TAI 2 LESSON OUTLINE DAY 1

TITLE: Character, Dialogue, and Conflict	
TEACHING ARTIST: John Morogiello	**TEACHER:**
ART FORM: Theatre	**GRADE LEVEL: 5**

BIG IDEA: Genre elements are the same in both stories and plays.

ESSENTIAL QUESTION: How do playwrights create characters and conflict in a given genre?

21ST CENTURY SKILLS

- XX Communication
- **XX** Creativity and Innovation
- XX Critical Thinking and Problem Solving
- XX Collaboration and Teamwork
- Social and Cross Cultural Skills

FINE ART STANDARDS (https://officeoffinearts.wordpress.com/maryland-fine-arts-standards**)**
Theatre
Cr.1.1.5: Generate and conceptualize artistic ideas and work.
a. Identify physical qualities that might reveal a character's inner traits in the imagined world of a drama/theatre work.

Cr.2-5: Organize and develop artistic ideas and work.
a.   Devise original ideas for a drama/theatre work that reflect collective inquiry about characters and their given circumstances.

COMMON CORE STANDARDS (Cut and paste standards from **http://mdk12.msde.maryland.gov**)
W.5.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.
      a. Apply grade 5 reading standards to literature
L.5.3 Use knowledge of language and its conventions when writing, speaking, reading, and listening.
      b. Compare and contrast varieties of English used in stories, poems, or dramas.

KNOWLEDGE OBJECTIVES *Students will know…*	SKILL OBJECTIVES *Students will be able to…*	FORMATIVE ASSESSMENTS *Check for understanding along the way…*	SUMMATIVE ASSESSMENT(S) *Final check for understanding/ culmination…*
Elements of Playwriting: Character, Dialogue, Setting, Conflict, Resolution, and Stage Directions Characters in a Mystery: Sleuth, Victim, Culprit, Sidekick, Red Herring Conflict = Somebody Wants But So Then	How to create mystery characters and setting through effective dialogue. How to map conflict in a story and play.	Group discussion, Checking-in, Informal Assessment	Monologue BCR, Conflict map

Note: Please see Lesson Outline for Big Idea, Essential Question, Fine Arts Standards, Knowledge and Skills Objectives, and Formative/Summative Assessments.

VOCABULARY *If there are new or unusual terms to be explained or demonstrated in the art form or content area, write the terms and definitions here.*
Playwright, Play, Script, Setting, Character, Dialogue, Monologue, Stage Directions, Conflict, Mystery, Sleuth, Victim, Culprit, Sidekick, Red Herring.

MATERIALS AND RESOURCES FOR THE CLASS
"The Mysteries of Harris Burdick" by Chris Van Allsburg, paper, pencils, Smartboard or Chart Paper and markers.

MATERIALS AND RESOURCES FOR THE TEACHER
Mystery Genre Elements from the curriculum

PRIOR KNOWLEDGE
Have the students ever seen a play before? Are they familiar with the mystery genre? We will examine the conflict in the movie *Toy Story*. It may be helpful for them to have seen it beforehand.

PROCEDURES

Introduction/Motivation:
Teacher introduces Artist. Artist: What is a play? A different way of presenting a story. How is it different from a book? It is acted out, using dialogue and stage directions. How is it the same as a book? It has characters, setting, dialogue, and a plot (which we call Action--Conflict plus Resolution). Most plays do not use narrators, just like most movies don't use narrators. How are movies and plays the same? How are they different?

Teacher introduces the genre of mystery: An exciting story in which something unusual has happened in the past but the audience doesn't know all of the information. Over the course of the story, the main characters need to investigate and find clues to determine what happened, who was responsible, and why. Teacher introduces the character types associated with mysteries: the Sleuth, the Victim, the Culprit, the Sidekick, and the Red Herring.

Modeling:
Artist shows a drawing from *The Mysteries of Harris Burdick*, which will be the prompt for our mystery play. Artist writes the character types on the board. Artist establishes a special portion of the board for any plot points we discover during our discussion.

Guided Practice:
Artist asks the class questions about the drawing to determine what is going on. Artist and Teacher make connections between student answers and mystery characters. Who are the major and minor characters in the story? Write their names on the board, leaving space beneath each one. Ask the students to identify the personalities of these characters. What are they like? How do we know? Does their behavior change when they interact with one of the other characters? Why? Write their responses below each character's name. Assign two characters a "catch phrase" that exhibits their personalities. Assign one character a gesture that exhibits their personality.

Independent Practice:
Students choose one character from the board and write a monologue that establishes setting, personality, and situation/exposition. Select students perform their monologues, after which, students and artist discuss which character was portrayed, from what part of the story, and how we knew this. Did we learn anything new about these characters? Do we want to make any changes to the traits of our characters? Now that we know our characters, it's time to examine them in conflict.

Modeling:
Artist defines conflict as a character, a goal, and an obstacle. Somebody Wants But. Artist show how conflict works, using Toy Story as a model. Woody wants to be Andy's favorite toy, but Buzz has supplanted him. Buzz wants to defeat Zurg, but Woody prevents him because there is no Zurg. Buzz is a toy and doesn't know it

Guided Practice:
Artist and class build a conflict scheme for major characters in the chosen story.

Closure:
Student Reflection: What are some of the elements of playwriting? How do playwrights use some of those elements to create character and setting? What is conflict? Next time we get together, we will talk about resolving conflict and story structure.

CLASSROOM TEACHER FOLLOW UP
Which elements of the genre did we hit effectively? Which ones do we still need to address? Do we need to scaffold anything to reach certain students? How can we adapt the lesson to reach the students listed below?

LESSON ADAPTATIONS How will you modify your instruction for students with special needs, English as a second language, gifted and talented, etc.?
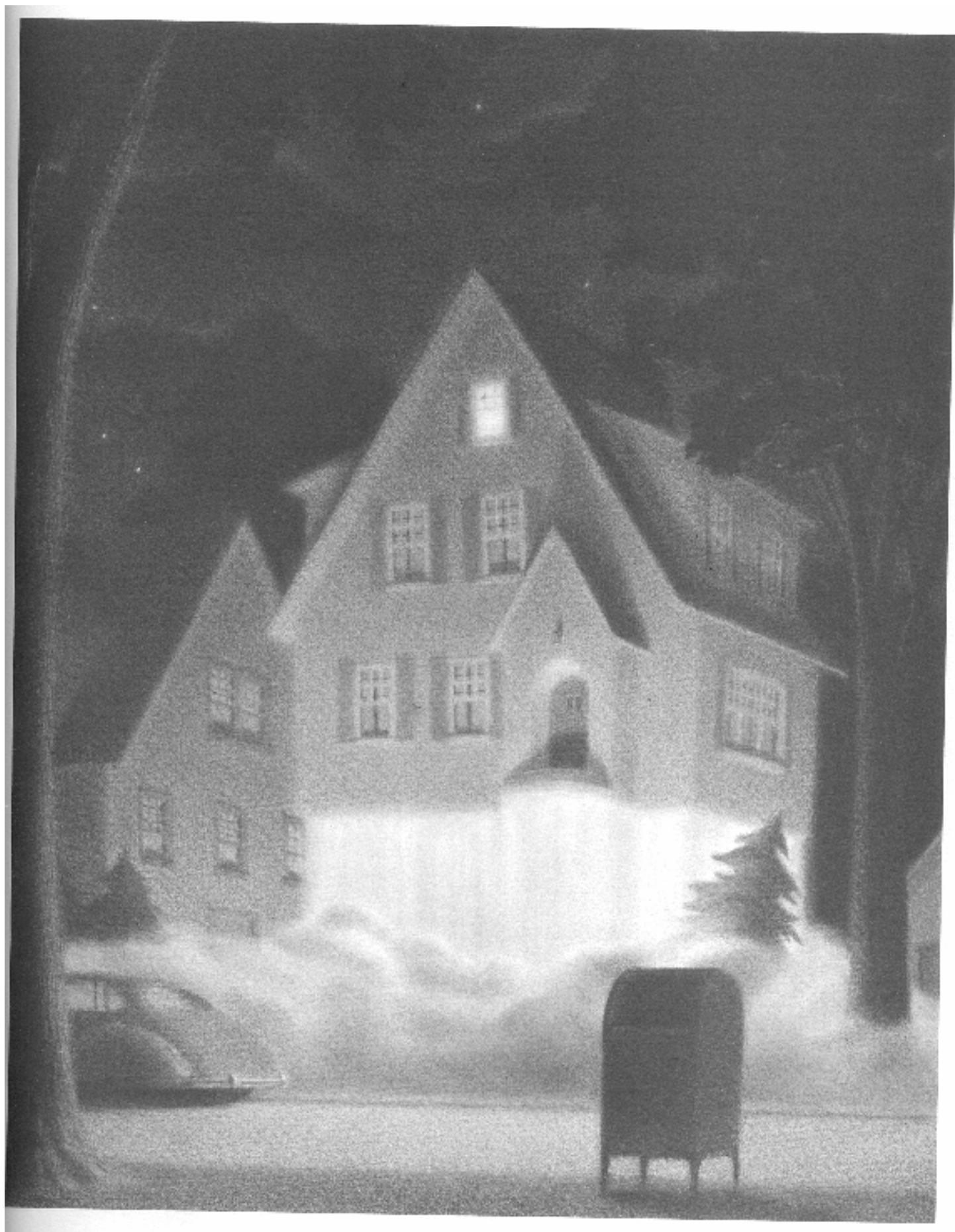
TAI 2 LESSON OUTLINE DAY 2

TITLE: Resolution and Story Structure

TEACHING ARTIST: John Morogiello	TEACHER:
ART FORM: Theatre	**GRADE LEVEL: 5**

BIG IDEA: Genre elements are the same in both stories and plays

ESSENTIAL QUESTION: How do playwrights resolve conflicts and structure plots for a given genre?

21ST CENTURY SKILLS

- XX Communication
- **XX** Creativity and Innovation
- XX Critical Thinking and Problem Solving
- XX Collaboration and Teamwork
- Social and Cross Cultural Skills

FINE ART STANDARDS (https://officeoffinearts.wordpress.com/maryland-fine-arts-standards**)**

Cr.2-5: Organize and develop artistic ideas and work.
a.   Devise original ideas for a drama/theatre work that reflect collective inquiry about characters and their given circumstances.

Pr.4.1.5: Select, analyze, and interpret artistic work for presentation.
a. Describe the underlying thoughts and emotions that create dialogue and action in a drama/theatre work.

COMMON CORE STANDARDS (From **http://mdk12.msde.maryland.gov**)
SL.5.1 Engage effectively in a range of collaborative discussions with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.
       b. follow agreed upon rules for discussions, and carry our assigned roles.
       c. Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.
       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.

KNOWLEDGE OBJECTIVES *Students will know…*	SKILL OBJECTIVES *Students will be able to…*	FORMATIVE ASSESSMENTS *Check for understanding along the way…*	SUMMATIVE ASSESSMENT(S) *Final check for understanding/ culmination…*
Resolution is a character's plan and its consequences.	Identify the three principle ways to resolve a conflict between two characters.	Improvised scene.	Thumbs up/thumbs down.
Story structure and the parts of a Freytag Pyramid.	How to construct a Freytag Pyramid.	Group Discussion.	Completed Freytag Pyramid.
What a scene is.	How to divide their Freytag Pyramid into scenes.	Stop signs.	Divided Freytag Pyramid.

Note: Please see Lesson Outline for Big Idea, Essential Question, Fine Arts Standards, Knowledge and Skills Objectives, and Formative/Summative Assessments.

VOCABULARY
Resolution (Plan, Consequence), Freytag Pyramid, Crisis, Exposition, Rising Action, Climax, Falling Action, Scéne a Faire, Dénouement, Scene

MATERIALS AND RESOURCES FOR THE CLASS
Paper, pencils, materials from Lesson 1, Smartboard or chart paper and markers.

MATERIALS AND RESOURCES FOR THE TEACHER
Freytag Pyramid model for Cinderella

PRIOR KNOWLEDGE
Everything covered in Lesson 1. We look at the structure of Cinderella. Students should have a basic understanding of that story.

PROCEDURES

Introduction/Motivation:
Quick review of conflict and the objectives for today.

Modeling/Improv:
Let's look at characters in conflict. Teacher selects two students willing to improvise a scene. The setting is a supermarket. Both characters need to get milk, but there is only one bottle left. (Ground rule #1 is No Violence!) Actors are instructed that their need for milk must be desperate because drama is about extraordinary circumstances. They must try to get the milk for themselves, but they must also resolve the situation somehow. If the situation does not resolve itself after a couple minutes, thank the actors and proceed to the discussion.

Reflection:
There are three ways to resolve a scene: Everybody Wins, Nobody Wins, and One Wins While The Other Loses. Which one did we see? What strategies, plans, or decisions did the characters employ? Could the characters have used different plans to change the outcome? Plans and their Consequences are how to resolve a Conflict in a play. Dramatic Action (Plot) can be summed up as: Somebody Wants But So Then. Let's look at how Action works over the course of an entire story.

Modeling:
Students take out a sheet of paper turned to landscape position and copy what Artist writes on the board. Students and Artist examine the sequence of events in Cinderella, building a story structure (Freytag) pyramid. Every event in the story is determined to be either good news or bad news for Cinderella. Good news moves her closer to her goal. Bad news moves her farther away. (See detailed attachment.) Artist labels each section of the pyramid.

Guided Practice:
Students and Artist construct a Freytag Pyramid for our story, identifying the exposition, plan, climax, and scéne a faire.

Modeling:
Artist demonstrates that a scene is a portion of a play wherein the setting remains the same and and there is no gap in time.

Guided Practice:
Artist walks the class through our Freytag Pyramid. Students yell stop whenever the setting changes or there is a gap in time.

Closure:
We are ready to begin writing our play the next time I see you. Artist instructs Teacher to divide the class into small groups that would work well together. Each group should have one strong writer. There should be one group per scene of the play.

Story Structure of Cinderella

Artist write "Cinderella" at the top of the board. We're turning Cinderella into a play. When the curtain goes up, what's the first thing we see? There are usually two choices:

A. Cinderella scrubbing the floor, being treated like a servant to her stepfamily, her mother and father are gone, and she wants freedom.
B. Cinderella being born.

Of these two choices A is preferable, because it begins with a **crisis**. Cinderella's story is not about how she got *into* the horrible situation at her Stepmother's house, it's how she gets *out* of that situation. The characters can tell us everything that happened before she began scrubbing the floor through dialogue. Dialogue that relays the past is called **exposition**. Artist draws a long line along the bottom of the board, labeling it "Crisis and Exposition." This is a timeline of Cinderella in crisis. She travels along it, hoping to get away from that line and never returning to it.

Is Cinderella happy in her current crisis? No. So, what does she want? Freedom. Artist writes "Goal: Freedom" in the upper right corner of the board. The crisis line is where is now. The goal is where she wants to be. But every time Cinderella tries to reach for the goal, she is blocked by an obstacle. Who is in her way? The Stepfamily. Artist writes "Obstacle: Stepfamily" directly beneath the goal. At this point, the board should look like this:

<div align="center">Cinderella</div>

<div align="right">Goal: Freedom

Obstacle: Stepfamily</div>

Crisis &
Exposition

   Cinderella needs to make a **decision** to overcome the obstacle and achieve the goal. Sometimes this decision is called the **plan**, and sometimes it is called the **inciting incident**. Events in a play or story can be characterized as either good news or bad news. So, let's go through Cinderella's sequence of events. What arrives in the mail while Cinderella is scrubbing the floor and relaying exposition about her crisis? They receive an invitation to the royal ball. The invitation states that all women of marriageable age must attend the ball, and the prince will marry one of them. Cinderella decides (plans) to go to the ball. And, in the Disney version, the mice make her a dress. Both of these are good news. Artist draws a diagonal line from the crisis line toward the goal, stopping about one third of the way there because she has not yet achieved her freedom. But she now has a series of steps (immediate goals) that she need to take to achieve the overall goal: 1. Get a dress. 2. Get to the ball. 3. Dance with the prince and get him to marry me. 4. Freedom achieved! Artist writes "Decision" beneath crisis line at the moment where diagonal line begins.
   So Cinderella shows off her mouse-tailored dress to the Stepsisters and they tear it to tatters. That's bad news. Artist draws a short diagonal line back toward the crisis line, but not all the way back. She is almost back to square one because she has no dress. How does she overcome this obstacle? Fairy Godmother. That's good news. She gets closer to the goal. Artist draws a diagonal line toward the goal from where we left off. But Fairy Godmother warns her to be back by midnight. Bad news. Draw a line. But she gets to the ball, dances with the prince, and he falls in love with her. All good news. Artist draws a line almost to the point of the goal.
   Notice how she gets closer to her goal as her plan is put into place. Approaching the goal after making the plan is called the **rising action**. Artist labels it.

Here's what the board looks like so far:

Cinderella

Goal: Freedom

Obstacle: Stepfamily

Rising
Action

Crisis &
Exposition

Decision
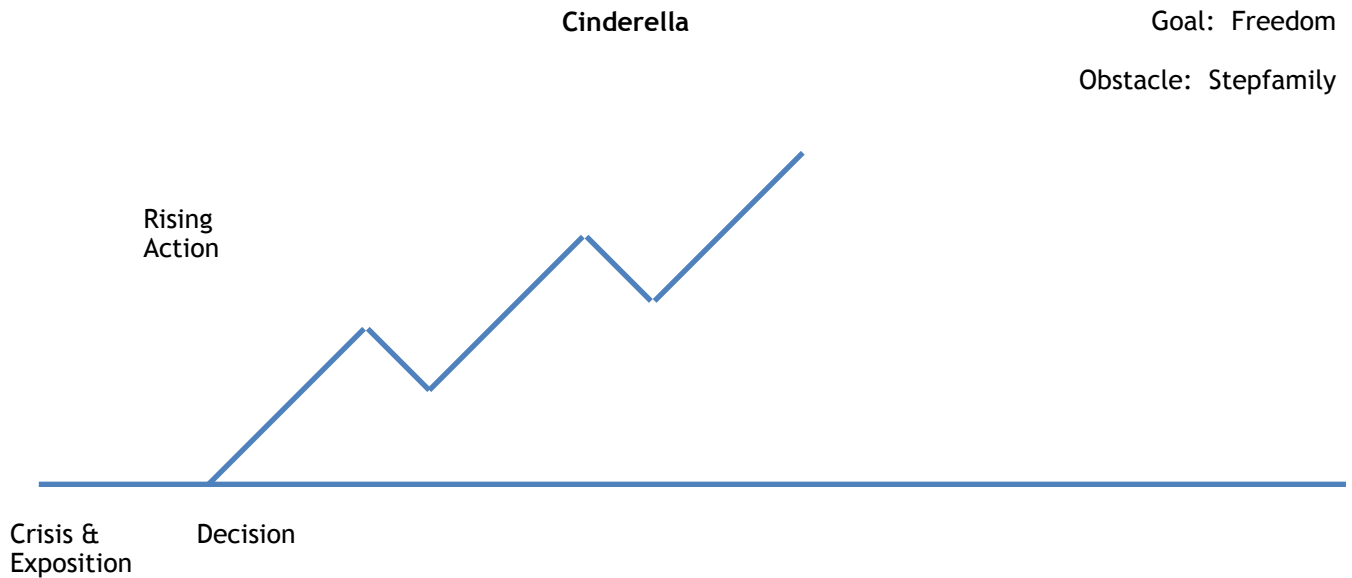
So, does Cinderella achieve her goal at this point? No, because the clock strikes midnight. This is very bad news. Artist draws a long diagonal line back toward the crisis line. The striking of midnight is the **climax** of the story. It is the turning point where everything falls apart for the character. Her plan fails and she falls farther away from the goal. It is the beginning of **falling action**. But falling action does not necessarily mean that things are getting less exciting. It really means that things are getting more exciting, because we want to see the character succeed. We want to see her overcome all of these obstacles, but things keep getting worse for her.
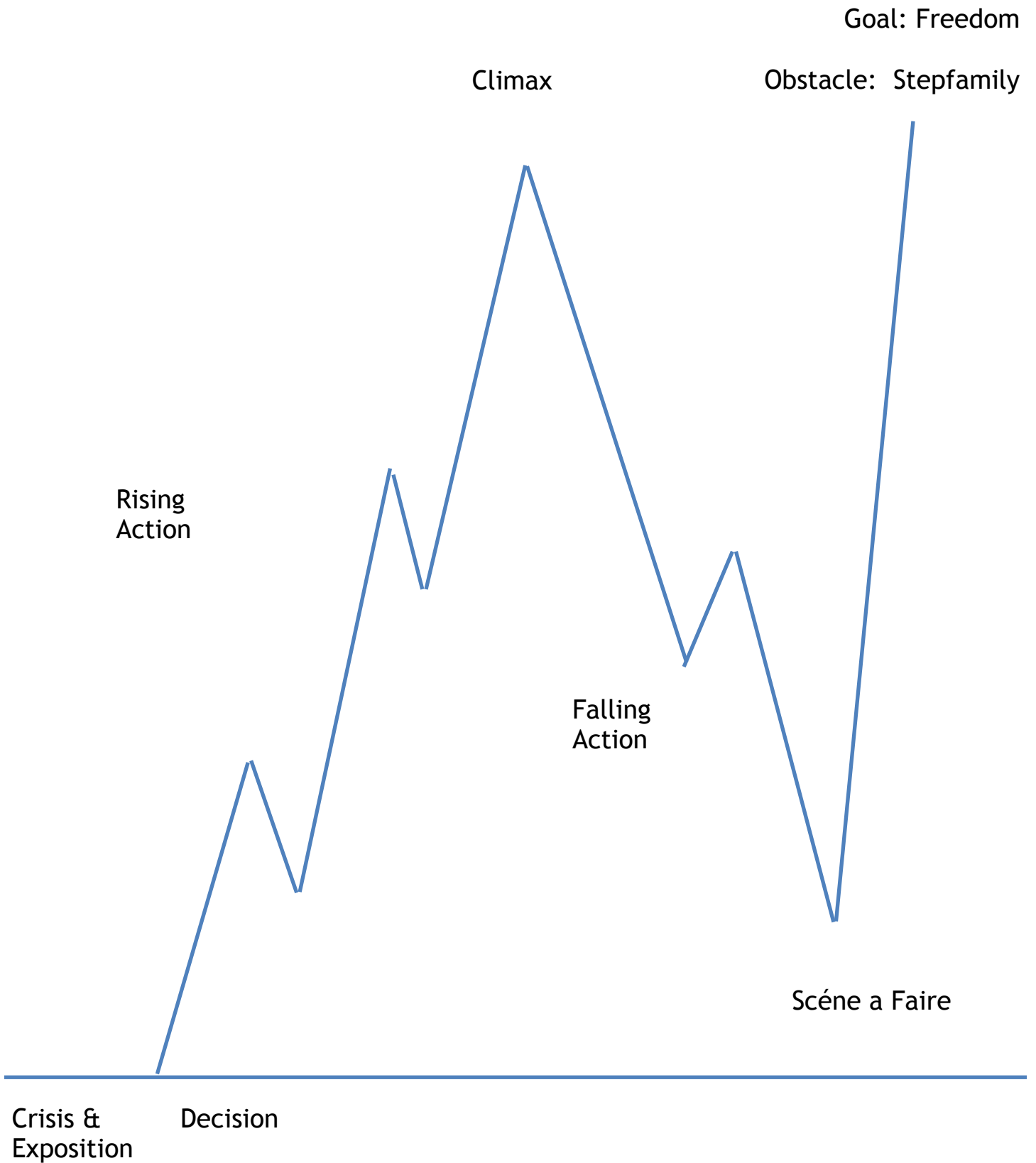
Why doesn't Cinderella go all the way back to the crisis line when the clock strikes midnight? Because she drops her glass slipper and the Prince goes in search of her. That's good news. But what happens when the Prince shows up at Cinderella's door? What does Stepmother do to her? Locks her up! This is bad news. This is the moment that decides whether or not she will return to the crisis line or achieve her goal. It is the final showdown or the **scéne a faire**. Scéne a faire is a french phrase, meaning "the scene that has to be." Sometimes it is called the "obligatory scene." Think light saber duels in Star Wars. Think Harry Potter against Voldemort. Think Frodo and Gollum atop Mount Doom. Think of the deserted street and showdown gunfight at the end of every western. That is the scéne a faire.

Back to Cinderella, she manages to escape from or be discovered in the place where she is locked up. She tries on the slipper. It fits, and she marries the Prince, thereby gaining her freedom. Once the slipper fits, we have the dénouement, which means the unraveling of the plot. All of the complications have been unknotted, the ups and downs have been smoothed, and Cinderella begins a new, smooth line at the level of her goal. (See next page.)

This model of story structure was developed by a French academic name Gustav Freytag. It is called the Freytag Pyramid.

Cinderella

Goal: Freedom

Obstacle: Stepfamily

Climax

Rising
Action

Falling
Action

Scéne a Faire

Crisis &
Exposition

Decision

TITLE: First Draft

TEACHING ARTIST: John Morogiello	**TEACHER:**
ART FORM: Theatre	**GRADE LEVEL: 5**

BIG IDEA: Genre elements are the same in both stories and plays

ESSENTIAL QUESTION: How do playwrights use stage directions and dialogue to write a scene?

21ST CENTURY SKILLS

- XX Communication
- **XX** Creativity and Innovation
- XX Critical Thinking and Problem Solving
- XX Collaboration and Teamwork
- Social and Cross Cultural Skills

FINE ART STANDARDS (https://officeoffinearts.wordpress.com/maryland-fine-arts-standards**)**

Cr.2-5: Organize and develop artistic ideas and work.
a. Devise original ideas for a drama/theatre work that reflect collective inquiry about characters and their given circumstances.

Cr.3.1.5: Refine and complete artistic work.
a. Revise and improve a scripted drama/theatre work through repetition and self-review.

COMMON CORE STANDARDS (Cut and paste standards from **http://mdk12.msde.maryland.gov**)
W.5.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.
      a. Orient the reader by establishing a situation and characters, organize an event sequence that unfolds naturally.
      b. Use narrative techniques such as dialogue and pacing to develop experiences and events or show the responses of characters to situations.
W.5.4 Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.

KNOWLEDGE OBJECTIVES *Students will know…*	**SKILL OBJECTIVES** *Students will be able to…*	**FORMATIVE ASSESSMENTS** *Check for understanding along the way…*	**SUMMATIVE ASSESSMENT(S)** *Final check for understanding/ culmination…*
Professional script format The functions of Dialogue	How to work collaboratively within a group to write a scene that moves the story forward, relays exposition, creates mood & setting, and illuminates the characters.	Checking in	The script

Note: Please see Lesson Outline for Big Idea, Essential Question, Fine Arts Standards, Knowledge and Skills Objectives, and Formative/Summative Assessments.

VOCABULARY
Stage Directions, Mood, Illuminate

MATERIALS AND RESOURCES FOR THE CLASS
Paper, pencils, Smartboard or white board and markers.

MATERIALS AND RESOURCES FOR THE TEACHER
Everything from lessons two and three.

PRIOR KNOWLEDGE
Everything from lessons two and three.

PROCEDURES

Introduction/Motivation:
Today we begin writing. Class is divided into groups Teacher selects a "writer" for each group. Writers are instructed to include everyone in the discussion. Writers are not bosses.

Modeling:
Artist models professional script format and MSDE script format. Both are acceptable when writing. Artist reminds students that stage directions go in parentheses and that play dialogue does not use quotation marks.

Independent Practice:
Each group is assigned to write the dialogue of one scene from the Freytag Pyramid, according to the parameters for action, conflict, and character established by the class over the past two days. Artist and Teacher check in with each group, redirecting and praising as necessary.

Closure:
Artist collects the scripts. Each group summarizes their experience. Artist will type up the play into professional script format and email it to the Teacher, who will make enough copies for everyone by the next time we meet. We will read and revise the script next time.

TITLE: Revision

TEACHING ARTIST: John Morogiello	**TEACHER:**
ART FORM: Theatre	**GRADE LEVEL: 5**

BIG IDEA: Genre elements are the same in both stories and plays.

ESSENTIAL QUESTION: How do playwrights revise their work before rehearsal begins?

21ST CENTURY SKILLS
- XX Communication
- **XX** Creativity and Innovation
- XX Critical Thinking and Problem Solving
- XX Collaboration and Teamwork
- Social and Cross Cultural Skills

FINE ART STANDARDS (https://officeoffinearts.wordpress.com/maryland-fine-arts-standards**)**

Cr.3.1.5: Refine and complete artistic work.
a. Revise and improve a scripted drama/theatre work through repetition and self-review.

Pr.4.1.5: Select, analyze, and interpret artistic work for presentation.
a. Describe the underlying thoughts and emotions that create dialogue and action in a drama/theatre work.

Pr.6.1.5: Convey meaning through the presentation of artistic work.
a. Present drama/theatre work informally to an audience.

Re.7.1.5: Perceive and analyze artistic work.
a. Explain personal reactions to artistic choices made in a drama/theatre work through participation and observation.

COMMON CORE STANDARDS (Cut and paste standards from **http://mdk12.msde.maryland.gov**)
W.5.5 With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, and trying a new approach.
SL.5.1 Engage effectively in a range of collaborative discussions with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.
      b. follow agreed upon rules for discussions, and carry our assigned roles.
      c. Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.
      d. Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.
L.5.3 Use knowledge of language and its conventions when writing, speaking, reading, and listening.
      a. Expand, combine, and reduce sentences for meaning, reader/listener interest, and style.
      b. Compare and contrast varieties of English used in stories, poems, or dramas.

KNOWLEDGE OBJECTIVES *Students will know…*	**SKILL OBJECTIVES** *Students will be able to…*	**FORMATIVE ASSESSMENTS** *Check for understanding along the way…*	**SUMMATIVE ASSESSMENT(S)** *Final check for understanding/ culmination…*
Criteria for Revision: 1. What do we like? 2. Is anything missing? 3. Does something not belong?	Analyze, critique, and revise a scene of dialogue	Group discussion, Checking-in, Informal Assessment	Second draft of script

Note: Please see Lesson Outline for Big Idea, Essential Question, Fine Arts Standards, Knowledge and Skills Objectives, and Formative/Summative Assessments.

VOCABULARY
Revision

MATERIALS AND RESOURCES FOR THE CLASS
Typed scripts, Materials from lessons one and two, Pencils, Paper, Smartboard or whiteboard with markers.

MATERIALS AND RESOURCES FOR THE TEACHER
None

PRIOR KNOWLEDGE
Lessons one, two, and three.

PROCEDURES

Introduction/Motivation:
Class is arranged in their writing groups from lesson three. Teacher distributes copies of the script. Artist explains that today we will revise our scripts. Nothing we ever write is perfect the first time. There are always little changes we can make. By asking ourselves a few simple questions, we can improve our script tremendously.

Modeling:
The discussion questions for revision will be: 1. What do we like about this scene? 2. Is anything missing? 3. Is there anything that may not belong? Artist demonstrates constructive answers to these questions. To ensure critical objectivity, no group will be revising the scene that they originally wrote. Scene 1 will be revised by Group 2. Scene 2 will be revised by Group 3. Etc.

Guided Practice and Reflection:
Group 1 reads Scene 1 aloud, while Group 2 takes notes. After the scene is read, Artist leads the class through the revision questions, one at a time. People are allowed to offer changes to the scene based on these discussions. Suggestions can be argued for and against any proposed edit. Disagreements are put to a vote. The process continues until the entire play has been read, with every group begin given an opportunity to perform the first draft of their scene and to take notes on the one they will revise.

Independent Practice:
When every scene has been read and critiqued, the groups revise their new scenes according to the dictates of the class discussion. Writers, again, are instructed to allow everyone's voice to be heard. The groups use their newly typed scripts as a scratch pad, cutting and adding lines as necessary, or continuing the scene on another sheet of paper.

Closure:
Artist collects the revised scenes. He takes them home, types them up, and emails them to the Teacher.

CLASSROOM TEACHER FOLLOW UP
What is the best method of casting the play? Does the Teacher want to do it, or should the Artist? Either way is fine.

Extension:
Teacher or Artist casts and produces the play, remembering that the script is fluid and evolving. It can be changed at any time by a vote of the class.

TAI 2 LESSON OUTLINE DAY 5

TITLE: Rehearsal

TEACHING ARTIST: John Morogiello	**TEACHER:**
ART FORM: Theatre	**GRADE LEVEL: 5**

BIG IDEA: Genre elements are the same in both stories and plays.

ESSENTIAL QUESTION: How do actors change their bodies and voices to create characters?

21ST CENTURY SKILLS

- Communication
- Creativity and Innovation
- Critical Thinking and Problem Solving
- Collaboration and Teamwork
- Social and Cross Cultural Skills

FINE ART STANDARDS (https://officeoffinearts.wordpress.com/maryland-fine-arts-standards**)**

Re.7.1.5: Perceive and analyze artistic work.
a. Explain personal reactions to artistic choices made in a drama/theatre work through participation and observation.

Re.8.1.5: Interpret intent and meaning in artistic work.
c. Investigate the effects of emotions on posture, gesture, breathing, and vocal intonation in a drama/theatre work.

COMMON CORE STANDARDS (Cut and paste standards from **http://mdk12.msde.maryland.gov**)
SL.5.6 Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation.
L.5.3 Use knowledge of language and its conventions when writing, speaking, reading, and listening.
      a. Expand, combine, and reduce sentences for meaning, reader/listener interest, and style.
      b. Compare and contrast varieties of English used in stories, poems, or dramas.

KNOWLEDGE OBJECTIVES *Students will know…*	**SKILL OBJECTIVES** *Students will be able to…*	**FORMATIVE ASSESSMENTS** *Check for understanding along the way…*	**SUMMATIVE ASSESSMENT(S)** *Final check for understanding/ culmination…*
Day 5—Areas of a Stage, Elements of Acting	Day 5—How to employ Posture, Expression, Movement, and Voice to create a character.	Day 5—Question and answer, Group discussion.	Day 5—Read through and blocking of script.

Note: Please see Lesson Outline for Big Idea, Essential Question, Fine Arts Standards, Knowledge and Skills Objectives, and Formative/Summative Assessments.

VOCABULARY
Posture, Expression, Movement, Voice, Blocking, Upstage, Downstage, Cross, Enter, Exit

MATERIALS AND RESOURCES FOR THE CLASS
Final Draft of Script

PRIOR KNOWLEDGE
Days 1-4

PROCEDURES

Introduction/Motivation:
Teacher passes out copies of the final draft of the script. Students write their names on it. They are assigned their roles by the Teacher. Artist explains that the focus of our storytelling will now shift from writing to performing.

Modeling:
Artist explains that actors must pretend to become different people on stage. We are playing, which is why we call them "plays." Artist writes PEM+V on the board. Each letter stands for a different tool that the actor uses to create a character. Artist models how these tools are used to turn himself into an old man, with input from the class.

Posture—Artist hunches over.
Expression—Artist scrunches up his face to make it wrinkly.
Movement—Artist walks slowly and unsteadily as though he needs a cane.
Voice—Artist speaks in a high, squeaky voice.

Artist encourages the students to use these tools during the read through of our play.

Guided Practice:
Students read the final draft of the script aloud, playing their assigned role, with Teacher or Artist reading the stage directions.

Group Reflection:
What did we like about our play?
Are their moments we still need to change?
Which individual actors were using the actor's toolkit effectively? (Which tools did they use, and how did it increase our enjoyment of the play?)
What do all of us need to work on collectively to improve the performance of our play?

Guided Practice:
Artist blocks as much of the play as possible, one scene at a time. Teacher may need to find other work for those who are not onstage at the time.

Closure:
We will finish blocking the play tomorrow. We'll run through it one more time. Then perform it.

TITLE: Performance

TEACHING ARTIST: John Morogiello	**TEACHER:**
ART FORM: Theatre	**GRADE LEVEL: 5**

BIG IDEA: Genre elements are the same in both stories and plays

ESSENTIAL QUESTION: How do actors, playwrights, and directors collaborate to rehearse and perform a play?

21ST CENTURY SKILLS
- Communication
- Creativity and Innovation
- Critical Thinking and Problem Solving
- Collaboration and Teamwork
- Social and Cross Cultural Skills

FINE ART STANDARDS (https://officeoffinearts.wordpress.com/maryland-fine-arts-standards)
Cr.2-5: Organize and develop artistic ideas and work.
a.
b. Participate in defined responsibilities required to present a drama/theatre work informally to an audience.

Cr.3.1.5: Refine and complete artistic work.
a. Revise and improve a scripted drama/theatre work through repetition and self-review.
b. Use physical and vocal exploration for character development in a scripted drama/theatre work.

Pr.6.1.5: Convey meaning through the presentation of artistic work.
a. Present drama/theatre work informally to an audience.

COMMON CORE STANDARDS (Cut and paste standards from **http://mdk12.msde.maryland.gov**)
SL.5.2 Summarize a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.
SL.5.6 Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation.
L.5.3 Use knowledge of language and its conventions when writing, speaking, reading, and listening.
        a. Expand, combine, and reduce sentences for meaning, reader/listener interest, and style.
        b. Compare and contrast varieties of English used in stories, poems, or dramas.

KNOWLEDGE OBJECTIVES *Students will know…*	**SKILL OBJECTIVES** *Students will be able to…*	**FORMATIVE ASSESSMENTS** *Check for understanding along the way…*	**SUMMATIVE ASSESSMENT(S)** *Final check for understanding/ culmination…*
Performer/Audience Behavior	Rehearsal/Performance Technique	Question and answer, Group reflection.	Rehearsal, Final Performance

TAI 2 LESSON PLAN DAY 6
Continued from Lesson Outline.

Note: Please see Lesson Outline for Big Idea, Essential Question, Fine Arts Standards, Knowledge and Skills Objectives, and Formative/Summative Assessments.

VOCABULARY
Curtain Call

MATERIALS AND RESOURCES FOR THE CLASS
Scripts. Any props/costumes.

PRIOR KNOWLEDGE
Days 1-5

PROCEDURES *These are suggested….not required!*

Introduction/Motivation:
Quick summary of the day: We will pick up where we left off. Finish blocking the show. Run through the whole thing. Reflect on it. Then perform it for the other classes and parents.

Guided Practice:
Artist finishes blocking the play, while Teacher provides possible other work for those not rehearsing.

Independent Practice:
Students run through the show on their own, with no prompting from Artist or Teacher.

Reflection:
What is working?
Who is using the Actors Toolkit effectively? (Be specific: which tools, when, how is it effective?)
What do we still need to work on collectively?

How is our performance a mystery story? What elements of the genre do we have in our play? How do we use them?
How do we think an audience will respond to our story?

Motivation:
Artist gives pep talk about performing for an audience.

Independent Practice/Closure:
Students perform their plays for an audience of fellow students, teachers, and parents.