successful.
 - The student used to demonstrate then turns to the person on their other side and repeats the action.
 - This continues until the clap has been sent all the way back to the TA. CT should participate.
 - TA may send a new clap back around the circle in the other direction.

Hook – 8 minutes

- Wolf

NOTE: This game will be different in a quiet room than it will be outdoors or in a particularly reverberate room.

- Students stand in a circle.

- TA puts an object in the middle of the circle. This should be something that can be knocked over without breaking. Also, it needs to stand steadily, so a ball is not a great option.
- TA chooses a volunteer to stand over the object and close their eyes.
- TA then *silently* chooses a “Wolf.” The Wolf must try to take the object from underneath the person in the middle. Person in the middle cannot be touching the object, but they can be guarding it however else they see fit.
- If the person in the middle thinks they sense the Wolf getting near, with their eyes still closed they have to try to point *exactly* at where the wolf is and cry “Wolf!” If they are right, the Wolf has to stop and go back to their spot in the circle. If they are wrong, the Wolf may continue their pursuit.
- TA chooses another wolf until one of the Wolves has successfully stolen the object from the middle. That player then becomes the guardian in the middle over the object.
- Reflect on what the *objective* of the person in the middle is vs. the *objective* of the Wolves. How do opposing *objectives* create *conflict*?

Activity – 18 minutes

- Character Analysis/Staging
 - Refocus students in their seats or somewhere they can comfortably write.
 - TA and CT pass out Character Analysis handout (found in Appendix).
 - TA works through the questions with the entire group to facilitate understanding of the questions and how to answer as your character.
 - Students should have a few minutes to work on their own. TA and CT may hover to help answer individual questions and help support students to answer the questions as best as they can.
 - Once complete, continue staging.

Reflection – 7 minutes

- TA refocuses the group in a comfortable setting (at tables, in a circle, etc.)

- ASSIGNMENT
 - For the next class, students should come prepared to tell the story of their first day of 4th, 5th, or 6th grade (depending on grade being taught). Their story's intended audience is the grade below them (4th grade telling 3rd grade, etc.).
 - Students should also ask their families if their culture has any roots in *oral tradition* or *storytelling*.
- Roses and Thorns or One Word Check-Out before leaving.
- Before leaving, students and CT should put their hands in front of themselves and say "Drama class!"

Lesson Seven - Storytelling

California VAPA Standards:

1.4.1, 3.4.1, 3.4.2

1.5.1, 3.5.2, 3.5.4

1.6.1, 3.6.1, 3.6.2

Common Core ELA Standards:

RL.4.9

RL.5.9

RL.6.9

Time: 50 minutes

Learning Objective: By the end of the lesson, students will be able to demonstrate an understanding of different genres of storytelling.

Vocabulary: Ensemble, tools of an actor (body, voice, imagination), warm up, drama, text, character, setting, 5 Ws, given circumstances, subtext, objective/intention, blocking, staging, oral tradition, storytelling

Prep/Materials: Chosen text, slips of paper with genres written on them and a hat or bowl to put them in

Notes: Classroom Teacher = CT, Teaching Artist = TA

Introduction – 7 minutes

- CT and TA work to arrange students in a circle (space allowing). Students may also remain at their tables/desks.
- Once ready, TA introduces themselves, stating their name, that they are with The Quinan Street Project, and that they are going to be their drama teacher for twelve lessons. TA explains that *drama* is learning how to tell a story using the *Tools of an Actor*, which are *body*, *voice*, and *imagination*.
- TA should take a moment to review the main points from the previous class, such as *objective* and *intention*.
- TA takes a moment to explain what the plan for today is. Today's lesson will focus on *storytelling* and how to tell a compelling story with a beginning, middle, and end using different cultural tools such as rhythm and movement.
- TA should remind students that they will be sharing their My First Day of 4th/5th/6th Grade stories today.

- One Word Check-In
 - Before warming up, TA should explain that we should briefly check in about how we are feeling today. That way the TA and CT can be aware of any needs in the classroom before getting started.
 - Beginning with the TA, everyone will say one word about how they are feeling today in the moment. This is accompanied by touching either the floor or desk in front of you, or, if standing, gently tapping your fist on your other hand's palm (like Rock/Paper/Scissors).
 - Everyone, including the CT, gets a turn.

Warm Up – 10 minutes

NOTE: Warm up available in the Appendix. Teaching artist may expand upon or change the warm up as needed.

- Sending a Clap Around the Circle
 - TA, CT and students will be sending a single clap around the circle. This works by the TA turning to one of the students who is next to them, making direct eye contact with each other, and clapping their hands at the same time.
 - TA should discuss how this relates to the word *ensemble*. We all must work together to keep the clap moving smoothly. Also, we must connect with each other to be successful.
 - The student used to demonstrate then turns to the person on their other side and repeats the action.
 - This continues until the clap has been sent all the way back to the TA. CT should participate.
 - TA may send a new clap back around the circle in the other direction.

Hook – 6 minutes

- Storyball
 - In a circular formation, the TA should start a story with “Once upon a time there was...” and toss the ball to a student in the circle. The student must add to the story until they're out of ideas, and then throw the ball to someone else. Continue until the story is complete.

- TA might need to use prompts from time to time such as “Until one day...” or “And every day after that...” TA might also need to keep the story on track from time to time by discouraging the use of inside jokes, or useless plot devices.
- CT should participate.
- Try to create between 3 and 5 stories.

Activity – 20 minutes

- Story Sharing

- In a stage/audience configuration, TA explains that we are going to share our stories that we talked about last week.
- First, TA asks students if anyone found out anything from their families about *oral tradition* or storytelling.
 - TA may use their own culture to talk about the most prominent style of storytelling from that culture. For example, I am Italian and the most famous type of storytelling from Italy is opera. I am also English, which is most famous for Shakespeare and his plays. I am also Irish, and in Ireland they use dance known as *clogging* to tell stories.
- TA explains that we are going to try a few different genres and types of storytelling genres including:
 - Comedy
 - Drama
 - Spooky
 - Action/Adventure
 - Mystery
 - Animated
- Genres should be written on pieces of paper and mixed in a bowl or hat.
- TA chooses volunteers to come pick a genre out of the hat and tell their story in 1 minute or less in that style.
- Repeat until out of volunteers, or time is short.

- Staging

- Keeping genres and storytelling in mind reflect on what kind of storytelling the ensemble is using to bring their text to life.
 - Is there anything that was explored today that might be incorporated into the piece?
- Continue staging.

NOTE: Today is a good day to finish staging. Next class may work, as well.

Reflection – 7 minutes

- TA asks if there are any questions or thoughts about the lesson.
- Roses and Thorns or One Word Check-Out before leaving.
- Before leaving, students and CT should put their hands in front of themselves and say “Drama class!”

Lesson Eight – World Theatre and Mask

California VAPA Standards:

1.4.1, 2.4.1, 2.4.3, 3.4.1

1.5.1, 3.5.2

1.6.1, 3.6.2

Common Core ELA Standards:

RL.4.7

RL.5.7

RL.6.7

SL.4.4

SL.5.4

SL.6.4

L.4.5

L.5.5

L.6.5

Time: 50 minutes

Learning Objective: By the end of the lesson, students will be able to identify characteristics of mask and character work in cultures from around the world.

Vocabulary: Ensemble, tools of an actor (body, voice, imagination), warm up, drama, text, character, setting, 5 Ws, given circumstances, subtext, objective/intention, blocking, staging, oral tradition, storytelling, world theatre, mask, archetypes

Prep/Materials: Chosen text, mask handout (in appendix), crayons/markers (should be in classroom)

Notes: Classroom Teacher = CT, Teaching Artist = TA

Introduction – 7 minutes

- CT and TA work to arrange students in a circle (space allowing). Students may also remain at their tables/desks.
- Once ready, TA introduces themselves, stating their name, that they are with The Quinan Street Project, and that they are going to be their drama teacher for twelve lessons. TA explains that *drama* is learning how to tell a story using the *Tools of an Actor*, which are *body*, *voice*, and *imagination*.
- TA should take a moment to review the main points from the previous class, such as how stories can be told with different styles and genres.

- TA takes a moment to explain what the plan for today is. Today’s lesson will focus on masks in theatre and how different world cultures influence theatre.
- One Word Check-In
 - Before warming up, TA should explain that we should briefly check in about how we are feeling today. That way the TA and CT can be aware of any needs in the classroom before getting started.
 - Beginning with the TA, everyone will say one word about how they are feeling today in the moment. This is accompanied by touching either the floor or desk in front of you, or, if standing, gently tapping your fist on your other hand’s palm (like Rock/Paper/Scissors).
 - Everyone, including the CT, gets a turn.

Warm Up – 10 minutes

NOTE: Warm up available in the Appendix. Teaching artist may expand upon or change the warm up as needed.

- Sending a Clap Around the Circle
 - TA, CT and students will be sending a single clap around the circle. This works by the TA turning to one of the students who is next to them, making direct eye contact with each other, and clapping their hands at the same time.
 - TA should discuss how this relates to the word *ensemble*. We all must work together to keep the clap moving smoothly. Also, we must connect with each other to be successful.
 - The student used to demonstrate then turns to the person on their other side and repeats the action.
 - This continues until the clap has been sent all the way back to the TA. CT should participate.
 - TA may send a new clap back around the circle in the other direction.

Hook – 13 minutes

- Mask Design
 - TA and CT pass out the handout to students.

- TA goes over the handout, explaining that the images are of masks from different places in the world and depict different *archetypes* and *characters*. For example, the Commedia masks from Italy show age and status and are only *half face* masks while the Noh masks from Japan are *whole face* masks and depict demons as well as humans.
- TA may also elaborate on how many theatre traditions are based in religion or colonization.
- Keeping the play in mind, students are instructed to use the half face and/or whole face templates in the handout to design a mask for their character.
- Students should have approximately 10 minutes to work.

NOTE: If the classroom has access to scissors and string, students may even be offered the chance to wear the masks they have designed.

Activity – 15 minutes

- Staging
 - With their mask and character in mind, continue/finish staging.

Reflection – 5 minutes

- TA asks if there are any questions or thoughts about the lesson.
- Roses and Thorns or One Word Check-Out before leaving.
- Before leaving, students and CT should put their hands in front of themselves and say “Drama class!”

Lesson Nine – Tech and Design

California VAPA Standards:

1.4.1, 2.4.3, 5.4.3

1.5.1, 2.5.3, 5.5.2

1.6.1, 4.6.1

Common Core ELA Standards:

RL.4.7

RL.5.7

RL.6.7

SL.4.5

SL.5.5

SL.6.5

L.4.4.a

L.5.4.a

L.6.4.a

Time: 50 minutes

Learning Objective: By the end of the lesson, students will be able to describe at least three technical or design jobs/careers in theatre.

Vocabulary: Ensemble, tools of an actor (body, voice, imagination), warm up, drama, text, character, setting, 5 Ws, given circumstances, subtext, objective/intention, blocking, staging, technical theatre, theatrical design, stage manager, lighting, sound, costumes, props, sets

Prep/Materials: Chosen text, something that plays music out loud (smart phone, tablet, etc.), flashlight, white board and dry erase markers (should be provided by classroom)

Notes: Classroom Teacher = CT, Teaching Artist = TA

Introduction – 7 minutes

- CT and TA work to arrange students in a circle (space allowing). Students may also remain at their tables/desks.
- Once ready, TA introduces themselves, stating their name, that they are with The Quinan Street Project, and that they are going to be their drama teacher for twelve lessons. TA explains that *drama* is learning how to tell a story using the *Tools of an Actor*, which are *body*, *voice*, and *imagination*.

- TA should take a moment to review the main points from the previous class, such as how stories can be told with different styles and genres.
- TA takes a moment to explain what the plan for today is. Today's lesson focuses on the world of technical theatre and design.
- One Word Check-In
 - Before warming up, TA should explain that we should briefly check in about how we are feeling today. That way the TA and CT can be aware of any needs in the classroom before getting started.
 - Beginning with the TA, everyone will say one word about how they are feeling today in the moment. This is accompanied by touching either the floor or desk in front of you, or, if standing, gently tapping your fist on your other hand's palm (like Rock/Paper/Scissors).
 - Everyone, including the CT, gets a turn.

Warm Up – 5 minutes

NOTE: This is an optional 5-minute warm up designed to focus and energize the students before they have to sit for a while. This may be replaced with a quick round of a favorite game or another short activity from the TA's repertoire.

- Shake Out
 - Students shake their right arm eight times, their left arm eight times, their right leg eight times, and their left leg eight times. Reduce amount of shakes by half until each limb is only being shaken once. Count each shake loud and clear to also warm up the voice. Can be counted forward or backward.
- Go Bananas
 - This is a physical exercise paired with a rhyme – almost like a cheer. The words are: "Form banana, form, form banana. Peel banana, peel, peel banana. Go bananas! Go! Go bananas! Form a wall, form, form a wall. Break the wall, break, break the wall. Go AWOL! Go! Go AWOL!" Pantomime is paired with the words so that when you form the banana you reach one arm at a time above your head to look like a banana. The

peeling is the opposite of this movement, and going bananas is just jumping around in a circle. Forming a wall includes a pantomime of feeling the wall immediately in front of you. Breaking the wall is punching through the wall you just established, and going AWOL, again, is jumping around in a circle. The entire exercise can be repeated a second time going twice as fast as the first time.

- Sending a Clap Around the Circle
 - TA, CT and students will be sending a single clap around the circle. This works by the TA turning to one of the students who is next to them, making direct eye contact with each other, and clapping their hands at the same time.
 - TA should discuss how this relates to the word *ensemble*. We all must work together to keep the clap moving smoothly. Also, we must connect with each other to be successful.
 - The student used to demonstrate then turns to the person on their other side and repeats the action.
 - This continues until the clap has been sent all the way back to the TA. CT should participate.
 - TA may send a new clap back around the circle in the other direction.

Hook – 15 minutes

- Learning to Call Cues
 - TA explains that today we are going to learn about all the jobs in theatre that help make plays look and sound their best. The jobs that will be discussed include:
 - Stage Manager
 - Lighting Designer/Operator
 - Sound Designer/Operator

TA should also mention Costume Design and Set Design and what their purpose is in plays. Any other designers (props, makeup/wigs, etc.) are also welcome to be discussed.

- Make the room as dark as possible, and set up a stage area, an audience area, and a “booth.” The booth should have three chairs and should be able to see the stage area perfectly. This can be completely behind the audience, or to the side. Get the flashlight and music player ready.
- Ask for three volunteers. Have volunteers sit in the chairs in the booth.
- Ask volunteers which of the three of them would like to be the stage manager, the spotlight operator, and the soundboard operator. Spotlight operator gets to hold the flashlight; soundboard operator gets the music player.
- Ask for one more volunteer to be the actor onstage. Ask this volunteer to stand in the stage area.
- Explain to the stage manager that the first thing they have to do is make sure their light and sound operators are ready. They do this by saying “Standby lights and sound.” Light and sound people then have to respond with “Standing.” This lets the stage manager know that everyone is ready. The actor will then say “To be, or not to be –“ which is the cue line for the spotlight. The stage manager will say “Lights go” and the spotlight will turn on to show us the actor onstage. Once the spotlight is on, the actor will say “ – that is the question.” This is the cue for the stage manager to say “Sound go” and the sound to begin.
- Give this first group a round of applause, and choose new volunteers for all four jobs.
- Continue until everyone has had one or two turns, or until the allotted time is up.

Activity – 18 minutes

- Rehearsal/Integrating of Tech
 - Before rehearsing the play, discuss ways that tech and design can be incorporated into the piece.
 - Rehearse piece.

Reflection – 5 minutes

- TA asks if there are any questions or thoughts about the lesson.
- Roses and Thorns or One Word Check-Out before leaving.
- Before leaving, students and CT should put their hands in front of themselves and say “Drama class!”

Lesson Ten – Constructive Feedback

California VAPA Standards:

1.4.1, 4.4.1, 5.4.3

1.5.1, 4.5.1, 4.5.2

1.6.1, 4.6.1, 4.6.2

Common Core ELA Standards:

W.4.4, W.4.8

W.5.4, W.5.8

W.6.4, W.6.8

SL.4.3

SL.5.3

SL.6.3

Time: 50 minutes

Learning Objective: By the end of the lesson, students will be able to give constructive feedback to their peers.

Vocabulary: Ensemble, tools of an actor (body, voice, imagination), warm up, drama, text, character, setting, 5 Ws, given circumstances, subtext, objective/intention, blocking, staging, technical theatre, theatrical design, stage manager, lighting, sound, costumes, props, sets, feedback, constructive criticism

Prep/Materials: Chosen text, Feedback Rubric, “Equity Sticks” or other way to randomly draw student names

Notes: Classroom Teacher = CT, Teaching Artist = TA

Introduction – 7 minutes

- CT and TA work to arrange students in a circle (space allowing). Students may also remain at their tables/desks.
- Once ready, TA introduces themselves, stating their name, that they are with The Quinan Street Project, and that they are going to be their drama teacher for twelve lessons. TA explains that *drama* is learning how to tell a story using the *Tools of an Actor*, which are *body*, *voice*, and *imagination*.
- TA should take a moment to review the main points from the previous class, such as lights, set, costume, and sound design.

- TA takes a moment to explain what the plan for today is. Today’s lesson is the second to last rehearsal before the class shares its work, so today is going to be about being a good audience and how to give feedback in theatre.
- One Word Check-In
 - Before warming up, TA should explain that we should briefly check in about how we are feeling today. That way the TA and CT can be aware of any needs in the classroom before getting started.
 - Beginning with the TA, everyone will say one word about how they are feeling today in the moment. This is accompanied by touching either the floor or desk in front of you, or, if standing, gently tapping your fist on your other hand’s palm (like Rock/Paper/Scissors).
 - Everyone, including the CT, gets a turn.

Warm Up – 10 minutes

NOTE: Warm up available in the Appendix. Teaching artist may expand upon or change the warm up as needed.

- Sending a Clap Around the Circle
 - TA, CT and students will be sending a single clap around the circle. This works by the TA turning to one of the students who is next to them, making direct eye contact with each other, and clapping their hands at the same time.
 - TA should discuss how this relates to the word *ensemble*. We all must work together to keep the clap moving smoothly. Also, we must connect with each other to be successful.
 - The student used to demonstrate then turns to the person on their other side and repeats the action.
 - This continues until the clap has been sent all the way back to the TA. CT should participate.
 - TA may send a new clap back around the circle in the other direction.

Hook – 5 minutes

- Introduction to Rubric
 - Before rehearsing for the day, TA passes out the Feedback Rubric (found in Appendix). TA talks through the rubric with students pointing out how it calls back to many of the previous lessons - particularly body and voice and how to create a character.
 - It should be made abundantly clear that feedback and insults are not synonymous. Everyone is doing great work that deserves to be recognized and applauded. Students should write comments the way they would like to receive feedback from another student.

Activity – 23 minutes

- Student Feedback

NOTE: It is up to the TA how this next activity is most effectively enacted. The most important thing is that each student will randomly be assigned to give feedback to another student. Options include:

 - Split the group in half – one half observes, the other performs, then switch. Audience members take notes on the feedback sheet while (or after) they watch.
 - Do a Round Robin of each student saying one or two of their lines with their best character body and voice.
 - Other solution that best fits the group.
- Regardless of execution, the whole piece should be run through more than once from beginning to end.
- TA should look at rubrics before passing back to the student it is evaluating to be sure nothing offensive has been included.
- Any tech elements used in the piece are also up for feedback and discussion.

Reflection – 5 minutes

- TA asks if there are any questions or thoughts about the lesson. This can be a continuation of the conversation brought on by the end of the feedback activity.

- Roses and Thorns or One Word Check-Out before leaving.
- Before leaving, students and CT should put their hands in front of themselves and say “Drama class!”

Lesson Eleven – Rehearsal

California VAPA Standards:

1.4.1, 5.4.3

1.5.1, 5.5.1

1.6.1, 5.6.1

Common Core ELA Standards:

RL.4.10

RL.5.10

RL.6.10

L.4.1

L.5.1

L.6.1

Time: 50 minutes

Learning Objective: By the end of the lesson, students will be prepared to perform for an audience.

Vocabulary: Ensemble, tools of an actor (body, voice, imagination), warm up, drama, text, character, setting, 5 Ws, given circumstances, subtext, objective/intention, blocking, staging, technical theatre, theatrical design, stage manager, lighting, sound, costumes, props, sets, feedback, constructive criticism, rehearsal

Prep/Materials: Chosen text

Notes: Classroom Teacher = CT, Teaching Artist = TA

Introduction – 7 minutes

- CT and TA work to arrange students in a circle (space allowing). Students may also remain at their tables/desks.
- Once ready, TA introduces themselves, stating their name, that they are with The Quinan Street Project, and that they are going to be their drama teacher for twelve lessons. TA explains that *drama* is learning how to tell a story using the *Tools of an Actor*, which are *body*, *voice*, and *imagination*.
- TA should take a moment to review the main points from the previous class, such as how to give helpful, constructive feedback, as well as receive feedback with grace.

- Today’s lesson will be the final *rehearsal* before performing in front of a small audience in the next class.
NOTE: This audience can comprised of invited family and friends, or just the administration of the school or another classroom. Perhaps another classroom receiving drama so they can see how their peers are doing.
- This is a good time to review the evaluations that the students will take the following week.
- This is also a good time to make invitations to send home with the students.
- One Word Check-In
 - Before warming up, TA should explain that we should briefly check in about how we are feeling today. That way the TA and CT can be aware of any needs in the classroom before getting started.
 - Beginning with the TA, everyone will say one word about how they are feeling today in the moment. This is accompanied by touching either the floor or desk in front of you, or, if standing, gently tapping your fist on your other hand’s palm (like Rock/Paper/Scissors).
 - Everyone, including the CT, gets a turn.

Warm Up – 10 minutes

NOTE: Warm up available in the Appendix. Teaching artist may expand upon or change the warm up as needed.

- Sending a Clap Around the Circle
 - TA, CT and students will be sending a single clap around the circle. This works by the TA turning to one of the students who is next to them, making direct eye contact with each other, and clapping their hands at the same time.
 - TA should discuss how this relates to the word *ensemble*. We all must work together to keep the clap moving smoothly. Also, we must connect with each other to be successful.
 - The student used to demonstrate then turns to the person on their other side and repeats the action.

- This continues until the clap has been sent all the way back to the TA. CT should participate.
- TA may send a new clap back around the circle in the other direction.

Hook – 10 minutes

- Game of Choice
 - A democratic vote may be taken to determine which game is played, or TA can decide.
 - TA may also take this opportunity to teach a new game just for fun.

Activity – 16 minutes

- Rehearsal
 - TA runs through performance and works through trouble areas.
 - Students should be given chances to give feedback if appropriate.

Reflection – 7 minutes

- TA asks if there are any questions or thoughts about the lesson.
- This may be a good time to discuss any stage fright or nerves the students may be experiencing.
- Roses and Thorns or One Word Check-Out before leaving.
- Before leaving, students and CT should put their hands in front of themselves and say “Drama class!”

Lesson Twelve - Performance

California VAPA Standards:

1.4.1, 5.4.3

1.5.1, 5.5.1

1.6.1, 5.6.1

Common Core ELA Standards:

RL.4.10

RL.5.10

RL.6.10

L.4.1

L.5.1

L.6.1

Time: 50 minutes

Learning Objective: By the end of the lesson, students will perform memorized text for an audience.

Vocabulary: Ensemble, tools of an actor (body, voice, imagination), warm up, drama, text, character, setting, 5 Ws, given circumstances, subtext, objective/intention, blocking, staging, technical theatre, theatrical design, stage manager, lighting, sound, costumes, props, sets, feedback, constructive criticism, rehearsal, performance

Prep/Materials: Chosen text

Notes: Classroom Teacher = CT, Teaching Artist = TA

Introduction – 7 minutes

- CT and TA work to arrange students in a circle (space allowing). Students may also remain at their tables/desks.
- Once ready, TA introduces themselves, stating their name, that they are with The Quinan Street Project, and that they are going to be their drama teacher for twelve lessons. TA explains that *drama* is learning how to tell a story using the *Tools of an Actor*, which are *body*, *voice*, and *imagination*.
- TA should take a moment to review the main points from the previous classes.
- Today is the final class and we will share what we have been working on with an audience!

NOTE: This is a good time to have students fill out post-residency evaluations.

- One Word Check-In
 - Before warming up, TA should explain that we should briefly check in about how we are feeling today. That way the TA and CT can be aware of any needs in the classroom before getting started.
 - Beginning with the TA, everyone will say one word about how they are feeling today in the moment. This is accompanied by touching either the floor or desk in front of you, or, if standing, gently tapping your fist on your other hand's palm (like Rock/Paper/Scissors).
 - Everyone, including the CT, gets a turn.

Warm Up – 10 minutes

NOTE: Warm up available in the Appendix. Teaching artist may expand upon or change the warm up as needed.

- Sending a Clap Around the Circle
 - TA, CT and students will be sending a single clap around the circle. This works by the TA turning to one of the students who is next to them, making direct eye contact with each other, and clapping their hands at the same time.
 - TA should discuss how this relates to the word *ensemble*. We all must work together to keep the clap moving smoothly. Also, we must connect with each other to be successful.
 - The student used to demonstrate then turns to the person on their other side and repeats the action.
 - This continues until the clap has been sent all the way back to the TA. CT should participate.
 - TA may send a new clap back around the circle in the other direction.

Hook – 13 minutes

- Rehearsal
 - Speed through piece as needed.

Activity – 15 minutes

- Performance
 - TA introduces themselves to the audience and explains that they are from The Quinan Street Project. QSP provides theatre education to the public elementary schools in WCCUSD and over the last twelve lessons they have been working with this class to use their bodies, voices, and imaginations to bring text to life.
 - TA may take a minute to demo any warm ups or games (if there is time).
 - Students perform for the audience.
 - Students should bow at the end and receive applause!

Reflection – 5 minutes

- TA thanks the teacher and school for having us.
- TA may ask the audience and students if there are any outstanding questions before we end.
- Before leaving, students and CT should put their hands in front of themselves and say “Drama class!”

Playwriting

Recommended for Grades 4-6

Lesson One – Storytelling: Part I

California VAPA Standards:

1.4.1, 1.4.3, 3.4.1

1.5.1, 1.5.2, 2.5.1

1.6.1, 2.6.1

Common Core ELA Standards:

SL.4.1, SL.4.1.b, L.4.3

SL.5.1, SL.5.1.b, L.5.3

SL.6.1, SL.6.1.b, L.6.3

Time: 50 minutes

Learning Objective: By the end of the lesson, students will be able to demonstrate the basics of oral storytelling.

Vocabulary: Ensemble, tools of an actor (body, voice, imagination), warm up, drama, storytelling, oral tradition, playwriting, actor, director, genre

Materials: Ball

Notes: Classroom Teacher = CT, Teaching Artist = TA

Introduction – 13 minutes

- CT and TA work to arrange students in a circle (space allowing). Students may also remain at their tables/desks.
- Once ready, TA introduces themselves, stating their name, that they are with The Quinan Street Project, and that they are going to be their drama teacher for twelve lessons. TA explains that *drama* is learning how to tell a story using the *Tools of an Actor*, which are *body*, *voice*, and *imagination*.
- TA then explains that these lessons are also *playwriting* lessons, which means that we will also be using our *Tools of an Actor* to create stories to be performed by *actors*.
- TA should also explain that all of the writing we do in this class are focusing on the theme: “Be the Change” which is based on a quote from Gandhi about how we should all take action to be the change we wish to see in this world. Use your

plays and your writing to talk about how you would change the world for the better.

- It should be made clear that at the end of these twelve lessons, students will be expected to share something they have written with a small audience.
- Today's lesson will focus on the basics of *storytelling* and how every story has a beginning, middle, and end. We will be telling stories to each other and discussing different *genres*.
- TA should also discuss how different cultures have different storytelling traditions, but that most cultures have roots in *oral tradition*, or telling stories out loud. Most familiar fairy tales, for example, began as *oral traditions* passed down between generations and countries to teach morality, which is why stories have morals.
- One Word Check-In
 - Before warming up, TA should explain that we should briefly check in about how we are feeling today. That way the TA and CT can be aware of any needs in the classroom before getting started.
 - Beginning with the TA, everyone will say one word about how they are feeling today in the moment. This is accompanied by touching either the floor or desk in front of you, or, if standing, gently tapping your fist on your other hand's palm (like Rock/Paper/Scissors).
 - Everyone, including the CT, gets a turn.

Warm Up – 5 minutes

- Sending a Clap Around the Circle
 - Leader begins by looking one of their neighbors (the student on their right or left) directly in the eye. Leader and student must then clap at the exact same time. The student then turns to their other neighbor and claps with them. This continues all the way around the circle until the clap returns to the leader.

- If students are having trouble focusing on this activity tell them that the goal is perfection and you will not be able to move on until the clap has been sent around perfectly.

Hook – 10 minutes

- Storyball
 - TA and CT arrange students in a circular formation (if not already in one).
 - TA should start a story with “Once upon a time there was...” and toss the ball to a student in the circle. The student must add to the story until they’re out of ideas, and then throw the ball to someone else. Continue until the story is complete.
 - TA might need to use prompts from time to time such as “Until one day...” or “And every day after that...” TA might also need to keep the story on track from time to time by discouraging the use of inside jokes, or useless plot devices.
 - If using sentence starters, use this order:
 - Once upon a time...
 - And every day...
 - Until one day...
 - And because of that... (this can be repeated multiple times)
 - And every day after that...
 - And the moral of the story is...
 - CT should participate.
 - Try to create between 3 and 5 stories.

Activity – 15 minutes

- Partner Stories
 - Students are instructed to find a partner or small group of no more than 3 students.
 - Students will have approximately 2 minutes each to tell their partner or group a short story about their best or worst day during summer vacation.

- Once everyone has told their story to their partner(s), TA focuses attention and instructs them to tell the story again, but this time as if the story was a *comedy*. Repeat with different genres such as:
 - Drama
 - Spooky
 - Action/Adventure
 - Mystery
 - Animated
- If students are doing well, try a version where they have to act it out silently instead of using words.
- CT and TA should float around the room to support the students' work.
- Time allowing, students may tell their story to the entire class in their favorite genre if they want to.

Reflection – 7 minutes

- TA refocuses group and returns to opening positions (desks, tables, etc.) and asks if there are any questions or comments.
- One Word Check-Out – Identical to One Word Check-in but with the feelings at the end of the lesson.
- Before leaving, students and CT should put their hands in front of themselves and say “Drama class!”

Lesson Two – Storytelling: Part II

California VAPA Standards:

1.4.1, 1.4.3, 3.4.1

1.5.1, 1.5.2, 2.5.1

1.6.1, 2.6.1

Common Core ELA Standards:

W.4.3, W.4.3.b, W.4.3.e

W.5.3, W.5.3.b, W.5.3.e

W.6.3, W.6.3.b, W.6.3.e

Time: 50 minutes

Learning Objective: By the end of the lesson, students will be able to write a short piece of nonfiction with a beginning, middle, and end.

Vocabulary: Ensemble, tools of an actor (body, voice, imagination), warm up, drama, storytelling, oral tradition, playwriting, actor, director, genre

Materials: Ball, student journals

Notes: Classroom Teacher = CT, Teaching Artist = TA

Introduction – 10 minutes

- CT and TA work to arrange students in a circle (space allowing). Students may also remain at their tables/desks.
- Once ready, TA introduces themselves, stating their name, that they are with The Quinan Street Project, and that they are going to be their drama teacher for twelve lessons. TA explains that *drama* is learning how to tell a story using the *Tools of an Actor*, which are *body*, *voice*, and *imagination*.
- TA should review the main points from the previous lesson such as beginning, middle, end, and genre.
- Explain that today's lesson will focus more on using the tools learned in last week's lesson to write a short story with a beginning, middle, and end. The story can be inspired by last week's story, which was your favorite or least favorite day from summer vacation.

- Students should also be reminded that the theme for our writing is “Be the Change” and how we should use our stories to actively change the world for the better.
- One Word Check-In
 - Before warming up, TA should explain that we should briefly check in about how we are feeling today. That way the TA and CT can be aware of any needs in the classroom before getting started.
 - Beginning with the TA, everyone will say one word about how they are feeling today in the moment. This is accompanied by touching either the floor or desk in front of you, or, if standing, gently tapping your fist on your other hand’s palm (like Rock/Paper/Scissors).
 - Everyone, including the CT, gets a turn.

Warm Up – 5 minutes

NOTE: TA can do whatever short game or warm up they like during this time as long as it is efficient and helps facilitate some ensemble building. The classroom may not facilitate a circle well, so some stretches, tongue twisters, or other types of warm up may be easier.

- Sending a Clap Around the Circle
 - Leader begins by looking one of their neighbors (the student on their right or left) directly in the eye. Leader and student must then clap at the exact same time. The student then turns to their other neighbor and claps with them. This continues all the way around the circle until the clap returns to the leader.
 - If students are having trouble focusing on this activity tell them that the goal is perfection and you will not be able to move on until the clap has been sent around perfectly.

Hook – 10 minutes

- Beginning/Middle/End Performances
 - Students should sit in an audience/stage configuration (if not already).

- TA randomly chooses three volunteers to participate.
- The three actors represent the “beginning,” “middle,” and “end” of a story and should stand in a line with “beginning” all the way on stage right, “middle” in the middle, and “end” all the way toward stage left. From the audience’s perspective the three sections will be in order from left to right (like reading).
- TA can use a ball to indicate whose section of the story is in play. If a ball is not available, the leader can simply gesture.
- The “beginning” student should start the story by setting up the who/what/when/where/why, or the exposition. The “middle” should illustrate the conflict these characters are going to experience, and the “end” should resolve (not necessarily in a happily ever after fashion) the story.
- If students are having trouble, sentence beginners might be useful such as “Once upon a time” for the beginning, “Until one day” for the middle, and “And every day after that” for the end.
- Cycle through as many combinations of students as possible in the allotted time. Groups can also have three turns so that everyone can try a different part of the story.

Activity – 20 minutes

- Writing Time
 - With the beginning, middle, and end structure in mind, students use their journals to write a short story. This can be fiction or nonfiction, hearkening back to the nonfiction stories shared from the previous lesson.
 - TA and CT float to check on students’ work.
 - Students may wish to share what they are writing privately with the TA and/or CT, which is encouraged. Sharing out to the rest of the class is also encouraged (time permitting).

Reflection – 5 minutes

- TA refocuses group and asks if there are any questions or comments.
- One Word Check-Out – Identical to One Word Check-in but with the feelings at the end of the lesson.
- Before leaving, students and CT should put their hands in front of themselves and say “Drama class!”

Lesson Three – Power and Narrative: Part I

California VAPA Standards:

1.4.1, 1.4.2, 2.4.1

1.5.1, 1.5.2, 2.5.1

1.6.1, 1.6.2, 2.6.2

Common Core ELA Standards:

SL.4.1, SL.4.1.c, SL.4.1.d

SL.5.1, SL.5.1.c, SL.5.1.d

SL.6.1, SL.6.1.c, SL.6.1.d

Time: 50 minutes

Learning Objective: By the end of the lesson, students will be able to identify different types of power and how they are used in storytelling.

Vocabulary: Ensemble, tools of an actor (body, voice, imagination), warm up, drama, playwriting, storytelling, status, character, archetype, power, tableau

Materials: White board and dry erase markers (should be provided by classroom).

Notes: Classroom Teacher = CT, Teaching Artist = TA

Introduction – 10 minutes

- CT and TA work to arrange students in a circle (space allowing). Students may also remain at their tables/desks.
- Once ready, TA introduces themselves, stating their name, that they are with The Quinan Street Project, and that they are going to be their drama teacher for twelve lessons. TA explains that *drama* is learning how to tell a story using the *Tools of an Actor*, which are *body*, *voice*, and *imagination*.
- TA should review the main points from the previous lesson such as beginning, middle, end, and genre.
- Today’s lesson will still focus on stories, but will add the word “power” to the mix. Power can be used and portrayed many different ways in storytelling. It can be used to reflect our own powers and struggles, or it can be used in an unrealistic way, like superpowers. Today’s lesson will cover the concept of power and how it relates to storytelling in as many ways as possible.

- Students should also remember that we are discussing how we can actively change our world for the better, and we can do that by writing about status and power.
- One Word Check-In
 - Before warming up, TA should explain that we should briefly check in about how we are feeling today. That way the TA and CT can be aware of any needs in the classroom before getting started.
 - Beginning with the TA, everyone will say one word about how they are feeling today in the moment. This is accompanied by touching either the floor or desk in front of you, or, if standing, gently tapping your fist on your other hand's palm (like Rock/Paper/Scissors).
 - Everyone, including the CT, gets a turn.

Warm Up – 5 minutes

NOTE: TA can do whatever short game or warm up they like during this time as long as it is efficient and helps facilitate some ensemble building. The classroom may not facilitate a circle well, so some stretches, tongue twisters, or other types of warm up may be easier.

- Sending a Clap Around the Circle
 - Leader begins by looking one of their neighbors (the student on their right or left) directly in the eye. Leader and student must then clap at the exact same time. The student then turns to their other neighbor and claps with them. This continues all the way around the circle until the clap returns to the leader.
 - If students are having trouble focusing on this activity tell them that the goal is perfection and you will not be able to move on until the clap has been sent around perfectly.

Hook – 12 minutes

- Power Brainstorm
 - TA asks students to direct their attention to the white board.

- TA asks students to call out different kinds of power. Superpowers, political powers, local powers, etc.
- From there, ask students to begin naming *characters* or “*archetypes*” with these different kinds of power.
- TA can guide the conversation to identify how power can be inside a person as well as outside a person, and how those different kinds of powers can create conflict and compelling stories.
- TA can be notating this however they want on the board. Columns may be useful, or list format - whatever makes the most sense at the time.

Activity – 18 minutes

- Images of Power
 - Using inspiration from the brainstorm, TA instructs students use their bodies and the architecture of the room to embody what they think of as the most powerful position in the room.
 - Explain that in theatre the space you use is powerful and where you position yourself in it can add or subtract to your power. For example, standing in the center of the room may be more powerful than standing in the corner – or not!
 - Students may be called up one at a time in groups of 5-6.
 - Spectators have the opportunity to "sculpt" or change the pose of each person to make them more powerful.
 - Observers comment on what they see and where they see the most power.
 - Discussions on how power is constructed, and what makes up different kinds of power are encouraged.
 - Inevitably the conversation about the power of violence will come up. Allow students to have their own opinions.

Reflection – 5 minutes

- TA refocuses group and asks if there are any questions or comments regarding the use of the concept of power in their writing.

- One Word Check-Out – Identical to One Word Check-in but with the feelings at the end of the lesson.
- Before leaving, students and CT should put their hands in front of themselves and say “Drama class!”

Lesson Four – Power and Narrative: Part II

California VAPA Standards:

1.4.1, 1.4.2, 5.4.3

1.5.1, 1.5.2, 2.5.1

1.6.1, 2.6.1, 2.6.3

Common Core ELA Standards:

W.4.3.a, W.4.3.b

W.5.3.a, W.5.3.b

W.6.3.a, W.6.3.b

Time: 50 minutes

Learning Objective: By the end of the lesson, students will be able to write a short story using the concept of power to create conflict and resolution.

Vocabulary: Ensemble, tools of an actor (body, voice, imagination), warm up, drama, playwriting, storytelling, status, character, power, tableau

Materials: Ball

Notes: Classroom Teacher = CT, Teaching Artist = TA

Introduction – 10 minutes

- CT and TA work to arrange students in a circle (space allowing). Students may also remain at their tables/desks.
- Once ready, TA introduces themselves, stating their name, that they are with The Quinan Street Project, and that they are going to be their drama teacher for twelve lessons. TA explains that *drama* is learning how to tell a story using the *Tools of an Actor*, which are *body*, *voice*, and *imagination*.
- TA should review the main points from the previous lesson such as power, characters, and archetypes.
- Today's lesson will bring together the concepts of power and storytelling. After warming up, our writing activity will focus on creating a short story utilizing at least one *archetype* and some form of *power*.
- Again, these narratives should focus on how the characters in them are actively participating in changing the world for the better by using their power and/or their

status. Sometimes heroes have to fight their own power or status to create positive change.

- One Word Check-In
 - Before warming up, TA should explain that we should briefly check in about how we are feeling today. That way the TA and CT can be aware of any needs in the classroom before getting started.
 - Beginning with the TA, everyone will say one word about how they are feeling today in the moment. This is accompanied by touching either the floor or desk in front of you, or, if standing, gently tapping your fist on your other hand's palm (like Rock/Paper/Scissors).
 - Everyone, including the CT, gets a turn.

Warm Up – 5 minutes

NOTE: TA can do whatever short game or warm up they like during this time as long as it is efficient and helps facilitate some ensemble building. The classroom may not facilitate a circle well, so some stretches, tongue twisters, or other types of warm up may be easier.

- Sending a Clap Around the Circle
 - Leader begins by looking one of their neighbors (the student on their right or left) directly in the eye. Leader and student must then clap at the exact same time. The student then turns to their other neighbor and claps with them. This continues all the way around the circle until the clap returns to the leader.
 - If students are having trouble focusing on this activity tell them that the goal is perfection and you will not be able to move on until the clap has been sent around perfectly.

Hook – 5 minutes

- Storyball
 - Play a quick round of Storyball to get students focused on story structure again.

- Encourage them to use the concept of power in their stories.

Activity – 25 minutes

- Writing Time
 - Using inspiration from the previous lesson, ask students to write a short story with a beginning, middle, and end utilizing at least one *archetype* and the concept of *power* in the story.
 - Refresh memories about what was discussed in the previous lesson during the brainstorm and the Images of Power game.
 - If students are suffering from “writer’s block,” ask them to try writing about what they would like to have the power to change in the world or their individual lives.
 - CT and TA float to help students, and may also be available to read and listen to what the students are working on.
 - Students should try to share what they are working on with the TA and/or the CT, and may also be encouraged to share out with the rest of the class (time permitting).

Reflection – 5 minutes

- TA refocuses group and asks if there are any questions or comments about today’s lesson.
- One Word Check-Out – Identical to One Word Check-in but with the feelings at the end of the lesson.
- Before leaving, students and CT should put their hands in front of themselves and say “Drama class!”

Lesson Five – Dialogue: Part I

California VAPA Standards:

1.4.1, 1.4.2, 2.4.3

1.5.1, 2.5.1, 2.5.3

1.6.1, 2.6.1, 2.6.3

Common Core ELA Standards:

SL.4.1.c, L.4.3, L.4.3.a

SL.5.1.c, L.5.3, L.5.3.a

SL.6.1.c, L.6.3, L.6.3.a

Time: 50 minutes

Learning Objective: By the end of the lesson, students will be able to articulate the difference between high status and low status characters in a play.

Vocabulary: Ensemble, tools of an actor (body, voice, imagination), warm up, drama, playwriting, storytelling, status, character, relationship, at rise, title, dialogue, 5Ws

Materials: Student journals and pencils, Sharpie, dry-erase board with pens (should be provided by the classroom), Post-It Notes with numbers 1-5 written on them.

Notes: Classroom Teacher = CT, Teaching Artist = TA

Introduction – 10 minutes

- CT and TA work to arrange students in a circle (space allowing). Students may also remain at their tables/desks.
- Once ready, TA introduces themselves, stating their name, that they are with The Quinan Street Project, and that they are going to be their drama teacher for twelve lessons. TA explains that *drama* is learning how to tell a story using the *Tools of an Actor*, which are *body*, *voice*, and *imagination*.
- TA should review the main points from the previous lessons such as power, characters, and archetypes.
- Today's lesson is going to be about the word *status* and how *status* can relate to *power*. We are also going to learn about how to write *dialogue*, which is the format in which plays are written. Plays are written to be performed by actors, not read silently by readers, so we will learn how to give actors and directors clues about how to bring your story to life.

- One Word Check-In
 - Before warming up, TA should explain that we should briefly check in about how we are feeling today. That way the TA and CT can be aware of any needs in the classroom before getting started.
 - Beginning with the TA, everyone will say one word about how they are feeling today in the moment. This is accompanied by touching either the floor or desk in front of you, or, if standing, gently tapping your fist on your other hand's palm (like Rock/Paper/Scissors).
 - Everyone, including the CT, gets a turn.

Warm Up – 5 minutes

NOTE: TA can do whatever short game or warm up they like during this time as long as it is efficient and helps facilitate some ensemble building. The classroom may not facilitate a circle well, so some stretches, tongue twisters, or other types of warm up may be easier.

- Sending a Clap Around the Circle
 - Leader begins by looking one of their neighbors (the student on their right or left) directly in the eye. Leader and student must then clap at the exact same time. The student then turns to their other neighbor and claps with them. This continues all the way around the circle until the clap returns to the leader.
 - If students are having trouble focusing on this activity tell them that the goal is perfection and you will not be able to move on until the clap has been sent around perfectly.

Hook – 10 minutes

- Status Activity with Post-Its
 - Each student will be given a Post-It note with a number on it.
 - Students will be instructed to stick their Post-It on their forehead (or their back). The numbers will range from 1 to 5. 1 = Lowest status, 5 = Highest status.

- In groups of 5-7, students walk around without knowing what their number is and interact with other students treating them according to the number they see.
- When each student feels they know what their own personal status is, the group comes back together in a circle.
- Reminds students that interactions should be appropriate.
- Reflection
 - How did it feel to take on different status roles?
 - What are some examples of high and low status in society?
 - What are examples of high and low status in the classroom? In your community? Why?

Activity – 20 minutes

- Writing Dialogue
 - TA refocuses the group and directs their attention to the white board.
 - TA will be using the white board to demonstrate proper dialogue formatting. Students may take notes in their journals or copy what is written for their reference. They are *not* required to copy but may if they think it is helpful.
 - TA explains that when writing a play, the first thing you write at the top of the page is the *title* and “by (Playwright Name).”
 - The next thing in a play is the *at rise* – indicating what we see “at the rise of the curtain” (if we had a curtain). The “at rise” must answer the *5Ws*:
 - Who
 - What
 - When
 - Where
 - Why
 - Creating a type of “Mad Lib,” TA begins writing this sentence:
 - At rise we see (Character Name) and (Character Name) in (Location/Time). They are (Relationship and/or Profession[s]) and they are busy (Activity).

- As a group, students may raise their hands to make suggestions for the blanks. TA can hear a few suggestions and choose the strongest, or if it is hectic, TA can choose what they heard the most confidently.
- Before writing the characters' dialogue, TA should also ask the students which character is higher status and which character is lower status, using the number system they just learned in the previous activity.
- Next comes the dialogue, or what the characters say to each other. Remind students that the dialogue must move the entire story along because plays do not have narrators.
- Stage directions are also important in writing dialogue so that the director and actors know what emotions they should be performing, and also where and what they should be doing with their physical expression.
- Try to create a dialogue all together with a beginning, middle, and end.
- Time allowing, have a couple of students act it out. TA may direct and help remind them to pantomime stage directions, use props, etc.

Reflection – 5 minutes

- TA refocuses group and asks if there are any questions or comments about today's lesson.
- One Word Check-Out – Identical to One Word Check-in but with the feelings at the end of the lesson.
- Before leaving, students and CT should put their hands in front of themselves and say “Drama class!”

Lesson Six – Dialogue: Part II

California VAPA Standards:

1.4.1, 1.4.3

1.5.1, 2.5.3

1.6.1, 2.6.3

Common Core ELA Standards:

L.4.3, L.4.3.a, W.4.3.b

L.5.3, L.5.3.a, W.5.3.b

L.6.3, L.6.3.a, W.5.3.b

Time: 50 minutes

Learning Objective: By the end of the lesson, students will be able to write dialogue with proper formatting.

Vocabulary: Ensemble, tools of an actor (body, voice, imagination), warm up, drama, playwriting, storytelling, status, character, relationship, at rise, title, dialogue, 5Ws

Materials: Student journals and pencils

Notes: Classroom Teacher = CT, Teaching Artist = TA

Introduction – 7 minutes

- CT and TA work to arrange students in a circle (space allowing). Students may also remain at their tables/desks.
- Once ready, TA introduces themselves, stating their name, that they are with The Quinan Street Project, and that they are going to be their drama teacher for twelve lessons. TA explains that *drama* is learning how to tell a story using the *Tools of an Actor*, which are *body*, *voice*, and *imagination*.
- TA should review the main points from the previous lessons such as status (high, low, and in between) and the main points of writing dialogue such as what an “at rise” is and how to explore the 5Ws.
- Today’s lesson is going to give students the chance to write their own short dialogues with a clear *at rise* that answers the 5Ws and sets up the scene. Characters in the dialogue will also be required to have defined status to help drive the action forward. Proper stage directions will also be used.

- One Word Check-In
 - Before warming up, TA should explain that we should briefly check in about how we are feeling today. That way the TA and CT can be aware of any needs in the classroom before getting started.
 - Beginning with the TA, everyone will say one word about how they are feeling today in the moment. This is accompanied by touching either the floor or desk in front of you, or, if standing, gently tapping your fist on your other hand's palm (like Rock/Paper/Scissors).
 - Everyone, including the CT, gets a turn.

Warm Up – 5 minutes

NOTE: TA can do whatever short game or warm up they like during this time as long as it is efficient and helps facilitate some ensemble building. The classroom may not facilitate a circle well, so some stretches, tongue twisters, or other types of warm up may be easier.

- Sending a Clap Around the Circle
 - Leader begins by looking one of their neighbors (the student on their right or left) directly in the eye. Leader and student must then clap at the exact same time. The student then turns to their other neighbor and claps with them. This continues all the way around the circle until the clap returns to the leader.
 - If students are having trouble focusing on this activity tell them that the goal is perfection and you will not be able to move on until the clap has been sent around perfectly.

Hook – 5 minutes

- Three Headed Professor
 - TA and CT arrange students in an audience/stage configuration.
 - TA randomly chooses three (3) students to volunteer. These students are now the “Three Headed Professor.” The Professor can only speak one word per head at a time.

- The audience, TA, and CT decide what the Professor is a Professor of. For example, a Professor of Cheese Studies, or a Professor of Minecraft.
- Audience, TA, and CT may then ask the Professor questions that the Professor must answer one word per head at a time.
- Repeat until every student has had a chance (time permitting).
- Remind students that this is a *dialogue* game and not a *narration* game. The Professor and the audience speak to each other to drive the action forward.

Activity – 23 minutes

- Writing Time
 - TA reminds students of how to write an *At Rise* (and may write the Mad Lib version on the board as a refresher).
 - Dialogue is written by writing the character’s name and a colon.
 - Stage directions are in parentheses.
 - TA reminds students to focus on how their characters interact based on their *status* and *power*.
 - What are your characters trying to *change* in their world?
 - TA and CT should float to check students’ work. Students may ask for their work to be read privately. Sharing with the entire group is encouraged (time permitting).

Reflection – 5 minutes

- TA refocuses group and asks if there are any questions or comments about today’s lesson.
- One Word Check-Out – Identical to One Word Check-in but with the feelings at the end of the lesson.
- Before leaving, students and CT should put their hands in front of themselves and say “Drama class!”

Lesson Seven – Dialogue: Part III

California VAPA Standards:

1.4.1, 1.4.2
1.5.1, 2.5.1, 3.5.2
1.6.1, 2.6.1, 2.6.3

Common Core ELA Standards:

W.4.3, W.4.3.b, W.4.3.e
W.5.3, W.5.3.b, W.5.3.e
W.6.3, W.6.3.b, W.6.3.e

Time: 50 minutes

Learning Objective: By the end of the lesson, students will be able to create a short dialogue that includes conflict and resolution.

Vocabulary: Ensemble, tools of an actor (body, voice, imagination), warm up, drama, playwriting, status, power, conflict, resolution, objective, obstacle

Materials: Student journals and pencils

Notes: Classroom Teacher = CT, Teaching Artist = TA

Introduction – 7 minutes

- CT and TA work to arrange students in a circle (space allowing). Students may also remain at their tables/desks.
- Once ready, TA introduces themselves, stating their name, that they are with The Quinan Street Project, and that they are going to be their drama teacher for twelve lessons. TA explains that *drama* is learning how to tell a story using the *Tools of an Actor*, which are *body*, *voice*, and *imagination*.
- TA should review the main points from the previous lessons such as status (high, low, and in between) and the main points of writing dialogue such as what an “at rise” is and how to explore the 5Ws.
- Much like last week’s lesson, today students will have time to write their own piece of dialogue. This can be an additional scene to what was written the previous lesson, or a whole new piece. The main goal of this week’s writing is for the dialogue to reach the point of *conflict* and then *resolution*. How will the

characters' status shift? Will there be a change in power? What causes the conflict between characters?

- One Word Check-In
 - Before warming up, TA should explain that we should briefly check in about how we are feeling today. That way the TA and CT can be aware of any needs in the classroom before getting started.
 - Beginning with the TA, everyone will say one word about how they are feeling today in the moment. This is accompanied by touching either the floor or desk in front of you, or, if standing, gently tapping your fist on your other hand's palm (like Rock/Paper/Scissors).
 - Everyone, including the CT, gets a turn.

Warm Up – 5 minutes

NOTE: TA can do whatever short game or warm up they like during this time as long as it is efficient and helps facilitate some ensemble building. The classroom may not facilitate a circle well, so some stretches, tongue twisters, or other types of warm up may be easier.

- Sending a Clap Around the Circle
 - Leader begins by looking one of their neighbors (the student on their right or left) directly in the eye. Leader and student must then clap at the exact same time. The student then turns to their other neighbor and claps with them. This continues all the way around the circle until the clap returns to the leader.
 - If students are having trouble focusing on this activity tell them that the goal is perfection and you will not be able to move on until the clap has been sent around perfectly.

Hook – 10 minutes

- Handshake Assassin
 - CT and TA arrange students in a circle (or other shape or configuration that is conducive to the TA choosing someone anonymously).

- TA explains that all students must close their eyes. While their eyes are closed, the TA will tap someone on the head or shoulder (the students may say which they prefer). The person tapped is the *assassin*.
- Once the assassin has been chosen, students may open their eyes. Once their eyes are open, they must walk around shaking hands with each other. The assassin may choose to “kill” people by squeezing the person’s hand twice or scratching their palm with their index finger.
- Once a student has been “killed” they must shake hands with at least *three* more people. Then they must act out their most dramatic death possible.
- If a student thinks they know who the assassin is, they must raise their hand and say: “I have an accusation!” If the accusation is correct the assassin must perform a dramatic death. If the accusation is wrong, the accuser must perform a dramatic death.
- The game continues until either the assassin has killed everyone or the assassin has been correctly identified.

Activity – 23 minutes

- Writing Time
 - CT and TA arrange students so that they can write comfortably.
 - TA explains: Conflict is created when a play’s characters’ objectives oppose each other, therefore creating obstacles and conflict. Conflict in plays must be resolved. It does not need to be resolved happily, but it does need to find a resolution. How does the resolution reflect what you are trying to say with your play?
 - Keeping our previous lessons in mind, changes in status or power can definitively cause conflict.
 - CT and TA float to check on students’ work. Students may read to CT and TA what they have been working on.
 - By this lesson, it should be more heavily encouraged for students to share with the entire group. Especially if some students are doing good work and just need some encouragement.

Reflection – 5 minutes

- TA refocuses group and asks if there are any questions or comments about today's lesson.
- One Word Check-Out – Identical to One Word Check-in but with the feelings at the end of the lesson.
- Before leaving, students and CT should put their hands in front of themselves and say “Drama class!”

Lesson Eight – Verse and Poetic Structure: Part I

California VAPA Standards:

1.4.1, 5.4.3

1.5.1, 2.5.1, 2.5.3

1.6.1, 2.6.1, 3.6.1

Common Core ELA Standards:

SL.4.6, L.4.5, L.4.5.a

SL.5.6, L.5.5, L.5.5.a

SL.6.6, L.6.5, L.6.5.a

Time: 50 minutes

Learning Objective: By the end of the lesson, students will be able to exhibit mastery of poetic and syllabic structures.

Vocabulary: Ensemble, tools of an actor (body, voice, imagination), warm up, drama, playwriting, poetry, structure, verse, prose, syllables, haiku, dialogue

Materials: Dry-erase board with pens (should be provided by the classroom), Poetry handout

Notes: Classroom Teacher = CT, Teaching Artist = TA

Introduction – 7 minutes

- CT and TA work to arrange students in a circle (space allowing). Students may also remain at their tables/desks.
- Once ready, TA introduces themselves, stating their name, that they are with The Quinan Street Project, and that they are going to be their drama teacher for twelve lessons. TA explains that *drama* is learning how to tell a story using the *Tools of an Actor*, which are *body*, *voice*, and *imagination*.
- TA should review the main points from the previous lessons such as how to write a dialogue with a conflict and resolution.
- TA then outlines the events planned for the lesson. Give some examples of plays that use verse and poetry to express something different from prose such as “Shakespeare would use verse and prose to express a character’s status, intelligence, and emotions. For example, when Romeo and Juliet speak to each other for the first time they create their own sonnet, which is a type of love poem.

Meanwhile, comedic characters like Falstaff always speak in prose because he is of fairly low status.” Also, using examples of musical theatre and rap music can be useful. For example, “Perhaps you want your character to rap in the middle of your play. Or maybe you want the whole play to be told through rap and rhyme.” *Hamilton* is a great example of this.

- One Word Check-In
 - Before warming up, TA should explain that we should briefly check in about how we are feeling today. That way the TA and CT can be aware of any needs in the classroom before getting started.
 - Beginning with the TA, everyone will say one word about how they are feeling today in the moment. This is accompanied by touching either the floor or desk in front of you, or, if standing, gently tapping your fist on your other hand’s palm (like Rock/Paper/Scissors).
 - Everyone, including the CT, gets a turn.

Warm Up – 5 minutes

NOTE: TA can do whatever short game or warm up they like during this time as long as it is efficient and helps facilitate some ensemble building. The classroom may not facilitate a circle well, so some stretches, tongue twisters, or other types of warm up may be easier.

- Sending a Clap Around the Circle
 - Leader begins by looking one of their neighbors (the student on their right or left) directly in the eye. Leader and student must then clap at the exact same time. The student then turns to their other neighbor and claps with them. This continues all the way around the circle until the clap returns to the leader.
 - If students are having trouble focusing on this activity tell them that the goal is perfection and you will not be able to move on until the clap has been sent around perfectly.

Hook – 18 minutes

- Group Poetry Writing
 - TA and CT pass out the Poetry Handout to students.
 - TA explains that we are going to be discussing two different poetic structures (Haiku and Sonnet) and discuss on meter.
 - Haiku
 - A Japanese style of poetry that is short and traditionally about nature. Haikus have three lines; the first line is five syllables, the second line is seven syllables, and the final line has five syllables. It does not have to rhyme.
 - Try to write a few haikus on the board as a group.
 - Iambic Pentameter
 - Iambic Pentameter is the rhythmic meter that Shakespeare used to express a character’s intelligence or intentions. Sometimes also used to teach actors how to pronounce words (because Shakespeare often made up his own words.
 - Iambic pentameter is written with 10 syllables per line, or five “feet.” A foot = 2 syllables. Different feet have different names, but the most common foot is unstressed/stressed (marked - / above the text) or an “iamb.” Hence the name *iambic pentameter*.
 - Remind student what “pent” implies (five) and how that applies to having five feet in a line.
 - TA may also explain “spondee” and “trochee” and “feminine endings” which are lines with an eleventh unstressed syllable.
 - Sonnet
 - A sonnet is an Elizabethan poem with 14 lines, comprised of three 4-line stanzas and a rhymed couplet.
 - Using the handouts as a reminder of the structure, see if you can write (at least some of) a sonnet together as a group.
 - If the group is on a roll, cut into the next activity’s time. If the group is getting frustrated, move on as scheduled.

Activity – 15 minutes

- Choreography from Poetry
 - Using the poems written by the group on the board, TA then instructs students to find a partner or small group and physicalize one of the pieces written together.
 - Physicalizing could mean literal movements, abstract movements, or other exploration of the text. The poem must be read aloud throughout the performance, but does not necessarily need to be read by only one person at a time. Creativity is encouraged!
 - TA should be clear that the expectation is that everyone will share what they create.
 - TA and CT float around the room to check on progress.
 - TA should see every group's work and ask if they would like to share what they have been working on.
 - Sharing with the group is encouraged (time allowing).

Reflection – 5 minutes

- TA refocuses group and asks if there are any questions or comments about today's lesson.
- One Word Check-Out – Identical to One Word Check-in but with the feelings at the end of the lesson.
- Before leaving, students and CT should put their hands in front of themselves and say "Drama class!"

Lesson Nine – Verse and Poetic Structure: Part II

California VAPA Standards:

1.4.1, 2.4.1, 5.4.3

1.5.1, 2.5.1, 2.5.3

1.6.1, 2.6.1, 3.6.1

Common Core ELA Standards:

SL.4.6, L.4.5, L.4.5.a

SL.5.6, L.5.5, L.5.5.a

SL.6.6, L.6.5, L.6.5.a

Time: 50 minutes

Learning Objective: By the end of the lesson, students will be able to write their own poem.

Vocabulary: Ensemble, tools of an actor (body, voice, imagination), warm up, drama, playwriting, poetry, structure, verse, prose, syllables, haiku, dialogue

Materials: Student journals, poem (for TA only, no handout)

Notes: Classroom Teacher = CT, Teaching Artist = TA

Introduction – 7 minutes

- CT and TA work to arrange students in a circle (space allowing). Students may also remain at their tables/desks.
- Once ready, TA introduces themselves, stating their name, that they are with The Quinan Street Project, and that they are going to be their drama teacher for twelve lessons. TA explains that *drama* is learning how to tell a story using the *Tools of an Actor*, which are *body*, *voice*, and *imagination*.
- TA should review the main points from the previous lessons such as poetic structure, meter, rhythm, syllabic structure, haiku, and sonnet.
- TA then explains that today's lesson will give students the chance to dive into writing their own poems and play with syllables, rhyme, rhythm, and meter.
- One Word Check-In
 - Before warming up, TA should explain that we should briefly check in about how we are feeling today. That way the TA and CT can be aware of any needs in the classroom before getting started.

- Beginning with the TA, everyone will say one word about how they are feeling today in the moment. This is accompanied by touching either the floor or desk in front of you, or, if standing, gently tapping your fist on your other hand's palm (like Rock/Paper/Scissors).
- Everyone, including the CT, gets a turn.

Warm Up – 5 minutes

NOTE: TA can do whatever short game or warm up they like during this time as long as it is efficient and helps facilitate some ensemble building. The classroom may not facilitate a circle well, so some stretches, tongue twisters, or other types of warm up may be easier.

- Sending a Clap Around the Circle
 - Leader begins by looking one of their neighbors (the student on their right or left) directly in the eye. Leader and student must then clap at the exact same time. The student then turns to their other neighbor and claps with them. This continues all the way around the circle until the clap returns to the leader.
 - If students are having trouble focusing on this activity tell them that the goal is perfection and you will not be able to move on until the clap has been sent around perfectly.

Hook – 10 minutes

- Frozen Picture Poetry
 - TA reads a poem aloud to the class. Afterward, ask if there are any questions about the poem – its meaning, its structure, etc.
 - When students are clear about the words, images, and ideas in the poem, TA explains that the poem is going to be read again, and this time the TA will stop and start and ask students to use their facial expressions and body to express the image in the poem.
 - Work through entire poem.
 - If there is extra time, try it again, or try another poem.

- Reflect with the group afterward to see if the understanding of the poem increased or changed after physicalizing.

Activity – 23 minutes

- Writing Time
 - CT and TA pass out journals.
 - TA explains that students will be expected to write their own poem today. If this sounds challenging, try a few haikus. If students are ready for the challenge, try writing a sonnet. Students can also try writing a few lines of dialogue using iambic pentameter.
 - CT and TA should float while students write.
 - Students are encouraged to share their work at the end of the writing time.

Reflection – 5 minutes

- TA refocuses group and asks if there are any questions or comments about today's lesson.
- One Word Check-Out – Identical to One Word Check-in but with the feelings at the end of the lesson.
- Before leaving, students and CT should put their hands in front of themselves and say "Drama class!"

Lesson Ten – Rehearsal: Part I

California VAPA Standards:

1.4.1, 4.4.1, 5.4.3

1.5.1, 4.5.1, 5.5.1

1.6.1, 4.6.2, 5.6.1

Common Core ELA Standards:

SL.4.1.b, SL.4.2, SL.4.3

SL.5.1.b, SL.5.2, SL.5.3

SL.6.1.b, SL.6.2, SL.6.3

Time: 50 minutes

Learning Objective: By the end of the lesson, students will be able to give constructive feedback to their peers.

Vocabulary: Ensemble, tools of an actor (body, voice, imagination), warm up, drama, playwriting, poetry, structure, verse, prose, syllables, haiku, dialogue, rehearsal, performance

Materials: Student journals

Notes: Classroom Teacher = CT, Teaching Artist = TA

Introduction – 7 minutes

- CT and TA work to arrange students in a circle (space allowing). Students may also remain at their tables/desks.
- Once ready, TA introduces themselves, stating their name, that they are with The Quinan Street Project, and that they are going to be their drama teacher for twelve lessons. TA explains that *drama* is learning how to tell a story using the *Tools of an Actor*, which are *body*, *voice*, and *imagination*.
- TA should review the main points from the previous lessons such as poetic structure, meter, rhythm, syllabic structure, haiku, and sonnet.
- TA then explains that today’s lesson is a “rehearsal” and that there will be another rehearsal before students will be expected to share something they have written with a small audience.
- Today is also an opportunity to observe and give feedback to each other about how to make the most of our final sharing.

- One Word Check-In
 - Before warming up, TA should explain that we should briefly check in about how we are feeling today. That way the TA and CT can be aware of any needs in the classroom before getting started.
 - Beginning with the TA, everyone will say one word about how they are feeling today in the moment. This is accompanied by touching either the floor or desk in front of you, or, if standing, gently tapping your fist on your other hand's palm (like Rock/Paper/Scissors).
 - Everyone, including the CT, gets a turn.

Warm Up – 5 minutes

NOTE: TA can do whatever short game or warm up they like during this time as long as it is efficient and helps facilitate some ensemble building. The classroom may not facilitate a circle well, so some stretches, tongue twisters, or other types of warm up may be easier.

- Sending a Clap Around the Circle
 - Leader begins by looking one of their neighbors (the student on their right or left) directly in the eye. Leader and student must then clap at the exact same time. The student then turns to their other neighbor and claps with them. This continues all the way around the circle until the clap returns to the leader.
 - If students are having trouble focusing on this activity tell them that the goal is perfection and you will not be able to move on until the clap has been sent around perfectly.

Hook – 10 minutes

- Game of Choice
 - Students may vote or request a game or activity from the residency that they would like to revisit.

Activity – 23 minutes

- Rehearsal
 - Students should be chosen at random to pick something they have written in the last nine lessons that they think is their best, or that they think is the most interesting piece to share.
 - Students may ask friends to read additional characters, or even read the piece for them.
 - After each piece the group (including the CT) have the chance to give feedback to the author.
 - Tools for giving feedback:
 - Roses and Thorns: Someone giving feedback may give a “thorn” (something to work on or change) and/or a “rose” (something that they liked) to the author. Roses may be given alone, but thorns may be accompanied by a rose.
 - Red Light/Yellow Light/Green Light: The person giving feedback may give the author something they may want to cut or change, some advice or a suggestion they think may help the author, and something the author did well.

Reflection – 5 minutes

- TA refocuses group and asks if there are any questions or comments about today’s lesson.
- One Word Check-Out – Identical to One Word Check-in but with the feelings at the end of the lesson.
- Before leaving, students and CT should put their hands in front of themselves and say “Drama class!”

Lesson Eleven – Rehearsal: Part II

California VAPA Standards:

1.4.1, 4.4.1, 5.4.3

1.5.1, 4.5.1, 5.5.1

1.6.1, 4.6.2, 5.6.1

Common Core ELA Standards:

SL.4.1.b, SL.4.2, SL.4.3

SL.5.1.b, SL.5.2, SL.5.3

SL.6.1.b, SL.6.2, SL.6.3

Time: 50 minutes

Learning Objective: By the end of the lesson, students will be able to confidently share something they have written with the class.

Vocabulary: Ensemble, tools of an actor (body, voice, imagination), warm up, drama, playwriting, poetry, structure, verse, prose, syllables, haiku, dialogue, rehearsal, performance

Materials: Student journals

Notes: Classroom Teacher = CT, Teaching Artist = TA

Introduction – 7 minutes

- CT and TA work to arrange students in a circle (space allowing). Students may also remain at their tables/desks.
- Once ready, TA introduces themselves, stating their name, that they are with The Quinan Street Project, and that they are going to be their drama teacher for twelve lessons. TA explains that *drama* is learning how to tell a story using the *Tools of an Actor*, which are *body*, *voice*, and *imagination*.
- TA should review the previous lesson and say that today will be the final rehearsal before sharing.
- This is a good time to introduce the evaluation that the students will be taking the following week so that terminology can be reviewed.
- This is also a good time to make invitations to send home with the students.

- One Word Check-In
 - Before warming up, TA should explain that we should briefly check in about how we are feeling today. That way the TA and CT can be aware of any needs in the classroom before getting started.
 - Beginning with the TA, everyone will say one word about how they are feeling today in the moment. This is accompanied by touching either the floor or desk in front of you, or, if standing, gently tapping your fist on your other hand's palm (like Rock/Paper/Scissors).
 - Everyone, including the CT, gets a turn.

Warm Up – 5 minutes

NOTE: TA can do whatever short game or warm up they like during this time as long as it is efficient and helps facilitate some ensemble building. The classroom may not facilitate a circle well, so some stretches, tongue twisters, or other types of warm up may be easier.

- Sending a Clap Around the Circle
 - Leader begins by looking one of their neighbors (the student on their right or left) directly in the eye. Leader and student must then clap at the exact same time. The student then turns to their other neighbor and claps with them. This continues all the way around the circle until the clap returns to the leader.
 - If students are having trouble focusing on this activity tell them that the goal is perfection and you will not be able to move on until the clap has been sent around perfectly.

Hook – 10 minutes

- Game of Choice
 - Students may vote or request a game or activity from the residency that they would like to revisit.

Activity – 23 minutes

- Rehearsal
 - Continue working through the students’ work.
 - Continue giving responsible, constructive feedback.
 - Tools for giving feedback:
 - Roses and Thorns: Someone giving feedback may give a “thorn” (something to work on or change) and/or a “rose” (something that they liked) to the author. Roses may be given alone, but thorns may be accompanied by a rose.
 - Red Light/Yellow Light/Green Light: The person giving feedback may give the author something they may want to cut or change, some advice or a suggestion they think may help the author, and something the author did well.

Reflection – 5 minutes

- TA refocuses group and asks if there are any questions or comments about today’s lesson.
- One Word Check-Out – Identical to One Word Check-in but with the feelings at the end of the lesson.
- Before leaving, students and CT should put their hands in front of themselves and say “Drama class!”

Lesson Twelve – Performance

California VAPA Standards:

1.4.1, 4.4.1, 5.4.3

1.5.1, 4.5.1, 5.5.1

1.6.1, 4.6.2, 5.6.1

Common Core ELA Standards:

L.4.6, SL.4.6, W.4.10

L.5.6, SL.5.6, W.5.10

L.6.6, SL.6.6, W.6.10

Time: 50 minutes

Learning Objective: By the end of the lesson, students will be able to confidently share something they have written with a small audience.

Vocabulary: Ensemble, tools of an actor (body, voice, imagination), warm up, drama, playwriting, poetry, structure, verse, prose, syllables, haiku, dialogue, rehearsal, performance

Materials: Student journals

Notes: Classroom Teacher = CT, Teaching Artist = TA

Introduction – 7 minutes

- CT and TA work to arrange students in a circle (space allowing). Students may also remain at their tables/desks.
- Once ready, TA introduces themselves, stating their name, that they are with The Quinan Street Project, and that they are going to be their drama teacher for twelve lessons. TA explains that *drama* is learning how to tell a story using the *Tools of an Actor*, which are *body*, *voice*, and *imagination*.
- TA should review the previous lessons and encourage students that their final sharing should not be stressful, but should be a fun celebration of all the hard work that was accomplished together as a group!
- It may be necessary to have a brief discussion about what stage fright is and some best practices in dealing with it.
- It is also worth reminding the group that we must be supportive of each other to create a safe space.

NOTE: This is a good time to have students fill out their post-residency evaluations.

- One Word Check-In
 - Before warming up, TA should explain that we should briefly check in about how we are feeling today. That way the TA and CT can be aware of any needs in the classroom before getting started.
 - Beginning with the TA, everyone will say one word about how they are feeling today in the moment. This is accompanied by touching either the floor or desk in front of you, or, if standing, gently tapping your fist on your other hand's palm (like Rock/Paper/Scissors).
 - Everyone, including the CT, gets a turn.

Warm Up – 5 minutes

NOTE: TA can do whatever short game or warm up they like during this time as long as it is efficient and helps facilitate some ensemble building. The classroom may not facilitate a circle well, so some stretches, tongue twisters, or other types of warm up may be easier.

- Sending a Clap Around the Circle
 - Leader begins by looking one of their neighbors (the student on their right or left) directly in the eye. Leader and student must then clap at the exact same time. The student then turns to their other neighbor and claps with them. This continues all the way around the circle until the clap returns to the leader.
 - If students are having trouble focusing on this activity tell them that the goal is perfection and you will not be able to move on until the clap has been sent around perfectly.

Hook – 5 minutes

- Game of Choice
 - Students may vote or request a game or activity from the residency that they would like to revisit.

Activity – 28 minutes

- Performance
 - Classroom may be opened to guests, or group may move to a multi-purpose room or pre-determined space to perform.
 - TA should introduce themselves and The Quinan Street Project at the top of the sharing.
 - TA should also thank the CT and the school for allowing us to come work with their students.
 - Students share in whatever way was rehearsed.

Reflection – 5 minutes

- TA asks students to name something they liked or learned during the residency.
- TA thanks the entire group again.
- Before leaving, students and CT should put their hands in front of themselves and say “Drama class!”

Theatre for Special Day Classes: Text to Performance

Recommended for TK+

NOTE: Theatre for Special Day Classes is most effective when class meets twice a week, therefore these lessons are titled “Week One” and “Week Two,” implying that each of these lessons should be repeated twice in one week. If lessons are missed due to holidays, etc., the lessons should be taught the following week so that students still receive 24 lessons total.

Week One – Introduction to Drama

California VAPA Standard 2.0 Creative Expression

Time: 20 minutes

Learning Objective: By the end of the lesson students will be able to demonstrate a dramatic action.

Vocabulary: Drama, warm up, activity, reflection, imagination

Materials: Checklist, iPads, AAC devices

Notes: Classroom Teacher = CT, Teaching Artist = TA, Classroom Aide = CA

Introduction – 3 minutes

- CT, TA, and CA(s) work to arrange students in a circle (space allowing).
- Once in a circle, TA introduces themselves, stating their name and that they are going to be their drama teacher for twelve classes. TA explains that *drama* is learning how to tell a story using the *Tools of an Actor*, which are your *body*, *voice*, and *imagination*.
- TA then explains that every class will have three parts: a *warm up*, an *activity*, and a *reflection*.
- One Word Check-In
 - Before warming up, TA should explain that we should briefly check in about how we are feeling today. That way the TA and CT can be aware of any needs in the classroom before getting started.
 - Beginning with the TA, everyone will indicate how they are feeling today using one word. Students can express this verbally, through personal AAC device, using a facial expression, or by choosing from a mood board.

Warm Up – 5 minutes

NOTE: Full warm up available in the Appendix. TA will choose 3-4 exercises for the day and may expand upon or change up the warm up as needed.

- TA begins by asking students, CT, and CA(s) to turn on their *imaginations*. Our imaginations will help us in every drama class. TA should model how they turn on their imagination. Students are encouraged to turn theirs on however they wish.

Review – 2 minutes

- Using the visual checklists, TA will revisit the main concepts of the warm up and introduction so far:
 - Drama is when we use our *imagination*.
 - *Imagination* can be expressed with our *bodies* and *faces*.

Activity – 5 minutes

- Magic Rocks
 - TA asks students to imagine that they are little and round like rocks. TA models different versions. This is the “Magic Rocks” position. Whenever the TA says “Magic Rocks” students must find themselves in these poses.
 - TA then says “Magic Rocks turn into...” and adds an animal, a profession, a characteristic, an emotion, or whatever else students might be able to turn into. Students then find themselves in a frozen pose as whatever the TA said.
 - CT and CA(s) should participate as a model for the students, and/or help provide ideas for things the Magic Rocks can turn into.

Reflection – 5 minutes

- TA revisits checklists in the room, and reminds students that *drama* is when we use our *imagination*.
 - First, we used our imagination when we did our *warm up*.

- We imagined (example) and (example)
- Next was our *activity*.
- Our *activity* helped us *imagine* we were different things! Like (example) and (example).
- TA then asks students to express one thought, idea, or word about today's lesson. Students may use iPads, drawing, a pose or facial expression, or a word or sentence said aloud.
- Students may share with the entire group or just with the TA, CT, and CA(s).
- Before leaving, entire ensemble comes together physically and says "Drama class!"

Week Two – Imagination

California VAPA Standard 2.0 Creative Expression

Time: 20 minutes

Learning Objective: By the end of the lesson students will be able to articulate what the word “imagination” means.

Vocabulary: Drama, warm up, activity, reflection, imagination

Materials: Checklist, iPads, AAC devices

Notes: Classroom Teacher = CT, Teaching Artist = TA, Classroom Aide = CA

Introduction – 3 minutes

- CT, TA, and CA(s) work to arrange students in a circle (space allowing).
- Once in a circle, TA re-introduces himself.
- TA should remind students that in the last class we learned about the words *drama* and *imagination*. Today’s lesson will focus more on *imagination*.
- One Word Check-In
 - Before warming up, TA should explain the we should briefly check in about how we are feeling today. That way that TA and CT can be aware of any needs in the classroom before getting started.
 - Beginning with the TA, everyone will indicate how they are feeling today using one word. Students can express this verbally, through personal AAC device, using a facial expression, or by choosing from a mood board.

Warm Up – 5 minutes

NOTE: Full warm up available in the Appendix. TA will choose 3-4 exercises for the day and may expand upon or change up the warm up as needed.

- As with the previous lesson, TA begins by asking students, CT, and CA(s) to turn on their *imaginations*. Our imaginations will help us in every drama class. TA should model how they turn on their imagination. Students are encouraged to turn theirs on however they wish.

Review – 2 minutes

- Using the visual checklists, TA will revisit the main concepts of the warm up and introduction so far:
 - Drama is when we use our *imagination*.
 - *Imagination* can be expressed with our *bodies* and *faces*.

Activity – 5 minutes

- Magic Rocks
 - TA asks students to imagine that they are little and round like rocks. TA models different versions. This is the “Magic Rocks” position. Whenever the TA says “Magic Rocks” students must find themselves in these poses.
 - TA then says “Magic Rocks turn into…” and adds an animal, a profession, a characteristic, an emotion, or whatever else students might be able to turn into. Students then find themselves in a frozen pose as whatever the TA said.
 - CT and CA(s) should participate as a model for the students, and/or help provide ideas for things the Magic Rocks can turn into.
 - In the last few minutes, students may also use their *imaginations* to come up with things that the Magic Rocks can turn into!

Reflection – 5 minutes

- TA revisits checklists in the room, and reminds students that *drama* is when we use our *imagination*.
 - First, we used our imagination when we did our *warm up*.
 - We imagined (example) and (example)
 - Next was our *activity*.
 - Our *activity* helped us *imagine* we were different things! Like (example) and (example).
- TA then asks students to express one thought, idea, or word about today’s lesson. Students may use iPads, drawing, a pose or facial expression, or a word or sentence said aloud.

- Students may share with the entire group or just with the TA, CT, and CA(s).
- Before leaving, entire ensemble comes together physically and says “Drama class!”

Week Three – Expression

California VAPA Standard 2.0 Creative Expression

Time: 20 minutes

Learning Objective: By the end of the lesson students will be able to express character vocally, verbally, and/or through facial expression.

Vocabulary: Drama, warm up, activity, reflection, imagination, voice, sentence, facial expression

Materials: Checklist, iPads, AAC devices

Notes: Classroom Teacher = CT, Teaching Artist = TA, Classroom Aide = CA

Introduction – 3 minutes

- CT, TA, and CA(s) work to arrange students in a circle (space allowing).
- Once in a circle, TA re-introduces himself.
- TA should remind students that in the last classes we learned about the words *drama* and *imagination*. Today’s lesson will focus on a new word: *expression*.
- One Word Check-In
 - Before warming up, TA should explain that we should briefly check in about how we are feeling today. That way the TA and CT can be aware of any needs in the classroom before getting started.
 - Beginning with the TA, everyone will indicate how they are feeling today using one word. Students can express this verbally, through personal AAC device, using a facial expression, or by choosing from a mood board.

Warm Up – 5 minutes

NOTE: Full warm up available in the Appendix. TA will choose 3-4 exercises for the day and may expand upon or change up the warm up as needed.

- As with the previous lesson, TA begins by asking students, CT, and CA(s) to turn on their *imagination*s. Our imaginations will help us in every drama class. TA should model how they turn on their imagination. Students are encouraged to turn theirs on however they wish.

Review – 2 minutes

- Using the visual checklists, TA will revisit the main concepts of the warm up and introduction so far:
 - Drama is when we use our *imagination*.
 - *Imagination* can be expressed with our *bodies, voices, and faces*.
 - *Expression* is when we put our feelings into the world however we can.

Activity – 5 minutes

- Emotional Expression
 - Using our turned on *imaginings*, TA asks students to *imagine* that they are very Happy! With this imagined feeling, TA asks students to make a sound, say a word, make a facial expression, or create a 2-3 word sentence with verbalization devices that expresses Happiness!
 - Repeat with other emotions (i.e. Sad, Angry, Scared, Excited, etc.). CT and CAs may suggest emotions, as well.
 - For students using their voices, TA may encourage them to play with pitch.
 - For students using their faces, TA may encourage them to try a few different expressions for a single emotion.

Reflection – 5 minutes

- TA revisits checklists in the room, and reminds students that *drama* is when we use our *imagination*.
 - First, we used our imagination when we did our *warm up*.
 - We imagined (example) and (example)
 - Next was our *activity*.
 - Our *activity* helped us *imagine* we were feeling emotions.
 - Our *activity* asked us to *express* these feelings and emotions.

- TA then asks students to express one thought, idea, or word about today's lesson. Students may use iPads, drawing, a pose or facial expression, or a word or sentence said aloud.
- Students may share with the entire group or just with the TA, CT, and CA(s).
- Before leaving, entire ensemble comes together physically and says "Drama class!"

Week Four – Body and Expression

California VAPA Standard 2.0 Creative Expression

Time: 20 minutes

Learning Objective: By the end of the lesson students will be able to express character physically.

Vocabulary: Drama, warm up, activity, reflection, imagination, voice, sentence, expression, physicality

Materials: Checklist, iPads, AAC devices

Notes: Classroom Teacher = CT, Teaching Artist = TA, Classroom Aide = CA

Introduction – 3 minutes

- CT, TA, and CA(s) work to arrange students in a circle (space allowing).
- Once in a circle, TA re-introduces himself.
- TA should remind students that in the last classes we learned about the words *drama, imagination, and expression*.
- One Word Check-In
 - Before warming up, TA should explain that we should briefly check in about how we are feeling today. That way the TA and CT can be aware of any needs in the classroom before getting started.
 - Beginning with the TA, everyone will indicate how they are feeling today using one word. Students can express this verbally, through personal AAC device, using a facial expression, or by choosing from a mood board.

Warm Up – 5 minutes

NOTE: Full warm up available in the Appendix. TA will choose 3-4 exercises for the day and may expand upon or change up the warm up as needed.

- As with the previous lesson, TA begins by asking students, CT, and CA(s) to turn on their *imagination*s. Our imaginations will help us in every drama class. TA should model how they turn on their imagination. Students are encouraged to turn theirs on however they wish.

Review – 2 minutes

- Using the visual checklists, TA will revisit the main concepts of the warm up and introduction so far:
 - Drama is when we use our *imagination*.
 - *Imagination* can be expressed with our *bodies, voices, and faces*.
 - *Expression* is when we put our feelings into the world however we can.

Activity – 5 minutes

- Magic Rocks with Expression
 - As before, TA asks students to *imagine* that they are little and round like rocks. TA models different versions. This is the “Magic Rocks” position. Whenever the TA says “Magic Rocks” students must find themselves in these poses.
 - TA then says “Magic Rocks turn into...” and adds an animal, a profession, a characteristic, an emotion, or whatever else students might be able to turn into. Students then find themselves in a frozen pose as whatever the TA said.
 - This time, when the Magic Rocks are in their magical shapes, they must also make a sound or exaggerate their facial expression!
 - CT and CA(s) should participate as a model for the students, and/or help provide ideas for things the Magic Rocks can turn into.
 - In the last few minutes, students may also use their *imaginations* to come up with things that the Magic Rocks can turn into!

Reflection – 5 minutes

- TA revisits checklists in the room, and reminds students that *drama* is when we use our *imagination*.
 - First, we used our imagination when we did our *warm up*.
 - We imagined (example) and (example)
 - Next was our *activity*.

- Our *activity* helped us *imagine* we were feeling emotions.
 - Our *activity* asked us to *express* these feelings and emotions.
- TA then asks students to express one thought, idea, or word about today's lesson. Students may use iPads, drawing, a pose or facial expression, or a word or sentence said aloud.
- Students may share with the entire group or just with the TA, CT, and CA(s).
- Before leaving, entire ensemble comes together physically and says "Drama class!"

Week Five - Tableau

California VAPA Standard 2.0 Creative Expression

Time: 20 minutes

Learning Objective: By the end of the lesson students will be able to create a frozen picture with physical expression.

Vocabulary: Drama, warm up, activity, reflection, imagination, voice, sentence, expression, physicality,

Materials: Checklist, iPads, AAC devices

Notes: Classroom Teacher = CT, Teaching Artist = TA, Classroom Aide = CA

Introduction – 3 minutes

- CT, TA, and CA(s) work to arrange students in a circle (space allowing).
- Once in a circle, TA re-introduces himself.
- TA should remind students that in the last classes we learned about the words *drama*, *imagination*, and *expression*.
- Today we are adding a new word: *tableau*. *Tableau* is when we use our bodies, faces, and any apparatuses we may have to create a *frozen picture*.
- One Word Check-In
 - Before warming up, TA should explain that we should briefly check in about how we are feeling today. That way the TA and CT can be aware of any needs in the classroom before getting started.
 - Beginning with the TA, everyone will indicate how they are feeling today using one word. Students can express this verbally, through personal AAC device, using a facial expression, or by choosing from a mood board.

Warm Up – 5 minutes

NOTE: Full warm up available in the Appendix. TA will choose 3-4 exercises for the day and may expand upon or change up the warm up as needed.

- As with the previous lesson, TA begins by asking students, CT, and CA(s) to turn on their *imagination*s. Our imaginations will help us in every drama class. TA

should model how they turn on their imagination. Students are encouraged to turn theirs on however they wish.

Review – 2 minutes

- Using the visual checklists, TA will revisit the main concepts of the warm up and introduction so far:
 - Drama is when we use our *imagination*.
 - *Imagination* can be expressed with our *bodies, voices, and faces*.
 - *Expression* is when we put our feelings into the world however we can.
 - *Tableau* is when we use our faces, bodies, and any other apparatuses we may have to create a *frozen picture*.

Activity – 5 minutes

- Ten Seconds Flat
 - CT, CA(s), and TA arrange students in a stage/audience configuration.
 - TA then explains that a location is going to be named (“Under the Sea,” “At the Zoo,” etc.) and the students will have 10 seconds to create poses in our frozen picture of that location.
 - If possible, TA should ask students to explain what they are posing as. No pressure on students to share if they do not want to.
 - CT, CA(s), and students may suggest locations.
 - Repeat as many times as possible.

Reflection – 5 minutes

- TA revisits checklists in the room, and reminds students that *drama* is when we use our *imagination*.
 - First, we used our imagination when we did our *warm up*.
 - We imagined (example) and (example)
 - Next was our *activity*.
 - Our *activity* helped us *imagine* we were in many different places, such as (example) and (example).

- TA then asks students to express one thought, idea, or word about today's lesson. Students may use iPads, drawing, a pose or facial expression, or a word or sentence said aloud.
- Students may share with the entire group or just with the TA , CT, and CAs).
- Before leaving, entire ensemble comes together physically and says "Drama class!"

Week Six - Pantomime

California VAPA Standard 2.0 Creative Expression

Time: 20 minutes

Learning Objective: By the end of the lesson students will be able to use their bodies to portray movements that mimic real life activities.

Vocabulary: Drama, warm up, activity, reflection, imagination, voice, sentence, expression, physicality, pantomime

Materials: Checklist, iPads, AAC devices

Notes: Classroom Teacher = CT, Teaching Artist = TA, Classroom Aide = CA

Introduction – 3 minutes

- CT, TA, and CA(s) work to arrange students in a circle (space allowing).
- Once in a circle, TA re-introduces himself.
- TA should remind students that in the last classes we learned about the words *drama*, *imagination*, *expression*, and *tableau*.
- Today we are adding a new word: *pantomime*. *Pantomime* is when we use our bodies and imaginations to pretend we are doing something we are not actually doing.
- One Word Check-In
 - Before warming up, TA should explain that we should briefly check in about how we are feeling today. That way the TA and CT can be aware of any needs in the classroom before getting started.
 - Beginning with the TA, everyone will indicate how they are feeling today using one word. Students can express this verbally, through personal AAC device, using a facial expression, or by choosing from a mood board.

Warm Up – 5 minutes

NOTE: Full warm up available in the Appendix. TA will choose 3-4 exercises for the day and may expand upon or change up the warm up as needed.

- As with the previous lesson, TA begins by asking students, CT, and CA(s) to turn on their *imaginations*. Our imaginations will help us in every drama class. TA should model how they turn on their imagination. Students are encouraged to turn theirs on however they wish.

Review – 2 minutes

- Using the visual checklists, TA will revisit the main concepts of the warm up and introduction so far:
 - Drama is when we use our *imagination*.
 - *Imagination* can be expressed with our *bodies, voices, and faces*.
 - *Expression* is when we put our feelings into the world however we can.
 - *Tableau* is when we use our faces, bodies, and any other apparatuses we may have to create a *frozen picture*.
 - *Pantomime* is when we pretend to do something we are not really doing.

Activity – 5 minutes

- Ten Seconds Flat with Pantomime
 - CT(s) and TA arrange students in a stage/audience configuration.
 - TA then explains that, just like last time, a location is going to be named (“Under the Sea,” “At the Zoo,” etc.) and the students will have 10 seconds to create poses in our frozen picture of that location.
 - If possible, TA should ask students to explain what they are posing as. No pressure on students to share if they do not want to.
 - This time, TA will ask students to bring this frozen picture *silently* to life. Students may move for make facial expressions that reflect whatever they have chosen to pose as.
 - CT and students may suggest locations.
 - Repeat as many times as possible.

Reflection – 5 minutes

- TA revisits checklists in the room, and reminds students that *drama* is when we use our *imagination*.
 - First, we used our imagination when we did our *warm up*.
 - We imagined (example) and (example)
 - Next was our *activity*.
 - Our *activity* helped us *imagine* we were in many different places, such as (example) and (example) and we got to move around as these things!
- TA then asks students to express one thought, idea, or word about today's lesson. Students may use iPads, drawing, a pose or facial expression, or a word or sentence said aloud.
- Students may share with the entire group or just with the TA and CT(s).
- Before leaving, entire ensemble comes together physically and says "Drama class!"

Week Seven - Sound

California VAPA Standard 2.0 Creative Expression

Time: 20 minutes

Learning Objective: By the end of the lesson students will be able to create a soundscape with their bodies, voices, and apparatuses.

Vocabulary: Drama, warm up, activity, reflection, imagination, voice, sentence, expression, physicality, pantomime, sound

Materials: Checklist, iPads, AAC devices

Notes: Classroom Teacher = CT, Teaching Artist = TA, Classroom Aide = CA

Introduction – 3 minutes

- CT, TA, and CA(s) work to arrange students in a circle (space allowing).
- Once in a circle, TA re-introduces himself.
- TA should remind students that in the last classes we learned about the words *drama*, *imagination*, *expression*, *tableau*, and *pantomime*.
- Today we will focus on *sound*.
- One Word Check-In
 - Before warming up, TA should explain that we should briefly check in about how we are feeling today. That way the TA and CT can be aware of any needs in the classroom before getting started.
 - Beginning with the TA, everyone will indicate how they are feeling today using one word. Students can express this verbally, through personal AAC device, using a facial expression, or by choosing from a mood board.

Warm Up – 5 minutes

NOTE: Full warm up available in the Appendix. TA will choose 3-4 exercises for the day and may expand upon or change up the warm up as needed.

- As with the previous lesson, TA begins by asking students, CT, and CA(s) to turn on their *imagination*s. Our imaginations will help us in every drama class. TA

should model how they turn on their imagination. Students are encouraged to turn theirs on however they wish.

Review – 2 minutes

- Using the visual checklists, TA will revisit the main concepts of the warm up and introduction so far:
 - Drama is when we use our *imagination*.
 - *Imagination* can be expressed with our *bodies, voices, and faces*.
 - *Expression* is when we put our feelings into the world however we can.
 - *Tableau* is when we use our faces, bodies, and any other apparatuses we may have to create a *frozen picture*.
 - *Pantomime* is when we pretend to do something we are not really doing.

Activity – 5 minutes

- Soundscape
 - In any configuration that is comfortable for everyone (circular is ideal, but not required) TA asks students to imagine a rainstorm. What kinds of sounds do we hear in a rainstorm?
 - Students, CT, CA(s) and TA should come up with a few sounds that occur during a rainstorm.
 - With voices, bodies, and any other sound maker in the room students, CT, CA(s), and TA should all make these sounds one at a time. For example, everyone makes a sound like raindrops. Then a sound like wind. Then splashing.
 - Students should pair with CT, CA(s) and TA in 2 or 3 groups (depending on how many adults are in the room) and try making the top three sounds at the same time.
 - TA may ask if this sounded like a rainstorm. If not, try to make adjustments. If so, maybe try a different soundscape like the ocean, a rainforest, etc.

Reflection – 5 minutes

- TA revisits checklists in the room, and reminds students that *drama* is when we use our *imagination*.
 - First, we used our imagination when we did our *warm up*.
 - We imagined (example) and (example)
 - Next was our *activity*.
 - Our *activity* helped us *imagine* it was raining and almost made it feel like it really was!
- TA then asks students to express one thought, idea, or word about today’s lesson. Students may use iPads, drawing, a pose or facial expression, or a word or sentence said aloud.
- Students may share with the entire group or just with the TA, CT, and CA(s).
- Before leaving, entire ensemble comes together physically and says “Drama class!”

Week Eight – Sound and Movement

California VAPA Standard 2.0 Creative Expression

Time: 20 minutes

Learning Objective: By the end of the lesson students will be able to create a moving soundscape with their bodies, voices, and apparatuses.

Vocabulary: Drama, warm up, activity, reflection, imagination, voice, sentence, expression, physicality, pantomime, sound, movement

Materials: Checklist, iPads, AAC devices

Notes: Classroom Teacher = CT, Teaching Artist = TA, Classroom Aide = CA

Introduction – 3 minutes

- CT, TA, and CA(s) work to arrange students in a circle (space allowing).
- Once in a circle, TA re-introduces himself.
- TA should remind students that in the last classes we learned about the words *drama*, *imagination*, *expression*, *tableau*, and *pantomime*.
- Today we will focus on *sound*.
- One Word Check-In
 - Before warming up, TA should explain that we should briefly check in about how we are feeling today. That way the TA and CT can be aware of any needs in the classroom before getting started.
 - Beginning with the TA, everyone will indicate how they are feeling today using one word. Students can express this verbally, through personal AAC device, using a facial expression, or by choosing from a mood board.

Warm Up – 5 minutes

NOTE: Full warm up available in the Appendix. TA will choose 3-4 exercises for the day and may expand upon or change up the warm up as needed.

- As with the previous lesson, TA begins by asking students, CT, and CA(s) to turn on their *imagination*s. Our imaginations will help us in every drama class. TA

should model how they turn on their imagination. Students are encouraged to turn theirs on however they wish.

Review – 2 minutes

- Using the visual checklists, TA will revisit the main concepts of the warm up and introduction so far:
 - Drama is when we use our *imagination*.
 - *Imagination* can be expressed with our *bodies, voices, and faces*.
 - *Expression* is when we put our feelings into the world however we can.
 - *Tableau* is when we use our faces, bodies, and any other apparatuses we may have to create a *frozen picture*.
 - *Pantomime* is when we pretend to do something we are not really doing.

Activity – 5 minutes

- Soundscape with Movement
 - CT, CA(s), and TA arrange students in a comfortable configuration (ideally circular, but not required).
 - TA asks students to think back to the rainstorm (and possibly other soundscapes) we made in the previous lesson.
 - With voices, bodies, and any other sound maker in the room students, CT, CA(s), and TA should all make these sounds one at a time. For example, everyone makes a sound like raindrops. Then a sound like wind. Then splashing.
 - This time, students are also encouraged to use their bodies and faces to express the thing or location this soundscape is taking place. There are no rules about what kinds of movements or expressions students may use.
 - If adding movement is successful, students may pair with CT, CA(s), and TA in 2 or 3 groups (depending on how many adults are in the room) and try making the top three sounds at the same time with movements.
 - TA may ask if students were able to commit to their sounds more when they included their bodies and faces.

Reflection – 5 minutes

- TA revisits checklists in the room, and reminds students that *drama* is when we use our *imagination*.
 - First, we used our imagination when we did our *warm up*.
 - We imagined (example) and (example)
 - Next was our *activity*.
 - Our *activity* helped us *imagine* it was raining and almost made it feel like it really was!
- TA then asks students to express one thought, idea, or word about today’s lesson. Students may use iPads, drawing, a pose or facial expression, or a word or sentence said aloud.
- Students may share with the entire group or just with the TA, CT and CA(s).
- Before leaving, entire ensemble comes together physically and says “Drama class!”

Week Nine – Story

California VAPA Standard 2.0 Creative Expression

Time: 20 minutes

Learning Objective: By the end of the lesson students will be able to bring a story to life.

Vocabulary: Drama, warm up, activity, reflection, imagination, voice, sentence, expression, physicality, pantomime, sound, movement, story

Materials: Checklist, iPads, AAC devices, children’s book that can be read in less than 5 minutes.

Notes: Classroom Teacher = CT, Teaching Artist = TA, Classroom Aide = CA

Introduction – 3 minutes

- CT, TA, and CA(s) work to arrange students in a circle (space allowing).
- Once in a circle, TA re-introduces themselves.
- TA should remind students that in the last classes we learned about the words *drama, imagination, expression, tableau, pantomime, and sound*.
- Today we will focus on *story*.
- One Word Check-In
 - Before warming up, TA should explain that we should briefly check in about how we are feeling today. That way the TA and CT can be aware of any needs in the classroom before getting started.
 - Beginning with the TA, everyone will indicate how they are feeling today using one word. Students can express this verbally, through personal AAC device, using a facial expression, or by choosing from a mood board.

Warm Up – 5 minutes

NOTE: Full warm up available in the Appendix. TA will choose 3-4 exercises for the day and may expand upon or change up the warm up as needed.

- As with the previous lesson, TA begins by asking students, CT, and CA(s) to turn on their *imagination*s. Our imaginations will help us in every drama class. TA

should model how they turn on their imagination. Students are encouraged to turn theirs on however they wish.

Review – 2 minutes

- Using the visual checklists, TA will revisit the main concepts of the warm up and introduction so far:
 - Drama is when we use our *imagination*.
 - *Imagination* can be expressed with our *bodies, voices, and faces*.
 - *Expression* is when we put our feelings into the world however we can.
 - *Tableau* is when we use our faces, bodies, and any other apparatuses we may have to create a *frozen picture*.
 - *Pantomime* is when we pretend to do something we are not really doing.

Activity – 5 minutes

- Magic Rocks with Story
 - CT, CA(s), and TA arrange students in a stage/audience configuration.
 - TA explains that we are going to play Magic Rocks or 10 Seconds Flat. This time, however, we are going to bring to life scenes and moments from a book.
 - TA will read short passages from the chosen story and then ask students to create a tableau of whatever was just read.
 - Continue until book is finished.
 - Explain to students they just performed their first play!

Reflection – 5 minutes

- TA revisits checklists in the room, and reminds students that *drama* is when we use our *imagination*.
 - First, we used our imagination when we did our *warm up*.
 - We imagined (example) and (example)
 - Next was our *activity*.
 - Our *activity* helped us bring a story to life for the first time!

- TA then asks students to express one thought, idea, or word about today's lesson. Students may use iPads, drawing, a pose or facial expression, or a word or sentence said aloud.
- Students may share with the entire group or just with the TA, CT, and CA(s).
- Before leaving, entire ensemble comes together physically and says "Drama class!"

Week Ten – Character

California VAPA Standard 2.0 Creative Expression

Time: 20 minutes

Learning Objective: By the end of the lesson students will be able to create and express a character.

Vocabulary: Drama, warm up, activity, reflection, imagination, voice, sentence, expression, physicality, pantomime, sound, movement, story, character

Materials: Checklist, iPads, AAC devices, children’s book that can be read in less than 5 minutes.

Notes: Classroom Teacher = CT, Teaching Artist = TA, Classroom Aide = CA

Introduction – 3 minutes

- CT, TA, and CA(s) work to arrange students in a circle (space allowing).
- Once in a circle, TA re-introduces himself.
- TA should remind students that in the last classes we learned about the words *drama, imagination, expression, tableau, pantomime, sound, and story*.
- Today we will focus on *character*.
- One Word Check-In
 - Before warming up, TA should explain the we should briefly check in about how we are feeling today. That way the TA and CT can be aware of any needs in the classroom before getting started.
 - Beginning with the TA, everyone will indicate how they are feeling today using one word. Students can express this verbally, through personal AAC device, using a facial expression, or by choosing from a mood board.

Warm Up – 5 minutes

NOTE: Full warm up available in the Appendix. TA will choose 3-4 exercises for the day and may expand upon or change up the warm up as needed.

- As with the previous lesson, TA begins by asking students, CT, and CA(s) to turn on their *imagination*s. Our imaginations will help us in every drama class. TA

should model how they turn on their imagination. Students are encouraged to turn theirs on however they wish.

Review – 2 minutes

- Using the visual checklists, TA will revisit the main concepts of the warm up and introduction so far:
 - Drama is when we use our *imagination*.
 - *Imagination* can be expressed with our *bodies, voices, and faces*.
 - *Expression* is when we put our feelings into the world however we can.
 - *Tableau* is when we use our faces, bodies, and any other apparatuses we may have to create a *frozen picture*.
 - *Pantomime* is when we pretend to do something we are not really doing.

Activity – 5 minutes

- 10 Seconds Flat with Character
 - CT, CA(s), and TA arrange students in a stage/audience configuration.
 - Using the same story from the previous lesson, TA asks students to *imagine* one of the characters in the story. TA should choose which one and state it specifically.
 - Just as we have practiced poses and expression, ask students try to make their faces and bodies reflect the character from the story.
 - They may also try to say something or make a sound that the character would say or make.
 - Repeat process with every character (within reason).

Reflection – 5 minutes

- TA revisits checklists in the room, and reminds students that *drama* is when we use our *imagination*.
 - First, we used our imagination when we did our *warm up*.
 - We imagined (example) and (example)
 - Next was our *activity*.

- Our *activity* helped us become other people!
- TA then asks students to express one thought, idea, or word about today's lesson. Students may use iPads, drawing, a pose or facial expression, or a word or sentence said aloud.
- Students may share with the entire group or just with the TA, CT, and CA(s).
- Before leaving, entire ensemble comes together physically and says "Drama class!"

Week Eleven – Practice

California VAPA Standard 2.0 Creative Expression

Time: 20 minutes

Learning Objective: By the end of the lesson students will be able to perform a story with clear characters.

Vocabulary: Drama, warm up, activity, reflection, imagination, voice, sentence, expression, physicality, pantomime, sound, movement, story, character, rehearsal

Materials: Checklist, iPads, AAC devices, children’s book that can be read in less than 5 minutes.

Notes: Classroom Teacher = CT, Teaching Artist = TA, Classroom Aide = CA

Introduction – 3 minutes

- CT, TA, and CA(s) work to arrange students in a circle (space allowing).
- Once in a circle, TA re-introduces himself.
- TA should remind students that in the last classes we learned about the words *drama, imagination, expression, tableau, pantomime, sound, story, and character.*
- One Word Check-In
 - Before warming up, TA should explain that we should briefly check in about how we are feeling today. That way the TA and CT can be aware of any needs in the classroom before getting started.
 - Beginning with the TA, everyone will indicate how they are feeling today using one word. Students can express this verbally, through personal AAC device, using a facial expression, or by choosing from a mood board.

Warm Up – 5 minutes

NOTE: Full warm up available in the Appendix. TA will choose 3-4 exercises for the day and may expand upon or change up the warm up as needed.

- As with the previous lesson, TA begins by asking students, CT, and CA(s) to turn on their *imagination*s. Our imaginations will help us in every drama class. TA

should model how they turn on their imagination. Students are encouraged to turn theirs on however they wish.

Review – 2 minutes

- Using the visual checklists, TA will revisit the main concepts of the warm up and introduction so far:
 - Drama is when we use our *imagination*.
 - *Imagination* can be expressed with our *bodies, voices, and faces*.
 - *Expression* is when we put our feelings into the world however we can.
 - *Tableau* is when we use our faces, bodies, and any other apparatuses we may have to create a *frozen picture*.
 - *Pantomime* is when we pretend to do something we are not really doing.

Activity – 5 minutes

- Rehearsal
 - CT, CA(s), and TA arrange students in a stage/audience configuration.
 - TA reminds students that we are working on a *story* and we are going to practice choosing a character from the story and use our *movement and expression* to portray those characters and bring the story to life.
 - TA then reads the story from the beginning, taking breaks to guide the students in frozen pictures, pantomimes, sounds, movements, etc. that help bring the story to life.
 - At the end, TA should congratulate the students and encourage the CT and CA(s) to applaud for them.

Reflection – 5 minutes

- TA revisits checklists in the room, and reminds students that *drama* is when we use our *imagination*.
 - First, we used our imagination when we did our *warm up*.
 - We imagined (example) and (example)
 - Next was our *activity*.

- Our *activity* made an entire story come to life by using *character, expression, movement, tableau, pantomime*, and all the other things we learned in drama class that stem from our *imagination!*
- TA then asks students to express one thought, idea, or word about today's lesson. Students may use iPads, drawing, a pose or facial expression, or a word or sentence said aloud.
- Students may share with the entire group or just with the TA, CT and CT(s).
- Before leaving, entire ensemble comes together physically and says "Drama class!"

Week Twelve – Performance

California VAPA Standard 2.0 Creative Expression

Time: 20 minutes

Learning Objective: By the end of the lesson students will be able to perform a story with clear characters for a small audience.

Vocabulary: Drama, warm up, activity, reflection, imagination, voice, sentence, expression, physicality, pantomime, sound, movement, story, character, rehearsal, performance

Materials: Checklist, iPads, AAC devices, children’s book that can be read in less than 5 minutes.

Notes: Classroom Teacher = CT, Teaching Artist = TA, Classroom Aide = CA

NOTE: TA and CT should reach out to a few people to come watch the students’ final performance in the classroom. Try to keep this as informal as possible so that the students do not get nervous. They are simply sharing what they have been working on with a few people (preferably adults).

Introduction – 3 minutes

- CT, TA, and CAs work to arrange students in a circle (space allowing).
- Once in a circle, TA re-introduces themselves.
- TA should remind students that in the last classes we learned about the words *drama, imagination, expression, tableau, pantomime, sound, story, and character.*
- One Word Check-In
 - Before warming up, TA should explain that we should briefly check in about how we are feeling today. That way the TA and CT can be aware of any needs in the classroom before getting started.
 - Beginning with the TA, everyone will indicate how they are feeling today using one word. Students can express this verbally, through personal AAC device, using a facial expression, or by choosing from a mood board.

Warm Up – 5 minutes

NOTE: Full warm up available in the Appendix. TA will choose 3-4 exercises for the day and may expand upon or change up the warm up as needed.

- As with the previous lessons, TA begins by asking students, CT, and CA(s) to turn on their *imaginations*. Our imaginations will help us in every drama class. TA should model how they turn on their imagination. Students are encouraged to turn theirs on however they wish.

Review – 2 minutes

- Using the visual checklists, TA will revisit the main concepts of the warm up and introduction so far:
 - Drama is when we use our *imagination*.
 - *Imagination* can be expressed with our *bodies, voices, and faces*.
 - *Expression* is when we put our feelings into the world however we can.
 - *Tableau* is when we use our faces, bodies, and any other apparatuses we may have to create a *frozen picture*.
 - *Pantomime* is when we pretend to do something we are not really doing.

Activity – 5 minutes

- Performance
 - CT, CA(s), and TA arrange students in a stage/audience configuration.
 - When the small audience is assembled, move onto the next step.
 - TA reminds students that we are working on a *story* and we are going to practice choosing a character from the story and use our *movement and expression* to portray those characters and bring the story to life.
 - TA then reads the story from the beginning, taking breaks to guide the students in frozen pictures, pantomimes, sounds, movements, etc. that help bring the story to life.
 - At the end, students should get much applause! And perhaps a sticker or prize.

Reflection – 5 minutes

- TA revisits checklists in the room, and reminds students that *drama* is when we use our *imagination*.
 - First, we used our imagination when we did our *warm up*.
 - We imagined (example) and (example)
 - Next was our *activity*.
 - Our *activity* made an entire story come to life by using *character, expression, movement, tableau, pantomime*, and all the other things we learned in drama class that stem from our *imagination!*
- TA then asks students to express one thought, idea, or word about today's lesson. Students may use iPads, drawing, a pose or facial expression, or a word or sentence said aloud.
- Students may share with the entire group or just with the TA, CT and CA(s).
- Before leaving, entire ensemble comes together physically and says "Drama class!"

Theatre for Special Day Classes: Playwriting

Recommended for Grades 4-6

NOTE: Theatre for Special Day Classes is more effective when class meets twice a week if possible.

Lesson One – Storytelling: Part I

California VAPA Standards:

1.4.1, 1.4.3, 3.4.1

1.5.1, 1.5.2, 2.5.1

1.6.1, 2.6.1

Common Core ELA Standards:

SL.4.1, SL.4.1.b, L.4.3

SL.5.1, SL.5.1.b, L.5.3

SL.6.1, SL.6.1.b, L.6.3

Time: 50 minutes

Learning Objective: By the end of the lesson, students will be able to demonstrate the basics of oral storytelling.

Vocabulary: Ensemble, tools of an actor (body, voice, imagination, expression), warm up, drama, storytelling, oral tradition, playwriting, actor, director, genre

Materials: Ball

Notes: Classroom Teacher = CT, Teaching Artist = TA

Introduction – 13 minutes

- CT and TA work to arrange students in a circle (space allowing). Students may also remain at their tables/desks.
- Once ready, TA introduces themselves, stating their name, that they are with The Quinan Street Project, and that they are going to be their drama teacher for twelve lessons. TA explains that *drama* is learning how to tell a story using the *Tools of an Actor*, which are *body, voice, imagination, and expression*.
- TA then explains that these lessons are also *playwriting* lessons, which means that we will also be using our *Tools of an Actor* to create stories to be performed by *actors*.

- TA should also explain that all of the writing we do in this class are focusing on the theme: “Be the Change” which is based on a quote from Gandhi about how we should all take action to be the change we wish to see in this world. Use your plays and your writing to talk about how you would change the world for the better.
- It should be made clear that at the end of these twelve lessons, students will be expected to share something they have written with a small audience.
- Today’s lesson will focus on the basics of *storytelling* and how every story has a beginning, middle, and end. We will be telling stories to each other and discussing different *genres*.
- TA should also discuss how different cultures have different storytelling traditions, but that most cultures have roots in *oral tradition*, or telling stories out loud. Most familiar fairy tales, for example, began as *oral traditions* passed down between generations and countries to teach morality, which is why stories have morals.
- One Word Check-In
 - Before warming up, TA should explain that we should briefly check in about how we are feeling today. That way the TA and CT can be aware of any needs in the classroom before getting started.
 - Beginning with the TA, everyone will say one word about how they are feeling today in the moment. This is accompanied by touching either the floor or desk in front of you, or, if standing, gently tapping your fist on your other hand’s palm (like Rock/Paper/Scissors).
 - Everyone, including the CT, gets a turn.

Warm Up – 5 minutes

- Sending a Clap Around the Circle
 - Leader begins by looking one of their neighbors (the student on their right or left) directly in the eye. Leader and student must then clap at the exact same time. The student then turns to their other neighbor and claps with

them. This continues all the way around the circle until the clap returns to the leader.

- If students are having trouble focusing on this activity tell them that the goal is perfection and you will not be able to move on until the clap has been sent around perfectly.

Hook – 10 minutes

- Storyball
 - TA and CT arrange students in a circular formation (if not already in one).
 - TA should start a story with “Once upon a time there was...” and toss the ball to a student in the circle. The student must add to the story until they’re out of ideas, and then throw the ball to someone else. Continue until the story is complete.
 - TA might need to use prompts from time to time such as “Until one day...” or “And every day after that...” TA might also need to keep the story on track from time to time by discouraging the use of inside jokes, or useless plot devices.
 - If using sentence starters, use this order:
 - Once upon a time...
 - And every day...
 - Until one day...
 - And because of that... (this can be repeated multiple times)
 - And every day after that...
 - And the moral of the story is...
 - CT should participate.
 - Try to create between 3 and 5 stories.

Activity – 15 minutes

- Partner Stories
 - Students are instructed to find a partner or small group of no more than 3 students.
 - Students will have approximately 2 minutes each to tell their partner or group a short story about their best or worst day during summer vacation.

- Once everyone has told their story to their partner(s), TA focuses attention and instructs them to tell the story again, but this time as if the story was a *comedy*. Repeat with different genres such as:
 - Drama
 - Spooky
 - Action/Adventure
 - Mystery
 - Animated
- If students are doing well, try a version where they have to act it out silently instead of using words.
- CT and TA should float around the room to support the students' work.
- Time allowing, students may tell their story to the entire class in their favorite genre if they want to.

Reflection – 7 minutes

- TA refocuses group and returns to opening positions (desks, tables, etc.) and asks if there are any questions or comments.
- One Word Check-Out – Identical to One Word Check-in but with the feelings at the end of the lesson.
- Before leaving, students and CT should put their hands in front of themselves and say “Drama class!”

Lesson Two – Storytelling: Part II

California VAPA Standards:

1.4.1, 1.4.3, 3.4.1

1.5.1, 1.5.2, 2.5.1

1.6.1, 2.6.1

Common Core ELA Standards:

W.4.3, W.4.3.b, W.4.3.e

W.5.3, W.5.3.b, W.5.3.e

W.6.3, W.6.3.b, W.6.3.e

Time: 50 minutes

Learning Objective: By the end of the lesson, students will be able to write a short piece of nonfiction with a beginning, middle, and end.

Vocabulary: Ensemble, tools of an actor (body, voice, imagination, expression), warm up, drama, storytelling, oral tradition, playwriting, actor, director, genre

Materials: Ball, student journals

Notes: Classroom Teacher = CT, Teaching Artist = TA

Introduction – 10 minutes

- CT and TA work to arrange students in a circle (space allowing). Students may also remain at their tables/desks.
- Once ready, TA introduces themselves, stating their name, that they are with The Quinan Street Project, and that they are going to be their drama teacher for twelve lessons. TA explains that *drama* is learning how to tell a story using the *Tools of an Actor*, which are *body*, *voice*, *imagination*, and *expression*.
- TA should review the main points from the previous lesson such as beginning, middle, end, and genre.
- Explain that today's lesson will focus more on using the tools learned in last week's lesson to write a short story with a beginning, middle, and end. The story can be inspired by last week's story, which was your favorite or least favorite day from summer vacation.

- Students should also be reminded that the theme for our writing is “Be the Change” and how we should use our stories to actively change the world for the better.
- One Word Check-In
 - Before warming up, TA should explain that we should briefly check in about how we are feeling today. That way the TA and CT can be aware of any needs in the classroom before getting started.
 - Beginning with the TA, everyone will say one word about how they are feeling today in the moment. This is accompanied by touching either the floor or desk in front of you, or, if standing, gently tapping your fist on your other hand’s palm (like Rock/Paper/Scissors).
 - Everyone, including the CT, gets a turn.

Warm Up – 5 minutes

NOTE: TA can do whatever short game or warm up they like during this time as long as it is efficient and helps facilitate some ensemble building. The classroom may not facilitate a circle well, so some stretches, tongue twisters, or other types of warm up may be easier.

- Sending a Clap Around the Circle
 - Leader begins by looking one of their neighbors (the student on their right or left) directly in the eye. Leader and student must then clap at the exact same time. The student then turns to their other neighbor and claps with them. This continues all the way around the circle until the clap returns to the leader.
 - If students are having trouble focusing on this activity tell them that the goal is perfection and you will not be able to move on until the clap has been sent around perfectly.

Hook – 10 minutes

- Beginning/Middle/End Performances
 - Students should sit in an audience/stage configuration (if not already).

- TA randomly chooses three volunteers to participate.
- The three actors represent the “beginning,” “middle,” and “end” of a story and should stand in a line with “beginning” all the way on stage right, “middle” in the middle, and “end” all the way toward stage left. From the audience’s perspective the three sections will be in order from left to right (like reading).
- TA can use a ball to indicate whose section of the story is in play. If a ball is not available, the leader can simply gesture.
- The “beginning” student should start the story by setting up the who/what/when/where/why, or the exposition. The “middle” should illustrate the conflict these characters are going to experience, and the “end” should resolve (not necessarily in a happily ever after fashion) the story.
- If students are having trouble, sentence beginners might be useful such as “Once upon a time” for the beginning, “Until one day” for the middle, and “And every day after that” for the end.
- Cycle through as many combinations of students as possible in the allotted time. Groups can also have three turns so that everyone can try a different part of the story.

Activity – 20 minutes

- Writing Time
 - With the beginning, middle, and end structure in mind, students use their journals to write a short story. This can be fiction or nonfiction, hearkening back to the nonfiction stories shared from the previous lesson.
 - TA and CT float to check on students’ work.
 - Students may wish to share what they are writing privately with the TA and/or CT, which is encouraged. Sharing out to the rest of the class is also encouraged (time permitting).

Reflection – 5 minutes

- TA refocuses group and asks if there are any questions or comments.
- One Word Check-Out – Identical to One Word Check-in but with the feelings at the end of the lesson.
- Before leaving, students and CT should put their hands in front of themselves and say “Drama class!”

Lesson Three – Genre: Part I

California VAPA Standards:

1.4.1, 1.4.2, 5.4.3

1.5.1, 1.5.2, 2.5.1

1.6.1, 2.6.1, 2.6.3

Common Core ELA Standards:

W.4.3.a, W.4.3.b

W.5.3.a, W.5.3.b

W.6.3.a, W.6.3.b

Time: 50 minutes

Learning Objective: By the end of the lesson, students will be able to demonstrate different genres with bodies, voices, imaginations, and expressions.

Vocabulary: Ensemble, tools of an actor (body, voice, imagination, and expression), warm up, drama, playwriting, storytelling, status, character, power, tableau, genre

Materials: Remote control (optional), poems

Notes: Classroom Teacher = CT, Teaching Artist = TA

Introduction – 10 minutes

- CT and TA work to arrange students in a circle (space allowing). Students may also remain at their tables/desks.
- Once ready, TA introduces themselves, stating their name, that they are with The Quinan Street Project, and that they are going to be their drama teacher for twelve lessons. TA explains that *drama* is learning how to tell a story using the *Tools of an Actor*, which are *body, voice, imagination, and expression*.
- TA should review the main points from the previous lesson such as power, characters, and archetypes.
- Today's lesson will focus more on *genres* of stories. Much like how our storytelling lessons used different genres to show how you can change the emotions and feelings in a story, we will be exploring more genres today and how genre can be used in your plays.

- One Word Check-In
 - Before warming up, TA should explain that we should briefly check in about how we are feeling today. That way the TA and CT can be aware of any needs in the classroom before getting started.
 - Beginning with the TA, everyone will say one word about how they are feeling today in the moment. This is accompanied by touching either the floor or desk in front of you, or, if standing, gently tapping your fist on your other hand's palm (like Rock/Paper/Scissors).
 - Everyone, including the CT, gets a turn.

Warm Up – 5 minutes

NOTE: TA can do whatever short game or warm up they like during this time as long as it is efficient and helps facilitate some ensemble building. The classroom may not facilitate a circle well, so some stretches, tongue twisters, or other types of warm up may be easier.

- Sending a Clap Around the Circle
 - Leader begins by looking one of their neighbors (the student on their right or left) directly in the eye. Leader and student must then clap at the exact same time. The student then turns to their other neighbor and claps with them. This continues all the way around the circle until the clap returns to the leader.
 - If students are having trouble focusing on this activity tell them that the goal is perfection and you will not be able to move on until the clap has been sent around perfectly.

Hook – 10 minutes

- On Demand
 - Students are called up in groups of 3-5 (TA's discretion).
 - TA or CT take on the role of someone watching television. A real life remote control can be used if desired. A different object can stand in, of course (and may be sillier and more imaginative).

- Each student represents a channel on television. Examples of channels:
 - Sports
 - News
 - Comedy
 - Cartoon
 - Scary
 - Travel
 - Cooking
- Be creative and allow students to help choose channels, as well.
- Students are then assigned channels to represent. When the TA or CT changes to their channel the student must act out something you may see on that channel. This can be verbal, nonverbal, pantomime, tableau, or any other expressions that make sense to the students.
- Repeat until all students have had an opportunity to participate.

Activity – 20 minutes

- Genre Exploration with Text
 - TA and CT arrange students to comfortable positions (at desks, in a circle, or whatever is easiest).
 - TA reads then reads two short poems of different genres. For example, “Strange Restaurant” by Shel Silverstein and a portion of “The Raven” by Edgar Allan Poe (included in appendix).
 - TA guides students in a discussion of what genre the two poems were written in and how they could identify the genre. For example, did they know what the genre was based on the words? Or how the poem made them feel? Both? Neither?
 - Follow-up question: How did they make their own stories embody genre on the first day?
 - TA and CT then split the group in half (or smaller groups, depending on class size). Each group is given one of the two poems to work with. Their job is to work with either the TA or CT to act this poem out in the *opposite* genre. For example, if the group is assigned “The Raven” the must try to make it comedic, or if they are working with “Strange

Restaurant” they must try to make it spooky. They may use pantomime, tableau, their voices, their facial expressions – whatever makes the most sense for every group – to bring the text to life.

- Share work with other group.
- TA leads discussion on how each group created genre.

Reflection – 5 minutes

- TA refocuses group and asks if there are any questions or comments about today’s lesson.
- One Word Check-Out – Identical to One Word Check-in but with the feelings at the end of the lesson.
- Before leaving, students and CT should put their hands in front of themselves and say “Drama class!”

Lesson Four – Genre: Part II

California VAPA Standards:

1.4.1, 1.4.2, 5.4.3

1.5.1, 1.5.2, 2.5.1

1.6.1, 2.6.1, 2.6.3

Common Core ELA Standards:

W.4.3.a, W.4.3.b

W.5.3.a, W.5.3.b

W.6.3.a, W.6.3.b

Time: 50 minutes

Learning Objective: By the end of the lesson, students will write a piece of text utilizing aspects of a specific genre.

Vocabulary: Ensemble, tools of an actor (body, voice, imagination, and expression), warm up, drama, playwriting, storytelling, status, character, power, tableau, genre, diction

Materials: Remote control (optional), worksheets

Notes: Classroom Teacher = CT, Teaching Artist = TA

Introduction – 10 minutes

- CT and TA work to arrange students in a circle (space allowing). Students may also remain at their tables/desks.
- Once ready, TA introduces themselves, stating their name, that they are with The Quinan Street Project, and that they are going to be their drama teacher for twelve lessons. TA explains that *drama* is learning how to tell a story using the *Tools of an Actor*, which are *body*, *voice*, *imagination*, and *expression*.
- TA should review the main points from the previous lesson such as power, characters, and archetypes.
- Today’s lesson will continue to focus on *genres* of stories. Review that last class we used text and played “On Demand” to outline the characteristics of different genres. Remind them of how a genre is defined, such as how it makes you feel or the “diction” or “word choice” in the writing.

- One Word Check-In
 - Before warming up, TA should explain that we should briefly check in about how we are feeling today. That way the TA and CT can be aware of any needs in the classroom before getting started.
 - Beginning with the TA, everyone will say one word about how they are feeling today in the moment. This is accompanied by touching either the floor or desk in front of you, or, if standing, gently tapping your fist on your other hand's palm (like Rock/Paper/Scissors).
 - Everyone, including the CT, gets a turn.

Warm Up – 5 minutes

NOTE: TA can do whatever short game or warm up they like during this time as long as it is efficient and helps facilitate some ensemble building. The classroom may not facilitate a circle well, so some stretches, tongue twisters, or other types of warm up may be easier.

- Sending a Clap Around the Circle
 - Leader begins by looking one of their neighbors (the student on their right or left) directly in the eye. Leader and student must then clap at the exact same time. The student then turns to their other neighbor and claps with them. This continues all the way around the circle until the clap returns to the leader.
 - If students are having trouble focusing on this activity tell them that the goal is perfection and you will not be able to move on until the clap has been sent around perfectly.

Hook – 5 minutes

- On Demand
 - Quick brush-up round to remind ourselves what genre feels like.
 - Students are called up in groups of 3-5 (TA's discretion).

- TA or CT take on the role of someone watching television. A real life remote control can be used if desired. A different object can stand in, of course (and may be sillier and more imaginative).
- Each student represents a channel on television. Examples of channels:
 - Sports
 - News
 - Comedy
 - Cartoon
 - Scary
 - Travel
 - Cooking
- Be creative and allow students to help choose channels, as well.
- Students are then assigned channels to represent. When the TA or CT changes to their channel the student must act out something you may see on that channel. This can be verbal, nonverbal, pantomime, tableau, or any other expressions that make sense to the students.
- Repeat until all students have had an opportunity to participate.

Activity – 25 minutes

- Writing Time
 - TA and CT arrange students in comfortable positions for writing (at desks, in a circle, etc.).
 - Using the “Once Upon a Time” worksheets, students are instructed to write a story in a particular genre.
 - Option: Have all students write in the same genre *or* have them choose their own.
 - Regardless, genre title(s) should be written on the board for reference.
 - Students may share their worksheet aloud if they wish in any remaining time. Not required.

Reflection – 5 minutes

- TA refocuses group and asks if there are any questions or comments about today’s lesson.

- One Word Check-Out – Identical to One Word Check-in but with the feelings at the end of the lesson.
- Before leaving, students and CT should put their hands in front of themselves and say “Drama class!”

Lesson Five – Power and Narrative: Part I

California VAPA Standards:

1.4.1, 1.4.2, 2.4.1

1.5.1, 1.5.2, 2.5.1

1.6.1, 1.6.2, 2.6.2

Common Core ELA Standards:

SL.4.1, SL.4.1.c, SL.4.1.d

SL.5.1, SL.5.1.c, SL.5.1.d

SL.6.1, SL.6.1.c, SL.6.1.d

Time: 50 minutes

Learning Objective: By the end of the lesson, students will be able to identify different types of power and how they are used in storytelling.

Vocabulary: Ensemble, tools of an actor (body, voice, imagination, expression), warm up, drama, playwriting, storytelling, status, character, archetype, power, tableau

Materials: White board and dry erase markers (should be provided by classroom).

Notes: Classroom Teacher = CT, Teaching Artist = TA

Introduction – 10 minutes

- CT and TA work to arrange students in a circle (space allowing). Students may also remain at their tables/desks.
- Once ready, TA introduces themselves, stating their name, that they are with The Quinan Street Project, and that they are going to be their drama teacher for twelve lessons. TA explains that *drama* is learning how to tell a story using the *Tools of an Actor*, which are *body*, *voice*, *imagination*, and *expression*.
- TA should review the main points from the previous lesson such as beginning, middle, end, and genre.
- Today’s lesson will still focus on stories, but will add the word “power” to the mix. Power can be used and portrayed many different ways in storytelling. It can be used to reflect our own powers and struggles, or it can be used in an unrealistic way, like superpowers. Today’s lesson will cover the concept of power and how it relates to storytelling in as many ways as possible.

- Students should also remember that we are discussing how we can actively change our world for the better, and we can do that by writing about status and power.
- One Word Check-In
 - Before warming up, TA should explain that we should briefly check in about how we are feeling today. That way the TA and CT can be aware of any needs in the classroom before getting started.
 - Beginning with the TA, everyone will say one word about how they are feeling today in the moment. This is accompanied by touching either the floor or desk in front of you, or, if standing, gently tapping your fist on your other hand's palm (like Rock/Paper/Scissors).
 - Everyone, including the CT, gets a turn.

Warm Up – 5 minutes

NOTE: TA can do whatever short game or warm up they like during this time as long as it is efficient and helps facilitate some ensemble building. The classroom may not facilitate a circle well, so some stretches, tongue twisters, or other types of warm up may be easier.

- Sending a Clap Around the Circle
 - Leader begins by looking one of their neighbors (the student on their right or left) directly in the eye. Leader and student must then clap at the exact same time. The student then turns to their other neighbor and claps with them. This continues all the way around the circle until the clap returns to the leader.
 - If students are having trouble focusing on this activity tell them that the goal is perfection and you will not be able to move on until the clap has been sent around perfectly.

Hook – 12 minutes

- Power Brainstorm
 - TA asks students to direct their attention to the white board.

- TA asks students to call out different kinds of power. Superpowers, political powers, local powers, etc.
- From there, ask students to begin naming *characters* or “*archetypes*” with these different kinds of power.
- TA can guide the conversation to identify how power can be inside a person as well as outside a person, and how those different kinds of powers can create conflict and compelling stories.
- TA can be notating this however they want on the board. Columns may be useful, or list format - whatever makes the most sense at the time.

Activity – 18 minutes

- Images of Power
 - Using inspiration from the brainstorm, TA instructs students use their bodies and the architecture of the room to embody what they think of as the most powerful position in the room.
 - Explain that in theatre the space you use is powerful and where you position yourself in it can add or subtract to your power. For example, standing in the center of the room may be more powerful than standing in the corner – or not!
 - Students may be called up one at a time in groups of 5-6.
 - Spectators have the opportunity to "sculpt" or change the pose of each person to make them more powerful.
 - Observers comment on what they see and where they see the most power.
 - Discussions on how power is constructed, and what makes up different kinds of power are encouraged.
 - Inevitably the conversation about the power of violence will come up. Allow students to have their own opinions.

Reflection – 5 minutes

- TA refocuses group and asks if there are any questions or comments regarding the use of the concept of power in their writing.

- One Word Check-Out – Identical to One Word Check-in but with the feelings at the end of the lesson.
- Before leaving, students and CT should put their hands in front of themselves and say “Drama class!”

Lesson Six – Power and Narrative: Part II

California VAPA Standards:

1.4.1, 1.4.2, 5.4.3

1.5.1, 1.5.2, 2.5.1

1.6.1, 2.6.1, 2.6.3

Common Core ELA Standards:

W.4.3.a, W.4.3.b

W.5.3.a, W.5.3.b

W.6.3.a, W.6.3.b

Time: 50 minutes

Learning Objective: By the end of the lesson, students will be able to write a short story using the concept of power to create conflict and resolution.

Vocabulary: Ensemble, tools of an actor (body, voice, imagination, expression), warm up, drama, playwriting, storytelling, status, character, power, tableau

Materials: Ball

Notes: Classroom Teacher = CT, Teaching Artist = TA

Introduction – 10 minutes

- CT and TA work to arrange students in a circle (space allowing). Students may also remain at their tables/desks.
- Once ready, TA introduces themselves, stating their name, that they are with The Quinan Street Project, and that they are going to be their drama teacher for twelve lessons. TA explains that *drama* is learning how to tell a story using the *Tools of an Actor*, which are *body*, *voice*, *imagination*, and *expression*.
- TA should review the main points from the previous lesson such as power, characters, and archetypes.
- Today's lesson will bring together the concepts of power and storytelling. After warming up, our writing activity will focus on creating a short story utilizing at least one *archetype* and some form of *power*.
- Again, these narratives should focus on how the characters in them are actively participating in changing the world for the better by using their power and/or their

status. Sometimes heroes have to fight their own power or status to create positive change.

- One Word Check-In
 - Before warming up, TA should explain that we should briefly check in about how we are feeling today. That way the TA and CT can be aware of any needs in the classroom before getting started.
 - Beginning with the TA, everyone will say one word about how they are feeling today in the moment. This is accompanied by touching either the floor or desk in front of you, or, if standing, gently tapping your fist on your other hand's palm (like Rock/Paper/Scissors).
 - Everyone, including the CT, gets a turn.

Warm Up – 5 minutes

NOTE: TA can do whatever short game or warm up they like during this time as long as it is efficient and helps facilitate some ensemble building. The classroom may not facilitate a circle well, so some stretches, tongue twisters, or other types of warm up may be easier.

- Sending a Clap Around the Circle
 - Leader begins by looking one of their neighbors (the student on their right or left) directly in the eye. Leader and student must then clap at the exact same time. The student then turns to their other neighbor and claps with them. This continues all the way around the circle until the clap returns to the leader.
 - If students are having trouble focusing on this activity tell them that the goal is perfection and you will not be able to move on until the clap has been sent around perfectly.

Hook – 5 minutes

- Storyball
 - Play a quick round of Storyball to get students focused on story structure again.

- Encourage them to use the concept of power in their stories.

Activity – 25 minutes

- Writing Time
 - Using inspiration from the previous lesson, ask students to write a short story with a beginning, middle, and end utilizing at least one *archetype* and the concept of *power* in the story.
 - Refresh memories about what was discussed in the previous lesson during the brainstorm and the Images of Power game.
 - If students are suffering from “writer’s block,” ask them to try writing about what they would like to have the power to change in the world or their individual lives.
 - CT and TA float to help students, and may also be available to read and listen to what the students are working on.
 - Students should try to share what they are working on with the TA and/or the CT, and may also be encouraged to share out with the rest of the class (time permitting).

Reflection – 5 minutes

- TA refocuses group and asks if there are any questions or comments about today’s lesson.
- One Word Check-Out – Identical to One Word Check-in but with the feelings at the end of the lesson.
- Before leaving, students and CT should put their hands in front of themselves and say “Drama class!”

Lesson Seven – Dialogue: Part I

California VAPA Standards:

1.4.1, 1.4.2, 2.4.3

1.5.1, 2.5.1, 2.5.3

1.6.1, 2.6.1, 2.6.3

Common Core ELA Standards:

SL.4.1.c, L.4.3, L.4.3.a

SL.5.1.c, L.5.3, L.5.3.a

SL.6.1.c, L.6.3, L.6.3.a

Time: 50 minutes

Learning Objective: By the end of the lesson, students will be able to articulate the difference between high status and low status characters in a play.

Vocabulary: Ensemble, tools of an actor (body, voice, imagination, expression), warm up, drama, playwriting, storytelling, status, character, relationship, at rise, title, dialogue, 5Ws

Materials: Student journals and pencils, Sharpie, dry-erase board with pens (should be provided by the classroom), Post-It Notes with numbers 1-5 written on them.

Notes: Classroom Teacher = CT, Teaching Artist = TA

Introduction – 10 minutes

- CT and TA work to arrange students in a circle (space allowing). Students may also remain at their tables/desks.
- Once ready, TA introduces themselves, stating their name, that they are with The Quinan Street Project, and that they are going to be their drama teacher for twelve lessons. TA explains that *drama* is learning how to tell a story using the *Tools of an Actor*, which are *body, voice, imagination, and expression*.
- TA should review the main points from the previous lessons such as power, characters, and archetypes.
- Today's lesson is going to be about the word *status* and how *status* can relate to *power*. We are also going to learn about how to write *dialogue*, which is the format in which plays are written. Plays are written to be performed by actors, not

read silently by readers, so we will learn how to give actors and directors clues about how to bring your story to life.

- One Word Check-In
 - Before warming up, TA should explain that we should briefly check in about how we are feeling today. That way the TA and CT can be aware of any needs in the classroom before getting started.
 - Beginning with the TA, everyone will say one word about how they are feeling today in the moment. This is accompanied by touching either the floor or desk in front of you, or, if standing, gently tapping your fist on your other hand's palm (like Rock/Paper/Scissors).
 - Everyone, including the CT, gets a turn.

Warm Up – 5 minutes

NOTE: TA can do whatever short game or warm up they like during this time as long as it is efficient and helps facilitate some ensemble building. The classroom may not facilitate a circle well, so some stretches, tongue twisters, or other types of warm up may be easier.

- Sending a Clap Around the Circle
 - Leader begins by looking one of their neighbors (the student on their right or left) directly in the eye. Leader and student must then clap at the exact same time. The student then turns to their other neighbor and claps with them. This continues all the way around the circle until the clap returns to the leader.
 - If students are having trouble focusing on this activity tell them that the goal is perfection and you will not be able to move on until the clap has been sent around perfectly.

Hook – 10 minutes

- Status Activity with Post-Its
 - Each student will be given a Post-It note with a number on it.

- Students will be instructed to stick their Post-It on their forehead (or their back). The numbers will range from 1 to 5. 1 = Lowest status, 5 = Highest status.
- In groups of 5-7, students walk around without knowing what their number is and interact with other students treating them according to the number they see.
- When each student feels they know what their own personal status is, the group comes back together in a circle.
- Reminds students that interactions should be appropriate.
- Reflection
 - How did it feel to take on different status roles?
 - What are some examples of high and low status in society?
 - What are examples of high and low status in the classroom? In your community? Why?

Activity – 20 minutes

- Writing Dialogue
 - TA refocuses the group and directs their attention to the white board.
 - TA will be using the white board to demonstrate proper dialogue formatting. Students may take notes in their journals or copy what is written for their reference. They are *not* required to copy but may if they think it is helpful.
 - TA explains that when writing a play, the first thing you write at the top of the page is the *title* and “by (Playwright Name).”
 - The next thing in a play is the *at rise* – indicating what we see “at the rise of the curtain” (if we had a curtain). The “at rise” must answer the *5Ws*:
 - Who
 - What
 - When
 - Where
 - Why
 - Creating a type of “Mad Lib,” TA begins writing this sentence:

- At rise we see (Character Name) and (Character Name) in (Location/Time). They are (Relationship and/or Profession[s]) and they are busy (Activity).
- As a group, students may raise their hands to make suggestions for the blanks. TA can hear a few suggestions and choose the strongest, or if it is hectic, TA can choose what they heard the most confidently.
- Before writing the characters' dialogue, TA should also ask the students which character is higher status and which character is lower status, using the number system they just learned in the previous activity.
- Next comes the dialogue, or what the characters say to each other. Remind students that the dialogue must move the entire story along because plays do not have narrators.
- Stage directions are also important in writing dialogue so that the director and actors know what emotions they should be performing, and also where and what they should be doing with their physical expression.
- Try to create a dialogue all together with a beginning, middle, and end.
- Time allowing, have a couple of students act it out. TA may direct and help remind them to pantomime stage directions, use props, etc.

Reflection – 5 minutes

- TA refocuses group and asks if there are any questions or comments about today's lesson.
- One Word Check-Out – Identical to One Word Check-in but with the feelings at the end of the lesson.
- Before leaving, students and CT should put their hands in front of themselves and say “Drama class!”

Lesson Eight – Dialogue: Part II

California VAPA Standards:

1.4.1, 1.4.3

1.5.1, 2.5.3

1.6.1, 2.6.3

Common Core ELA Standards:

L.4.3, L.4.3.a, W.4.3.b

L.5.3, L.5.3.a, W.5.3.b

L.6.3, L.6.3.a, W.5.3.b

Time: 50 minutes

Learning Objective: By the end of the lesson, students will be able to write dialogue with proper formatting.

Vocabulary: Ensemble, tools of an actor (body, voice, imagination, expression), warm up, drama, playwriting, storytelling, status, character, relationship, at rise, title, dialogue, 5Ws

Materials: Student journals and pencils

Notes: Classroom Teacher = CT, Teaching Artist = TA

Introduction – 7 minutes

- CT and TA work to arrange students in a circle (space allowing). Students may also remain at their tables/desks.
- Once ready, TA introduces themselves, stating their name, that they are with The Quinan Street Project, and that they are going to be their drama teacher for twelve lessons. TA explains that *drama* is learning how to tell a story using the *Tools of an Actor*, which are *body, voice, imagination, and expression*.
- TA should review the main points from the previous lessons such as status (high, low, and in between) and the main points of writing dialogue such as what an “at rise” is and how to explore the 5Ws.
- Today’s lesson is going to give students the chance to write their own short dialogues with a clear *at rise* that answers the 5Ws and sets up the scene. Characters in the dialogue will also be required to have defined status to help drive the action forward. Proper stage directions will also be used.

- One Word Check-In
 - Before warming up, TA should explain that we should briefly check in about how we are feeling today. That way the TA and CT can be aware of any needs in the classroom before getting started.
 - Beginning with the TA, everyone will say one word about how they are feeling today in the moment. This is accompanied by touching either the floor or desk in front of you, or, if standing, gently tapping your fist on your other hand's palm (like Rock/Paper/Scissors).
 - Everyone, including the CT, gets a turn.

Warm Up – 5 minutes

NOTE: TA can do whatever short game or warm up they like during this time as long as it is efficient and helps facilitate some ensemble building. The classroom may not facilitate a circle well, so some stretches, tongue twisters, or other types of warm up may be easier.

- Sending a Clap Around the Circle
 - Leader begins by looking one of their neighbors (the student on their right or left) directly in the eye. Leader and student must then clap at the exact same time. The student then turns to their other neighbor and claps with them. This continues all the way around the circle until the clap returns to the leader.
 - If students are having trouble focusing on this activity tell them that the goal is perfection and you will not be able to move on until the clap has been sent around perfectly.

Hook – 5 minutes

- Three Headed Professor
 - TA and CT arrange students in an audience/stage configuration.

- TA randomly chooses three (3) students to volunteer. These students are now the “Three Headed Professor.” The Professor can only speak one word per head at a time.
- The audience, TA, and CT decide what the Professor is a Professor of. For example, a Professor of Cheese Studies, or a Professor of Minecraft.
- Audience, TA, and CT may then ask the Professor questions that the Professor must answer one word per head at a time.
- Repeat until every student has had a chance (time permitting).
- Remind students that this is a *dialogue* game and not a *narration* game. The Professor and the audience speak to each other to drive the action forward.

Activity – 23 minutes

- Writing Time
 - TA reminds students of how to write an *At Rise* (and may write the Mad Lib version on the board as a refresher).
 - Dialogue is written by writing the character’s name and a colon.
 - Stage directions are in parentheses.
 - TA reminds students to focus on how their characters interact based on their *status* and *power*.
 - What are your characters trying to *change* in their world?
 - TA and CT should float to check students’ work. Students may ask for their work to be read privately. Sharing with the entire group is encouraged (time permitting).

Reflection – 5 minutes

- TA refocuses group and asks if there are any questions or comments about today’s lesson.
- One Word Check-Out – Identical to One Word Check-in but with the feelings at the end of the lesson.

- Before leaving, students and CT should put their hands in front of themselves and say “Drama class!”

Lesson Nine – Dialogue: Part III

California VAPA Standards:

1.4.1, 1.4.2
1.5.1, 2.5.1, 3.5.2
1.6.1, 2.6.1, 2.6.3

Common Core ELA Standards:

W.4.3, W.4.3.b, W.4.3.e
W.5.3, W.5.3.b, W.5.3.e
W.6.3, W.6.3.b, W.6.3.e

Time: 50 minutes

Learning Objective: By the end of the lesson, students will be able to create a short dialogue that includes conflict and resolution.

Vocabulary: Ensemble, tools of an actor (body, voice, imagination, expression), warm up, drama, playwriting, status, power, conflict, resolution, objective, obstacle

Materials: Student journals and pencils

Notes: Classroom Teacher = CT, Teaching Artist = TA

Introduction – 7 minutes

- CT and TA work to arrange students in a circle (space allowing). Students may also remain at their tables/desks.
- Once ready, TA introduces themselves, stating their name, that they are with The Quinan Street Project, and that they are going to be their drama teacher for twelve lessons. TA explains that *drama* is learning how to tell a story using the *Tools of an Actor*, which are *body*, *voice*, *imagination*, and *expression*.
- TA should review the main points from the previous lessons such as status (high, low, and in between) and the main points of writing dialogue such as what an “at rise” is and how to explore the 5Ws.
- Much like last week’s lesson, today students will have time to write their own piece of dialogue. This can be an additional scene to what was written the previous lesson, or a whole new piece. The main goal of this week’s writing is for the dialogue to reach the point of *conflict* and then *resolution*. How will the

characters' status shift? Will there be a change in power? What causes the conflict between characters?

- One Word Check-In
 - Before warming up, TA should explain that we should briefly check in about how we are feeling today. That way the TA and CT can be aware of any needs in the classroom before getting started.
 - Beginning with the TA, everyone will say one word about how they are feeling today in the moment. This is accompanied by touching either the floor or desk in front of you, or, if standing, gently tapping your fist on your other hand's palm (like Rock/Paper/Scissors).
 - Everyone, including the CT, gets a turn.

Warm Up – 5 minutes

NOTE: TA can do whatever short game or warm up they like during this time as long as it is efficient and helps facilitate some ensemble building. The classroom may not facilitate a circle well, so some stretches, tongue twisters, or other types of warm up may be easier.

- Sending a Clap Around the Circle
 - Leader begins by looking one of their neighbors (the student on their right or left) directly in the eye. Leader and student must then clap at the exact same time. The student then turns to their other neighbor and claps with them. This continues all the way around the circle until the clap returns to the leader.
 - If students are having trouble focusing on this activity tell them that the goal is perfection and you will not be able to move on until the clap has been sent around perfectly.

Hook – 10 minutes

- Handshake Assassin
 - CT and TA arrange students in a circle (or other shape or configuration that is conducive to the TA choosing someone anonymously).

- TA explains that all students must close their eyes. While their eyes are closed, the TA will tap someone on the head or shoulder (the students may say which they prefer). The person tapped is the *assassin*.
- Once the assassin has been chosen, students may open their eyes. Once their eyes are open, they must walk around shaking hands with each other. The assassin may choose to “kill” people by squeezing the person’s hand twice or scratching their palm with their index finger.
- Once a student has been “killed” they must shake hands with at least *three* more people. Then they must act out their most dramatic death possible.
- If a student thinks they know who the assassin is, they must raise their hand and say: “I have an accusation!” If the accusation is correct the assassin must perform a dramatic death. If the accusation is wrong, the accuser must perform a dramatic death.
- The game continues until either the assassin has killed everyone or the assassin has been correctly identified.

Activity – 23 minutes

- Writing Time
 - CT and TA arrange students so that they can write comfortably.
 - TA explains: Conflict is created when a play’s characters’ objectives oppose each other, therefore creating obstacles and conflict. Conflict in plays must be resolved. It does not need to be resolved happily, but it does need to find a resolution. How does the resolution reflect what you are trying to say with your play?
 - Keeping our previous lessons in mind, changes in status or power can definitively cause conflict.
 - CT and TA float to check on students’ work. Students may read to CT and TA what they have been working on.
 - By this lesson, it should be more heavily encouraged for students to share with the entire group. Especially if some students are doing good work and just need some encouragement.

Reflection – 5 minutes

- TA refocuses group and asks if there are any questions or comments about today's lesson.
- One Word Check-Out – Identical to One Word Check-in but with the feelings at the end of the lesson.
- Before leaving, students and CT should put their hands in front of themselves and say “Drama class!”

Lesson Ten – Rehearsal: Part I

California VAPA Standards:

1.4.1, 4.4.1, 5.4.3

1.5.1, 4.5.1, 5.5.1

1.6.1, 4.6.2, 5.6.1

Common Core ELA Standards:

SL.4.1.b, SL.4.2, SL.4.3

SL.5.1.b, SL.5.2, SL.5.3

SL.6.1.b, SL.6.2, SL.6.3

Time: 50 minutes

Learning Objective: By the end of the lesson, students will be able to give constructive feedback to their peers.

Vocabulary: Ensemble, tools of an actor (body, voice, imagination, expression), warm up, drama, playwriting, poetry, structure, verse, prose, syllables, haiku, dialogue, rehearsal, performance

Materials: Student journals

Notes: Classroom Teacher = CT, Teaching Artist = TA

Introduction – 7 minutes

- CT and TA work to arrange students in a circle (space allowing). Students may also remain at their tables/desks.
- Once ready, TA introduces themselves, stating their name, that they are with The Quinan Street Project, and that they are going to be their drama teacher for twelve lessons. TA explains that *drama* is learning how to tell a story using the *Tools of an Actor*, which are *body, voice, imagination, and expression*.
- TA should review the main points from the previous lessons such as poetic structure, meter, rhythm, syllabic structure, haiku, and sonnet.
- TA then explains that today’s lesson is a “rehearsal” and that there will be another rehearsal before students will be expected to share something they have written with a small audience.
- Today is also an opportunity to observe and give feedback to each other about how to make the most of our final sharing.

- One Word Check-In
 - Before warming up, TA should explain that we should briefly check in about how we are feeling today. That way the TA and CT can be aware of any needs in the classroom before getting started.
 - Beginning with the TA, everyone will say one word about how they are feeling today in the moment. This is accompanied by touching either the floor or desk in front of you, or, if standing, gently tapping your fist on your other hand's palm (like Rock/Paper/Scissors).
 - Everyone, including the CT, gets a turn.

Warm Up – 5 minutes

NOTE: TA can do whatever short game or warm up they like during this time as long as it is efficient and helps facilitate some ensemble building. The classroom may not facilitate a circle well, so some stretches, tongue twisters, or other types of warm up may be easier.

- Sending a Clap Around the Circle
 - Leader begins by looking one of their neighbors (the student on their right or left) directly in the eye. Leader and student must then clap at the exact same time. The student then turns to their other neighbor and claps with them. This continues all the way around the circle until the clap returns to the leader.
 - If students are having trouble focusing on this activity tell them that the goal is perfection and you will not be able to move on until the clap has been sent around perfectly.

Hook – 10 minutes

- Game of Choice
 - Students may vote or request a game or activity from the residency that they would like to revisit.

Activity – 23 minutes

- Rehearsal
 - Students should be chosen at random to pick something they have written in the last nine lessons that they think is their best, or that they think is the most interesting piece to share.
 - Students may ask friends to read additional characters, or even read the piece for them.
 - After each piece the group (including the CT) have the chance to give feedback to the author.
 - Tools for giving feedback:
 - Roses and Thorns: Someone giving feedback may give a “thorn” (something to work on or change) and/or a “rose” (something that they liked) to the author. Roses may be given alone, but thorns may be accompanied by a rose.
 - Red Light/Yellow Light/Green Light: The person giving feedback may give the author something they may want to cut or change, some advice or a suggestion they think may help the author, and something the author did well.

Reflection – 5 minutes

- TA refocuses group and asks if there are any questions or comments about today’s lesson.
- One Word Check-Out – Identical to One Word Check-in but with the feelings at the end of the lesson.
- Before leaving, students and CT should put their hands in front of themselves and say “Drama class!”

Lesson Eleven – Rehearsal: Part II

California VAPA Standards:

1.4.1, 4.4.1, 5.4.3

1.5.1, 4.5.1, 5.5.1

1.6.1, 4.6.2, 5.6.1

Common Core ELA Standards:

SL.4.1.b, SL.4.2, SL.4.3

SL.5.1.b, SL.5.2, SL.5.3

SL.6.1.b, SL.6.2, SL.6.3

Time: 50 minutes

Learning Objective: By the end of the lesson, students will be able to confidently share something they have written with the class.

Vocabulary: Ensemble, tools of an actor (body, voice, imagination, expression), warm up, drama, playwriting, poetry, structure, verse, prose, syllables, haiku, dialogue, rehearsal, performance

Materials: Student journals

Notes: Classroom Teacher = CT, Teaching Artist = TA

Introduction – 7 minutes

- CT and TA work to arrange students in a circle (space allowing). Students may also remain at their tables/desks.
- Once ready, TA introduces themselves, stating their name, that they are with The Quinan Street Project, and that they are going to be their drama teacher for twelve lessons. TA explains that *drama* is learning how to tell a story using the *Tools of an Actor*, which are *body, voice, imagination* and *expression*.
- TA should review the previous lesson and say that today will be the final rehearsal before sharing.
- One Word Check-In
 - Before warming up, TA should explain that we should briefly check in about how we are feeling today. That way the TA and CT can be aware of any needs in the classroom before getting started.

- Beginning with the TA, everyone will say one word about how they are feeling today in the moment. This is accompanied by touching either the floor or desk in front of you, or, if standing, gently tapping your fist on your other hand's palm (like Rock/Paper/Scissors).
- Everyone, including the CT, gets a turn.

Warm Up – 5 minutes

NOTE: TA can do whatever short game or warm up they like during this time as long as it is efficient and helps facilitate some ensemble building. The classroom may not facilitate a circle well, so some stretches, tongue twisters, or other types of warm up may be easier.

- Sending a Clap Around the Circle
 - Leader begins by looking one of their neighbors (the student on their right or left) directly in the eye. Leader and student must then clap at the exact same time. The student then turns to their other neighbor and claps with them. This continues all the way around the circle until the clap returns to the leader.
 - If students are having trouble focusing on this activity tell them that the goal is perfection and you will not be able to move on until the clap has been sent around perfectly.

Hook – 10 minutes

- Game of Choice
 - Students may vote or request a game or activity from the residency that they would like to revisit.

Activity – 23 minutes

- Rehearsal
 - Continue working through the students' work.
 - Continue giving responsible, constructive feedback.

- Tools for giving feedback:
 - Roses and Thorns: Someone giving feedback may give a “thorn” (something to work on or change) and/or a “rose” (something that they liked) to the author. Roses may be given alone, but thorns may be accompanied by a rose.
 - Red Light/Yellow Light/Green Light: The person giving feedback may give the author something they may want to cut or change, some advice or a suggestion they think may help the author, and something the author did well.

Reflection – 5 minutes

- TA refocuses group and asks if there are any questions or comments about today’s lesson.
- One Word Check-Out – Identical to One Word Check-in but with the feelings at the end of the lesson.
- Before leaving, students and CT should put their hands in front of themselves and say “Drama class!”

Lesson Twelve – Performance

California VAPA Standards:

1.4.1, 4.4.1, 5.4.3

1.5.1, 4.5.1, 5.5.1

1.6.1, 4.6.2, 5.6.1

Common Core ELA Standards:

L.4.6, SL.4.6, W.4.10

L.5.6, SL.5.6, W.5.10

L.6.6, SL.6.6, W.6.10

Time: 50 minutes

Learning Objective: By the end of the lesson, students will be able to confidently share something they have written with a small audience.

Vocabulary: Ensemble, tools of an actor (body, voice, imagination, expression), warm up, drama, playwriting, poetry, structure, verse, prose, syllables, haiku, dialogue, rehearsal, performance

Materials: Student journals

Notes: Classroom Teacher = CT, Teaching Artist = TA

Introduction – 7 minutes

- CT and TA work to arrange students in a circle (space allowing). Students may also remain at their tables/desks.
- Once ready, TA introduces themselves, stating their name, that they are with The Quinan Street Project, and that they are going to be their drama teacher for twelve lessons. TA explains that *drama* is learning how to tell a story using the *Tools of an Actor*, which are *body, voice, imagination, and expression*.
- TA should review the previous lessons and encourage students that their final sharing should not be stressful, but should be a fun celebration of all the hard work that was accomplished together as a group!
- It may be necessary to have a brief discussion about what stage fright is and some best practices in dealing with it.
- It is also worth reminding the group that we must be supportive of each other to create a safe space.

NOTE: This is a good time to have students fill out their post-residency evaluations.

- One Word Check-In
 - Before warming up, TA should explain that we should briefly check in about how we are feeling today. That way the TA and CT can be aware of any needs in the classroom before getting started.
 - Beginning with the TA, everyone will say one word about how they are feeling today in the moment. This is accompanied by touching either the floor or desk in front of you, or, if standing, gently tapping your fist on your other hand's palm (like Rock/Paper/Scissors).
 - Everyone, including the CT, gets a turn.

Warm Up – 5 minutes

NOTE: TA can do whatever short game or warm up they like during this time as long as it is efficient and helps facilitate some ensemble building. The classroom may not facilitate a circle well, so some stretches, tongue twisters, or other types of warm up may be easier.

- Sending a Clap Around the Circle
 - Leader begins by looking one of their neighbors (the student on their right or left) directly in the eye. Leader and student must then clap at the exact same time. The student then turns to their other neighbor and claps with them. This continues all the way around the circle until the clap returns to the leader.
 - If students are having trouble focusing on this activity tell them that the goal is perfection and you will not be able to move on until the clap has been sent around perfectly.

Hook – 5 minutes

- Game of Choice
 - Students may vote or request a game or activity from the residency that they would like to revisit.

Activity – 28 minutes

- Performance
 - Classroom may be opened to guests, or group may move to a multi-purpose room or pre-determined space to perform.
 - TA should introduce themselves and The Quinan Street Project at the top of the sharing.
 - TA should also thank the CT and the school for allowing us to come work with their students.
 - Students share in whatever way was rehearsed.

Reflection – 5 minutes

- TA asks students to name something they liked or learned during the residency.
- TA thanks the entire group again.
- Before leaving, students and CT should put their hands in front of themselves and say “Drama class!”

Appendix

List of Visuals for Special Day Class Lessons

Checklist for Class

- Warm Up
- Activity
- Reflection

Checklist for Drama Vocabulary

- Imagination
- Expression
- Body
- Tableau
- Pantomime

Checklist for Mood Board

- Happy
- OK
- Sad
- Mad
- Tired

Tongue Twisters

To sit in solemn silence on a dull, dark, dock
In a pestilential prison with a lifelong lock
Awaiting the sensation of a short, sharp, shock
From a cheap and chippy chopper on a big black block

Whether the weather is cold, or whether the weather is hot
We'll be together whatever the weather whether we like it or not

Unique New York, Unique New York
You know you need Unique New York

Red leather, yellow leather
Red leather, yellow leather
Red leather, yellow leather
Yellow leather, red

The big black bug bleeds blue-black blood
But the little black bug bleeds blue

Fuzzy Wuzzy was a bear
Fuzzy Wuzzy had no hair
So Fuzzy Wuzzy wasn't very fuzzy – was he?

Special Day Class Tongue Twisters

Whether the weather is cold, or whether the weather is hot
We'll be together whatever the weather whether we like it or not

Unique New York, Unique New York
You know you need Unique New York

Fuzzy Wuzzy was a bear
Fuzzy Wuzzy had no hair
So Fuzzy Wuzzy wasn't very fuzzy – was he?

Lower Grade Warm Up

- TA instructs students and CT to reach their hands up high above their heads then drop their fingers, wrists, elbows, and shoulders.
- Ask students to get out their “giant imaginary crayon” and attach it to their heads. Everyone “draws circles on the ceiling.”
- Remove imaginary crayons, break them in half, and attach them to your shoulders, and draw circles with shoulders.
- After shoulder circles, attach the halves back together, put the crayons away and say “See you next time!”
- Ask students to show a “Superhero Chest,” puffing their chests forward, and a “Villain Chest,” rounding their backs. Repeat 4-6 times. May add poses to either.
- Pick one foot, point and flex it 4-6 times. Make 4 circles with the foot, counting with the students. Reverse the direction and count backwards. Repeat with second foot.
- Clap hands and rub them together until they feel hot, then let go creating a “Ball of Energy.” Use this ball of energy to pat whole body and wake it up. Repeat with brushing instead of patting. Finish gently by patting and brushing the face.
- Make faces big and small 4-6 times.
- Get out imaginary box of string. Take pieces out one at a time, licking them, and attaching them to the forehead, each cheek, the nose, and the chin. Use “strings” to move face forward, upward, downward, right, left, and around in circles. Use imaginary scissors to cut the strings off in one motion.
- Blow out lips like a horse, loose and with no vibration. Add vibration playing with pitch. Throw imaginary balls of sound with this lip trill sound. Experiment with a baseball, a football, a soccer ball, a basketball, etc.
- Practice articulation repeating B, D, G, P, T, and K sounds. May also use Z, S, V, F, and voice and unvoiced TH sounds.
- Work through some tongue twisters. Examples in the appendix. Students may also be asked for examples that they know.

Upper Grade Warm Up

- TA instructs students and CT to reach their hands up high above their heads then drop their fingers, wrists, elbows, and shoulders.
- Have students circle their heads a few times in each direction, warming up their neck. Tell them to be careful of the back of their necks when looking up to the ceiling.
- Roll shoulders forward a few times and backward a few times.
- Expand ribs forward, and round back, alternating 4-6 times.
- Pick one foot, point and flex it 4-6 times. Make 4 circles with the foot, counting with the students. Reverse the direction and count backwards. Repeat with second foot.
- Clap hands and rub them together until they feel hot, then let go creating a “Ball of Energy.” Use this ball of energy to pat whole body and wake it up. Repeat with brushing instead of patting. Finish gently by patting and brushing the face.
- Make faces big and small 4-6 times.
- Blow out lips like a horse, loose and with no vibration. Add vibration playing with pitch. Throw imaginary balls of sound with this lip trill sound. Experiment with a baseball, a football, a soccer ball, a basketball, etc.
- Practice articulation repeating B, D, G, P, T, and K sounds. May also use Z, S, V, F, and voice and unvoiced TH sounds.
- Work through tongue twisters (available above.)

Special Day Class Warm Up

- TA asks everyone to imagine something they really want is on the ceiling. Using this image, send all of your energy and focus up toward the ceiling. TA may model how their body does this, but encourages students to send their energy to that thing however they want. Following the TA's lead, everyone should imagine the thing they want is now coming down from the ceiling a little at a time until it is right in front of you. If students are resistant to coming up with their own thing they want most, TA may volunteer what they are imagining (an ice cream cone, a kitten, a hug, etc.).
- TA asks everyone to imagine they have a giant crayon that can fit perfectly onto their heads like a hat. Once this Crayon is on, TA, CT(s), and students shall draw circles with their Crayons. TA then models how to remove the Crayon, snap it in half, place it on your shoulders or any other part of the body, and draw circles that way. After shoulder circles, attach the halves back together, put the crayons away and say "See you next time!"
- TA asks everyone to think of their favorite superhero. Using their favorite character, they should puff their chests forward and make a "Superhero Chest." TA models the movement and then asks the students to round their backs like a villain. This is called "Villain Chest." TA continues to model and repeat 4-6 times. CT and CA(s) may offer suggestions of superheroes or villains to think of. May also add poses and/or facial expressions to either.
- TA asks everyone to imagine they are at the beach. Stick out one foot, tap your toes in the water, pointing them. Take them out of the water and flex them. Repeat it 4-6 times. TA now asks the students to draw 4 circles with their foot in the sand, counting with the students. Reverse the direction and repeat with second foot. Activity can be done sitting or standing, depending on the students mobility or preference.

- TA asks everyone to imagine they have magic hands. Students must clap their hands and rub them together until they feel hot, then let go creating a “Ball of Energy.” Use this ball of energy to pat whole body and wake it up. Repeat with brushing instead of patting. Finish gently by patting and brushing the face. CT and CA(s) can use hand over hand instruction if needed to complete the task.
- TA asks everyone to imagine they have a box of string. Students must open the box, take pieces out one at a time, licking them, and attach them to the forehead, each cheek, the nose, and the chin. TA asks the students to grab all of their “strings” together to move face forward, upward, downward, right, left, and around in circles. Use imaginary scissors to cut the strings off in one motion. CT and CA(s) should help to model facial positions.
- TA asks everyone to pretend they are a horse as they blow air out of their lips, loose and with no vibration. CT and CA(s) should help to model lip position.
- Practice articulation repeating B, D, G, P, T, and K sounds. May also play with other kinds of sounds. TA, CT, and CA(s) will model sounds for the students.
- Work through some tongue twisters. TA, CT, and CA(s) will model. Examples in the appendix.

Shakespeare Insults

Shakespeare Insults (Example)

Shakespeare Insult 1 – The Two Gentlemen of Verona

“Thou subtle, perjur’d, false, disloyal man!”

Shakespeare Insult 2 – As You Like It

“Thou art like a toad; ugly and venomous.”

Shakespeare Insult 3 – The Tempest

“Thine forward voice, now, is to speak well of thine friend; thine backward voice is to utter foul speeches and to detract.”

Shakespeare Insult 4 – Measure For Measure

“Thou art a flesh-monger, a fool and a coward.”

Shakespeare Insult 5 – All’s Well That Ends Well

“A most notable coward, an infinite and endless liar, an hourly promise breaker, the owner of no one good quality.”

Shakespeare Insult 6 – Cymbeline

“Thy tongue outvenoms all the worms of Nile.”

Shakespeare Insult 7 – Henry IV Part 2

“You scullion! You rampallian! You fustilarian! I’ll tickle your catastrophe!”

Shakespeare Insult 8 – All’s Well That Ends Well

“Methink’st thou art a general offence and every man should beat thee.”

Shakespeare Insult 9 – The Winter’s Tale

“My wife’s a hobby horse!”

Shakespeare Insult 10 – Troilus and Cressida

“Thou art as loathsome as a toad.”

Shakespeare Insult 11 – Macbeth

“Go, prick thy face, and over-red thy fear, Thou lily-liver’d boy.”

Shakespeare Insult 12 – Henry IV Part 1

“Thou clay-brained guts, thou knotty-pated fool, thou whoreson obscene greasy tallow-catch!”

Shakespeare Insult 13 – Henry IV Part 1

“That trunk of humours, that bolting-hutch of beastliness, that swollen parcel of dropsies, that huge bombard of sack, that stuffed cloak-bag of guts, that roasted Manningtree ox with pudding in his belly, that reverend vice, that grey Iniquity, that father ruffian, that vanity in years?”

Shakespeare Insult 14 – Henry IV Part 1

*“You starvelling, you eel-skin, you dried neat’s-tongue, you bull’s-pizzle, you stock-fish—
O for breath to utter what is like thee!—you tailor’s-yard, you sheath, you bow-case, you
vile standing tuck!”*

(No Sweat Shakespeare, n.d.)

Poetry

“Life Doesn’t Frighten Me”

By Maya Angelou

Shadows on the wall
Noises down the hall
Life doesn't frighten me at all

Bad dogs barking loud
Big ghosts in a cloud
Life doesn't frighten me at all

Mean old Mother Goose
Lions on the loose
They don't frighten me at all

Dragons breathing flame
On my counterpane
That doesn't frighten me at all.

I go boo
Make them shoo
I make fun
Way they run
I won't cry
So they fly
I just smile
They go wild

Life doesn't frighten me at all.

Tough guys fight
All alone at night
Life doesn't frighten me at all.

Panthers in the park
Strangers in the dark
No, they don't frighten me at all.

That new classroom where
Boys all pull my hair
(Kissy little girls
With their hair in curls)
They don't frighten me at all.

Don't show me frogs and snakes
And listen for my scream,
If I'm afraid at all
It's only in my dreams.

I've got a magic charm
That I keep up my sleeve
I can walk the ocean floor
And never have to breathe.

Life doesn't frighten me at all
Not at all
Not at all.

Life doesn't frighten me at all.
(Angelou, 2013)

“Harlem”

By Langston Hughes

What happens to a dream deferred?

Does it dry up
like a raisin in the sun?

Or fester like a sore--

And then run?

Does it stink like rotten meat?

Or crust and sugar over--

like a syrupy sweet?

Maybe it just sags

like a heavy load.

Or does it explode?

(Hughes, 1995)

“Fleas interest me so much”

By Pablo Neruda

English:

Fleas interest me so much

that I let them bite me for hours.

They are perfect, ancient, Sanskrit,
machines that admit of no appeal.

They do not bite to eat,

they bite only to jump;

they are the dancers of the celestial sphere,

delicate acrobats
in the softest and most profound circus;
let them gallop on my skin,
divulge their emotions,
amuse themselves with my blood,
but someone should introduce them to me.
I want to know them closely,
I want to know what to rely on.

Spanish:

Me interesan tanto las pulgas
que me dejo picar por horas,
son perfectas, antiguas, sánscrita
son máquinas inapelables.
No pican para comer,
sòlo pican para saltar,
son las saltarinas del orbe,
las delicadas, las acróbatas
del circo más suave y profundo:
que galopen sobre mi piel,
que divulguen sus emociones,
que se entretengan con mi sangre, pero que
alguien me las presente, quiero conocerlas de cerca,
quiero saber a qué atenerme.
(Neruda & Ferlinghetti, 2004)

“From cocoon forth a butterfly”

By Emily Dickinson

From Cocoon forth a Butterfly

As Lady from her Door
Emerged—a Summer Afternoon—
Repairing Everywhere—

Without Design—that I could trace
Except to stray abroad
On Miscellaneous Enterprise
The Clovers—understood—

Her pretty Parasol be seen
Contracting in a Field
Where Men made Hay—
Then struggling hard
With an opposing Cloud—

Where Parties—Phantom as Herself—
To Nowhere—seemed to go
In purposeless Circumference—
As 'twere a Tropic Show—

And notwithstanding Bee—that worked—
And Flower—that zealous blew—
This Audience of Idleness
Disdained them, from the Sky—

Till Sundown crept—a steady Tide—
And Men that made the Hay—
And Afternoon—and Butterfly—
Extinguished—in the Sea—
(Dickinson, 1976)

“Strange Restaurant”

By Shel Silverstein

I said, "I'll take the T-bone steak."
A soft voice moaned, "Oh, wow."
And I looked up and realized
The waitress was a cow.

I cried, "*Mistake* - forget the steak.
I'll take the chicken then."
I heard a cluck - 'twas just my luck
The busboy was a *hen*.

I said, "Okay, no fowl today.
I'll have the seafood dish."
Then I saw through the kitchen door
The cook - he was a fish.

I screamed, "Is there anyone workin' here
Who's an onion or a beet?
No? You're *sure*? Okay then, friends,
A salad's what I'll eat."

They looked at me. "Oh, no," they said,
"The owner is a cabbage head."

“The Raven”

By Edgar Allan Poe

Once upon a midnight dreary, while I pondered, weak and weary,

Over many a quaint and curious volume of forgotten lore –
While I nodded, nearly napping, suddenly there came a tapping,
As of some one gently rapping, rapping at my chamber door.
“’Tis some visitor,” I muttered, “tapping at my chamber door –
Only this and nothing more.”

Ah, distinctly I remember it was in the bleak December;
And each separate dying ember wrought its ghost upon the floor.
Eagerly I wished the morrow; - vainly I had sought to borrow
From my books surcease of sorrow – sorrow for the lost Lenore –
For the rare and radiant maiden whom the angels name Lenore –
Nameless here for evermore.

And the silken, sad, uncertain rustling of each purple curtain
Thrilled me – filled me with fantastic terrors never felt before;
So that now, to still the beating of my heart, I stood repeating
“’Tis some visitor entreating entrance at my chamber door –
Some late visitor entreating entrance at my chamber door; -
This is it and nothing more.

Presently my soul grew stronger; hesitating then no longer,
“Sir,” said I, “or Madam, truly your forgiveness I implore;
But the fact is I was napping, and so gently you came rapping,
And so faintly you came tapping, tapping at my chamber door,
That I scarce was sure I heard you” – here I opened wide the door; -
Darkness there and nothing more.

Deep into that darkness peering, long I stood there wondering, fearing,
Doubting, dreaming dreams no mortal ever dared to dream before;
But the silence was unbroken, and the darkness gave no token,
And the only word there spoken was the whispered word, “Lenore?”

This I whispered, and an echo murmured back the word, "Lenore!"
Merely this and nothing more.

Back into the chamber turning, all my soul within me burning,
Soon again I heard a tapping somewhat louder than before.
"Surely," said I, "surely that is something at my window lattice;
Let me see, then, what threat is, and this mystery explore –
Let my heart be still a moment and this mystery explore; -
'Tis the wind and nothing more!"

Open here I flung the shutter, when, with many a flirt and flutter,
In there stepped a stately Raven of the saintly days of yore;
Not the least obeisance made he; not a minute stopped or stayed he;
But, with mien of lord or lady, perched above my chamber door –
Perched upon a bust of Pallas just above my chamber door –
Perched, and sat, and nothing more.

Then this ebony bird beguiling my sad fancy into smiling,
By the grave and stern decorum of the countenance it wore,
"Though thy crest be shorn and shaven, though," I said, "art sure no craven,
Ghastly grim and ancient Raven wandering from the Nightly shore –
Tell me what thy lordly name is on the Night's Plutonian shore!"
Quoth the Raven "Nevermore."

Much I marveled this ungainly fowl to hear discourse so plainly,
Though its answer little meaning – little relevancy bore;
For we cannot help agreeing that no living human being
Ever yet was blessed with seeing bird above his chamber door –
Bird or beast upon the sculptured bust above his chamber door,
With such name as "Nevermore."

But the Raven, sitting lonely on the placid bust, spoke only
That one word, as if his soul in that one word he did outpour.
Nothing further then he uttered – not a feather then he fluttered –
Till I scarcely more than muttered “Other friends have flown before –
On the morrow will *he* leave me, s my Hopes have flown before.”

Then the bird said “Nevermore.”

Startled at the stillness broken by reply so aptly spoken,
“Doubtless,” said I, “what it utters is its only stock and store
Caught from some unhappy master whom unmerciful Disaster
Followed fast and followed faster till his songs one burden bore –
Till the dirges of his Hope that melancholy burden bore

Of ‘Never – nevermore.’”

But the Raven still beguiling all my sad fancy into smiling,
Straight I wheeled a cushioned seat in front of the bird and bust the door;
Then, upon the velvet sinking, I betook myself to linking
Fancy unto fancy, thinking what this ominous bird of yore –
What this grim, ungainly, gaunt, and ominous bird of yore

Meant in croaking “Nevermore.”

This I sat engaged in guessing, but no syllable expressing
To the fowl whose fiery eyes now burned into my bosom’s core;
This and more I sat divining, with my head at ease reclining
On the cushion’s velvet lining that the lamp-light gloated o’er,
But whose velvet-violet lining with the lamp-light gloating o’er,

She shall press, ah, nevermore!

Then, methouth the air grew denser, perfumed from an unseen censer
Swung by seraphim whose foot-falls tinkled on the tufted floor.
“Wretch,” I cried, “thy God hath letn thee – by these angels he ahs sent thee

Respite – respite and nepenthe and forget this lost Lenore!”

Quoth the Raven “Nevermore.”

“Prophet!” said I, “thing of evil! – prophet still, if bird or devil! –
Whether Tempter sent, or whether tempest tossed thee here ashore,
Desolate yet all undaunted, on this desert land enchanted –
On this home by Horror haunted – tell me truly, I implore –
Is there – *is* there balm in Gilead? – tell me – tell me, I implore!”

Quoth the Raven “Nevermore.”

“Prophet!” said I, “thing of evil! – prophet still, if bird or devil!
By that Heaven that bends above us – by that God we both adore –
Tell this soul with sorrow laden if, within the distant Aidenn,
It shall clasp a sainted maiden whom the angels name Lenore –
Clasp a rare and radiant maiden whom the angels name Lenore.”

Quoth the Raven “Nevermore.”

“Be that word our sign of parting, bird or fiend!” I shrieked, upstarting –
“Get thee back into the tempest and the Night’s Plutonian shore!
Leave no black plume as a token of that lie thy soul hath spoken!
Leave my loneliness unbroken! – quit the bust above my door!
Take thy beak from out my heart, and take thy form from off my door!”

Quoth the Raven “Nevermore.”

And the Raven, never flitting, still is sitting, *still* is sitting
On the pallid bust of Pallas just above my chamber door;
And his eyes have all the seeming of a demon’s that is dreaming,
And the lamp-light o’er him streaming throws his shadow on the floor;
And my soul from out that shadow that lies floating on the floor

Shall be lifted – nevermore!

Lore – *legend*
Surcease – *an end*
Entreating – *requesting*
Token – *clue*
Lattice – *window covering made from strips of wood*
Yore – *long ago*
Obeisance – *sign of obedience*
Mien – *appearance*
Pallas – *Athena, goddess of wisdom*
Ebony – *black*
Beguiling – *charming*
Decorum – *dignity*
Countenance – *facial expression*
Craven – *coward*
Plutonian – *deathly*
Ungainly – *clumsy*
Discourse – *speech*
Relevancy – *importance*
Dirges – *burial songs*
Ominous – *spooky*
Divining – *coming to a conclusion*
Denser – *thicker*
Censer – *incense burner*
Seraphim – *angel*
Nepenthe – *drink that causes forgetfulness*
Quaff – *to drink*
Tempter – *devil*
Tempest – *storm*
Desolate – *alone*
Undaunted – *unafraid*
Balm – *soothing oil*

Gilead – *ancient place in the Middle East known for its balm*

Aidenn – *Aidin, a rich province of Turkey*

Plume – *feather*

Pallid - *pale*

Mini-Script Scenes

A: You.

B: Yes.

A: What are you doing here?

B: I came to see you.

A: Who is that?

B: It's me. Open the door.

A: Did you get it?

B: Yes.

A: Let's see it.

A: Is it there?

B: Yes.

A: Quick.

B: Hold on.

A: I knew.

B: Did you?

A: Yes.

B: Oh.

A: Not easy.

B: Now.

A: Careful.

B: Don't.

Character Analysis Handout

Character Analysis

What does your character's wildest dream?

What is your character afraid of?

What does your character say about themselves?

What does your character say about other characters?

What do other characters say about your character?

What does your character want?

I want to _____ so that I can _____
VERB ACHIEVE DESIRED RESPONSE

Mask Research Handout



Italy



South Africa



India

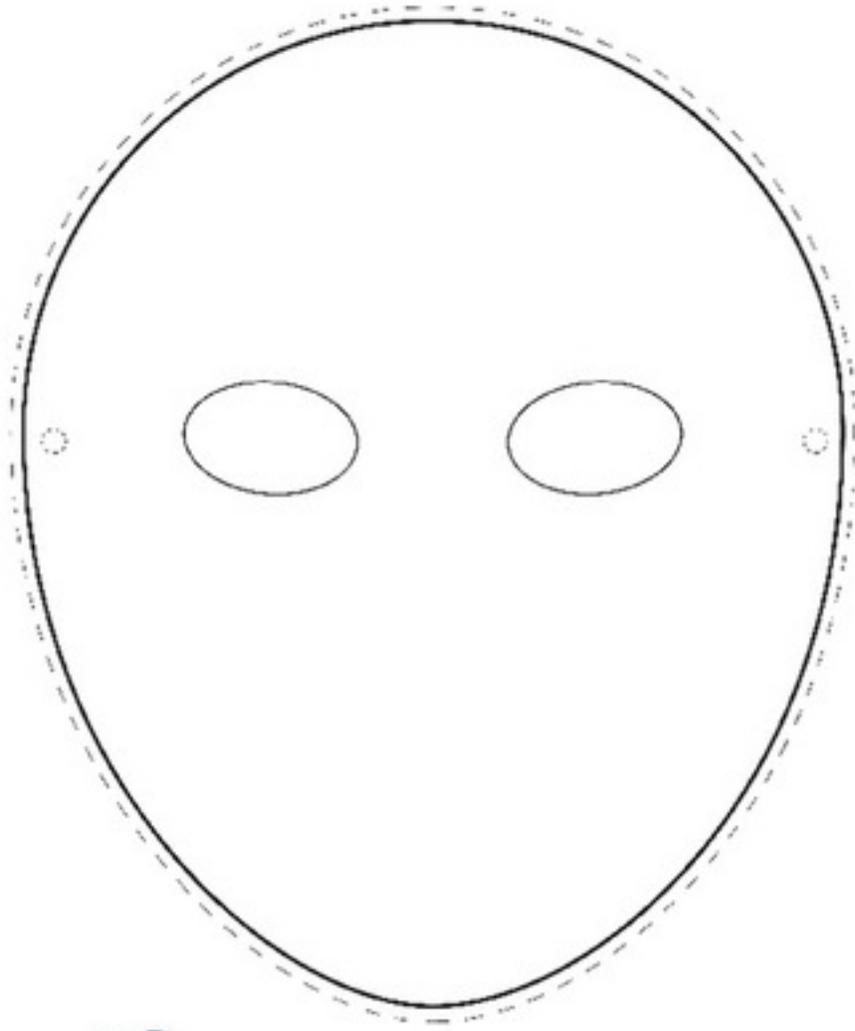


Uruguay



Japan

Name: _____



Name: _____



Feedback Rubric

I am watching: _____
NAME

Body:

- Character Walk
(Heavy/Light, Direct/Indirect)

- Gestures to support expression

- Clear Tableau or Pantomime

Comments:

Voice:

- Character Voice
(Belly, Chest, Nose, Head)

- Subtext/Meaning

- Volume

Comments:

Poetic Structure Handout

Haiku

1st line = 5 syllables

2nd line = 7 syllables

3rd line = 5 syllables

Sonnet

1st line = 10 syllables, A

2nd line = 10 syllables, B

3rd line = 10 syllables, A

4th line = 10 syllables, B

5th line = 10 syllables, C

6th line = 10 syllables, D

7th line = 10 syllables, C

8th line = 10 syllables, D

9th line = 10 syllables, E

10th line = 10 syllables, F

11th line = 10 syllables, E

12th line = 10 syllables, F

13th line = 10 syllables, G

14th line = 10 syllables, G

Iambic Pentameter:

Iamb = two syllables that are unstressed/stressed (in that order). Also called a “foot.”

Pentameter = Meter of 5 iambs/feet or 10 syllables

Other kinds of feet included in Iambic Pentameter:

Pyrrhic: 2 syllables that are unstressed/unstressed in a foot

Trochee: 2 syllables that are stressed/unstressed in a foot

Spondee: 2 syllables that are stressed/stressed in a foot

Haikus

Matsuo Basho

An old silent pond...
A frog jumps into the pond,
splash! Silence again.

Autumn moonlight—
a worm digs silently
into the chestnut.

In the twilight rain
these brilliant-hued hibiscus -
A lovely sunset.

Sonnet 18

William Shakespeare

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate.
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date.
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimmed;
And every fair from fair sometime declines,
By chance, or nature's changing course, untrimmed;
But thy eternal summer shall not fade,
Nor lose possession of that fair thou ow'st,
Nor shall death brag thou wand'rest in his shade,
When in eternal lines to Time thou grow'st.
 So long as men can breathe, or eyes can see,
 So long lives this, and this gives life to thee.

Once Upon a Time Worksheet

Once upon a time...

And every day...

Until one day...

And because of that...

And every day after that...

And the moral of the story is...

California Visual and Performing Arts Standards

- 1.K.1: Use the vocabulary of theatre, such as *actor*, *character*, *cooperation*, *setting*, the *five senses*, and *audience*, to describe theatrical experiences.
- 2.K.1: Perform imitative movements, rhythmical activities, and theatre games (freeze, statues, and mirrors).
- 2.K.2: Perform group pantomimes and improvisations to retell familiar stories.
- 3.K.2: Portray different community members, such as firefighters, family, teachers, and clerks, through role-playing activities.
- 4.K.1: Respond appropriately to a theatrical experience as an audience member.
- 5.K.1: Dramatize information from other content areas. Use movement and voice, for example, to reinforce vocabulary, such as *fast*, *slow*, *in*, *on*, *through*, *over*, *under*.
- 5.K.2: Demonstrate the ability to participate cooperatively in performing a pantomime or dramatizing a story.
- 1.1.1: Use the vocabulary of the theatre, such as *play*, *plot (beginning, middle, and end)*, *improvisation*, *pantomime*, *stage*, *character*, and *audience*, to describe theatrical experiences.
- 1.1.2: Observe and describe the traits of a character.
- 2.1.1: Demonstrate skills in pantomime, tableau, and improvisation.
- 2.1.2: Dramatize or improvise familiar simple stories from classroom literature or life experiences, incorporating plot (beginning, middle, and end) and using a tableau or a pantomime.
- 3.1.1: Identify the cultural and geographic origins of stories.
- 3.1.2: Identify theatrical conventions, such as props, costumes, masks, and sets.
- 3.1.3: Describe the roles and responsibilities of audience and actor.
- 4.1.1: Describe what was liked about a theatrical work or a story.
- 4.1.2: Identify and discuss emotional reactions to a theatrical experience.
- 5.1.1: Apply the theatrical concept of beginning, middle, and end to other content areas. For example, act out the life cycle of a butterfly.
- 5.1.2: Demonstrate the ability to work cooperatively in presenting a tableau, an improvisation, or a pantomime.
- 1.2.1: Use the vocabulary of theatre, such as *plot (beginning, middle, and end)*, *scene*, *sets*, *conflict*, *script*, and *audience*, to describe theatrical experiences.
- 1.2.2: Use body and voice to improvise alternative endings to a story.
- 2.2.1: Perform in group improvisational theatrical games that develop cooperative skills and concentration.
- 2.2.2: Retell familiar stories, sequencing story points and identifying character, setting, and conflict.
- 2.2.3: Use improvisation to portray such concepts as friendship, hunger, or seasons.
- 2.2.4: Create costume pieces, props, or sets for a theatrical experience.
- 3.2.1: Identify theatre and storytelling forms from different cultures.

- 3.2.2: Identify universal characters in stories and plays from different periods and places.
- 4.2.1: Critique an actor's performance as to the use of voice, gesture, facial expression, and movement to create character.
- 4.2.2: Respond to a live performance with appropriate audience behavior.
- 4.2.3: Identify the message or moral of a work of theatre.
- 5.2.1: Use problem-solving and cooperative skills in dramatizing a story, a current event, or a concept from another subject area.
- 5.2.2: Demonstrate the ability to participate cooperatively in the different jobs required to create a theatrical production.
- 1.3.1: Use the vocabulary of theatre, such as *character*, *setting*, *conflict*, *audience*, *motivation*, *props*, *stage areas*, and *blocking*, to describe theatrical experiences.
- 1.3.2: Identify who, what, where, when, and why (the five Ws) in a theatrical experience.
- 4.3.1: Develop and apply appropriate criteria or rubrics for evaluating a theatrical experience.
- 4.3.2: Compare the content or message in two different works of theatre.
- 5.3.1: Use problem-solving and cooperative skills to dramatize a story or a current event from another content area, with emphasis on the five Ws.
- 5.3.2: Develop problem-solving and communication skills by participating collaboratively in theatrical experiences.
- 1.4.1: Use the vocabulary of theatre, such as plot, conflict, climax, resolution, tone, objectives, motivation, and stock characters, to describe theatrical experiences.
- 1.4.2: Identify a character's objectives and motivations to explain that character's behavior.
- 1.4.3: Demonstrate how voice (diction, pace, and volume) may be used to explore multiple possibilities for a live reading. Examples: "I want you to go." "I want you to go." "I want you to go."
- 2.4.1: Demonstrate the emotional traits of a character through gesture and action.
- 2.4.2: Retell or improvise stories from classroom literature in a variety of tones (gossipy, sorrowful, comic, frightened, joyful, sarcastic).
- 2.4.3: Design or create costumes, props, makeup, or masks to communicate a character in formal or informal performances.
- 3.4.1: Identify theatrical or storytelling traditions in the cultures of ethnic groups throughout the history of California.
- 3.4.2: Recognize key developments in the entertainment industry in California, such as the introduction of silent movies, animation, radio and television broadcasting, and interactive video.
- 4.4.1: Develop and apply appropriate criteria or rubrics for critiquing performances as to characterization, diction, pacing, gesture, and movement.

- 5.4.2: Use improvisation and dramatization to explore concepts in other content areas.
- 5.4.3: Exhibit team identity and commitment to purpose when participating in theatrical experiences.
- 1.5.1: Use the vocabulary of theatre, such as sense memory, script, cue, monologue, dialogue, protagonist, and antagonist, to describe theatrical experiences.
- 1.5.2: Identify the structural elements of plot (exposition, complication, crisis, climax, and resolution) in a script or theatrical experience.
- 2.5.1: Participate in improvisational activities to explore complex ideas and universal themes in literature and life.
- 2.5.2: Demonstrate the use of blocking (stage areas, levels, and actor's position, such as full front, quarter, profile, and full back) in dramatizations.
- 2.5.3: Collaborate as an actor, director, scriptwriter, or technical artist in creating formal or informal theatrical performances.
- 3.5.2: Interpret how theatre and storytelling forms (past and present) of various cultural groups may reflect their beliefs and traditions.
- 3.5.4: Identify types of early American theatre, such as melodrama and musical theatre.
- 4.5.1: Develop and apply appropriate criteria for critiquing the work of actors, directors, writers, and technical artists in theatre, film, and video.
- 4.5.2: Describe devices actors use to convey meaning or intent in commercials on television.
- 5.5.1: Use theatrical skills to dramatize events and concepts from other curriculum areas, such as reenacting the signing of the Declaration of Independence in history–social science.
- 5.5.2: Identify the roles and responsibilities of performing and technical artists in theatre, film, television, and electronic media.
- 1.6.1: Use the vocabulary of theatre, such as action/reaction, vocal projection, subtext, theme, mood, design, production values, and stage crew, to describe theatrical experiences.
- 1.6.2: Identify how production values can manipulate mood to persuade and disseminate propaganda.
- 2.6.1: Participate in improvisational activities, demonstrating an understanding of text, subtext, and context.
- 2.6.2: Use effective vocal expression, gesture, facial expression, and timing to create character.
- 2.6.3: Write and perform scenes or one-act plays that include monologue, dialogue, action, and setting together with a range of character types.
- 3.6.1: Create scripts that reflect particular historical periods or cultures.
- 3.6.2: Differentiate the theatrical traditions of cultures throughout the world, such as those in Ancient Greece, Egypt, China, and West Africa.

- 4.6.1: Develop and apply appropriate criteria for evaluating sets, lighting, costumes, makeup, and props.
- 4.6.2: Identify examples of how theatre, television, and film can influence or be influenced by politics and culture.
- 5.6.1: Use theatrical skills to communicate concepts or ideas from other curriculum areas, such as a demonstration in history–social science of how persuasion and propaganda are used in advertising.

Common Core ELA Standards

Reading Standards for Literature

- RL.K.1: With prompting and support, ask and answer questions about key details in a text.
- RL.K.2: With prompting and support, retell familiar stories, including key details.
- RL.K.3: With prompting and support, identify characters, settings, and major events in a story.
- RL.K.9: With prompting and support, compare and contrast the adventures and experiences of characters in familiar stories.
- RL.1.1: Ask and answer questions about key details in a text.
- RL.1.2: Retell stories, including key details, and demonstrate understanding of their central message or lesson.
- RL.1.3: Describe characters, settings, and major events in a story, using key details.
- RL.1.4: Identify words and phrases in stories or poems that suggest feelings or appeal to the senses.
- RL.1.7: Use illustrations and details in a story to describe its characters, setting, or events.
- RL.1.10: With prompting and support, read prose and poetry of appropriate complexity for grade 1.
- RL.2.1: Ask and answer such questions as *who*, *what*, *where*, *when*, *why*, and *how* to demonstrate understanding of key details in a text.
- RL.2.2: Recount stories, including fables and folktales from diverse cultures, and determine their central message, lesson, or moral.
- RL.2.3: Describe how characters in a story respond to major events and challenges.
- RL.2.4: Describe how words and phrases (e.g., regular beats, alliteration, rhymes, repeated lines) supply rhythm and meaning in a story, poem, or song.
- RL.2.5: Describe the overall structure of a story, including describing how the beginning introduces the story and the ending concludes the action.
- RL.2.7: Use information gained from the illustrations and words in a print or digital text to demonstrate understanding of its characters, setting, or plot.
- RL.2.10: By the end of the year, read and comprehend literature, including stories and poetry, in the grades 2–3 text complexity band proficiently, with scaffolding as needed at the high end of the range.
- RL.3.1: Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.
- RL.3.2: Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.
- RL.3.3: Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.

- RL.3.4: Determine the meaning of words and phrases as they are used in a text, distinguishing literal from nonliteral language.
- RL.3.5: Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.
- RL.3.6: Distinguish their own point of view from that of the narrator or those of the characters.
- RL.3.10: By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 2-3 text complexity band independently and proficiently.
- RL.4.1: Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text
- RL.4.2: Determine a theme of a story, drama, or poem from details in the text; summarize the text.
- RL.4.3: Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).
- RL.4.4: Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in mythology (e.g., Herculean).
- RL.4.5: Explain major differences between poems, drama, and prose, and refer to the structural elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a text.
- RL.4.7: Make connections between the text of a story or drama and a visual or oral presentation of the text, identifying where each version reflects specific descriptions and directions in the text.
- RL.5.1: Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.
- RL.5.2: Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.
- RL.5.3: Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).
- RL.5.4: Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes.
- RL.5.5: Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.
- RL.5.6: Describe how a narrator's or speaker's point of view influences how events are described.

- RL.5.7: Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).
- RL.6.1: Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- RL.6.2: Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.
- RL.6.3: Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.
- RL.6.4: Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone.
- RL.6.5: Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot.
- RL.6.7: Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they "see" and "hear" when reading the text to what they perceive when they listen or watch.
- RL.6.9: Compare and contrast texts in different forms or genres (e.g., stories and poems; historical novels and fantasy stories) in terms of their approaches to similar themes and topics.

Speaking and Listening Standards

- SL.K.2: Confirm understanding of a text read aloud or information presented orally or through other media by asking and answering questions about key details and requesting clarification if something is not understood.
- SL.K.3: Ask and answer questions in order to seek help, get information, or clarify something that is not understood.
- SL.K.6: Speak audibly and express thoughts, feelings, and ideas clearly.
- SL.1.1.a: Follow agreed-upon rules for discussions (e.g., listening to others with care, speaking one at a time about the topics and texts under discussion).
- SL.1.1.b: Build on others' talk in conversations by responding to the comments of others through multiple exchanges.
- SL.1.1.c: Ask questions to clear up any confusion about the topics and texts under discussion.
- SL.1.2: Ask and answer questions about key details in a text read aloud or information presented orally or through other media.

- SL.1.3: Ask and answer questions about what a speaker says in order to gather additional information or clarify something that is not understood.
- SL.1.4: Describe people, places, things, and events with relevant details, expressing ideas and feelings clearly.
- SL.1.5: Add drawings or other visual displays to descriptions when appropriate to clarify ideas, thoughts, and feelings.
- SL.2.1.a: Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).
- SL.2.1.b: Build on others' talk in conversations by linking their comments to the remarks of others.
- SL.2.1.c: Ask for clarification and further explanation as needed about the topics and texts under discussion.
- SL.2.2: Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.
- SL.3.1.b: Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).
- SL.3.1.c: Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.
- SL.3.1.d: Explain their own ideas and understanding in light of the discussion.
- SL.3.2: Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.
- SL.4.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly
- SL.4.1.b: Follow agreed-upon rules for discussions and carry out assigned roles.
- SL.4.1.c: Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.
- SL.4.1.d: Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.
- SL.4.2: Paraphrase portions of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.
- SL.4.3: Identify the reasons and evidence a speaker provides to support particular points.
- SL.4.4: Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

- SL.4.5: Add audio recordings and visual displays to presentations when appropriate to enhance the development of main ideas or themes.
- SL.4.6: Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.
- SL.5.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.
- SL.5.1.b: Follow agreed-upon rules for discussions and carry out assigned roles
- SL.5.1.c: Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.
- SL.5.1.d: Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.
- SL.5.2: Summarize a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.
- SL.5.3: Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.
- SL.5.5: Include multimedia components (e.g., graphics, sound) and visual displays in presentations when appropriate to enhance the development of main ideas or themes.
- SL.5.6: Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation.
- SL.6.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.
- SL.6.1.b: Follow rules for collegial discussions, set specific goals and deadlines, and define individual roles as needed.
- SL.6.1.c: Pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text, or issue under discussion.
- SL.6.1.d: Review the key ideas expressed and demonstrate understanding of multiple perspectives through reflection and paraphrasing.
- SL.6.2: Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study.
- SL.6.3: Delineate a speaker's argument and specific claims, distinguishing claims that are supported by reasons and evidence from claims that are not.
- SL.6.5: Include multimedia components (e.g., graphics, images, music, sound) and visual displays in presentations to clarify information.

SL.6.6: Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (See grade 6 Language standards 1 and 3 on page 53 for specific expectations.)

Language Standards

- L.4.1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- L.4.3: Use knowledge of language and its conventions when writing, speaking, reading, or listening.
- L.4.3.a: Choose words and phrases to convey ideas precisely.
- L.4.4.a: Use context (e.g., definitions, examples, or restatements in text) as a clue to the meaning of a word or phrase.
- L.4.5: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
- L.4.5.a: Explain the meaning of simple similes and metaphors (e.g., as pretty as a picture) in context.
- L.4.6: Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal precise actions, emotions, or states of being (e.g., quizzed, whined, stammered) and that are basic to a particular topic (e.g., wildlife, conservation, and endangered when discussing animal preservation).
- L.5.1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- L.5.3: Use knowledge of language and its conventions when writing, speaking, reading, or listening.
- L.5.3.a: Expand, combine, and reduce sentences for meaning, reader/listener interest, and style.
- L.5.4.a: Use context (e.g., cause/effect relationships and comparisons in text) as a clue to the meaning of a word or phrase.
- L.5.5: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
- L.5.5.a: Interpret figurative language, including similes and metaphors, in context.
- L.5.6: Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal contrast, addition, and other logical relationships (e.g., however, although, nevertheless, similarly, moreover, in addition).
- L.6.1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

- L.6.3: Use knowledge of language and its conventions when writing, speaking, reading, or listening.
- L.6.3.a: Vary sentence patterns for meaning, reader/ listener interest, and style.
- L.6.4.a: Use context (e.g., the overall meaning of a sentence or paragraph; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.
- L.6.5: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
- L.6.5.a: Interpret figures of speech (e.g., personification) in context.
- L.6.6: Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.

Writing Standards

- W.4.3: Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.
- W.4.3.a: Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.
- W.4.3.b: Use dialogue and description to develop experiences and events or show the responses of characters to situations.
- W.4.3.e: Provide a conclusion that follows from the narrated experiences or events.
- W.4.4: Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)
- W.4.8: Recall relevant information from experiences or gather relevant information from print and digital sources; take notes and categorize information, and provide a list of sources.
- W.4.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.
- W.5.3: Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.
- W.5.3.a: Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.
- W.5.3.b: Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.
- W.5.3.e: Provide a conclusion that follows from the narrated experiences or events.
- W.5.4: Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)

- W.5.8: Recall relevant information from experiences or gather relevant information from print and digital sources; summarize or paraphrase information in notes and finished work, and provide a list of sources.
- W.5.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.
- W.6.3: Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences
- W.6.3.a: Engage and orient the reader by establishing a context and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.
- W.6.3.b: Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.
- W.6.3.e: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences
- W.6.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)
- W.6.8: Gather relevant information from multiple print and digital sources; assess the credibility of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and providing basic bibliographic information for sources.