

# Theatre

SEL MATRIX & SAMPLE LESSON PLANS



**THEATRE**



## Arts and Social Emotional Learning Matrix - Theatre

SEL Competency	Creating	Performing	Responding	Connecting
<b>Self-awareness (Identity development)</b>	<p><b>SENSORY RECALL</b> Standards: 1 K-12: Using the senses, complete a guided sensory experience. <u>Sight</u>: Imagine something or someone you love. What do they or it look like? <u>Touch</u>: Imagine the softest blanket or stuffed animal and how it feels. <u>Smell</u>: Imagine one of your favorite scents like fresh baked cookies or the beach, etc. <u>Sound</u>: Imagine your favorite sound: song, sounds at your favorite place, etc. <u>Taste</u>: Imagine your favorite food and how it tastes. *Develop self-awareness by beginning and ending with a check-in with emotions to identify the changes in the body and feelings. *Deeper connections: how may an actor use sensory recall to get into character?</p>	<p><b>BLACKOUT POETRY</b> Standards 6 5-12: Students create a blackout poem and present it to the class. Cross-curricular opportunities: use a poem that the students are studying or a speech from history. <a href="#">Resource</a></p> <p><b>I AM POEM</b> Standards: 5 5-12: Students create an I AM poem and then present it to the class. <a href="#">Example format</a></p>	<p><b>EMOTION EXPLORATION</b> Standards: 8 K-3: Students will create collages to research and understand the different emotions. Using their collages as inspiration, they will then create tableaux to embody emotions.</p>	<p><b>JOURNALING</b> Standards: 10 2-12: Daily or weekly journaling is a great practice in developing self-awareness and deepening connections to a character's emotional arch. Here are some example templates: <a href="#">Daily/Weekly journaling</a> or <a href="#">Check-in with Emotions</a></p> <p><b>COSTUME DESIGN FOR EMOTIONS</b> Standards: 10 4-12: Students create a costume design for a specific emotion. With advanced students, they can develop costumes for more complex emotions.</p>
<b>Self- management (Agency and Efficacy)</b>	<p><b>IMAGINATION VACATION</b> Standards: 1 K-12: Have class get comfortable in their own space. If students choose to lay down, make sure they lay on their back to support their breathing. Complete a guided meditation using an imaginary relaxing safe place (Example: Imagine you are going to the beach/pool/an amusement park *Trauma-sensitive consideration: some students may not feel comfortable closing their eyes. They can soft focus. Also, remind students that this is a safe place that they have complete control over. *Develop self-awareness by beginning and ending with a check-in with emotions to identify the changes in the body and feelings. <a href="#">K-2 The Beach Example</a> <a href="#">K-2 Amusement Park Example</a></p>	<p><b>STAGING SIGHTLINES</b> Standards: 5 6-8: Students will be able to focus and perform improvised staging as they self-manage themselves and their relationships with their fellow Students to create an improvised staging to achieve an objective.</p> <p><b>LIVING MOOD BOARD</b> Standards: 6 9-12: Have students work alone or as pairs, depending on their comfort level. Begin by having students write down their emotional state on a piece of paper.</p> <ul style="list-style-type: none"> <li>• Annoyed</li> <li>• Nervous</li> <li>• Excited</li> <li>• etc...</li> </ul> <p>Then ask students to write down the major events of their day (thus far)</p>	<p><b>WALK TOGETHER</b> Standards: 7 6-8: Students will be able to respond and connect to themselves and one another with self-management and social awareness while acting together to create an improvised staging. They will become aware of themselves and their classmates while they work together to move at the same speed.</p>	<p><b>SOUND DESIGN FOR COPING</b> Standards: 10 6-12: Have students design the sound for their own coping playlist. <a href="#">Worksheet</a></p> <p><b>CALM PLACE SET DESIGN</b> Standards: 10 4-12: Students create a set design for a place that makes them feel relaxed or calm.</p>

	<p><b>GO</b> Standards: 2 3-12: Have students stand in a circle so that all can see each other. Explain the rules of the game.</p> <ol style="list-style-type: none"> <li>1. One person (Person A) begins by pointing across the circle to another participant (Person B)</li> <li>2. Person B tells Person A "Go" and Person A moves to take Person B's spot in the circle.</li> <li>3. Person B cannot move until they point to a Person.</li> <li>4. Person C tells Person B "Go" and Person B can now move towards Person C to take their spot.</li> <li>5. Person C cannot move until they Point to a Person</li> </ol> <p>...And so on. There are a few versions that increase the challenge of this game.</p> <ul style="list-style-type: none"> <li>• Instead of pointing, just rely on making eye contact.</li> <li>• Instead of saying "Go" just rely on head nodding.</li> </ul>	<p>and to write an opinion about that event.</p> <ul style="list-style-type: none"> <li>• I woke up late, stressed</li> <li>• My mom yelled at me to get it the car, angry</li> <li>• My brother gave me his keys and let me drive to school, excited</li> <li>• My friend was absent in first period, sad</li> </ul> <p>Ask the students to share (or perform) their days as a short "monologue" to a partner. Ask the students to perform their monologue again but only say the positive things. Ask the students to perform their monologue again but only say the negative things. Ask the students which version of their monologue is more enjoyable to perform. Ask the student if there is a relationship between the events of their day and their current emotional state. Ask the students to hypothesize about their mood and whether there were events/choices that they had control over that led to their current state. If there were choices that they had control over that may have led to their current states, ask the students if they felt that they could've made a better choice in that situation and to justify why or why not. Lastly if given the opportunity to replay their day, could they possibly change anything to help improve their current state.</p>		
<p><b>Social awareness (Belonging and Engagement)</b></p>	<p><b>SOMEONE ELSE'S SHOES</b> Standards: 3 9-12: Students will identify the reasons and motivations for a character's behaviors as well as hypothesize and articulate their own responses to similar situations by reading, engaging with and exploring a theatrical text (through performance or other collaborative conversation).</p> <p><b>VILLAIN MONOLOGUE</b> Standards: 1 4-12: Students devise and create a monologue for a villain explaining why they became a villain.</p>	<p><b>SHOW-AND-TELL</b> Standards: 6 K-3: Students bring in an item that has significance for them and share it with the class. Students can make connections with each other using these items and through a facilitated discussion.</p> <p><b>LIVING STATUES</b> Standards: 5 K-6: Students create living statues of emotions and then respond to each other's creations. Extension option: creating living statues of characters from scripts</p>	<p><b>CHARACTER INTERVIEWS</b> Standards: 8 3-12: Students take on the role of a character and the class can interview them to understand their motivations, background, etc. *This is a great opportunity to make cross-curricular connections.</p>	<p><b>GROUP WALK</b> Standards: 10 6-12: Students spread out around the room and sit on the floor. No talking. Students will slowly rise together, the teacher or assigned student leader will freeze the class if anyone is too fast or too slow. Students will observe their positions compared to other students. The group will reset if anyone is too slow or too fast. The students must move as a group. Once Students have fully stood, they must slowly begin to move around the room at the same speed. They will reset back to crouched positions where</p>

				<p>they are if anyone is too slow or too fast. Students must change positions as a group. Students will move faster, allowing for space restrictions, students can move slower, but continue moving as a group. Students will return to their previous speed as a group. Students will stop as a group. Students will sit on the floor where they are as a group. <a href="#">Video Example</a></p> <p><b>RESEARCH PROJECT</b> Standards: 11 9-12: Students read and research a piece of theatre and then describe the customs that inform the characters and their portrayals in the script. Give a presentation that describes the author's use of factual cultural/historical information in the presentation of the piece. Compare these customs to their own.</p>
<p><b>Relationship skills</b></p>	<p><b>SOCIOMETRY</b> Standards: 2 K-12: Facilitator will mark each side of the line with an empty chair, tape, or simply a landmark in the room. Decide what each side of the line means. Begin by asking questions like "How much do you like video games?" (One side of the line could represent 10/ a lot, and the other side could represent 1/not at all). Students will place themselves somewhere on the line to demonstrate their answer to the question. Students can place themselves anywhere on the line including at the same point as someone else. Can be used to...</p> <ul style="list-style-type: none"> <li>determine who understands specific material (assessment)</li> <li>make connections between classmates</li> <li>survey the class on their feelings, etc.</li> <li>team build/collaborate (get yourself in order from tallest to shortest, etc.)</li> </ul> <p><b>DO YOU KNOW YOUR NEIGHBOR?</b> Standards: 2</p>	<p><b>YES/NO SCENE</b> Standards: 6 6-12: This is a two-person improv scene. Students will be given a role and a conflict. Each student can only say one word (student A can only say "banana" student B can only say "apple"). Students must use their body language and nonverbal communication skills to solve their problem with their scene partner.</p> <p><b>SENSES GAME</b> Standards: 6 Students break into groups of 5, one for each sense as close as possible. Add emotion to the senses if needed. One Student begins with their sense, the next Student adds their sense. I smell... I see... I hear... Etc.. Students write down what they "sense" could be described based on the description each Student offered. Students compare their perceptions.</p>	<p><b>STANISLAVSKI'S SYSTEM</b> Standards: 8 9-12: Have students work in groups to read the preferred text. (Ideally a theatrical script in which there is little narration.) Ask the students to analyze the character's situation and create a set of "Given Circumstances" (Constantin Stanislavski's description of the Given Circumstances is the undeniably true facts about a character.)</p> <ul style="list-style-type: none"> <li>He is 45 years old</li> <li>He was in prison for stealing a loaf of bread</li> <li>She has a daughter who is sick and in need of money.</li> <li>They are struggling for freedom under an oppressive government</li> </ul> <p>Encourage the students to find the Given Circumstances objective. These should be things that are true no matter what. Regardless of how you feel about the character, their GCs are irrefutable.</p>	<p><b>STORY CIRCLES</b> Standards: 10 3-12: Facilitator comes up with a theme or starting subject (can connect to in-class readings). Next, break the students into groups. This can also be done with the entire class or be broken down into smaller groups (4-5 is a good amount). Each group will have someone begin by someone telling a story related to the theme or character given to them. Everyone in the group actively listens and then after the story is told someone in the group volunteers to go next. Then they tell a story that is related to something the previous person said or the original theme. Students take turns discussing until everyone has had a turn to go. If time, then everyone can be given a second opportunity to make connections to what was said in the previous stories. Groups then debrief what they learned and the common themes in their group.</p>

	<p>K-12: Students will sit in a large circle with one fewer chair than participants. One student starts in the middle and chooses to ask a member of the circle "Do you know your neighbor?" The person who is asked either says "Yes I do" and proceeds to tell the group their neighbors names. (Their "neighbors" are the people sitting on either side of them). If they can say the correct names, then they are safe, if they can't then they are in the middle (and should be encouraged to ask their former neighbors for their names). If they are safe, they then get describe a type of person that they'd "like to meet"</p> <p>Ex. "I'd like to meet someone who plays soccer."</p> <p>Ex. "I'd like to meet someone who likes broccoli."</p> <p>Ex. "I'd like to meet someone who was born in New York."</p> <p>Then everyone in the circle who fits this description must find a new seat while the person in the middle is attempting to also find a seat. Whoever is in the middle once every seat is occupied starts the cycle again by selecting someone and asking them "Do you know your neighbor?"</p> <p>NOTE: Try to get the kids to think carefully about their questions and to avoid asking to meet someone "Who's wearing green" as this doesn't help us to learn who each other are.</p>			
<p><b>Responsible Decision Making (Belonging and Engagement)</b></p>	<p><b>ALPHABET RACE</b> Standards: 2 4-8: Students break into groups and create circles. One Student begins as A, chooses the next Student for B, then B chooses C, ext. Students must not choose a student directly across from them. Students must focus on their group and not the other groups. The Groups race to see which can get to Z first. <a href="#">Video Reference</a></p>	<p><b>THE GOOD, THE BAD, AND THE UGLY</b> Standards: 5 6-12: Students will make groups of three and be given their own space in the room first. Ask the students to assign themselves a letter: A, B or C. Give the students a hypothetical problem and explain that Person A will provide "Good" advice, Person B will provide "Bad" advice and Person C will provide "Ugly" advice. The problems can start simple, ex. "I need to get to school;" and can move into the more complex/relevant issues, ex "My friend is planning to run away from</p>	<p><b>HAND OF POWER</b> Standards: 7 6-8: Students will create and respond with social awareness to the responsibility of making decisions in conflicts by taking the lead and following improvised staging.</p>	<p><b>ORIGIN STORY</b> Standards: 10 2-12: Students will respond to social issues using their personal experiences by improvising a scene using Process Drama.</p>

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		<p>home. "While the game has a nature of levity and often lends itself to a more comical situation, with the right anticipatory set and group focus the activity can be very useful. It might be helpful to avoid the performative element of this and ask students to focus on their own group and simply record their pieces of advice on paper. This would alleviate the impulse to be outrageous and silly.</p>		
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 <p>THEATRE</p>	<h2 style="margin: 0;">K-2 Emotion Exploration</h2> <p style="margin: 0;"><i>Examine core emotions through collaboratively creative a collage and tableau.</i></p>
<p><b>Lesson Objective(s):</b></p>	<p>Students will be able to identify and label one's feelings by collaborating with peers to create a collage and embody an emotion in a tableau.</p>
<p><b>Arts Standard(s):</b></p>	<p><i>Artistic Process - Responding</i></p> <ul style="list-style-type: none"> <li>• Anchor Standard 8 - Interpret intent and meaning in artistic work <ul style="list-style-type: none"> <li>○ TH.RE.8.1c/ TH.RE.8.2c Use text and draw pictures to describe others' emotions in a guided theatrical experience (e.g., <b>process drama</b>, <b>story drama</b>, <b>creative drama</b>).</li> </ul> </li> </ul> <p><i>Artistic Process - Performing</i></p> <ul style="list-style-type: none"> <li>• Anchor Standard 4 Select, analyze, and interpret artistic work for performance <ul style="list-style-type: none"> <li>○ TH.PR.4.1b. Use movement, facial expressions, <b>gestures</b>, and voice to communicate <b>character traits</b> and emotions in a guided theatrical experience (e.g., <b>process drama</b>, <b>story drama</b>, <b>creative drama</b>).</li> </ul> </li> </ul>
<p><b>Essential Question(s):</b></p>	<ol style="list-style-type: none"> <li>1. What is the difference between the emotions and what do they look like (happy, angry, scared, sad)?</li> <li>2. How can the same work of art communicate different messages to different people?</li> <li>3. Why are strong choices essential to interpreting a drama or theatre piece?</li> </ol>
<p><b>Vocabulary:</b></p>	<p><b>Happy:</b> a feeling of pleasure and positivity  <b>Sad:</b> affected by unhappiness or grief  <b>Angry:</b> a strong feeling of annoyance, displeasure, or hostility.  <b>Scared:</b> an unpleasant often strong emotion caused by anticipation or awareness of danger  <b>Tableau:</b> the theatrical technique in which performers freeze in poses that create a picture of one important moment; should display dramatic facial expressions, gestures, tension, and full-bodied embodiment (acting from head to toe)  <b>Collage:</b> a piece of art made by sticking various materials such as photographs and pieces of paper or fabric onto a backing.  <b>Gesture:</b> An expressive and planned movement of the body or limbs  <b>Focus:</b> Commitment by a participant (an actor, technician, director) to remain in the scope of the project or to stay within the world of the play</p>
<p><b>SEL (Social Emotional Learning) Competency(s):</b></p>	<p><b>Self-awareness:</b> accurately identify and label one's feelings.  <b>Relationship Skills:</b> The ability to communicate clearly, listen well, cooperate with others, resist inappropriate social pressure, negotiate conflict constructively, and seek and offer help when needed.  Responsible Decision-Making</p>
<p><b>Equity Elaborations:</b></p>	<p><b>Relationship Skills</b></p> <ul style="list-style-type: none"> <li>• Promoting collective wellbeing and positive social behaviors.</li> <li>• Collective efficacy &amp; working collaboratively</li> <li>• Understanding social norms for positive, constructive behavior across settings</li> </ul> <p><b>Responsible Decision-Making</b></p> <ul style="list-style-type: none"> <li>• Pursuing co-created, inclusive, mutually beneficial solutions</li> </ul>
<p><b>Lesson Procedure: (Approx. Duration)</b></p>	<ol style="list-style-type: none"> <li>1. Begin with a warm-up game to energize the space (Pass the face, Pass the Beat, Zip/Zap/Zop, etc.)</li> <li>2. Students get into a circle and discuss the different emotions as a group. Begin with the 4 core emotions (happy, sad, angry, scared). Facilitator leads discussion <b>Example questions:</b> What do you think of when you think of happiness? What color is happiness?</li> </ol>

	<ol style="list-style-type: none"> <li>3. Group the students into groups of 2-4 and assign each group an emotion</li> <li>4. In groups, each group member should take a turn and speak about a time they felt that emotion.</li> <li>5. Group members discuss what it feels like in their bodies to feel that emotion (Example, when I feel angry, it feels like there are bumble bees in my head). Facilitator should be walking around and keeping groups on task.</li> <li>6. Move groups to tables with a poster board.</li> <li>7. Groups produce a plan for how they are going to design a poster for their emotion. They can cut out pictures/make a collage, draw, write a story, etc. As a team, a plan should be created before anyone begins to work on the collage.</li> <li>8. Facilitator can give the class a reminder on how to make decisions as a group to manage conflict (rock, paper, scissors/ voting/ etc.)</li> <li>9. Facilitator continues to walk around and keeps groups on task and gives feedback.</li> <li>10. Once groups have a plan, they raise their hand, and the facilitator approves them to get started on their poster.</li> <li>11. Once all groups and posters are completed, the groups need to decide how they are going to present their poster to the group. Each student needs to be a part of the presentation in some way.</li> <li>12. Each group presents their poster.</li> <li>13. The class discusses what they noticed and learned from each poster.</li> <li>14. Facilitator explains the rules to create a tableau.</li> <li>15. Each group takes time to collaborate to create a tableau representing their emotion. The tableaux should use facial expressions, gestures, levels, and tension. The facilitator continues to walk around and give feedback.</li> <li>16. Create an order for the final performance of the tableaux and give each group their order. Explain expectations for performance (clapping, order, transitions/on-deck rules).</li> <li>17. Groups have their final performances for the tableaux.</li> <li>18. Facilitator recaps the learning and vocabulary, and they congratulate the class on their hard work.</li> </ol>
<b>Assessments:</b>	<p><b>Checking for understanding:</b></p> <ol style="list-style-type: none"> <li>1. Engagement in discussions and check-ins with each group</li> </ol> <p><b>End of Lesson:</b></p> <ol style="list-style-type: none"> <li>2. Tableau performance</li> <li>3. Collage Poster</li> </ol>
<b>Related Standards/ Competencies:</b>	<p><i>Artistic Process – Creating</i></p> <ul style="list-style-type: none"> <li>• Anchor Standard 2 - Organize and develop artistic ideas and work <ul style="list-style-type: none"> <li>○ TH.CR.2.Ka With prompting and support, interact with peers and contribute to a guided theatrical experience (e.g., <b>process drama, story drama, creative drama</b>).</li> <li>○ TH.CR.2.1b Contribute ideas and made decisions as a group to advance a in a guided theatrical experience (e.g., <b>process drama, story drama, creative drama</b>).</li> </ul> </li> </ul>
<b>Resources:</b>	Optional Text: All About Feelings by Felicity Brooks

 <p>THEATRE</p>	<h2 style="margin: 0;">3-5 Origin Story</h2> <p style="margin: 0;"><b><i>This lesson plan explores social issues through process drama and improvisation based on personal experiences.</i></b></p>
<b>Lesson Objective(s):</b>	Students will be able to respond to social issues using their personal experiences by improvising a scene using Process Drama.
<b>Arts Standard(s):</b>	<p><i>Artistic Process - Connecting</i></p> <ul style="list-style-type: none"> <li>• Anchor Standard 10 - Synthesize and relate knowledge from personal experiences             <ul style="list-style-type: none"> <li>○ TH.CN.10.3b Identify connections to community, social issues, and other content areas in theatrical work.</li> <li>○ TH.CN.10.4b Respond to community and social issues and incorporate other content areas in theatrical work.</li> </ul> </li> </ul> <p><i>Artistic Process - Responding</i></p> <ul style="list-style-type: none"> <li>• Anchor Standard 8 - Interpret intent and meaning in artistic             <ul style="list-style-type: none"> <li>○ TH.RE.8.5a Describe how to make choices based on personal experiences in a theatrical work.</li> </ul> </li> </ul>
<b>Essential Question(s):</b>	<ol style="list-style-type: none"> <li>1. How can the given circumstances of a character impact their choices or actions?</li> <li>2. How do theatre artists comprehend the essence of drama processes and theatre experiences?</li> <li>3. What happens when theatre artists foster understanding between self and others through critical awareness, social responsibility, and the exploration of empathy?</li> </ol>
<b>Vocabulary:</b>	<p><b>Antagonist:</b> the principal opponent or foil of the main character</p> <p><b>Protagonist:</b> drives the story forward by pursuing a goal</p> <p><b>Given Circumstances:</b> The underlying actions and events that have happened before the play, story, or devised piece begins</p> <p><b>Motivation:</b> Reasons why a character behaves or reacts in a particular way in a scene or play</p> <p><b>Improvise:</b> The spontaneous, intuitive, and immediate response of movement and speech; a distinction can be made between spontaneous improvisation, which is immediate and unrehearsed, and prepared improvisation, which is shaped and rehearsed</p>
<b>SEL (Social Emotional Learning) Competency(s):</b>	<p><b>Social Awareness:</b> The ability to take the perspective of and empathize with others, including those from diverse backgrounds and cultures. The ability to understand social and ethical norms for behavior and to recognize family, school, and community resources and supports.</p> <p><b>Responsible Decision-Making:</b> The ability to make constructive choices about personal behavior and social interactions based on ethical standards, safety concerns, and social norms. The realistic evaluation of consequences of various actions, and a consideration of the well-being of oneself and others.</p>
<b>Equity Elaborations:</b>	<p><b>Responsible Decision-Making</b></p> <ul style="list-style-type: none"> <li>• Reflecting on the broader ethical consequences of one's decisions for intragroup, intergroup, and institutional relations</li> <li>• Assessing the impact of beliefs and biases</li> </ul> <p><b>Social Awareness</b></p> <ul style="list-style-type: none"> <li>• Engaging in perspective taking with people from different &amp; similar backgrounds</li> </ul>
<b>Lesson Procedure: (Approx. Duration)</b>	<ol style="list-style-type: none"> <li>1. Begin with a warm-up game to energize the space.</li> <li>2. In a circle, discuss the role of characters and some favorite characters. Who is your favorite character? What is an <b>antagonist/protagonist</b>? What is their job in the story?</li> <li>3. As a class, discuss and create a scene with an antagonist and a protagonist</li> <li>4. Talk about the protagonist's <b>motivation</b> and the antagonist's <b>motivation</b></li> <li>5. As a class, produce an origin story for the antagonist. Decide how the antagonist became the antagonist.</li> <li>6. As a class, create an improvised scene showing the antagonist's origin story.</li> </ol>

	<ol style="list-style-type: none"> <li>7. Then have the students get in groups of 2-4 people and discuss how they could help the antagonist. Each group should produce a creative solution to stop the antagonist from becoming the antagonist. Each group member should have some type of role in the scene.</li> <li>8. Each group begins brainstorming ideas.</li> <li>9. The facilitator should walk around and give feedback to groups and answer questions.</li> <li>10. As a team, a plan should be created before anyone stands up to begin rehearsing. Once a plan is created, the group must raise their hands for the facilitator to approve them for rehearsal.</li> <li>11. Once the facilitator approves the idea, the groups rehearse their solution</li> <li>12. Facilitator continues to follow-up with groups to give feedback</li> <li>13. Create an order for the final performance of the scenes and give each group their order. Explain expectations for performance (clapping, order, transitions/on-deck rules).</li> <li>14. Groups have their final performances of the improvised scenes.</li> <li>15. Class discusses what they saw and what they learned from this exercise.</li> <li>16. The facilitator presents the conflict of how someone's circumstances might explain their choices but not excuse them.</li> <li>17. Optional: journal about this activity</li> <li>18. Facilitator recaps the learning and vocabulary, and they congratulate the class on their hard work.</li> </ol>
<b>Assessments:</b>	<p><b>Checking for understanding:</b></p> <ul style="list-style-type: none"> <li>• Engagement in discussions and check-ins with each group</li> </ul> <p><b>End of Lesson:</b></p> <ul style="list-style-type: none"> <li>• Improvised Scene Performance</li> <li>• Journal Entry</li> </ul>
<b>Related Standards/ Competencies:</b>	<p><i>Artistic Process – Responding</i></p> <ul style="list-style-type: none"> <li>• Artistic Process 9 - Apply Criteria to Evaluate Artistic Work <ul style="list-style-type: none"> <li>◦ TH.RE.9.5c Recognize how a character's circumstances impact an audience member's perspective in a theatrical work.</li> </ul> </li> </ul> <p><b>Relationship Skills:</b> The ability to establish and maintain healthy and rewarding relationships with diverse individuals and groups. The ability to communicate clearly, listen well, cooperate with others, resist inappropriate social pressure, negotiate conflict constructively, and seek and offer help when needed.</p>
<b>Resources:</b>	<p>Example using a story: <a href="https://www.youtube.com/watch?v=cAJ-yVi1Izw">https://www.youtube.com/watch?v=cAJ-yVi1Izw</a></p> <p>Process Drama Reference: <a href="https://www.youtube.com/watch?v=E-TVIZxnmCc">https://www.youtube.com/watch?v=E-TVIZxnmCc</a></p>



## 6-8 Walk Together

### *Theater Activity to respond and connect to social awareness and self-management*

**Lesson Objective(s):**

Students will be able to **respond** and **connect** to themselves and one another with **self-management** and **social awareness** while acting together to **create an improvised staging**. They will become aware of themselves and their classmates while they work together to move at the same speed.

- Standard focused: Students will be able to perceive and improvise the focus of the group working together, creating drama as they work to move while being able to respond and work as a group as they build relations to their personal experiences during the objective.
- SEL focused: Students will be able to relate inner thoughts and feelings of how they felt as individuals moving during the activity and how they felt responding as a group to achieve a goal. Students will be able to imagine how different aspects of their lives move and when they follow their objective, or a group's objective.
- Equity Elaboration focused: Students will be able to engage in perspective of inner thoughts and tactics by improvising their perceptions of how different aspects of the world are staged vs how others view the same objective.

by participating in Walk Together.

**Arts Standard(s):**

**Artistic Process – Responding**

- Anchor Standard 7 - Understanding and evaluating how the arts convey meaning
  - TH.RE.7.6a Describe and record personal reactions to artistic choices in a theatrical work.
  - TH.RE.7.7a Compare recorded personal and peer reactions to artistic choices in a theatrical work.
  - TH.RE.7.8a Apply criteria to the evaluation of artistic choices in a theatrical work

**Artistic Process – Connecting**

- Anchor Standard 10 - Synthesize and relate knowledge and personal experiences to make art
  - TH.CN.10.6a Examine a community issue through multiple perspectives in a theatrical work
  - TH.CN.10.7a Explain how the actions and **motivations** of characters in a theatrical work impact the perspectives of a community or culture.
  - TH.CN.10.8a Incorporate multiple perspectives and diverse community ideas in a theatrical work.

**Essential Question(s):**

1. How is a theatrical production similar to group work?
2. How do individual characters create dynamics in a group scene?

**Vocabulary:**

**Creative drama** - A process-centered, non-exhibition approach to drama intended to benefit the performers themselves; story drama and process drama are two types of creative drama.

**Improvise** - The spontaneous, intuitive, and immediate response of movement and speech; a distinction can be made between spontaneous improvisation, which is immediate and unrehearsed, and prepared improvisation, which is shaped and rehearsed

**Inner thoughts** - The underlying and implied meaning or intentions in the character’s dialogue or actions (also known as subtext).

**Objective** - A goal or particular need or want that a character has within a scene or play.

**Staging** - Patterns of movement in a scene or play including, for example, stage crosses, entrances, and exits which help to convey meaning

**Tactic** - The means by which a character seeks to achieve their objective, the selection of tactics is based on the obstacle presented; in acting and directing a tactic refers to a specific action verb.

**SEL (Social Emotional)**

**SEL Competencies Social-Awareness** -Taking others’ perspectives. Recognizing strengths in others. Understanding the influences of organizations and systems on behavior.

<b>Learning) Competency(s):</b>	<b>SEL Competency Self-Management</b> - Managing one's emotions. Identifying and using stress-management strategies. Exhibiting self-discipline and self-motivation.
<b>Equity Elaborations:</b>	<p><b>Social Awareness</b></p> <ul style="list-style-type: none"> <li>• Demonstrating empathy and compassion.</li> <li>• Showing concern for the feelings of others.</li> <li>• Understanding and expressing gratitude.</li> <li>• Recognizing situational demands and opportunities.</li> </ul> <p><b>Self-Management</b></p> <ul style="list-style-type: none"> <li>• Setting personal and collective goals.</li> <li>• Using planning and organizational skills.</li> <li>• Showing the courage to take initiative.</li> <li>• Demonstrating personal and collective agency.</li> </ul>
<b>Lesson Procedure: (Approx. Duration)</b>	<ol style="list-style-type: none"> <li>1. Teacher or Student Leader will keep track of the pace the students move. Begin slow, then increase or decrease speed as desired and allow for space to move. Students will improvise where they end up.</li> <li>2. With no one talking. Students spread out around the room and sit on the floor.</li> <li>3. Students will observe their positions compared to other Students.</li> <li>4. Students will slowly rise together in one group. The teacher or assigned student leader will freeze the class if anyone is too fast or too slow. The group will reset the sitting position if anyone is too slow or too fast. The students must move as one group.</li> <li>5. Once Students have fully stood, they must slowly begin to move around the room at the same speed. They will reset back to a sitting position where they are if anyone is too slow or too fast.</li> <li>6. Students will move faster. Allowing for space restrictions, students can move slower, but continue moving as a group. Every student must move from their beginning positions to a new place in the room.</li> <li>7. Students will return to their previous speed as a group. Reset to sitting position in current location if students move at different speeds.</li> <li>8. Students will stop as a group. Reset to sitting position if students move at different speeds.</li> <li>9. Students will sit on the floor where they are as a group. Reset to sitting position if students move at different speeds.</li> <li>10. End of activity.</li> </ol>
<b>Assessments:</b>	<p><b>Checking for understanding:</b> What did students feel from one another as they improvised the staging of how they moved and ended up where they were? Did students feel like they represented a character from theatrical experience? How did their relationship as students impact their ability Have students write down thoughts and opinions.</p> <p><b>End of Lesson:</b> Stay seated and silent and spend a count of 60 seconds breathing.</p>
<b>Related Standards/ Competencies:</b>	<p><b>Artistic Process – Performing</b></p> <ul style="list-style-type: none"> <li>• Anchor Standard 4 - Select, analyze, and interpret artistic work for performance <ul style="list-style-type: none"> <li>○ TH.PR.4.6b Demonstrate physical choices to create meaning in a theatrical work.</li> <li>○ TH.PR.4.7b Discuss various <b>staging</b> choices to enhance the story in a theatrical work.</li> <li>○ TH.PR.4.8b Describe how character relationships assist in telling a story in a theatric</li> </ul> </li> </ul> <p>How can you use what you are already teaching to include SEL and Theater Standards?</p> <p><b>Math:</b> Time how long the group walk takes. Work to create a shape by the end.  6.MP.4  7.MP.7  8.MP.2</p> <p><b>Science:</b> Keep track of how many tries it took. Energy flow.  6.P2U1.4  7.E1U1.5  8.P4U1.4</p>

	<p><b>Social Studies:</b> Discuss how groups have travelled throughout history. Multiple systems work together. 6.SP1.3 - 6.C4.1 - 6.E5.2 - 6.G2.1 - 6.H1.2 7.SP1.1 - 7.C4.3 - 7.E5.1 - 7.G3.2 - 7.H2.2 8.SP3.4 - 8.C4.1 - 8.E3.2 - 8.G2.2 - 8.H2.1 - 8.H3.2</p> <p><b>Language Arts:</b> Current Study- find examples of characters working in a group. Create a story. 6.RL.1 - 6.RL.9 - 6.RI.7 - 6.W.3 - 6.SL.5 - 6.L.3 7.RL.4 - 7.RI.2 - 7.W.5 - 7.SL.1 - 7.L.6 8.RL.2 - 8.RI.5 - 8.W.1 - 8.SL.3 - 8.L.3</p>
<b>Resources:</b>	<p><a href="#">Group Walk Video</a></p> <p>Social-Awareness and Theater Resource: <a href="#">Theater Performance and Society Article</a></p> <p><a href="#">3 reasons performing arts are important for society</a></p> <p>Self-Management and Theater Resource: <a href="#">Self-Discovery through Body and Voice</a></p> <p><a href="#">Acting, Self-Esteem and Self-Management</a></p>

 <p>THEATRE</p>	<h2 style="text-align: center;">9-12 Someone Else's Shoes/Character Analysis</h2> <p style="text-align: center;"><i>An exploration of various approaches to acting that explore a character's feelings, choices, and behaviors as well as a comparison and contrast with an actor's feelings, choices, and behaviors.</i></p>
<b>Lesson Objective(s):</b>	Students will be able to identify the reasons and motivations for a character's behaviors as well as hypothesize and articulate their own responses to similar situations by reading, engaging with and exploring a theatrical text (through performance or other collaborative conversation).
<b>Arts Standard(s):</b>	<p><b>Artistic Process – Creating</b></p> <ul style="list-style-type: none"> <li>• Anchor Standard 3 – Refine and Complete Artistic Work           <ul style="list-style-type: none"> <li>○ TH.CR.3.HS1c Explore physical, vocal, and psychological choices to develop a performance that is believable, authentic, and relevant to a theatrical work.</li> </ul> </li> </ul> <p><b>Artistic Process – Performing</b></p> <ul style="list-style-type: none"> <li>• Anchor Standard 4 – Select, Analyze, and Interpret Artistic Work for Presentation           <ul style="list-style-type: none"> <li>○ TH.PR.4.HS1a Research various character <b>objectives</b> and <b>tactics</b> in a theatrical work to overcome an obstacle.</li> </ul> </li> </ul> <p><b>Artistic Process – Connecting</b></p> <ul style="list-style-type: none"> <li>• Anchor Standard 10 - Synthesize and Relate Knowledge and Personal Experiences to Make Art           <ul style="list-style-type: none"> <li>○ TH.CN.10.HS1a Investigate how cultural perspectives, community ideas, and personal beliefs impact a theatrical work.</li> <li>○ TH.CN.10.HS1b Explore how cultural, global, and historic belief systems affect creative choices in a theatrical work.</li> </ul> </li> </ul>
<b>Essential Question(s):</b>	<ol style="list-style-type: none"> <li>1. How do characters and their decisions reflect the society in which they live and our own society?</li> <li>2. How do our personal experiences shape our own actions?</li> <li>3. What circumstances would have to exist for us to act in a similar way that a character does?</li> </ol>
<b>Vocabulary:</b>	<p><b>Given Circumstances:</b> the underlying actions and events that happened before the play begins.</p> <p><b>Tactics:</b> the means by which a character seeks to achieve their objective.</p> <p><b>Motivation:</b> reasons why a character behaves or reacts in a particular way in a scene or play.</p> <p><b>Magic if:</b> the theatrical concept in which the actor explores how they would behave if they were in the character's shoes. (Similar to but opposite of "Particularization")</p> <p><b>Particularization:</b> the process of imagining a hypothetical situation in which the actor would behave similarly to the character. (Similar to but opposite of "Magic if")</p>
<b>SEL (Social Emotional Learning) Competency(s):</b>	<p>Self-awareness: accurately recognize one's own emotions, thoughts, and values and how they influence behavior.</p> <ul style="list-style-type: none"> <li>• Relating feelings and thoughts to behavior</li> </ul> <p>Social awareness: take the perspective of and empathize with others, including those from diverse backgrounds and cultures</p> <ul style="list-style-type: none"> <li>• Perspective taking</li> <li>• Empathy</li> </ul>
<b>Equity Elaborations:</b>	<p>Recognizing one's biases and deriving constructive meanings of social identities</p> <p>Engaging in identity exploration and coming to a resolution regarding one's own identity</p> <p>Recognizing how everything is interconnected in and across diverse contexts</p>
<b>Lesson Procedure: (Approx. Duration)</b>	<ol style="list-style-type: none"> <li>1. Have students work in groups to read the preferred text. (Ideally a theatrical script which is primarily dialogue.)</li> <li>2. Ask the student groups to select a character in the story and create a list of the undeniable facts of the situation (referred to as the <b>given circumstances</b> in theatre)       <ol style="list-style-type: none"> <li>a. Jean Valjean is on the run from the law</li> <li>b. Javert is an officer of the law and believes in justice</li> <li>c. Fantine's daughter is sick/dying</li> <li>d. The revolutionaries are oppressed and have no political power.</li> </ol> </li> </ol>

3. Ask the students to analyze the character's **tactics** and create a set of reasons (referred to as **motivations** in theatre) for these actions.
  - a. Jean Valjean steals a loaf of bread (**tactic**) because he is hungry (**motivation**)
  - b. Javert believes in law and order (**motivation**), so he pursues Jean Valjean (**tactic**)
  - c. Fantine sells her hair (**tactic**) because she needs money for her daughter (**motivation**)
  - d. Marios wants political agency (**motivation**), so he builds the barricade (**tactic**)
  - e. Encourage the students to discuss the **motivation** of these characters with a partner and to speak the character's words aloud to possibly find deeper **motivations**.
4. Ask students to underline the words that indicate or suggest or clearly state the **motivations**.
5. Ask students to switch roles and to read as the other character in the scene. Students should make a note of any additional insight gained by portraying the opposite character with a conflicting **motivation** or an alternative perspective.
6. Have the students practice the **magic if** by engaging with the text and describing or writing how they might act if they had the same **given circumstances** or **motivations**.
  - a. Would they steal a loaf of bread if they were hungry?
  - b. Would they chase a criminal for countless years?
  - c. Would they sell their hair to help provide for their child?
  - d. Would they stand and fight for freedom, or would they choose a different tactic?
7. The next element of the exercise is the hypothetical challenge known as **particularization**. Tell the students to imagine that they have just done these characters' **tactics** and ask them to provide the situation (**circumstances**) that led them to this series of **tactics**.
  - a. You just stole a loaf of bread, why?
  - b. You have dedicated your whole life to finding a wanted criminal, what did they do?
  - c. You just sold your precious and beautiful hair, what caused you to do this?
  - d. You are standing on the front lines of a revolution, describe the sequence of events that led you here.
8. Encourage the students to be honest and realistic, and explain that we are not judging the **action**, but instead are looking at ourselves and trying to discover what has happened (**circumstances**) to lead us to the same **actions** as the characters.
9. This self-awareness can be a struggle for students. Many will exclaim "I'd never steal" or "I'd never cut all my hair off" but help them to understand the hypothetical of the activity and find their own dire situation that might cause them to act in a similar way to the characters.
10. Ask students with similar characters to compare and then share with the class the five major sections of the lesson
  - a. Character Selected
  - b. Given Circumstances
  - c. Actions/Motivations
  - d. Magic If responses
  - e. Particularization responses

Opportunity to go further (Perform)

11. Ask the students to turn their **particularizations** into a performance and present them to the class.
12. Encourage students to ground their performance in their own reality and their own hypothetical **motivations** that would lead them to act in such a way.

### Assessments:

#### Checking for understanding:

1. Throughout the lesson identify various elements of the story (action/motivation/given circumstance) and ask the students to provide examples from the source text.
2. Provide examples from the source text and have the students identify the element of the story by using thumbs up, thumbs sideways, or thumbs down (or similar polling method)
3. Walk around and engage in discussion with various groups.

#### End of Lesson:

Students with similar character analysis will compare and share (or turn in their work that is a record of) their exploration and analysis of the chosen character, their **given circumstances**, their **actions/motivations**, their personal **magic if**, their personal **particularization**.

<p><b>Related Standards/ Competencies:</b></p>	<p><i>Artistic Process – Creating</i></p> <ul style="list-style-type: none"> <li>• Anchor Standard 2 – Generate and conceptualize artistic ideas             <ul style="list-style-type: none"> <li>○ TH.CR.2.HS2b Implement design solutions for a theatrical work.</li> </ul> </li> </ul> <p><i>Artistic Process – Performing</i></p> <ul style="list-style-type: none"> <li>• Anchor Standard 6 - Convey Meaning Through the Presentation of Artistic Work             <ul style="list-style-type: none"> <li>○ TH.PR.6.HS1a Perform a rehearsed theatrical work for a specific audience.</li> </ul> </li> </ul> <p><i>Artistic Process – Connecting</i></p> <ul style="list-style-type: none"> <li>• Anchor Standard 10 - Synthesize and Relate Knowledge and Personal Experiences to Make Art             <ul style="list-style-type: none"> <li>○ TH.CN.10.HS2a Choose and interpret a theatrical work to reflect or question personal beliefs.</li> </ul> </li> </ul>
<p><b>Resources:</b></p>	<p>Any appropriate script or excerpts of your choice. Various royalty-free scripts can be found online or for published scripts please contact or purchase the appropriate materials.</p>

SAMPLE