



THEATRE TO LEARN

Unit 1 Curriculum

Intended for Grade 2

**Young Audiences New Jersey &
Eastern Pennsylvania**

The Geraldine R. Dodge Foundation

**Written and Developed by
Young Audiences New Jersey & Eastern
Pennsylvania**

Essential Question:

Why and how do theatre artists and their audience come together to create theater?

Enduring Understanding:

Theatre is a live performing art form in which people use sound and movement to create stories to communicate and connect to an audience.

Strands:

Sound

Movement

Story

TABLE OF CONTENTS

I. PROGRAM DESCRIPTION	page 3
II. PROGRAM OVERVIEW	page 4
III. YEAR 1 DESCRIPTION	page 5
IV. DODGE THEATRE TO LEARN CURRICULUM, YEAR 1	
MODULE 1	
Lesson 1: What is Theatre?	page 6
Lesson 2: Telling Stories Through Movement	page 8
Lesson 3: Character Movement	page 11
Lesson 4: Looking at Theatre Through Artist Eyes	page 14
Lesson 5: Introduction to Sound	page 16
Lesson 6: Introduction to Character Voice	page 19
Lesson 7: Using Our Imagination to Tell a Story	page 21
Lesson 8: Using Sound, Movement, and Story to Create Theatre	page 24
MODULE 2	
Lesson 9: Encountering the Text	page 27
Lesson 10: Creating Characters Through Movement and Sound	page 29
Lesson 11: Rehearsing the Play	page 30
Lesson 12: Performance and Critique	page 31
V. VOCABULARY	page 34
VI. VOCABULARY BREAKDOWN, UNITS AND LESSONS	page 41
VII. Appendix A-Stone Soup	page 43

I. PROGRAM DESCRIPTION

Welcome to the ***Dodge Theatre to Learn*** sequential curriculum for grades two through five. This curriculum has been developed at Young Audiences New Jersey & Eastern Pennsylvania in conjunction with members of the theatre arts education community from New Jersey. Sponsored by the Geraldine R. Dodge Foundation, ***Dodge Theatre to Learn*** is a follow-up to ***Dodge Dance to Learn***, which was developed in conjunction with Young Audiences New Jersey & Eastern Pennsylvania and professional dancers and dance companies from New Jersey. ***Dodge Theatre to Learn*** and ***Dodge Dance to Learn*** provide model curriculums and activities that guide professional teaching artists to collaborate with classroom teachers to provide students with sequential arts learning that enriches non-arts classroom goals.

Dodge Theatre to Learn is divided into four units, each unit representing a different year of the teacher and students' participation. Although it is intended that students be exposed to Unit One in grade 2, students should experience Unit One prior to other units regardless of what age they begin the program. Each unit is executed through a twelve-day in-school residency, including a Young Audiences highly participatory theatre assembly.

Each residency is divided into two modules. The first module, Skill Building, is eight sessions. These sessions will primarily focus on how Bloom's Taxonomy components of Remembering, Understanding, and Applying support the vocabulary and techniques presented to students as theater makers and storytellers. The second module of sessions will focus on how Bloom's Taxonomy components of Analyzing, Creating, and Evaluating support students to continue as theatre makers and storytellers. Students will be asked to analyze their understanding from the skill-building sessions in module one to create their own story while evaluating and justifying their choices.

Attention will be given to the unique role that theatre learning can serve in developing empathy and compassion in young people. When challenged to explore the motivation and emotions of others in a variety of theatre exercises students develop skills in seeing and appreciating diverse points of view. They also have the opportunity to "try out" various behaviors and decisions and the subsequent consequences. As co-facilitators, classroom teachers and their partner teaching artist will use open inquiry questions to support student thinking about both their characters' behavior and themes of the story. The curriculum is most effective when students are given the time both in class and between sessions to have discussions, as well as opportunities complete write samples and drawings about their experiences. Discussion, writing and drawing support materials are included.

II. PROGRAM OVERVIEW

Each unit focuses on a different aspect of theater creation as outlined below:

Unit One (First Year): Exploration

Students are introduced to the concepts of story, movement, and sound as the fundamental principles for storytelling in the collaborative performing art form of theatre. Students engage in activities designed to encourage team building as they make imaginative contributions, in an effort to communicate to an audience character, tone, and place using their voices and bodies. The final sharing piece is derived from an open-ended script performed by the students with the assistance of the teacher and teaching artist.

Unit Two (Second Year): Adaptation

Students will continue to deepen their understanding of their responsibilities as collaborative storytellers as they explore the role of the playwright. Students will engage in activities based in text, increasing understanding of the shape of a play and how it pertains to stories of every genre. Key elements are explored that directly tie to language arts objectives including setting, character, beginning, middle, end, conflict, and resolution. The final sharing performance will be of a script devised by the students, adapted from a book or story that they are reading as part of their current Language Arts curriculum.

Unit 3 (Third Year): Creation

Further exploring the role of the playwright and the director, students will participate in activities and exercises designed to engage their creativity for writing and devising original content. By analyzing existing stories and plays, students will be encouraged to think about how a playwright uses themes and concepts to create the foundation for story. Students will use writing and acting prompts to create their own personal narratives. They will then collaborate to create a short performance of original work to present to the school community.

Unit 4 (Fourth Year): Interpretation

Students will be invited to explore the process of creating a piece of theatre by interpreting a playwright's existing work. Exercises will guide students to examine text and story structure to try to unravel the writer's intention, and how they might best serve the play as young actors and directors. The sharing performance will be an excerpt from the play, exemplifying the students' combined participation in interpreting and presenting the story as actors, using theatrical movement and sound.

III. UNIT 1 DESCRIPTION

Through the practice of theatre as art, participants in this 1st year residency will acquire the knowledge and skills of the essential elements of theatre while developing their individual and collective creative voices. Teachers and students while engaging in collaborative theatrical creative expression will experience theatre as a meaningful and communicative medium. The school community will be empowered by the experience of theatre as relevant and integral to the educative process. The Young Audiences Four Essential Elements provide a foundation for the curriculum. These elements provide children with the opportunity to:

- EXPERIENCE extraordinary art and artists,
- UNDERSTAND the value of art and creativity in the world,
- CREATE art that engages the imagination and expresses ideas, and
- CONNECT the creative process to classroom learning and life.

Residency Goals:

- This residency will address the NJ Core Curriculum Content Standards in Theatre.
- Students will experience participation in the collaborative art form of theatre as an opportunity for expression beyond the limits of verbal language.
- This residency will provide participating teachers with knowledge and skills of theatre, as well as tools for making creative connections in their classrooms.
- This residency will empower the school community with the understanding that theatre is essential to the educative process.

Strategies:

- This residency will use three essential elements of theatre—movement, sound, and story—as the foundation for its exploration.
- This residency will emphasize the collaborative process of theatre as an expressive art form.
- This residency will allow for integration of other areas of academic as well as artistic study.

IV. DODGE THEATRE TO LEARN CURRICULUM, UNIT 1

MODULE I

Lesson 1: What is Theatre?

Knowledge: Theatre is a type of storytelling. Theatre is a performing art form. People use their bodies and voices to tell stories.

Skills/Learning Objectives: Students will learn the distinction between visual art forms and performing art forms. Students will exercise control of their bodies and voices as they create theatre. Students will participate in a creative storytelling experience.

Appreciate: Students will appreciate that theatre is an art form in which they can participate as both audience and performer.

Vocabulary: artist, visual art, performing arts, actor, movement, story, sound

As You Begin

Introduce yourself and remind students that they are beginning a theatre residency and they will learn how to create theater.

Creating Our Theatre Space (10 minutes)

A beginning-of-the-class ritual is established wherein students will be instructed to clear their desks and in a quiet, controlled fashion, move into a circle and sit on the floor. From the start, students are encouraged to work to their highest potential. Intentionality should be made about how actors must learn to control their bodies and voices while cooperating and communicating with one another. Cues are taught to the students which include “stand by,” instructing them to stop what they are doing; “places,” instructing them to move to the circle; and “go,” to sit down quietly, showing they are ready to perform. Students practice controlling their bodies and voices, focusing, and cooperating.

Introductory Activity One: Discussion and Demonstration (5 minutes)

We begin by asking students some questions: What is theatre? How is it different from a movie or a TV show? Have you ever been in a play? Theatre is an art form used to tell stories. How do you tell a story in a play? What does it mean to “act it out?” I am going to tell you the story of Stone Soup. While I tell the story, I want you without words, to use your body or vocal sounds to show me the characters’ actions or story details.

Primary Activity: Experiential Storytelling (20 minutes)

Use the ***Dodge Theatre to Learn*** version of ***Stone Soup*** found in Appendix A, to guide students through performing a very short experiential play. This ***Dodge Theatre to Learn*** version of ***Stone Soup***, clearly offers opportunities for students to demonstrate the three elements of theatre: Movement, Sound, and Story. After the semi-improvised performance, students will engage in a discussion to identify the different elements in the play. Students will also be given the opportunity to speculate about how they might have used other theatrical ideas to tell key moments of the story (e.g., “When we became the water we made the sound with our voices and we created waves by moving our arms. How else might we have used sound or movement to show the water?”) The teaching artist and classroom teacher will co-facilitate the process.

Closing the Lesson: Magic Box (5 minutes)

An end-of-the-class ritual is established in which students will assemble in a circle. Students and teachers will imagine that a box is in the center of the room. The students will be invited to use their imaginations to describe what the box looks like. “There’s a magic box in the center of the room. We are going to use it at end of each class. I want you to use your imagination to describe to me what the box looks like. What color might this box be? How tall is it? How many people will it take to lift the box?”

Lesson Reflection: Students are asked to identify a theatre word used during today’s lesson. Write that word on an invisible piece of paper, crush the paper into a ball, and toss it into the magic box. Next students are asked to repeat the above process, by identifying their favorite movement or sound from today’s lesson.

Next students will work together to close the box, lift it and together put it away (in a corner, in the air, under a table, etc.)

Artist’s Notebook Prompt (Appendix B)

In your Artist Notebook, write the theatre words used in today’s lesson. Expected student responses Actor, Movement, Sound, Story.

Before We Meet Again

Draw one picture showing your favorite Stone Soup character doing a movement and/or making a sound.

Note to Facilitators

Within this residency we want students to understand that actors are wonderful observers of human behavior. Theatre artists are constantly looking curiously at our fellow human beings and asking, “Why is that person doing or saying what they are? Why do they look unhappy? Why are they yelling? Why are they smiling? What does their body language tell us? Is someone in a good mood, or not?” This habit of observation enables students to grow in their understanding of why people do what they do, and can therefore assist the development of compassion. We invite our students (as actors) to put themselves in the “shoes” of the

characters they play; to understand the perspective of another. Translated to real life, these theater skills help develop empathy for others.

We can share with our students the reasons very old stories, (like *Stone Soup* & Aesop's Fables), are still being performed. Despite changing mores, laws, and archaic language, human emotions have not altered. 2500 years ago, people wept from grief, they rejoiced in triumph, experienced guilt, and expressed remorse. In short, they felt the same emotions we do. As actors allow themselves to enter into imaginary circumstances, they consent to experiencing the range of emotions their characters feel. Through both the activities in which they engage, and the questions we discuss, our students have the opportunity to imagine what it is to be another person in the world, to consider how they might feel and behave if they were someone else. Working as actors develops their potential to grow as people -- their Emotional IQ.

Lesson 2: Telling Stories through Movement

Knowledge: Theatre is a communicative art form that can tell stories and express ideas. One of the ways we tell stories is through the movement of our bodies.

Skills/Student Learning Objective: Students will use their bodies to tell a story or communicate with an audience. They will participate in both group and solo sequences of movement.

Vocabulary: imagine, communicate, gesture, solo, specific

Creating Our Theater Space (10 minutes)

Once again students are cued to move to the circle and sit down showing they are ready to work (Stand By, Places, and Go). Students engage in a physical warm-up including Shake Out, Wiggle Giggle, and “I can go high, I can go low, I can go fast, I can go slow, I can turn it around, and I can take it on down”. Students think back to the picture they drew in their Artist’s Notebook to reflect on the movement and sound used in the telling of *Stone Soup*.

Primary Activity One: Moving through Space - Walk Like (20 minutes)

The classroom is configured as a large open space. Students are told to walk around the space just as they would regularly walk. There is no talking or physical contact with one another or anything else in the room except the floor. First, students are encouraged to walk in different patterns throughout the space and to fill the open spaces in the floor (i.e., avoiding clumping up too much in the center). A series of prompts will cue the students to explore their own physical movements and how their bodies might respond to different physical circumstances. Students should be informed that this exercise is a solo exercise and that they should not interact with one another at this point. Students are informed that to begin the prompt of, “walk like...” will be used to start and the prompt “Freeze” will be used to stop. The first time this exercise is presented the prompts should be focused on movement inspired by imagining the physical environment (e.g., “walk like the floor is mud,” “walk like the floor is sticky,” and “walk like the floor is made of ice”). After each prompt and while students are moving, provide side coaching to help guide the students as they interact with the environment (e.g. “Are you wearing shoes? How does that feel on your feet? Is it difficult to walk? Show me your mood. Show a level change? Show how you would go over something? Show the length of each step?)

After the whole group has become comfortable with moving, divide students into two groups and repeat the activity. The first group will be the performers. The second group will be the audience. The audience will identify words to describe the movements they observe. After the first group performs ask the audience to share a word that describes how a performer was moving. Then the first group will become the audience and the second group the performers and they will repeat the process.

Closing the Lesson: Magic Box (5 minutes)

Repeat the same procedure as with Lesson 1. Students are invited to put one movement word in the box that describes what they experienced or saw during walk like. Write the word on an invisible piece of paper, roll your paper into a tiny marble and shoot it into the box. Once everyone who wanted to contribute has done so, they will work together to close the box, lift it and together put it away (in a corner, in the air, under a table, etc.)

Artist's Notebook Prompt

Choose your favorite way to walk from the walks we did today. Write down words to describe it (adjectives and adverbs). What specific movements might you need to do to create that walk. Draw a picture of how you look when you walk that way.

Before We Meet Again

Classroom teacher will read a cultural variation of Stone Soup with students and ask them to demonstrate movement during appropriate times in the story. Compare and contrast the content from two versions of Stone Soup.

Stone Soup Variations to Consider:

Kimmel, E. (2014). *Sopa de cactus*. Place of publication not identified: Two Lions. [Vimeo Link](#)

Davis, D., & Galbraith, B. (2015). *Fandango stew*.

Muth, J. J. (2003). *Stone soup*. New York: Scholastic Press. [YouTube Link](#)

Note to Facilitators:

The activity is meant to be done without talking. It is important that students understand the cue “freeze” means complete stillness and complete quiet. Students should be discouraged from making noise or falling down, running into one another or getting out of control.

Lesson 3: Introduction to Character Movement

Knowledge: Theater stories focus on different characters (people, animals, objects, etc.) in different circumstances or situations. These characters are physically affected by the imaginary world they are living in and the specific circumstances of the story.

Skills/Learning Objective: Students will engage in exercises that explore the movement of different types of characters. They will discuss and demonstrate characteristics that affect how a being moves such as species, age, size, weight, posture, and physical condition. They will also be asked to consider how social status, emotional state, current circumstances, etc. affect movement.

Vocabulary: stillness, pantomime, space, tempo (slow, medium, fast), circumstances or situation

Creating Our Theater Space (3 minutes)

Teacher will cue students to come to the theater space (Stand By, Places, and Go). Teacher will also lead as students engage in a physical warm-up including Shake Out, Wiggle Giggle, and “I can go high, I can go low, I can go fast, I can go slow, I can turn it around, and I can take it on down.

Introductory Activity: Moving through Space - Walk Like, Part II (10 minutes)

As in Lesson 2, the classroom is configured as a large open space and students are told to walk around the space just as they would regularly walk, filling open spaces and not interacting with one another. A new series of prompts will cue the students to examine how they respond when they pretend that different circumstances (situations) suggested to them are real. For instance, circumstance/situation might be “Let’s all pretend that we just found out that there is free ice cream in the marketplace.” Since some students might be excited to discover free ice cream, they might respond excitedly at the news. However, some other students might have a negative reaction because they might not like ice cream or be afraid that they will run out of ice cream before they get there. Their response and their demeanor while walking might be totally different. The example of school can be discussed with the students before you engage in the exercise to give them a better understanding of how the rules have changed slightly. Side coaching is still encouraged. Questions and suggestions can be given, such as “How do you feel about that? Does it make you move at a different pace? Slower? Faster? Does it change the way your arms move? Your feet? Your knees?”

Some suggested prompts include, “Walk like...”

1. You just found out that you got a job in the village bakery.
2. You just won the village lottery.
3. You just found out there may be a stranger in the village.

4. There was a mistake and there is no stranger in your village after all!
5. You found out that the stranger is going to come to where you live...for dinner tonight!
6. You found out that you're moving to another village.

Primary Activity: Show, Don't Tell (20 minutes)

Students are divided into pairs. Each student is assigned a number, either a "one" or a "two." Students stand across from one another and prepare to act out different scenarios. These scenarios will not involve speaking, but instead pantomime. All of the pairs of students will perform the same prompts at the same time. There is no audience at the start of the exercise. As each prompt is read aloud, "Show, don't tell..." each pair performs their short scene, with person "one" and person "two" each performing their assigned role. After the first two or three prompts, the teaching artist can say "audience," which means that everyone should sit down exactly where they are standing. Then the teaching artist points to two students and says, "Show, don't tell..." and those students then perform the same pantomime they just performed, for everyone else to see. The teaching artist then asks for one effective aspect of the pantomime to be pointed out, and then the exercise continues. The exercise should continue until every pairing has had a chance to show one of their scenes. Some examples of these short pantomime scenes include:

"Show, don't tell..."

1. A baker, actor 1, congratulates another baker, actor 2 on a job well done.
2. Two farmers work together to plant their crops.
3. Two children shaking hands because their teacher told them they had to.
4. Two children who are sneaking into the forest to spy on the stranger without her seeing them.
5. Two children who are trying to carry the big hot soup pot without spilling any soup.
6. A parent, actor 1, being woken up by a child trying to sneak out of the house, actor 2.

Note to Facilitators:

Students are always cued to move (Standy By, Places, Go)

Closing Activity: An Audience Prepares (20 minutes)

Students sit in a circle to have a conversation. They are informed that the next time they meet they will be seeing a play. Even though they will be audience members, they should be observing the play as theater makers. They need to Look and Listen:

1) Look: How are the actors moving on stage? What are they doing with their bodies to become different people or different creatures? In this play, some of the actors will pretend to be cats, lions, cows, and sheep. Watch how the actors move to make you imagine you are seeing an animal.

2) Listen: How are the actors using their voices to become different characters? Are they changing the way they pronounce words? Are there different sounds we hear? How are the sounds of the world being brought to life? Besides actors' voices, what else is used to create the sound of the play? There is music in this production, too. Why do you think they might use music?

Artist's Notebook Prompt

Think of a character that you would like to perform and write as many action words or verbs as you can think of to describe how they move. Draw a picture of your character moving.

Before We Meet Again

With teacher's guidance, each student will prepare two questions to ask the actors after the play.

Lesson 4: Looking at Theatre Through Artist Eyes

Knowledge: Theatre is one of many kinds of performing arts and is meant for creative expression. Theatre only truly occurs when an audience is present and helps the artists create the story by using their imaginations.

Skills/Learning Objective: Students will engage in a short pre-show discussion about seeing a play and theater etiquette. Students will participate as audience members of a live theater performance. Students will engage in a post-performance discussion with the performers, classroom teachers, and the teaching artist.

Vocabulary: performing arts, director, playwright, audience, applause, moral

Pre-show Activity: Theater Etiquette (5 minutes)

Once the audience arrives, the teaching artist or a classroom teacher will serve as a facilitator for a discussion about theater etiquette. Even though some of the students may be from other classes not participating in the Dodge Theatre to Learn residency, everyone can participate in this short pre-show talk. Students should be reminded that in their role as audience members they should not talk during the show unless a performer calls on them. It should be discussed that at the end of the play audience members express their satisfaction for the show by clapping. Remind the Dodge Theatre to Learn participants that they need to remember to Look at the show and think about why the actors are moving the way they are to tell the story and Listen to how the sounds of the actors' voices and sounds of other things in the show, (like music), help to tell the story.

Primary Activity: Performance (45 minutes)

Students will actively look at and listen to Young Audiences' production of *Aesop's Fables*.

Post-show Discussion (15 minutes)

After the performance, students and audience members who are not involved in the residency are dismissed, leaving students and classroom teachers engaged in Dodge Theatre to Learn, Unit 1 to stay behind for a post-show discussion. During the post-show discussion, the teaching artist will serve as facilitator and will discuss with the actors the collaborative process of creating a theater production.

Note to Facilitators:

Please prime the actors and the students for the discussion with the following: "these 2nd grade actors are learning about acting and have some questions for you professional actors. Some of the things they are learning about are movement and character."

1. Each theater performance is different because every audience is different, especially a show like this with so much audience interaction. Can you tell us what was different about today's performance than other performances you've done?
2. How did you all figure out where you were going to stand on the stage or how you were going to say your lines? You didn't just make it up as you went along today, did you?
3. What did you do to figure out the sounds you were going to use today?

The audience should be asked the following questions:

1. How many of you heard of, read, or saw any of these stories before today?
2. What was different about the way they were presented today than you might have expected?
3. Why do you think these stories were told to you? Why do we tell stories like these?
4. What questions do you have about how the actors brought this play to life today?

Artist's Notebook Prompt

Draw your favorite character from Aesop's Fables. Write why the is your favorite. Write what lesson/moral the character learned and why that lesson might be important in your life.

Before We Meet Again

Teacher will give students a list of Aesop's lessons and ask them to choose one lesson/moral from the play that they want to remember and write it in their Artist's Notebooks. They should also write why that lesson is important in their life.

Lesson 5: Introduction to Sound

Knowledge: Theatre as an art form is both visual and audible. In addition to the lines actors say aloud, music and sound effects are often essential to build the world of the story and to enrich the performance of the play. Participating in theatre activities can assist students in developing cultural literacy skills.

Skills/Learning Objective: Students will explore a variety of sounds and sound making techniques. They will learn how sound is used to tell a story and to communicate emotion through a series of exercises. Students will learn to collaborate in the creation of the theatrical soundscape.

Vocabulary: tempo, energy, volume, rhythm, collaboration

Post-Play Reflection (10 minutes)

Read something from your journal about the performance the other day. What is a lesson you chose and how does it connect to your life?

Creating Our Theater Space (3 minutes)

Once again students are cued to move to the circle and sit down showing they're ready to work (Stand By, Places, and Go). Students engage in a physical warm-up including Shake Out, Wiggle Giggle, and "I can go high, I can go low, I can go fast, I can go slow, I can turn it around, and I can take it on down.

Introductory Exercise: Vocal Orchestra (10 minutes)

Students are asked to sit in three rows facing the teaching artist, who will assume the role of the conductor for this exercise. The front row could be sitting on the floor, the second row could be sitting in chairs, and the third row could be standing behind the chairs. Students are each given a sound that they can make with either their body or voice. Some students will be given their own unique sound, some will be paired with someone else, and some will be a part of a group of three or more. Once each student has been assigned a sound, the conductor will teach them a few gestures that will serve as cues that the students follow throughout the exercise:

1. Pointing: When the conductor wants a sound to begin he/she makes eye contact with the student or students assigned to that sound and points at them.
2. Gesturing upwards: Increase volume.
3. Gesturing downwards: Decrease volume.
4. Stop: Putting one's hand up to indicate to stop what they are doing.
5. Tempo: The standard flowing motions one expects from a real conductor to indicate that the orchestra should increase or decrease tempo according to the speed of the conductor's motions.

6. Out: Usually something like closing one's hand in a fist as if catching a fly. This indicates that the sound or sounds should cease.

After developing a rapport with the orchestra, the conductor can indicate more than one sound by pointing at more than one student and/or group before giving the gesture to direct them. For instance, if there are three students who each have their own individual sound and one group of three students who share a sound, then the conductor can make eye contact with six of the students, point at them individually, and then tell them to stop, raise the volume, or another command to do at the same time. Students will be instructed to follow as the conductor leads the orchestra through solos, duets and full orchestra playing with changes in tempo, volume and mood. The orchestra will have to look closely at the conductor's movements and facial expression to determine how to "play" their sounds individually or as part of the ensemble.

Primary Activity: Creating Soundscapes to Tell a Story (20 minutes)

The students are asked to sit as an audience. The classroom teacher and teaching artist explain that they have created a short pantomime play that has no words in it, just action. The classroom teacher then acts it out for everyone. The pantomime play involves actions such as walking, opening a door, accidentally knocking something over, and reacting in an alarmed fashion to a lightning strike. After the performance, the students are asked to describe what they saw. Though some of the actions will have been clear, some of the activities will undoubtedly be difficult to discern. As such, the teaching artist explains that sounds and sound effects are used in theater to help make a story clearer and sometimes more exciting. The teacher and teaching artist then perform the play again, but the second time the teaching artist creates sounds using voice, body, and simple sound-making objects. Afterwards, the students are asked how hearing sounds that matched the action changed their experience of the performance.

After the demonstration, the students are divided into two groups, one with the classroom teacher and the other with the teaching artist. Each group then creates and develop a soundscape from the story of Stone Soup (e.g., working in the butcher shop, crossing through the forest, playing in the stream). The students will volunteer ideas about what other sounds should be used in their soundscape and actions to match the sounds.

When both groups are ready, they perform for one another. When students are audience members, they are watching and listening closely to the other group to decide if the sounds and actions match each other. The whole class then reflects on what sounds they felt were most effective to help tell the story.

Closing the Lesson: Magic Box (5 minutes)

Repeat the same procedure as with Lesson 1. Students are invited to put one sound/word/movement in the box that reminds them of what they experienced today. Write it on an invisible piece of paper, fold it into a boat and sail it into the box.

Once everyone who wants to contribute has done so, they will work together to close the box, lift it and together put it away (in a corner, in the air, under a table, etc.)

Artist Notebook Prompt:

Identify an activity you like to do with friends that has a variety of sounds. Draw a picture of it. Write down the sounds you would hear while doing this activity.

Before We Meet Again

Classroom teacher will review onomatopoeias with students to demonstrate how sounds can be words.

Lesson 6: Introduction to Character Voice

Knowledge: Voices and words (text) are essential tools for the actor in the theatre. Actors use their voices in a many different ways, both alone and with others to communicate ideas and feelings as they tell stories in plays.

Skills: Students will engage in exercises that allow them to explore different tones and pitches as well as phrasing and intention to create character and convey meaning through their voices.

Vocabulary: setting, circumstances, action, inflection, and vocal expression

Creating Our Theater Space (3 minutes)

Stand By, Places, and Go! Students engage in a physical warm-up including Shake Out, Wiggle Giggle, and “I can go high, I can go low, I can go fast, I can go slow, I can turn it around, and I can take it on down.

Introductory Exercise: Vocal Orchestra, Part II (5 minutes)

This exercise is an expansion of the introductory exercise of the same name in Lesson 5. Students will once again be arranged in three rows in front of the conductor who is their teacher this time. This time the conductor will assign words instead of sounds. The words should be said with the appropriate energy the students determine will best convey their meaning. For instance, if the word is “sleepy,” then the people assigned to that word may say it in a lethargic fashion. If the word is “frightened,” then perhaps a terrified demeanor might accompany its performance. The word, like the sound in the previous version of this exercise, is repeated over and over again until the conductor signals that it should be stopped. The conductor introduces the waving finger gesture, which means that the words must be sung instead of said. Each student or group rehearses saying and singing their word and when all are ready the orchestra “plays.”

Primary Activity: Sounds of Our Stories (20 minutes)

Students are divided into two groups, each with an adult supervisor. Each group is given an outline of a scene from the *Stone Soup* story. The outline will be populated with lines and sounds created by the students. Students will briefly rehearse and then perform for the other group. The teaching artist and teacher will direct their respective groups to convey circumstances and conditions through the use of their voices and sound effects. The group that is the audience will sit facing away from the performers so that they can only hear the performance and not see anything. Students will then discuss the things that they heard and how they told the story. What sounds were in both plays and what sounds were different?

Closing the Lesson: Magic Box (5 minutes)

Repeat the same procedure as with Lesson 1. Students are invited to take one memory from today and write on their invisible piece of paper. They will then shape it into a balloon and gently tap it into the box. Once everyone who wanted to contribute has done so, they will work together to close the box, lift it and together put it away (in a corner, in the air, under a table, etc.)

Artist's Notebook Prompt

Draw a picture of the setting from the scene your group worked on. Think about the settings from the two scenes that were created today. How are the two settings different? Write a sentence or two about the difference.

Before We Meet Again:

Classroom teachers will review the literacy strategies of compare and contrast. They will then ask student to compare and contrast the two stories used in their soundscapes.

Lesson 7: Using Our Imaginations to Tell a Story

Knowledge: Theatre artists use sound, movement, and their imaginations to create people, places and circumstances.

Skills/Learning Objective: Students will collaborate in a series of creative drama exercises designed to spark their creative energy and imagination. As they imagine people, places and events, they will use movement, sound, and objects to transform the mundane into the fantastical. Students will understand that for a successful collaboration they have to agree to pretend together.

Vocabulary: action, compromise, pantomime, setting

Creating Our Theater Space (10 minutes)

One student will cue other students to come to the theater space (Stand By, Places, and Go). A different student will lead as students engage in a physical warm-up including Shake Out, Wiggle Giggle, and “I can go high, I can go low, I can go fast, I can go slow, I can turn it around, and I can take it on down.

Primary Activity: Who am I and what am I doing? (20 minutes)

Students are all assembled in a circle. The teaching artist performs a series of movements and asks students what they think she is doing. These movements should clearly show a character’s activity and be easily identified, like digging a hole, tying a package with a string, or waving a piece of cloth. After the students identify the activity, they are then asked, “How did you know that? What movement(s) helped you to figure it out? If we use our imaginations, what else could we pretend to do?” Share with students that actors call movements that clearly show a character’s activity “Pantomime”.

Students are asked to identify a character from *Stone Soup*, think of the activities the character does during the story and create a pantomime to show the character’s activity. As each student shows his/her pantomime, it is incumbent upon the teaching artist to use encouraging side coaching words like “good” or “nice job”, as well as share with the student what he/she did that allowed the audience to clearly understand the activity the actor was doing. The teaching artist will ask the student to identify the character they are pretending to be and then repeat their pantomime. One of the objectives of this activity is to encourage everyone to participate in a safe and pressure-free environment. After each student has had a chance, students are divided into pairs and the process repeats. Each student in the pair should be an actor while their partner is the audience and then reverse the process. The process repeats for several rounds as time permits.

Closing the Lesson: Magic Box (5 minutes)

Repeat the same procedure as with Lesson 1. Students are invited to select one sound/word/movement from today's activities to put in the box. They will write it on their invisible piece of paper, then roll their paper into a spear and shoot it into the box. Once everyone who wanted to contribute has done so, they will work together to close the box, lift it and together put it away (in a corner, in the air, under a table, etc.).

Artist's Notebook Prompt

Draw a picture of yourself performing one of your pantomimes, include details about the setting. Write a few sentences to describe how you interacted with the setting during your pantomime.

Before We Meet Again:

Classroom teacher will review theater vocabulary and discuss with students their favorite DT2L memories thus far. Teacher will invite students to write a letter to their teaching artist sharing what they have learned so far. Encourage students to include 3-5 theatre words in their letter.

Lesson 8: Using Sound, Movement and Story to Create Theatre

Knowledge: Theatre artists use sound, movement, and their imaginations to create people, places and circumstances, and to make plays. Theatre is an invitation by the theatre makers to their audience to pretend together.

Skills/Learning Objective: Students will illustrate the elements of a story (character, setting and plot). They will then construct the story and begin to transform it into a play, as they use movement and sound and objects to represent people, places and events, and communicate the message or theme of a story.

Vocabulary: improvisation, character, setting, tableau, gesture, facial expression

Creating Our Theater Space (3 minutes)

One student will cue other students to come to the theater space (Stand By, Places, and Go). A different student will lead as students engage in a physical warm-up including Shake Out, Wiggle Giggle, and “I can go high, I can go low, I can go fast, I can go slow, I can turn it around, and I can take it on down.

Introductory Activity: Strike a Pose (10 minutes)

Students are standing in a circle. The teaching artist suggests that each student think of something they love to do and think about how they might demonstrate it by freezing as a statue in a pose. The teaching artist then demonstrates by announcing the activity and then striking a pose. Once rules of the exercise are clear, each student will be invited to have a turn. As each student demonstrates her own pose, the teaching artist repeats the student’s activity in the form of an announcement again (e.g., playing soccer, eating pizza, swimming in the ocean) and then counts to 3, after which the entire group repeats the name of the activity out loud and strikes that pose. This continues until everyone in the circle takes a turn.

Primary Activity: Tableaux Vivants a.k.a. Frozen Pictures (20 minutes)

A short discussion precedes this exercise wherein the teacher and teaching artist discuss that photographs are frozen pictures from a moment in time. Some pictures are portraits, and thus people are posing for the purpose of having a memory of what they look like in that moment. Other photographs are taken to capture an event or the action of one or more subjects, e.g., people gathered around a child blowing out candles on a cake tells the story of a birthday party, or someone jumping in the air with a smile on his face may tell the story of someone’s happiness. In this exercise, students will be invited to create a frozen picture from the story of *Stone Soup*. It will be a moment that tells a story to an audience. It might be the moment that the stranger appears in the village or when the children are spying on the stranger in the forest or when the butchers are carrying meat to the soup pot. Before the tableau is created the participants should discuss who will do what during the tableau and then each participant should enter the

picture one at a time. Once the picture is complete, the rest of the students walk around and voice their observations about what they see and what is particularly effective about the tableau.

Once students understand how a tableau is created, the class is divided into three different groups. Each group is given a scene from the *Stone Soup* story to bring to life. One group is given the beginning, one the middle, and the third the end. The classroom teacher and teaching artist should wander from group to group as the students plan and rehearse their tableau. When everyone is ready, the groups should share their tableaux with each other. Audiences should make observations about each other's tableaux while they are still frozen.

If time permits, students will be invited to make sounds or create lines. Once a group is in their frozen position, the teaching artist may announce that some of the participants might get a tap on the shoulder. If they do, then they should say whatever their character might be saying in that moment.

Closing the Lesson: Magic Box (5 minutes)

Repeat the same procedure as with Lesson 1. Students are invited to select one sound/word/movement from today's activities to put in the box. They will write it on their invisible piece of paper, then fold it into a paper airplane and fly it into the box. Once everyone who wanted to contribute has done so, they will work together to close the box, lift it and together put it away (in a corner, in the air, under a table, etc.).

Artist's Notebook Prompt

Draw a picture showing a tableau you watched. What did the actors do that made the tableau interesting? How can the actors you watched use Focus, Levels, Facing, Synergy, Posture, or Facial Expression to make the tableau more believable?

Before We Meet Again:

Classroom teacher will review literacy strategies for revision and ask students to identify one possible revision to their tableau or the tableaux they have seen.

Note to Facilitators:

Some key elements of tableau students should try to be aware of are:

For the Group

Focus: Participants should try to establish what the focus of the tableau is. What are the characters looking at, or what is happening in the picture that might cause their own characters to look at something noteworthy? This is important to help direct the eye of the audience.

Levels: Each tableau should include people or objects that are at low, middle, and high levels.

Facing: Once the location of the audience is established, students should be conscious of which way they are facing so that their backs are not to the audience, unless it is for some express purpose.

Synergy: This is a picture that involves more than one person, so those who participate should be asking themselves how they are connected in some way with the other participants on the stage.

For the Individual

Posture: What is the posture of each character? How does that communicate what their attitude is to the group, and to what is happening?

Facial Expression: What is the facial expression of each character, and how does that reveal, (or not, if they are hiding something), what they are thinking?

MODULE 2

Lesson 9: Encountering the Text

Knowledge: As theatre artists begin to create a play, they often start with a story that they will animate with movement and sound. The story is called the text or script, and is provided by the playwright, to give the actors and directors the information they need to engage the audience, so together we can experience the play.

Skills/Learning Objective: Students will hear the text of the play and determine the elements of the story (character, setting and plot). They will then analyze the story and begin to identify the sounds and movements needed to transform the story into theatre. They will also identify and discuss the message or theme of a story.

Vocabulary: text/script, playwright, analyze, director, theme, improvisation

Creating Our Theater Space (3 minutes)

One student will cue other students to come to the theater space (Stand By, Places, and Go). A different student will lead as students engage in a physical warm-up including Shake Out, Wiggle Giggle, and “I can go high, I can go low, I can go fast, I can go slow, I can turn it around, and I can take it on down.

Introductory Exercise: Tableaux Vivants or Frozen Pictures (10 minutes)

Students sit or stand in a circle. Students review the elements of successful tableaux, and how they were demonstrated in the tableaux they created in the last lesson. What revisions needed to be incorporated in the tableaux?

Primary Exercise: Revisiting Stone Soup (20 minutes)

Students sit in a circle as teaching artist reads the script. Teacher and teaching artist facilitate a brief discussion on the story elements in the script. Who are the characters? Where does it take place (setting)? What is happening (plot)? Only about 5 minutes should be used to generate ideas. Students are then divided into three groups and each group is asked to recreate one tableau (beginning, middle, and end). They are then invited to animate their tableau. Finally the students add sounds and dialogue to have their tableau becomes a “sketch” of their part of the script. Each group presents their tableau to the audience of their fellow students for discussion and critique. Students will then be assigned to the specific characters they will perform in the story.

Closing the Lesson: Magic Box (5 minutes)

Repeat the same procedure as with Lesson 1. Students are invited to select one sound/word/movement from today’s activities to put in the box. They will write it on their invisible piece of paper, then tear up paper into confetti and toss it into the air so that it falls into the box. Once everyone who wanted to contribute has done so, they will

work together to close the box, lift it and together put it away (in a corner, in the air, under a table, etc.).

Artist's Notebook Prompt

Make a list any new details you noticed after hearing *Stone Soup* today. What is your character and what actions would you like to create for your character? Write three words to describe those actions.

Before We Meet Again

Classroom teacher will reread the story to the students and review the characters, settings and plot (events). Students will remember the soup ingredients from the story and write a recipe for Stone Soup.

Lesson 10: Creating Characters Through Movement and Sound

Knowledge: Theatre artists bring stories to life as they create characters with their imaginations, bodies and voices. The settings of stories in plays can also be created by the actors with their bodies and voices.

Skills/Learning Objective: Students will review the text and begin to create characters both individually and collectively. They will choose actions for their characters and they will experiment with different ways of delivering lines from the story. They will also identify the sounds and shapes of the setting and work in groups to create the setting in small and large groups.

Vocabulary: characters, lines, dialogue, actions, setting, soundscape

Creating Our Theater Space (3 minutes)

One student will cue other students to come to the theater space (Stand By, Places, and Go). A different student will lead as students engage in a physical warm-up including Shake Out, Wiggle Giggle, and “I can go high, I can go low, I can go fast, I can go slow, I can turn it around, and I can take it on down.

Introductory Exercise: Vocal Orchestra Tours the World (10 minutes)

Teacher and teaching artists review the rules of Vocal Orchestra, especially how to follow the conductor. Then the setting of the story (a village in a forest by a river) is reintroduced to the students and in small groups they create the sounds of that environment. When a significant number of sounds have been identified, one of the facilitators conducts a trip through that environment without any dialogue.

Primary Activity: Bringing the Story to Life (25 minutes)

Students are reminded of which characters they will portray in the story, and begin developing actions to introduce those characters. Dialogue suggested in the story is improvised and assigned to the actors who are playing the designated roles. Actors can be used to create the setting as well, including the river and the soup pot. Pantomime should be incorporated into building the fire, bringing the vegetables, and stirring and serving the soup. The facilitators should be aware of the need to move the action of the story.

Closing the Lesson: Magic Box (5 minutes)

Repeat the same procedure as with Lesson 1. Students are invited to select one sound/word/movement from today’s activities to put in the box. They will write it on their invisible piece of paper, then form it into any size ball they want, showing how light or heavy that ball is, and toss it into the box. Once everyone who wanted to contribute has done so, they will work together to close the box, lift it and together put it away (in a corner, in the air, under a table, etc.).

Artist's Notebook Prompt:

Choose at least three words to describe your character. Write down what you remember about your character's actions and lines in the story.

Before We Meet Again

Each student will review the introductory movements of their character. Any group movements will be reviewed by the members of the group. Teachers will read the story again and ask the students to make the sounds and say the lines that have been assigned to them.

Lesson 11: Rehearsing the Play

Knowledge: Theatre artists use the rehearsal process to revise, edit and improve their work. Throughout the rehearsal process, theatre artists change things to more clearly communicate with an audience.

Skills/Learning Objective: Students will review the work that they created in previous sessions. They will discuss what they believe are the strongest elements of the piece and how they make the story clear for an audience. They will attempt to identify the sections of their story that need improvements and suggest and rehearse changes.

Vocabulary: rehearsal, edit, director, audience

Creating Our Theater Space (3 minutes)

One student will cue other students to come to the theater space (Stand By, Places, and Go). A different student will lead as students engage in a physical warm-up including Shake Out, Wiggle Giggle, and “I can go high, I can go low, I can go fast, I can go slow, I can turn it around, and I can take it on down.

Primary Activity: Rehearsal Time (30 minutes)

Students begin to work through the story with direction and coaching from the teacher and teaching artist. The actors perform the actions and dialogue of their assigned characters from the story. When necessary, dialogue is revised and new lines improvised to clarify the story. Actors also recreate the setting through soundscapes, tableau and pantomime. The facilitators should be aware of the need to make sure the students have at least one opportunity to perform the story in its entirety. **This rehearsal must take place in the location the students will use for the final share.**

Closing the Lesson: Magic Box (5 minutes)

Repeat the same procedure as with Lesson 1. Students are invited to select one sound/word/movement from today’s activities to put in the box. They will write it on their invisible piece of paper, fold it as tiny as they can and reach out and drop it into the box. Once everyone who wanted to contribute has done so, they will work together to close the box, lift it and together put it away (in a corner, in the air, under a table, etc.).

Artist’s Notebook Prompt

Which part of your story/play do you think the audience will really enjoy? Choose at least three words to describe the story/play. Write down anything you need to remember when you perform.

Before We Meet Again

Teacher will review the story with students doing all of their movements and making all sounds and saying all lines. The students will “run through” their performance with their teacher.

Lesson 12: Performance and Critique

Knowledge: Theatre is created only when artists and audience come together. Artists use their acting skills to tell the story, and audiences use their imaginations to enter the world of the story. This collaboration results in a unique communication between theatre artists and their audience.

Skills/Learning Objective: Students will use all the skills that they developed in previous sessions to bring their story to life for an audience. They will discuss what they saw in their peers' performances and what they believe were the strongest elements in their own pieces. They will be asked to determine if they successfully communicated with their audience, and how they might revise/improve their performances in the future.

Vocabulary: collaborate, communicate, critique

Creating Our Theater Space (3 minutes)

One student will cue other students to come to the theater space (Stand By, Places, and Go). A different student will lead as students engage in a physical warm-up including Shake Out, Wiggle Giggle, and "I can go high, I can go low, I can go fast, I can go slow, I can turn it around, and I can take it on down".

Warm up Exercise: Run-through (30 minutes)

Teaching artists will go to each classroom and run-through each class's performance to review the piece with the student actors before they perform for their peers.

Primary Activity: Class Performances (60 minutes)

Each class will perform their rendition of STONE SOUP for the other classes. At the end of the performances the teaching artist will facilitate a discussion with the entire group, inviting students to identify something that they saw and thought was very strong from another class's performance. The students will Pair/Share with someone next to them and then several responses will be shared with the entire group. The teaching artist will ask if there were things that were similar among the performances, and what was different? The teaching artist will then invite the students to Pair/Share something that they learned and want to remember from the residency.

Closing the Lesson: Magic Box (5 minutes)

Repeat the same procedure as with Lesson 1. Students are invited to select their favorite memory from the entire theater residency to put in the box. They will write it on their invisible piece of paper and sign it with their name. Then they will fold it like a letter and one by one place it in the box. Once everyone who wanted to contribute has done so, they will work together to close the box, lift it and together put it away (in a corner, in the air, under a table, etc.).

Artist's Notebook Prompt

If you worked in theater, do you think you would most like to be an actor, a playwright or a director? Why do you think that you would like that job the best? Choose at least three words that you would use to describe theater to a friend or your family.

Until We Meet Again

Teacher will reflect with the students on the skills they have learned throughout the residency. Teacher will invite students to discuss how these skills might be useful in other schoolwork, or in their lives.

V. VOCABULARY

Over the course of the four units certain vocabulary will be introduced and repeated as students' understanding of theatre arts broadens and deepens. Below is a list of key vocabulary words/concepts that will be introduced and reexamined throughout the four-year program:

Glossary

Artist: Though often associated with visual mediums, students should understand that an artist is anyone who uses creativity and expression to participate in the creation of any visual or performing art form.

Actor: An actor is a performing artist who uses pretend to tell a story by playing a role, and playing out an imaginary situation for an audience. Following current trends, and for the purposes of consistency throughout this residency and within this curriculum, the word "actor" is used to mean female or male interchangeably.

Action: In theater, the directorial activation word used to inform an actor how to play a line or achieve an acting objective, e.g. to beg, to impress, to demand, to charm. Though different words speak differently to different actors, the intensity of the word chosen should reflect the current circumstance being conveyed to the audience in the character's story.

Animate: The activation word used to communicate to students that they should bring to life a tableau.

Architecture: The composition of the physical space where theater is being explored and/or created. Throughout the residencies, whether working with actual theatrical scenery or merely the surroundings of a classroom, actors are often encouraged to be aware of the physical make-up of their surroundings and how they can make use of it to help tell a story. Someone standing on a platform while others are standing at a lower level might be helpful to communicate some important story point. The door at the edge of the room might be a helpful place for someone to hide from other characters' view, or a desk may be a seat in our story, or a place to lean when trying to appear casual.

Character: The role an actor plays in a theatre story.

Collaborate: Working together, listening to one another, being open to trying other people's ideas, and feeling comfortable to contribute their own thoughts.

Collaborative Art Form: Students should understand that one of the aspects of theatre that makes theatre special is that it combines many art forms carried out by many different artists, both visual and performing. The most notable art forms most often associated with theater include acting, singing, dance, music, illustration, lighting, costume design, painting, directing, and writing.

Commitment: Executing fully whatever ideas participants have without feeling like they need to make excuses for themselves or be staid in their performance for fear of judgment or making mistakes. Though energy is often encouraged, commitment does not need to mean that fervor need be of extremity at all times. However, it is often a challenge to get beginner actors to execute their performances fully, and regular encouragement from teaching artists and classroom teachers should be employed, to help students to contribute as much as each is capable of accomplishing.

Communicate: Since the theater constantly involves the audience and theater makers engaged in an unwritten agreement to pretend with one another, the theater makers are always executing techniques to tell the audience what should be perceived in the context of the theater being presented. Sometimes actors are communicating emotion or information to one another and subsequently the audience, but other times actors are communicating information through affectations and physicality, e.g. this limp indicates that my character was hurt at some point or this stifled whimper communicates that I am suppressing pain I am experiencing. Theater makers communicate all sorts of information with scenery, lighting, sound, and music.

Compromise: As collaborators, students will learn to give credence to one another's ideas, and sometimes acquiesce to each other, thus sometimes

giving up their own ideas to allow for everyone to have a voice and make creative contributions.

Energy (Scale 1-10): As a means of communicating the stakes and intensity with which something is played, actors and directors discuss the importance on a scale of 1-10, 1 referring to something which is least important and 10 referring to that which is of most importance.

Ensemble: The collective group of performers working together in equitable participation.

Focus: As an actor, referring to maintaining attention to one's own actions. As theater makers, referring to drawing or diverting the audience's attention to and from certain aspects of the production, to guide their journey through the story.

Gesture: The physical movement a person employs to communicate ideas and express emotion.

Imaginary Circumstances: The description of imaginary external and/or internal forces that inform an actor about the character and how to behave in the story of the play, e.g. it's hot, you're late for an appointment, there's an odd smell in the room.

Improvisation: Unscripted acting inspired by an agreed upon set of given circumstances. Though improvisation can be free form, there are often rules associated with actors improvising with one another, intended to guide the activity and focus the actors' objectives. Improvisation is used in theater rehearsal and classroom exercises to facilitate interaction and character exploration, without the constraints of specific words and specific story written by a playwright. Improvisation is also used in the process of play devising, when an ensemble of actors and playwrights record the improvisation of a story and later cull content to determine the composition of the script.

Inflection: The color of expression an actor imbues his voice with when speaking. The rise and fall of the pitch of the voice.

Levels (Low, Medium, High): When creating stage pictures, the distance an object or actor is from the stage floor in relation to the other objects or actors on the stage. Students should understand that the levels we choose to place ourselves help to tell a story about status and relationship to each other and their environment.

Objective: Though sometimes referring to some tangible object that a character may desire, an acting objective, as we define it in these lessons, is a want that a character has, that informs the actor how to shape her perspective of the given circumstances. The want should always be able to have the questions “why?” and “how badly?” attached to it. Often the central through-line that shapes a character’s journey, for either a moment, a scene, or the entire play, is tied to the objective and the conflict(s) that ensues based on the obstacle(s) and what tactics are used to overcome the obstacle(s). Often attributed to tangible items such as money, it is our perspective that objectives are more informative for an actor when they are associated with concepts like “to impress him” or “to tell her off.” Though this is a high concept that likely very few of our students will fully understand, most of the students will understand the basic direction associated with directing them, by using suggested objectives to guide their performance, e.g. “On a scale of 1-10, at a 10 you really want your mother to let you go to the carnival with your friends. How does that inform you when you say your line, “Can I please, please go, mommy?”

Obstacle: That which stands in a character’s way when trying to achieve an objective, e.g. Janet may want to have a cookie, but her mother may be the obstacle that stands in her way of having one.

Movement: Throughout the residency the concept of movement refers to both the ways in which characters move as well as the physical movement of objects, lights, and actors on the stage to help tell a story.

Pantomime: The act of using one’s body to interact with imaginary objects and space to tell a story.

Performing Arts: The art forms in which expression is carried out by an artist or a group of artists for an audience to observe during the act of doing. Most notable performing art forms include dance, music, and theater.

Pitch: As it refers to tone of a sound, the degree of highness or lowness.

Plot: The main storyline of the play. Though interpreting and conveying individual character is very important to the actor's role, students will understand that theater makers must view the creation of theater with several lenses, specifically focusing on the overall story as much as the many elements assembled to comprise the theatrical production.

Rehearsal: The period in which the theater makers, in the absence of an audience, practice and explore while preparing their play for a production. A safe rehearsal and classroom environment, where participants can feel free to express themselves without fear of being judged, is crucial for an arts centered, ensemble-driven environment.

Rhythm: In movement and sound, the tempo of the action. In story, the variable tempi of the mood, content, action and plot.

Setting: The location of a particular part of a story. In theater, the setting not only refers to the physical location, but the emotional, atmospheric, and environmental conditions of the surroundings, e.g. "a dark and gloomy time for the city of London in 1893."

Sound: The audible tools a theater artist employs to tell a story to an audience.

Space: As it refers to movement, the physical area a person or object occupies. As it refers to a theatrical venue, the area within which the performance takes place.

Specific: The exactness with which an actor addresses imaginary objects in order to communicate to an audience how, and with what, the character is interacting.

Stage Directions: Universal descriptions of locations on the stage, that directors, actors, and theater makers use to communicate destination: i.e. upstage, downstage, stage right, stage left, center stage, upstage right, etc. Written nomenclature consists of US, DS, SR, SL, CS, USR, etc.

Status: The level of importance characters have in relation to one another. Though this is sometimes perceived differently by different characters, actors can associate their own perspective with the character's perception of social hierarchy or power dynamic in the play. Often conflicting perceptions of character status leads to theatrical conflict in the story.

Stillness: As students learn the value and techniques associated with using movement to tell stories on stage, the judicious use of stillness is as important as the use of silence as it pertains to sound. The absence of movement.

Story: Sometimes used to refer to the combined events of the play. Other times used to explain the pretend situation the theater artist or artists are trying to convey to the audience.

Tableau(x): A frozen picture made with one or more actors. This is one of the foundational teaching tools that students and teachers will use to communicate how story will be composed physically on the stage. Some components to tableau include focus, levels, status, and action. Tableaux is the plural of tableau.

Tactics: The techniques a character uses to attempt to achieve an objective. As characters attempt to achieve their objectives they are often forced to switch tactics. Though this word is often used interchangeably in the theater with the word "action," tactics can often involve overarching concepts that are not necessarily intended to be motivation for an actor in a single moment, the way that an action is. For instance, a tactic an actor might be trying to play may be to "try and win him over," but the actor's action for a given line while trying to play that tactic might be "to impress him." The tactic is more cerebral while the other is more immediate.

Tempo (Slow, Medium, Fast): The degree of speed as it pertains to movement or sound.

Visual Arts: Those art forms that artists execute by means of some medium that is intended to be looked at and observed by an audience with or without the presence of the artist. Most notable visual art forms include sculpture, painting, illustration.

Vocal Expression: The way an actor uses voice to convey emotion, communicate thought, and affect character.

Volume: As it pertains to sound, the degree of loudness or quiet.

VI. VOCABULARY BREAKDOWN, UNITS AND LESSONS

	2 nd Year 1	3 rd Year 2	4 th Year 3	5 th Year 4
	Exploration	Adaptation	Creation	Interpretation
Movement	Body			
Sound	Voice			
Story	Oral Story/Experiential Theater			
Lesson 1	What is Theater?			
Vocab	Artist, visual art, performing arts, actor, movement, story, sound			
Lesson 2	Telling Stories through Movement			
Vocab	Communicate, body parts, gesture, specific, details, ensemble, pantomime			
Lesson 3	Introduction to Character Movement			
Vocab	Stillness, tableau, animate, space, tempo (slow/medium/fast), energy (scale of 1-10), given circumstances			
Lesson 4	Looking at Theater through Artist Eyes			
Vocab	Director, playwright, appreciation, audience, applause			
Lesson 5	Introduction to Sound			
Vocab	Pitch, volume, rhythm, collaboration			
Lesson 6	Introduction to Character Voice			
Vocab	Action, inflection, vocal expression			
Lesson 7	Using our Imagination to tell a Story			
Vocab	Come to an agreement, compromise			
Lesson 8	Using Sound, Movement and Story to Create Theater			
Vocab	Devise, represent, communicate			

Dodge Theatre to Learn Curriculum
March 2018_Final Copy

Lesson 9	Analysis & Creation			
Vocab				
Lesson 10	Construction & Revision			
Vocab				
Lesson 11	Synthesis & Revision			
Vocab				
Lesson 12	Performance & Reflection			
Vocab				

Appendix A -Dodge Theatre to Learn version of **Stone Soup** (Movement, Sound, Story)

