



# ArtsforLearning Online Curriculum

## Unit 1 Character Clues in Action!

### PURPOSE

In this unit, students engage in the dramatic technique of tableau and theatre exercises to help them investigate texts for story elements, clues about characters, and to make inferences about what those characters are thinking and feeling. By deeply understanding characters and character perspective, students become more engaged and careful readers.

### UNIT DESCRIPTION

In this unit, students act like both reading detectives and real actors as they read stories closely for clues about characters. To begin, students read the classic tale of *The Three Little Pigs* and a fractured version, *The True Story of the Three Little Pigs* by Jon Scieszka, and engage in a theater technique called statues as they learn how to identify story elements and find clues to characters. Students learn the dramatic technique of tableau and engage in vocal expression to help them both think about and show their understanding of a character's traits and perspective. In the next part of the unit, students work more independently as they read selected chapters from *Toys Go Out* by Emily Jenkins, engage in close reading, and create talking tableaux that reflect their understandings. Those talking tableaux are then expanded for a final performance for an invited audience.

### COMMON CORE STATE STANDARDS

Arts for Learning is aligned with the Common Core State Standards for Reading, Writing, Speaking and Listening, and Language. This Overview describes the scope of the standards and this Quick Reference Guide provides each of the standards fully or partially met within this A4L Unit, followed by the charts that specifically identify the standards addressed in each lesson and step in the Unit. The standards are also coded and listed at the beginning of each lesson in the unit. Arts for Learning also provides a comprehensive student assessment program in each unit. This A4L Assessment Toolkit Quick Reference Chart indicates an overview of the locations of the tasks to be scored in the unit.

Each A4L unit is developed on a common framework and contains a 3-part sequence of instruction that educational research suggests will help students become more self-directed, independent learners. There is a gradual hand-off of responsibility--from teacher to students--that is supported by assessment and teacher help as needed. Throughout A4L units the arts serve as motive and means to advance reading for meaning and writing thoughtfully.

Is this Public or Members only?:

Public

Unit 1 **Character Clues in Action!**

Part 1 Learning

Unit 1: Lesson 1

## **Introduce Unit and Investigate Story Elements for The Three Little Pigs**

### Unit 1: Lesson 1

## Introduce Unit And Investigate Story Elements For *The Three Little Pigs*

#### **LITERACY OBJECTIVE**

By the end of this lesson students will be able to identify the basic story elements of setting, characters, plot, problem, and resolution. They will be able to determine the sequence of events in the story.

#### **LITERACY "I CAN" STATEMENT**

"I can identify the basic story elements of setting, characters, plot, problem, and resolution. I can identify the sequence in which events occurred in the story."

#### **LESSON OVERVIEW**

<b>Steps</b>	<b>Pacing: 70 Minutes</b>
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<b>Step 1:</b> Introduce the Unit <b>Step 2:</b> Introduce Lesson 1 <b>Step 3:</b> Pre-reading Discussion of <i>The Three Little Pigs</i>	<b>10 Minutes</b>
<b>Step 4:</b> First Read-Aloud of <i>The Three Little Pigs</i> <b>Step 5:</b> Introduce Open Space <b>Step 6:</b> Act It Out! Statues of <i>The Three Little Pigs</i> <b>Step 7:</b> Discuss <i>The Three Little Pigs</i> & Record Story Elements <b>Step 8:</b> Close Lesson 1	<b>60 Minutes</b>

## STANDARDS ALIGNMENT

### TARGETED CCSS

#### Reading: Literature

**RL 3.1:** Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

**RL 3.3:** Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.

**RL 3.10:** By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 2–3 text complexity band independently and proficiently.

**RL 4.1:** Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

**RL 4.3:** Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).

**RL 4.10:** By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.

**RL 5.1:** Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

**RL 5.3:** Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).

**RL 5.10:** By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4–5 text complexity band independently and proficiently.

#### Speaking & Listening

**SL 3.1:** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly.

**SL 3.1a:** Come to discussions prepared having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 3.1b:** Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

**SL 3.1c:** Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.

**SL 3.1d:** Explain their own ideas and understanding in light of the discussion.

**SL 3.6:** Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification. (See grade 3 Language standards 1 and 3 here for specific

expectations.)

**SL 4.1:** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.

**SL 4.1a:** Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 4.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 4.1c:** Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.

**SL 4.6:** Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation. (See grade 4 Language standards 1 here for specific expectations.)

**SL 5.1:** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.

**SL 5.1a:** Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 5.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 5.1c:** Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.

**SL 5.6:** Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation. (See grade 5 Language standards 1 and 3 here for specific expectations.)

## SECONDARY CCSS

### Reading: Foundational Skills

**RF 5.3:** Know and apply grade-level phonics and word analysis skills in decoding words.

### Writing

**W 4.9:** Draw evidence from literary or informational texts to support analysis, reflection, and research.

**W 4.9a:** Apply grade 4 Reading standards to literature (e.g., "Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text [e.g., a character's thoughts, words, or actions].").

**W 5.9:** Draw evidence from literary or informational texts to support analysis, reflection, and research.

**W 5.9a:** Apply grade 5 Reading standards to literature (e.g., "Compare and contrast two or more characters, settings, or events in a story or a drama, drawing on specific details in the text [e.g., how characters interact]").

## TEACHING RESOURCES

### CLASSROOM CHARTS

-Reflecting on Your Acting Choices

-Class Story Map for *The Three Little Pigs*

**TEXT**

*The Three Little Pigs*

**A4L STUDENT NOTEBOOK**

This Student Notebook will be used throughout Unit 1.

**LIFE & LEARNING SKILLS**

Unit 1 includes the following Life & Learning Skills:

- Reflective thinking
- Creative problem-solving
- Critical and analytic thinking
- Collaboration Communication

**DIFFERENTIATION OPTIONS**

Differentiation Options will appear throughout the unit to suggest ways to scaffold or challenge student learning. Use the number of helping hands to select the level of differentiation that best supports student learning.



Highest level of scaffolding. Select this option if students are learning strategies for the first time, if the text is challenging for them, or if students require more guidance during activities. The Unit is written for the highest level of scaffolding.



Moderate scaffolding. Select this option if students require some support comprehending the text or navigating the activity.



Least amount of scaffolding/Extending the instruction. Select this option if students are ready to work more independently, move more quickly through the material, or are ready for additional challenge.



## LEVERAGING MOMENTS

Key instructional steps where the arts are used to leverage literacy-learning (and vice versa) are marked with . Smaller leveraging moments also occur throughout the lessons.

# STEP 1: Introduce The Unit

**Process:** Start the Character Clues in Action! unit by talking with your students about reading like a detective. Then explain the purpose and activities of the unit and hand out the A4L Student Notebook and Unit 1 Texts. Draw their attention to the reading and acting process that occurs throughout the unit.

## ELL SUPPORT: COMPREHENSIBLE INPUT

Support ELL language development and comprehension by starting with a short vocabulary lesson using Vocabulary Snapshots to provide multi-sensory pre-learning for words that may be unfamiliar to culturally diverse students. Click for a sample lesson plan.

Recommended vocabulary from *The Three Little Pigs* to pre-teach with Vocabulary Snapshots:

Sow - Pig - Straw  
Wolf - Sticks - Bricks  
Sturdiest - Blazing - Boiled

Click for Vocabulary Snapshot activities for The Three Little Pigs using visual icons and more (A4L Student Notebooks for students and Resources for teachers).

Suggested vocabulary to pre-teach using sound, facial expression and/or body movement:

Sniffed - Huff - Pish posh  
Puff - Chinny chin chin  
Fearlessness - Threatening

## Suggested Dialogue

**"WE ARE BEGINNING AN ARTS FOR LEARNING UNIT CALLED CHARACTER CLUES IN ACTION!"**

"In Arts for Learning units, you use the arts to help with your reading. In this unit we'll read like detectives and study characters, looking for clues about what they're like and why they do what they do. We'll use theater to help us by becoming the characters and acting out the events in the stories."

"We look for clues about who people are all the time in our every day lives. We do this to help us anticipate what they're going to do. For example, imagine a 100-lb. dog is coming down the sidewalk. A 10-year-old kid who was bitten by a dog last year sees the dog. What do you think he will do? (Students respond.) How about a 10-year-old who has three big dogs that sleep with him every night? What do you think he might do when he sees the dog on the sidewalk? (Students respond.) These two people react differently because they have different experiences, likes, and dislikes. We'll think about the characters in our stories in the same way throughout the unit."

### **PASS OUT A4L STUDENT NOTEBOOKS AND UNIT 1.**

"We'll read several stories and deepen our understanding by acting out characters and putting together scenes. Our work will culminate in a Character Clues in Action! performance for an invited audience (school peers, friends, and family)."

## STEP 2: Introduce Lesson 1

**Process:** Give an overview of the lesson objectives. Read a story, engage in a theater warm-up called statues, use statues to interact with the text, track the story elements, and determine the sequence of events.

### **Suggested Dialogue**

**"Today We're Going To Read The Classic Tale Of *The Three Little Pigs...*"**

"and engage in a theater activity to help us think about the characters in the story. Then, we'll talk about what happened in the story. By the end of today's lesson, you will be able to say, 'I can identify the basic story elements of setting, characters, plot, problem, and resolution. I can identify the sequence in which events occurred in the story.'"

## STEP 3: Pre-Reading Discussion Of *The Three Little Pigs*

**Process:** Ask students questions about what they already know of *The Three Little Pigs*-- different versions, cultural variations, etc.

### Suggested Dialogue

**"WHO HAS READ OR HEARD OF THIS STORY BEFORE?"**

"This story has been told and retold in many different ways and in many different cultures. What do you know about the story?" (Students pair-share)

## STEP 4: First Read-Aloud Of *The Three Little Pigs*

**Process:** Read aloud the classic tale *The Three Little Pigs*. Have students follow along in their Unit 1 Texts. Feel free to have students read the story independently. Read the text and during this reading, clarify any unfamiliar terms. Reading the original tale of the three pigs has two purposes:

1. To establish background knowledge so that all students will understand Scieszka's fractured version of the story in the next lesson.
2. To instruct on story elements using a short and simple text.

## STEP 5: Introduce Open Space

**Process:** Introduce the concept of Open Space. Open space is anywhere in the room students can move safely and freely without touching anything or anyone. Determine if desks need to be moved for the exercise. See "special" bar **Moving Desks** for Theater Work for a process to safely and efficiently move desks. Tell students to find their own spot in open space.

## Moving Desks

It may be necessary to move desks during some of the theater exercises in this unit. If students do not have sufficient space to stand and move without touching desks or classmates, use the following procedures to safely and efficiently move desks:

-Tell students how and where to move the desks and where you want them to go once they've moved everything.

-Set a time limit; ask students how long it will take to safely and silently move the desks into the predetermined set-up. Write the time on the board.

-Tell them they must wait until the word Go to begin moving.

-If anyone talks or moves unsafely, have students try again.

-Write the final time on the board. Each time the desks are moved, try to beat the previous time.

This process makes moving desks a motivational cooperation activity that is quiet and controlled.

## Suggested Dialogue

### USING THEATRICAL DEVICES

"We are going to use theater to help us think about the characters and what happened in *The Three Little Pigs*. Before we get started, we are going to do a theater warm-up and learn about something called open space."

"Open space is a concept that we'll use a lot with theater and that will help us move safely around the room. Let's say it together on three: 1-2-3 open space." (Students repeat the words)

"Open space is anywhere in the room you can move safely and freely with your whole body without touching an object, wall, or another person. If I'm sitting on a desk like this, is that open space? (Students respond, 'no.')

If I'm leaning against the wall with just my elbow like this, is that open space? (Students respond, 'no.')

If I'm hugging my friend like this, is that open space? (Students respond, 'no.')

If I'm standing right here with enough room to move my arms and legs like this, is that open space? (Students respond, 'yes.')

Great, we're ready to start."

"When I say 'Go,' find your own spot in open space. You have 10 seconds. Go! 10-9-8-7-6-5-4-3-2-1." (Students move to open space.)

# STEP 6: Act It Out! Statues Of *The Three Little Pigs*

**Process:** Throughout the unit students will use statues to both interact with the texts they are reading and then, by creating scenes, deepen and refine their comprehension of the text. A statue is a frozen silent picture an individual actor makes with his or her whole body to represent a moment in time. In this warm-up, students will create several statues that are easily accessible and then move into creating statues of characters in the story.

Begin the statues warm-up by having students walk through open space in "actor neutral," or, as themselves. This helps students get comfortable moving as themselves before becoming characters in front of others. Call out a character and give a count-down for students to create the character; add an action, objective, or emotion; and then ask actors to extend their choices. Create three characters using this process. See below for Character Statues to select characters that are appropriate for the level, age, and background of students. Reflect on statues using the reflection sentence stems after the exercise. Prior to the lesson, post the sentence stems in the classroom.

Timing for individual statues and reflection is 10 minutes.

## **DEFINITION: STATUES**

A statue is a frozen silent picture an actor makes with his or her body to represent a moment in time. Statues may show characters, setting details, emotions, objects, and ideas within a story. In this unit, actors make "sitting statues" during which they are sitting at desks. They make the picture in one spot with the upper part of their bodies. Actors also make "statues" with full body in open space.

## **TEACHING TIPS: STATUES**

**1. To maintain student focus and build theater skills during this exercise, it is imperative to:**

- Use "Go" and "Freeze" as the control devices.
- Use count-downs.
- Move quickly between statues.
- Transition from statue to statue without the students breaking character.
- Describe physical and facial choices students make without using individual students' names or qualifiers. For example say, "I see arms stretched high" instead of "I like how high John's arms are" or "Perfect statue."

- Build theater skills by telling students to "Extend that choice--make it bigger," "Exaggerate your facial expression," "Increase intensity by 100%"

## 2. Options for Character Statues

- Clown - juggling, happy, sad
- Wicked Stepmother--punishing Cinderella
- Prince--proposing; rejected; accepted
- Troll--hungry; hunting for next meal
- Baseball player--catching a fly ball; just struck out for the third time
- Ninja--saving someone; hiding from an enemy
- Movie star--accepting an award; posing for paparazzi
- Spider man - saving someone from a villain

Select those characters in this list that are most appropriate for the level, age, and background of students. Or you can create other characters appropriate for your class.

### CONNECTING LITERACY & ART: STATUES

- Statues while reading keep students actively engaged in the story.
- Statues can help students think carefully about characters' traits and perspective in a given text.

### DIFFERENTIATION OPTIONS: IDENTIFYING STORY ELEMENTS

Select one of the options listed below or structure the instruction in a way that appropriately meets students' needs and fosters engagement.



Model for Whole Class For students who would benefit from explicit instruction or need guidance and support identifying story elements, follow the Suggested Dialogue.



Provide targeted support. Allow some students to work independently or in pairs to

complete story maps. Pull one or more small groups for more explicit instruction.



Students work independently. If students are experienced completing story maps, allow them to work independently followed by whole class discussion.

Challenge: Create a more sophisticated story map for students that includes elements such as rising action, conflict, and climax.

## Suggested Dialogue

### FACILITATE WALKING AND FREEZING

"When I say 'Go,' walk through space in actor neutral. 'Actor neutral' is when you are yourself before becoming a character. As you move, notice the space and be aware of others. Go! Walk through space. (Students walk through space.) Freeze! (Students stop.) 'Freeze' means to stop in motion right where you are. When you are frozen, you are a statue; a statue doesn't move or talk. Go! Walk through space. (Students walk through space.) I see people adjusting their bodies for the objects and people around them. I see people being relaxed as themselves. Freeze! (Students stop. Repeat as needed.)"

### FACILITATE INDIVIDUAL STATUES WITH FAMILIAR CHARACTERS

"Next time I say 'Freeze' I will say a character and I want you to create a statue of that character; a statue doesn't move or talk."

"Go! Walk through space. (Students walk through space.) Freeze! Show me a silent statue of a Clown juggling balls in 1-2-3-Freeze. (Students create statues.) Stay frozen. Use your whole body! Use your elbows and knees! Let it show on your face! (Students make adjustments.) Now show me a sad clown dropping all the balls in 1-2-3-Freeze. (Students make adjustments.)"

Show me a silent statue of a Baseball player in 1-2-3-Freeze. (Students create statue.) Use your whole body! Use your elbows and knees! Let it show on your face! (Students make adjustments.) Now show me of a baseball player hitting the winning run in 1-2-3-Freeze. (Students make adjustments.) Expand that choice by 100%! What are you feeling? Put it in action!" (Students make adjustments.)

"Show me a silent statue of a Troll in 1-2-3-Freeze. (Students create statue.) Use your whole body! Use your elbows and knees! Let it show on your face! (Students make adjustments.) Now show me a troll that is starving in 1-2-3-Freeze. (Students make adjustments.) Show me a troll that sees its next meal in the distance in 1-2-3-Freeze. (Students make adjustments.) Expand that choice by 100%! What are you

feeling? Put it in action!" (Students make adjustments.)

### **FACILITATE INDIVIDUAL STATUES WITH CHARACTERS FROM THE STORY**

"The next time I say freeze, I'm going to call out one of the characters in the story."

"Show me a silent statue of the pigs' mother worried for her three pigs as they head out into the dangerous world in 1-2-3-Freeze. (Students create statue.) Expand that choice! Show me how worried she feels for her pigs." (Students make adjustments.)

"When the first pig asked the straw seller for straw to build his house, the seller told him that was not a wise idea. Show me a silent statue of the first pig saying, 'Oh what do you know' to the straw seller. 1-2-3-Freeze. (Students create statues.) I see noses in the air...I see...I see..." (Call out 1-3 physical traits.)

"Show me a silent statue of the wolf sniffing the air and smelling his favorite food, PIG. 1-2-3-Freeze. (Students create statues.) Show me on your face how hungry you are! I see...I see..." (Call out 1-3 physical traits.)

"Show me a silent statue of the first pig- nervously saying, 'Not by the hair of my chinny chin chin' to the wolf at his door. 1-2-3-Freeze. (Students create statues.) I see people biting their nails, covering faces... I see...I see..." (Call out 1-3 physical traits.)

"Show me a silent statue of the second pig snobbishly telling the wolf he won't let him in. 1-2-3-Freeze. (Students create statues.) I see noses in the air... I see...I see..." (Call out 1-3 physical traits.)

"Show me a silent statue of the wolf having eaten his second pig and feeling really full. 1-2-3-Freeze. (Students create statues.) Use your whole body! Expand those choices! (Students make adjustments.) I see...I see..." (Call out 1-3 physical traits.)

"Show me a silent statue of the wolf after trying and trying to blow down the brick house. 1-2-3-Freeze. (Students create statues.) I see...I see...(Call out 1-3 physical traits.)  
Show me a sitting statue of the third pig eating up the wolf. 1-2-3-Freeze. (Students create statues.) I see...I see..." (Call out 1-3 physical traits.)

### **FACILITATE REFLECTION**

"Have a seat where you are. Let's reflect on the physical choices we made during statues."

### **POINT TO POSTED REFLECTION SENTENCE STEMS**

"To help our reflections, we'll use these sentence stems:"

"When I acted out \_\_\_\_\_, (name and/or describe character) my  
\_\_\_\_\_. (describe what you did with your body or face)"

"You'll describe the character and then use words to describe what you did with your face or body. By using words to describe your physical choices, you're also describing the characters in the story. I'll model, using the first character we acted out as an example."

"When I acted out the \_\_\_Clown juggling balls\_\_\_, my \_\_\_ tongue was sticking out and my arms were raised up in the air\_\_\_."

"Pair-share what you did for (name character from the story.) Then we'll reflect with the whole class. (Students pair share. Whole class discussion.)"

"In this unit we will reflect on the acting choices we make in order to help us better understand characters and what kind of people they are. Actors always reflect on the choices they make and then revise those choices in order to better communicate the characters and scenes they are portraying."

"When I say 'Go,' you have 10 seconds to move silently and safely back to your desks. 'Go!' 10-9-8-7... (Students return to desks.)"

## STEP 7: Discuss *The Three Little Pigs* & Record Story Elements

**Process:** Engage students in a discussion of *The Three Little Pigs* by focusing on the story elements-- characters, setting, problem, events, and resolution. Create a Class Story Map and post on the wall for future reference. See Teaching Resources below for a sample Class Story Map.

### TEACHING RESOURCES

Sample Class Story Map for *The Three Little Pigs*

### Suggested Dialogue

#### INTRODUCE CLASS STORY MAP

"Let's use the statues we just created to help us talk about *The Three Little Pigs*. As we talk, we'll create a Class Story Map for *The Three Little Pigs*. For later stories we will read, you will work on your own story maps in your A4L Student Notebooks. For now, let's work together."

**RECORD CHARACTERS AND TRAITS ON CLASS STORY MAP**

"Let's start by thinking about the characters in this story. Who are the characters? (Students respond. Record.) What are these characters like? What makes you say that? Let's look back at the story. (Students respond. Guide students to use evidence from the text to support their ideas.) Sometimes authors give us lots of clues about characters. Other times, we have to use our own ideas and background knowledge to guess what they are like and why they do what they do. Knowing what characters are like--their character traits--helps us anticipate what they will do in the story."

**RECORD SETTING ON CLASS STORY MAP**

"Where are the pigs at the beginning of this story? Does the setting change? (Students respond.) This is called the setting. What is important for us to know about the setting?" (Students respond.)

**RECORD PROBLEM ON CLASS STORY MAP**

"At the beginning of the story, the pigs' mother told them that they needed to stay safe from danger. Do they meet danger? (Students respond.) The wolf threatens the pigs' safety--this is the 'danger' their mother warned them of. I'll write the problem on our story map." (Record problem on Class Story Map.)

**ELICIT EVENTS AND RECORD ON CLASS STORY MAP**

"Let's now create a list of events that will help us remember what happened in this story. All of the events in the story lead to the problem being solved. We'll put the events in the order, or sequence, that they occur in the chapter. When we write these events, we'll try to use our own words. When making a list of events, we don't want to write down every little detail. We want to focus on the big things that happen. Think about the statues we made." (Students respond. Reference statues to help students recall the key events.)

**ELICIT RESOLUTION AND RECORD ON CLASS STORY MAP**

"The wolf continues hunting pigs until he is stopped and eaten by the third pig. This is called the resolution of the story. The problem is solved. (Add resolution to Class Story Map.) Tracking story elements helps a reader understand how one event leads to another as the characters go about solving the problem."

# STEP 8: Close Lesson 1

**Process:** Close the lesson with a statue of the resolution, a look forward describing the next lesson, and an optional closing ritual.

## Suggested Dialogue

### CREATE A STATUE OF THE RESOLUTION

"Let's close our lesson with a statue of the resolution-- the moment the third pig has finished eating the wolf, 1-2-3-Freeze." (Students make statues.)

### LOOKING FORWARD

"In our next lesson, we'll read another version of *The Three Little Pigs* and use statues to help us engage with the story."

### PERFORMING THE CLOSING RITUAL (OPTIONAL)

"To close our theater lessons, we'll appreciate our work and each other with a unified clap. On three we'll all clap once and say, 'Huh!' 1-2-3 (clap) Huh!"

**CONGRATULATIONS ON COMPLETING LESSON 1! YOU ARE NOW READY TO MOVE ONTO LESSON 2 OF UNIT 1.**

Is this Lesson Public or Members only?:

Public

Unit 1 **Character Clues in Action!**

Part 1 Learning

Unit 1: Lesson 4

## Introduce Tableau & Apply to The True Story of the Three Little Pigs

### Unit 1: LESSON 4

## Introduce Tableau & Apply To *The True Story Of The Three Little Pigs*, TRAIL Marker #1

#### LITERACY OBJECTIVES

By the end of this lesson students will be able to use clues in the text to portray characters' traits and perspectives through tableaux.

#### LITERACY "I CAN" STATEMENTS

"I can use evidence in the text to show characters' traits and perspectives through tableaux."

#### LESSON OVERVIEW

STEPS	PACING: 90 minutes
<b>Step 1:</b> Introduce Lesson 4 <b>Step 2:</b> Define Tableau	<b>5 Minutes</b>
<b>Step 3:</b> Move Desks & Find Spot in Open Space <b>Step 4:</b> Theater Warm-up—Silent Negotiations	<b>15 Minutes</b>
<b>Step 5:</b> Create Scenes with Tableau Elements <b>Step 6:</b> Introduce Tableau Elements Checklist <b>Step 7:</b> Extend & Solidify Understanding of Tableau Elements	<b>15 Minutes</b>
<b>Step 8:</b> Create Tableaux for <i>The True Story of the Three Little Pigs</i> <b>Step 9:</b> Add Vocal Expression to Tableaux	<b>30 Minutes</b>
<b>Step 10:</b> Present & Reflect on Talking Tableaux	<b>15 Minutes</b>

**Step 11:** Introduce & Guide Students through TRAIL

Marker #1

**Step 12:** Close Lesson 4**15 Minutes****STANDARDS ALIGNMENT****TARGETED CCSS****Reading: Literature**

**RL 3.1:** Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

**RL 3.3:** Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.

**RL 4.1:** Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

**RL 5.1:** Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

**RL 5.3:** Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).

**Writing & Language**

**W 3.10:** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

**W 4.10:** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

**W 4.9:** Draw evidence from literary or informational texts to support analysis, reflection, and research.

**W 5.9:** Draw evidence from literary or informational texts to support analysis, reflection, and research.

**W 5.10:** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

**Speaking & Listening**

**SL 3.1:** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly.

**SL 3.1b:** Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

**SL 3.6:** Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification. (See grade 3 Language standards 1 and 3 here for specific expectations.)

**SL 4.1:** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.

**SL 4.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 4.1:** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.

**SL 4.6:** Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation. (See grade 4 Language standards 1 here for specific expectations)

**SL 5.1:** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.

**SL 5.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 5.6:** Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation.

## SECONDARY CCSS

### Reading: Literature

**RL 3.2:** Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.

### Speaking & Listening

**SL 3.1a:** Come to discussions prepared having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 3.1c:** Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.

**SL 3.1d:** Explain their own ideas and understanding in light of the discussion.

**SL 4.1a:** Come to discussions prepared having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 4.1c:** Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.

**SL 4.1d:** Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

**SL 5.1a:** Come to discussions prepared having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 5.1c:** Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.

**SL 5.1d:** Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

## TEACHING RESOURCES

### CLASSROOM CHARTS

- Class Story Map for *The True Story of the Three Little Pigs* (made in class)
- Tableau Elements Checklist
- Guidelines for Talking Tableaux
- Reflecting on Your Acting Choices

### TEXTS

-*The True Story of the Three Little Pigs*, by Jon Scieszka

### **A4L STUDENT NOTEBOOK**

-Story Map: *The True Story of the Three Little Pigs*  
-TRAIL Marker #1

### **ASSESSMENT**

-TRAIL Marker #1 Progress Chart

### **LIFE & LEARNING SKILLS**

Unit 1 includes the following Life & Learning Skills:

- Reflective thinking
- Creative problem-solving
- Critical and analytic thinking
- Collaboration Communication



### **DIFFERENTIATION OPTIONS**

Differentiation Options will appear throughout the unit to suggest ways to scaffold or challenge student learning. Use the number of helping hands to select the level of differentiation that best supports student learning.



Highest level of scaffolding. Select this option if students are learning strategies for the first time, if the text is challenging for them, or if students require more guidance during activities. The Unit is written for the highest level of scaffolding.



Moderate scaffolding. Select this option if students require some support comprehending the text or navigating the activity.



Least amount of scaffolding/Extending the instruction. Select this option if students are ready to work more independently, move more quickly through the material, or are ready for additional challenge.



## LEVERAGING MOMENTS

Key instructional steps where the arts are used to leverage literacy-learning (and vice versa) are marked with . Smaller leveraging moments also occur throughout the lessons.

# STEP 1: Introduce Lesson 4

**Process:** Give an overview of the lesson objectives. Learn a theater technique called tableau and apply the elements of tableau to the characters and events in *The True Story of the Three Little Pigs*.

## ELL Support Comprehensible Input: Introducing Tableau To ELL

When introducing tableau to ELL students, it is helpful to use visual references such as the icon above and/or use "picture frames" made of cardboard or file folders to guide students in conceptualizing the theater exercise. Other instructional support can be offered by creating a Unit Pictorial Vocabulary Wall in the classroom for student and instructional use.

## Connecting Literacy & Art: Teaching Tableau

- Use tableau to draw students' attention to traits and perspective through specific character descriptions, actions, and dialogue.
- Students deepen their understanding of the story and literacy objectives through the discussion that occurs when creating tableaux with peers.
- When in tableau, both actors and audience reflect on the multiple perspectives within a given moment.



## Differentiation Options: Teaching Tableau

- If students struggle with learning tableau as written in the unit, feel free to make adjustments to match students' development.
- Teach fewer tableau elements. For example, limit the tableau elements to levels; bold body shapes and facial expression; and keeping the body open to the audience.
- Bypass the warm-up and move directly to modeling tableau with a group of actors for an event or scene all students are familiar with; e.g., basketball, recess, library.
- Hold off on incorporating vocal expression into tableaux until a later lesson.

## Suggested Dialogue

### Introduce Tableaux

"Today we are going to experience a series of exercises in order to learn a theater technique called 'tableau.' Then we'll apply what we learn to the characters and events in *The True Story of the Three Little Pigs*."

"By the end of today's lesson, you will be able to say, 'I can use evidence in the text to show characters' traits and perspectives through tableaux.'"

## STEP 2: Define Tableau

**Process:** Define tableau for students. Tableau is one of the theater techniques students will use to explore the literacy objectives in the unit--story elements, character traits and perspective, and making inferences.

### Suggested Dialogue

#### Define Tableau

"Tableau means 'picture' in French. Let's say 'tableau' together on three: 1-2-3 tableau." (Children repeat the word.) "In theater, a tableau is a frozen silent picture a group of actors makes with their bodies to show a moment in time."

"Today you will learn tableaux through a series of exercises. First you'll make individual statues, similar to our last lessons, only this time, using your whole bodies and making big physical choices to show your characters. Then you'll work toward creating tableaux of scenes from the story by putting your statues together with other actors. Through tableau, you can use your facial expressions and body shapes to show characters and actions in relationship to one another."

## STEP 3: Move Desks & Find Spot In Open Space

**Process:** Facilitate moving desks. Predetermine how the room will be set up. Tell students how and where to move the desks and where you want them to go once they've moved everything. Set a time limit; ask students how long it will take to safely and silently move the desks into the predetermined set-up. Write the time on the board. Tell them they must wait until the word "Go" to begin moving. If anyone talks or moves unsafely, have students try again. Write the final time on the board. Each time the desks are moved, try to beat the previous time. This process makes moving desks a motivational cooperation activity that is quiet and controlled.

Prompt students to find a spot in open space. Use a countdown to facilitate movement.

## STEP 4: Theater Warm-Up--Silent Negotiations

**Process:** During Silent Negotiations, students create a series of shapes and images with a group without talking. In this way, students work together toward a common goal and exercise multiple ways to communicate. This builds cooperation and communication skills that students will use throughout the unit.

Put students into groups of 3-5. Predetermine groups in order to see dynamics for future grouping, or determine groups in the moment. Tell each group where to go in open space. Call out a series of shapes and give a count-down for the groups to work together to create those shapes. The Teaching Tip "Shapes for Silent Negotiations" has shape suggestions.

Timing for silent negotiations is 5-8 minutes.

### Teaching Tip: Silent Negotiations

Students create a series of shapes with a group without talking. In this way, students work together toward a common goal and exercise multiple ways to communicate. This builds cooperation and communication skills that students will use throughout the unit.

To maintain student focus and build theater and cooperation skills during this exercise, use the following suggestions:

- Use count-downs.
- Transition from shape to shape without students breaking focus. For example, do not say "Relax" or "Good job" between shapes. Simply prompt students to create the next shape.
- Describe the positive communication choices groups are making. For example, "I see people gently moving others into position," "I see people starting a shape and others adding on," "I see people giving up their ideas for the group," "I see people mouthing things really big without voice."
- Stay positive. Encourage, remind, and prompt for silence. Students will talk, whisper, laugh, and potentially argue during the exercise. If talking persists, pause the exercise to discuss the different ways one can communicate without talking--maybe list them on the board. Then restart the exercise beginning with the first shape.

### Teaching Tip: Groups Of 3-5

To create a safe learning environment and depict dynamic tableaux, groups of five work best for

students in classroom settings. For younger students, groups of three are acceptable, but they will not be able to incorporate minor characters.

To maintain student focus and build theater and cooperation skills during this exercise, use the following suggestions:

- Uneven numbers naturally creates a dynamic stage picture.
- Five students in one group are enough for some to play central characters and others to play minor roles based on comfort level.
- Five students in a group allow some to play storyline characters and others to create the setting, which tells the audience more about the story elements.
- Five students in a group make the use of class time more manageable. There will be approximately five to six groups and each group will need 3 to 5 minutes for presentation and reflection.

### Teaching Tip: Shapes For Silent Negotiations

- Circle Letter of the alphabet
- Square Number
- Triangle Fish
- Diamond Star
- Crescent moon

## Suggested Dialogue

### Silent Negotiations

"We are going to begin today with a theater warm-up that will help us learn how to work together and communicate effectively. I am going to assign you to group and then tell each group where to go in open space." (Assign Students into groups and show each group its spot)

"Wait until I say 'Go' to move. Group 1, you'll be here. Group 2, you'll be here. When I say 'Go,' you'll have five seconds to be in a sitting circle with your group. Go! 5-4-3-2-1-Freeze"

"This exercise is called silent negotiations. What does 'silent' mean? (Students respond.) Silent means no talking--whispering counts as talking. What does 'negotiate' mean? (Students respond.) Negotiate means to work together to come to an agreement. In this exercise, you'll work in small groups to create some shapes and scenes with your bodies."

"All groups will be working at the same time. Your group must figure out how to make each shape or scene together without talking. What are some ways we can communicate with each other without talking?" (Students respond.)

"Everybody stand. I'll give a count-down of 5-10 seconds for each shape or scene."

"Silently create a circle in 5-4-3-2-1-Freeze. (Students create.) I see lots of different ways to make these

shapes. Some groups are using the floor. Remember, no talking--find another way to communicate. Make sure everyone in your group is involved."

"Silently create a square in 5-4-3-2-1-Freeze. (Students create. Make 1-2 comments on cooperation. Continue with shapes and images as focus allows.)"

## STEP 5: Create Scenes With Tableau Elements

**Process:** Guide students to transition from creating shapes to creating scenes. While students are frozen in their last shape, tell them the next time they move, they will create a scene and will need to think about the characters, setting details, and inanimate objects that are in that scene. All actors must be involved.

Call out a series of scenes. With each scene, ask students to add tableau elements one by one and still work silently. Once an element has been introduced, guide groups as they incorporate the element into all the following tableaux. Allow all groups to complete their image before moving on to the next, using a count-down. Move quickly through the exercise, transitioning from scene to scene without downtime.

Facilitate students creating four scenes--each building on tableau elements.

1. The first scene is a warm-up to practice the transition from shapes to scenes and focus on the tableau element--body shape and facial expression.
2. The second scene is created, then adjusted to add the tableau element--levels.
3. The third scene is created, then adjusted to add the tableau element--levels, then adjusted again to add the tableau element--character relationships using physical contact.
4. The fourth scene is created, then adjusted to add levels, then adjusted to add character relationships using physical contact; then adjusted a final time to extend the tableau element--character relationships using eye contact.

Timing for scenes with tableau elements is 8-10 minutes.

### TEACHING TIP: OPTIONS FOR SCENES

Select scenes that will be immediately accessible for all students. Here are some examples:

- Playground
- Basketball game
- Baseball game
- Rock Concert

- Wedding
- Dance Class
- Funeral
- Family portrait
- Cafeteria
- Birthday party
- Doctor check-up
- Playing tag

## Suggested Dialogue

### CREATE SCENES WITH TABLEAU ELEMENTS

"This time you'll create scenes of events and places. Create a picture of a playground at recess (or other scene appropriate for your class) in 5-4-3-2-1-Freeze!" (Groups create tableau). "Use your whole body to create whole body shapes and facial expressions to show who your character is and what they are doing. Expand that choice by 100 percent! Extend that choice--make it bigger! Exaggerate your facial expression!"

"Create a picture of a \_\_\_\_\_ in 5-4-3-2-1-Freeze!" (Groups create tableau). "Now adjust your position so that you have three distinct levels. Some actors should go into high space and some go into low space. The levels should match your character and action. Extend your facial expression and body shape as you adjust! 5-4-3-2-1-Freeze!"

"Create a picture of a \_\_\_\_\_ in 5-4-3-2-1-Freeze!" (Groups create tableau). "Adjust for levels in 5-4-3-2-1-Freeze! Adjust for character relationships--add one point of physical contact with at least one character. Physical contact can use positive space, where you are touching, or negative space, where you are almost touching with space between you. Use your whole face and body as you adjust in 5-4-3-2-1-Freeze!"

"Create a picture of a \_\_\_\_\_ 5-4-3-2-1-Freeze!" (Groups create tableau). "Adjust for levels in 5-4-3-2-1-Freeze! Adjust for character relationships with at least one point of physical contact in 5-4-3-2-1-Freeze! Adjust for character relationships--add one point of eye contact. Eye contact can be two people looking at each other, or looking at something else. Use your whole face and body as you adjust in 5-4-3-2-1-Freeze!"

"Actors relax. Let's celebrate your work with a 1-2-3 (clap) Huh! And gather over here to reflect on our work." (Students move to the space for the Tableau Elements Checklist.)

## STEP 6: Introduce The Tableau Elements Checklist

**Process:** Now that students have experienced the tableau elements process, have them gather around the Tableau Elements Checklist, or create the checklist with students. Reflect on learning by highlighting the tableau elements they incorporated in the scenes.

Timing for introducing the Tableau Elements Checklist is 3-5 minutes.

### CLASSROOM CHARTS & GRAPHIC ORGANIZERS: TABLEAU ELEMENTS CHECKLIST

\_\_\_ Character relationships

Physical contact--using positive or negative space (touching or not touching)

Eye contact--eye-to-eye to another character or intentionally looking at something else

\_\_\_ Levels

Character are on low, medium, and high levels

\_\_\_ Body shape and facial expression

Use the whole body

Show character, action, and emotion

\_\_\_ Audience awareness

Keep body open to the audience

### Suggested Dialogue

**INTRODUCE TABLEAU ELEMENTS CHECKLIST**

"When we use our bodies alone to show a character, that's a statue. When we put two or more statues together to create a picture, it's called a tableau--a frozen stage picture. A tableau uses certain elements to make a really strong picture for an audience. You have just experienced all the tableau elements with each of the scenes you created. Let's review the tableau elements and keep our checklist posted throughout the unit."

(Go over Tableau Elements Checklist)

## STEP 7: Extend & Solidify Understand Of Tableau Elements

**Process:** Extend instruction and solidify students' understanding of tableau by having a volunteer group show their tableau with in-depth reflection on each tableau element. This is the moment to explicitly instruct on audience awareness—keeping one's body open to the audience, and character relationships—positive and negative space and intentional eye contact.

Timing for extending and solidifying tableau elements is 5 minutes.

### Suggested Dialogue

**EXPAND UNDERSTANDING OF TABLEAU ELEMENTS**

(Select a volunteer group.)

"May I have one group volunteer to recreate the last tableau you made to help us reflect and extend our learning of tableau?" (Actors re-create tableau.) "Audience, how can you tell what this character is doing or feeling—what is the actor doing with her face and body to show it? Where do you see different levels? Where do you see character relationships? Where do you see physical contact? Where do you see eye contact?"

"Can you see all of the actors in this tableau? Actors, now that you are presenting, you need to keep your bodies open to the audience so you can be seen. How can you adjust your body so that the audience can see you? Angle your body between the audience and the other actors on stage so more

of the front of your body can be seen."

"Let's take a closer look at character relationships through physical contact. I want to explain what I mean by positive and negative space. May I have a volunteer? Let's shake hands. This is a positive space connection because we are making physical contact. Now, let's almost shake hands. This is a negative space connection because we are not touching, but it looks like we are or that we are about to. When you create tableaux, you can show a character relationship through positive space (touching) or negative space (not touching)."

"Let's take a closer look at character relationships through eye contact. You can show this by two characters looking at each other or maybe one is looking away. Even though the characters aren't making eye contact, there is an intentional relationship by looking away."

"The elements of tableau are tools you can use to create dynamic stage pictures that show events in a story. We'll use tableau throughout the unit to practice making inferences and to get a better understanding of character traits and perspective."

## STEP 8: Create Tableaux For *The True Story Of The Three Little Pigs*

**Process:** Groups create events from *The True Story of the Three Little Pigs*. This is the students' opportunity to apply their understanding of tableau to the story elements of *The True Story of the Three Little Pigs*. Focus students' attention on character traits and perspective for each event. Assign each group an event from the story. See Teaching Tip "Casting Students as Characters or Inanimate Objects in Tableau." The rehearsal process takes 5–10 minutes. Tell students they have 5 minutes to create their tableaux. Telling students they have a short time frame often motivates groups to get to work and make choices.

Timing to create tableaux is 5–10 minutes.

### TEACHING TIP: OPTIONS FOR CASTING STUDENTS AS CHARACTERS & INANIMATE OBJECTS IN TABLEAU

Some scenes have only two real characters. See the following suggestions to help students cast themselves appropriately in tableau:

- Two students play the same character.

If there are only two real characters in a scene, two students can each play the same character. They can choose to create the exact same statue or to portray the character in different ways. This option provides more scaffolding for students who might require additional support.

- Two students work together to play different parts of the same character.  
Two students can play different parts of a single character: one can play the bottom half and the other the top half or one can play an extension of the character, such as a sneeze or shout.
- Students become inanimate objects.  
Becoming an inanimate object with traits and perspective requires abstract thinking. If students decide to play a house or other object, talk with them as they rehearse about clues in the text that might help them assign traits and perspective to their 'character.' For example, the straw house might be feeling sorry for itself because it can't hold up its walls.

## Suggested Dialogue

### CREATING TABLEAUX FOR THE STORY

"Now you will create tableaux of the events in *The True Story of the Three Little Pigs*. Instead of creating a scene that comes from your imagination, you will pay close attention to the text so that you can show what the characters are like and why they do what they do."

"Each group will get an event. Re-read the part of the story you will enact in tableau. Think about what's happening in the event and what you learned about the characters in our last lesson. Then make choices about what and how you'll show this event. Remember, some of you can play actual characters while others in the group create objects, such as the pigs' houses. If you create an object, think about how that object might be feeling in the situation. If you are a house, a tree, or even a door, be sure to show how you are feeling using your body and face." (Tell groups which event they will represent)

"This time, you'll be allowed to talk in order to plan your tableau. Use the Tableau Elements Checklist to make sure you incorporate all the elements and use those elements to show traits and perspective. Before you start, decide where your audience is so you all stay open to the audience. You have five minutes to rehearse. Go."

# STEP 9: Add Vocal Expression To Tableaux

**Process:** Guide groups to incorporate vocal expression to their tableaux – creating “talking tableaux.” Model adding voice by asking one group to volunteer. The group creates their tableau for the class. Then, the whole class generates ideas on what each character might say in that moment—even inanimate objects should have a perspective. Actors have a range of options for what they say. Prior to the lesson, create a chart titled Guidelines for Talking Tableaux and list the guidelines. Tap each actor on the shoulder to cue him or her when to speak—“shoulder tap” is a way to cue students when to speak. When students add voice to tableau, they are practicing making inferences.

Timing for modeling talking tableaux is 10 minutes.

After modeling adding vocal expression, give all groups an additional 3-5 minutes to add voice to their tableaux.

## CLASSROOM CHARTS & GRAPHIC ORGANIZERS: GUIDELINES FOR TALKING ABOUT TABLEAUX

1. All actors speak
2. Use vocal expression to show what your character is thinking and feeling
3. Options for what characters say:
  - Select a word or phrase from the text—more than one character can say the same word or phrase (“Mr. Pig, Mr. Pig, are you in?”)
  - Create a line of dialogue to say to another character (Straw house to Pig: “I’m sorry, but my walls are falling down!”)
  - Create a thought or feeling for your character (1st Pig: “I’m scared to death!”)
  - Make an exclamation to show how your character is feeling (Stick house: “Nooooo!”)
  - Make a sound to show setting or action (Police: sound of a siren)

## Suggested Dialogue

### ADD VOCAL EXPRESSION

"I'll model, with your help, how to add vocal expression to a tableau. I need a volunteer group to help me demonstrate what we will call talking tableaux." (Group volunteers or select a group.)

"To cue you to get into your tableau, I will say, 'Actors, places,' and the group will respond by saying, 'Thank you, places.' Let's try that. Actors, places." (Groups responds, "Thank you, places.") "Actors ready? Audience ready? Create your tableau in 1-2-3-Freeze!" (Group creates tableau.)

"Audience, look at the characters' traits through body shape and facial expression. Look at the character relationships through physical contact and eye contact. Think about what these characters and objects might think, feel, or say in this moment if they could speak. Actors, think about what your character might think, feel, or say in this moment if you could speak. Actors, relax. As a class, let's do some initial brainstorming for what characters might say." (Students respond.)

"You have a lot of options when adding voice to tableau. Look at our Guidelines for Talking Tableaux chart for some ideas. (Read through chart.) This is your chance to tell your audience something they wouldn't get if they just saw your tableau or only read the story. As a class, let's make some decisions about what each character might say using these guidelines." (Whole class discussion.)

"Actors, I'll cue you to create your tableau again, and when I tap you on the shoulder, that's your cue to say your line."

"Audience ready? Actors ready? 1-2-3-Freeze!" (Group creates tableau. Tap each actor on the shoulder until all have spoken.)

"Relax. Let's appreciate these volunteer actors. 1-2-3 (clap) Huh!"

"Groups, you now have 3 minutes to add vocal expression to your tableaux. Then, we will present our talking tableaux to the class." (Groups add voice.)

## STEP 10: Present & Reflect On Talking Tableaux For *The True Story Of The Three Little Pigs*

**Process:** Create a presentation space with enough room for actors to present and for the audience to see the entire staging from head to toe. This could be the front of the room, reading area, or open space. Practice audience behavior. Introduce presentation cues to the class.

Tell groups the order in which they will present. This alleviates the stress of performing, and students are better able to focus on the groups presenting.

Cue each group to present their tableau. Tap students on the shoulder to cue voice. With a “shoulder tap,” groups often want to be tapped in a specific order—check in with each group before they present.

After each group presents, engage the class in a reflection. Reflection is an opportunity to continue instruction on character traits and perspective. Use student reflections to highlight acting choices that are connected to the text and inferences. Appreciate with a unified clap and move to the next group.

Timing for each group to show work and reflect is 3 minutes.

#### **COACHING TIPS FOR THE ARTS: PRESENTATION MANAGEMENT IN THE CLASSROOM**

- **ORDER OF PRESENTATIONS-** Tell groups the order in which they will present and/or perform. This alleviates anxiety and allows students to focus on the performers.
- **PROMPTING THE PRESENTATIONS-** When students present, prompt them by saying “1-2-3-Freeze!” This gives students a time frame to create and helps group members create in time with one another.
- **APPRECIATING WORK-** When students finish presenting, appreciate their work by the teacher saying “1–2–3,” and the whole class giving one unified clap and saying, “Huh!” This is a fun, quick way to appreciate student work and transition to reflection, the next group, or next set of instructions.
- **FOCUSING AUDIENCE & ACTORS-** When a group moves from the audience to the playing space to present their work, there is usually side-talking about the presentation. This is expected. Help students refocus by saying: “Audience ready? Actors ready?” The audience and actors do not respond verbally; this is a self-check.

Suggested Dialogue

#### **PRACTICE ACTIVE LISTENING**

"This is the first time we are formally showing our work to each other. This is the performance/presentation space, and this is the audience space. Let's practice what it means to be active listeners. Show me what it looks like when someone is telling you a really good story in 1-2-3-Freeze! (Students create sitting statues of engaged listening.) I see people leaning in, making eye contact with me, and sitting up straight."

"Now show me what it looks like when you are totally bored and not paying attention to what someone is saying in 1-2-3-Freeze! (Students create sitting statues of not listening.) I see people leaning back, side-talking, playing with their nails, heads down, or asleep. When you are performing, what do you want your audience to be like? (Students respond.) Yes, you want them to be actively listening. We will be active listeners whenever we present in class."

### **INTRODUCE AUDIENCE AND ACTOR CUES**

"When we present in class, we will use two cues to help the group get ready to present and the audience and actors ready to focus. I'll say 'Actors, places.' The performing group will respond with 'Thank you, places' and get into the performance space. Once the group is ready to go, I will say, 'Actors ready?' 'Audience ready?' You don't answer with your voice—this is a silent self-check for you to remember to focus on the performance."

### **FACILITATE PRESENTATIONS AND REFLECTIONS**

"The order you will perform is... (Give the sequence)."

"Let's have Group 1 come into the presentation space. Actors, places.(Actors respond 'Thank you, places' and come into the space.) Do you have an order in which you'd like to be shoulder tapped? Audience ready? Actors ready? 1-2-3-Freeze! (Actors create tableau. Tap each student on the shoulder to cue vocal expression.) "Relax."

"Let's appreciate. 1-2-3(clap)Huh! (Actors stay in the presentation space standing or sitting. This is to receive feedback and in case they re-create their tableau during reflection.) Audience, which part of their event did the actors show? How do you know? How are the actors using the tableau elements and vocal expression to represent this part of the story? (2–3 students respond.) Let's give a final appreciation. As Group 1 leaves, Group 2 take your places. 1-2-3 (clap) "Huh!"

Repeat process for remaining groups.

## STEP 11: Introduce & Guide Students Through Trail Marker # 1

**Process:** TRAIL Marker #1 is the first formative assessment in the unit. See Trail Maker Formative Assessment special menu, below, for more information. Introduce students to TRAIL Markers and how they will be used throughout the unit. Students turn to page 9 in their A4L Student Notebooks and reflect on their learning. Students share their reflections with one another. Sharing TRAIL Marker responses helps students think about what they are learning and helps teachers monitor student progress and re-teach or extend based on what they observe.

Select one of these two options to facilitate the activity and discussion:

1. Have students work in pairs or small groups to answer the TRAIL Marker notebook page. Have them talk before writing to get ideas flowing. Then, have a whole class discussion.
2. Have students complete the TRAIL Marker individually and then share in small groups or whole class.



### TRAIL MARKER FORMATIVE ASSESSMENTS: THOUGHTS AND REFLECTIONS

**Purpose:** TRAIL Markers are points in the unit for teachers and students to reflect on learning.

During the TRAIL Markers, students stop and do a reflective activity connected to what they are learning with regards to reading, writing, the arts, and what they need to do next.

Use TRAIL Markers in the following ways:

1. Take stock of where the group and individuals are with respect to the learning objectives.
2. Engage students in conversation about what they have learned—get them to stop, think, and reflect. This can be whole class, small student groups, and/or individually with students.
3. Use the TRAIL Marker Progress Chart (Resources, page 14) to enter notes for individual students and use to inform future instruction.

## Suggested Dialogue



### INTRODUCE TRAIL MARKER

"Throughout the Character Clues in Action! unit, we will reflect on our reading and acting using TRAIL Markers. Just like a trail marker in hiking, we have TRAIL Markers in our A4L lessons. It's a place in our lessons where we stop to do a quick activity to help us think about what we're learning about reading, writing, and the arts and what we need to do next."

### REFLECTION

"Open your A4L Student Notebooks to page 9. We're going to take a step back and reflect on the reading you've done and the talking tableaux you just presented. Think about your group's rehearsal and presentation:"

1. "First, what character were you?"
2. "Second, what are your character's traits? What are 1-3 acting choices you made with your body, face or voice to show your character's traits? Go back and look at the text. Find 1–3 clues that helped you learn about your character and make those acting choices."
3. "Third, what is your character's perspective—what is he or she thinking and feeling in this moment? Use the sentence starters: 'My character is thinking...' or 'My character is feeling...' What are 1–3 acting choices you made with your body, face, or voice to show your character's perspective. Go back and look at the text. Find 1–3 clues that helped you make those acting choices."

Engage in class discussion or have students share with groups. Then have students individually write their thoughts on the TRAIL Marker page.

## STEP 12: Close Lesson 4

**Process:** Close the lesson with a look forward describing the next lesson and an optional closing ritual.

## Suggested Dialogue

### LOOKING FORWARD

"In the next part of our unit, we'll begin a new book and work in groups to investigate characters and create talking tableaux for our Character Clues in Action! performance."

### PERFORMING THE CLOSING RITUAL (OPTIONAL)

"Let's appreciate our work and each other with a unified clap. 1-2-3 (clap) Huh!"

**CONGRATULATIONS ON COMPLETING LESSON 4! YOU ARE NOW READY TO MOVE ONTO LESSON 5 OF UNIT 1.**

Is this Lesson Public or Members only?:

Members Only

Unit 1 **Character Clues in Action!**

Part 1 Learning

Unit 1: Lesson 2

**Investigate Story Elements for The True Story of the Three Little Pigs**

**Unit 1: Lesson 2**

# Investigate Story Elements For *The True Story Of The Three Little Pigs*

## LITERACY OBJECTIVES

By the end of this lesson students will be able to identify the basic story elements of setting, characters, plot, problem, and resolution. They will be able to determine the sequence of events in the story.

## LITERACY "I CAN" STATEMENTS

"I can identify the basic story elements of setting, characters, plot, problem, and resolution. I can identify the sequence in which events occurred in the story."

## LESSON OVERVIEW

STEPS	PACING: 30-40 minutes
<p><b>Step 1:</b> Introduce Lesson 2  <b>Step 2:</b> Pre-read <i>The True Story of the Three Little Pigs</i> by Jon Scieszka  <b>Step 3:</b> Read Aloud <i>The True Story of the Three Little Pigs</i> &amp; Act It Out! with Sitting Statues  <b>Step 4:</b> Discuss <i>The True Story of the Three Little Pigs</i> &amp; Record Story Elements  <b>Step 5:</b> Close Lesson 2</p>	30-40 Minutes

## STANDARDS ALIGNMENT

### TARGETED CCSS

#### Reading: Literature

**RL 3.1:** Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

**RL 3.3:** Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.

**RL 3.6:** Distinguish their own point of view from that of the narrator or those of the characters.

**RL 4.1:** Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

**RL 4.3:** Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).

**RL 4.6:** Compare and contrast the point of view from which different stories are narrated, including the difference between first- and third-person narrations.

**RL 5.1:** Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

**RL 5.3:** Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).

**RL 5.6:** Describe how a narrator’s or speaker’s point of view influences how events are described.

### **Writing & Language**

**WL 4.9a:** Apply grade 4 Reading standards to literature (e.g., “Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text [e.g., a character’s thoughts, words, or actions].”).

**W 5.9a:** Apply grade 5 Reading standards to literature (e.g., “Compare and contrast two or more characters, settings, or events in a story or a drama, drawing on specific details in the text [e.g., how characters interact]”).

### **Speaking & Listening**

**SL 3.1:** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 3 topics and texts, building on others’ ideas and expressing their own clearly.

**SL 3.1b:** Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

**SL 3.6:** Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification. (See grade 3 Language standards 1 and 3 here for specific expectations.)

**SL 4.6:** Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation. (See grade 4 Language standards 1 here for specific expectations.)

**SL 4.1:** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others’ ideas and expressing their own clearly.

**SL 4.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 4.1d:** Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

**SL 5.1:** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others’ ideas and expressing their own clearly.

**SL 5.6:** Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation. (See grade 5 Language standards 1 and 3 here for specific expectations.)

## **SECONDARY CCSS**

### **Writing & Language**

**WL 4.9:** Draw evidence from literary or informational texts to support analysis, reflection, and research.

**W 5.9:** Draw evidence from literary or informational texts to support analysis, reflection, and research.

### **Speaking & Listening**

**SL 3.1a:** Come to discussions prepared having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 3.1c:** Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.

**SL 3.1d:** Explain their own ideas and understanding in light of the discussion.

**SL 4.1a:** Come to discussions prepared having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 4.1c:** Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.

**SL 5.1a:** Come to discussions prepared having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 5.1c:** Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.

**SL 5.1d:** Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

## TEACHING RESOURCES

### CLASSROOM CHARTS

-Class Story Map for *The Three Little Pigs*

-Class Story Map for *The True Story of the Three Little Pigs*

### TEXTS

*The True Story of the Three Little Pigs*, by Jon Scieszka

### A4L STUDENT NOTEBOOK

This Student Notebook will be used throughout Unit 1.

### LIFE & LEARNING SKILLS

Unit 1 includes the following Life & Learning Skills:

- Reflective thinking
- Creative problem-solving
- Critical and analytic thinking
- Collaboration Communication



### DIFFERENTIATION OPTIONS

Differentiation Options will appear throughout the unit to suggest ways to scaffold or challenge

student learning. Use the number of helping hands to select the level of differentiation that best supports student learning.



Highest level of scaffolding. Select this option if students are learning strategies for the first time, if the text is challenging for them, or if students require more guidance during activities. The Unit is written for the highest level of scaffolding.



Moderate scaffolding. Select this option if students require some support comprehending the text or navigating the activity.



Least amount of scaffolding/Extending the instruction. Select this option if students are ready to work more independently, move more quickly through the material, or are ready for additional challenge.



## LEVERAGING MOMENTS

Key instructional steps where the arts are used to leverage literacy-learning (and vice versa) are marked with . Smaller leveraging moments also occur throughout the lessons.

# Step 1: Introduce Lesson 2

**Process:** Give an overview of the lesson objectives. Read *The True Story of the Three Little Pigs* with sitting statues and track story elements.

## Suggested Dialogue

### INTRODUCTION

"In today's lesson, we are going to read another version of *The Three Little Pigs* in which we'll get a different take on what happened. We'll use theater as we read to help us think about the characters and what's happening in the story. Then, we will identify the story elements and compare the characters, setting, events, problem, and resolution to the original version of the story."

"By the end of today's lesson, you will be able to say, 'I can identify the basic story elements of setting, characters, plot, problem, and resolution. I can identify the sequence in which events occurred in the story.'"

## Step 2: Pre-Read *The True Story Of The Three Little Pigs* By Jon Scieszka

**Process:** Introduce Jon Scieszka's work. Preview *The True Story of the Three Little Pigs* by talking about the cover, and discuss potential differences with the classic tale. Display copies of Scieszka's books, such as *The Stinky Cheese Man*, *Guys Read: Funny Business*, and *The Time Warp Trio* series. If students have done the A4L unit Authors and Actors, remind them of reading "Who Did It?" in Scieszka's *Knucklehead*.

### Suggested Dialogue

#### INTRODUCTION TO THE TEXT AND AUTHOR

"Today, we're going to read a story from a book by Jon Scieszka. Scieszka (shesh-ka) sounds like 'Fresca.' Have you heard of Jon Scieszka or read *The Stinky Cheese Man* or *The Time Warp Trio*? What do you know about these books?" (If students haven't heard of Scieszka or any of his books, tell them that he writes humorous books.)

"Let's look at the cover. What do you see? (Students respond.) What's the headline on the newspaper? Who wrote the article? How do you think this story might differ from the other story we read?"

## Step 3: Read Aloud *The True Story Of The Three Little Pigs* & Act It Out! With Sitting Statues

**Process:** Read aloud *The True Story of the Three Little Pigs*. Read the story twice, once to introduce the story and track story elements and a second time in the next lesson to study character traits and perspective. While reading the story, engage students in Sitting Statues. Sitting statues are statues students make with the upper

half of their bodies while at their desks or in the reading area. Before reading the story to the class, mark the book for sitting statue stopping points with a pencil or sticky notes. Suggested stopping points are in the dialogue and the teaching tip menus below and illustrate key events, character perspectives, and character traits.

### **DEFINITION: SITTING STATUES**

A statue is a frozen silent picture an individual actor makes with his or her whole body to represent a moment in time. Statues may show characters, setting details, emotions, objects, and ideas within a story. In this unit during read-alouds, actors make Sitting Statues with the upper half of their bodies while in a reading area, at desks, or in a circle.

### **CONNECTING LITERACY & ART: SITTING STATUES**

- Statues while reading keep students actively engaged in the story.
- Statues can be used to draw students' attention to traits and perspective through specific character descriptions, actions, and dialogue.
- Statues can be used to make predictions about what characters are going to do.

### **TEACHING TIP: SITTING STATUES**

Sitting Statues Stopping Points The True Story of the Three Little Pigs

Stop right after reading each of these lines:

"...I ran out of sugar."

"...'Little pig, Little pig, are you in?' No answer."

"...And I sneezed a great sneeze."

"...dead as a doornail."

"...I was feeling a little better."

"...shaving the hairs on my chinny chin chin."

"...but I sneezed a great sneeze."

"...Wolf's honor."

"...Talk about impolite!"

"...I go a little crazy."

"...But maybe you could loan me a cup of sugar?"

## Suggested Dialogue

### READING STATUE EXERCISE

"Today, we're going to read a story from a book by Jon Scieszka. As I read, I'll ask you to make silent sitting statues of characters and events in the story as a way for you to actively engage using your body to help you understand the story better. Listen to how Scieszka describes the characters. Sitting statues are just like the statues we just made, but we will be at our desks. Focus on your facial expression and your upper body."

#### Begin reading. Stop at a key moment.

"Show me a sitting statue of \_\_\_\_\_. (Students make statues.) I see...I see...I see...Relax."

#### Read. Stop at a key moment.

"Show me a sitting statue of \_\_\_\_\_. (Students make statues.) I see...I see...I see...Relax."

#### Read. Stop at a key moment.

"Show me \_\_\_\_\_. (Students make statues.) I see...I see...I see...Relax."

#### Complete the read-aloud with stopping points for sitting statues.

"During our reading of the story, you became the characters by making statues and thinking about what the characters were thinking and feeling. Next we'll track the story elements."

# Step 4: Discuss The True Story Of The Three Little Pigs & Record Story Elements

**Process:** Engage students in a discussion of The True Story of *The Three Little Pigs* by comparing it to the original tale. As the discussion unfolds, record the story elements: characters, setting, problem, events, and resolution on story maps. Have students work in pairs to record story elements in their A4L Student Notebooks Class Story Map for *The True Story of the Three Little Pigs*. Have a brief discussion about the characters and record a few character traits. In-depth exploration of character traits and perspective comes in the following lesson. Here is a sample Class Story Map for *The True Story of the Three Little Pigs*.

## Suggested Dialogue

### CLASS STORY MAP DISCUSSION

"Let's talk about what happened in this story and compare it to the version we read in our last lesson. This time, you will work with a partner to record the characters, problem, setting, events, and resolution."

"Some things are the same and some are different. In the original version of the tale, we met the three little pigs at the beginning. This version of the story is told by Al, the wolf. What is the wolf like? What makes you say that? Record "Wolf" and talk with your partner about his character traits. Write them in your A4L Student Notebooks on page 3. (Students pair-share & record.) Let's share out." (2-3 students share. Record on Class Story Map for *The True Story of the Three Little Pigs*.)

"Who are the other characters in this story? Make a list of characters in your character chart. (Students record characters.) We'll spend lots of time in our next lesson looking for clues about these characters' traits. For now, let's get down our list."

"Where does this story take place? There might be more than one setting. Talk with your partner and record your ideas on your story maps. (Students pair-share & record.) Let's share out." (2-3 students share. Record on Class Story Map for *The True Story of the Three Little Pigs*.)

"What is Al's problem? Talk with your partner and write down your ideas under Problem on your story map. (Students pair-share & record.) Let's share out." (2-3 students share. Guide students to notice that the wolf has two problems--he needs a cup of sugar to make his granny's birthday cake and he needs to convince his readers that he is innocent. Record on Class Story Map for *The True Story of the Three Little Pigs*.)

"As the wolf tells us his story, what is the same and what is different from the original? Talk with your partner about the characters and events in this story. As you talk, fill in your story maps. (Students pair-share & record.) Let's share out--who has a character or event to add to our Class Story Map for *The True Story of the Three Little Pigs*?" (Students share. Guide students to notice that the basic events play out in the same way, but that the wolf provides an explanation to prove his innocence. If students do not identify any character traits, guide them to notice textual evidence).

"Is the problem resolved at the end of the story? Talk with your partner. (Students pair-share.) Let's share out." (Students share. Guide students to notice that the wolf's problem is not solved--he still needs a cup of sugar and his innocence is still uncertain.)

"Tracking story elements helps a reader understand how one event leads to another as the characters go about solving the problem."

## Step 5: Close Lesson 2

**Process:** Close the lesson with a statue of the resolution, a look forward describing the next lesson, and an optional closing ritual.

### Suggested Dialogue

#### CREATING A STATUE OF THE RESOLUTION

"Let's close our lesson with a statue of the resolution--Al, the wolf, asking for a cup of sugar, 1-2-3-Freeze!" (Students make statues.)

#### LOOKING FORWARD

"In our next lesson, we'll read like detectives and use theater to explore character traits and perspectives in this story."

#### PERFORMING THE CLOSING RITUAL (OPTIONAL)

"Let's appreciate our work and each other with a unified clap. 1-2-3 (clap) Huh!"

**CONGRATULATIONS ON COMPLETING LESSON 2! YOU ARE NOW READY TO MOVE ONTO LESSON 3**

**OF UNIT 1.**

Is this Lesson Public or Members only?:

Members Only

Unit 1 **Character Clues in Action!**

Part 1 Learning

Unit 1: Lesson 3

## Investigate Characters in The True Story of the Three Little Pigs

### Unit 1: LESSON 3

## Investigate Characters In *The True Story Of The Three Little Pigs*

#### LITERACY OBJECTIVES

By the end of this lesson students will be able to identify clues in the text that inform the reader about characters' traits and perspectives.

#### LITERACY "I CAN" STATEMENTS

"I can identify clues in the text that inform the reader about characters' traits and perspectives."

#### LESSON OVERVIEW

STEPS	PACING: 60 minutes
<p><b>Step 1:</b> Introduce Lesson 3</p> <p><b>Step 2:</b> Instruct on Vocal Expression: Words in Perspective</p> <p><b>Step 3:</b> Close Reading for Character Traits &amp; Perspective, Act It Out! with Statues &amp; Vocal Expression</p>	<p><b>60 Minutes</b></p>

**Step 4:** Facilitate Reflection on Close Reading & Acting  
**Step 5:** Close Lesson 3—Treasure Pile of Books

## STANDARDS ALIGNMENT

### TARGETED CCSS

#### Reading: Literature

**RL 3.1:** Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

**RL 3.3:** Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.

**RL 3.5:** Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.

**RL 3.6:** Distinguish their own point of view from that of the narrator or those of the characters.

**RL 4.1:** Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

**RL 4.3:** Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).

**RL 5.1:** Quote accurately from a text when explaining what the text says explicitly and when drawing

**RL 5.3:** Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).

#### Reading: Foundational Skills

**RF 3.4a:** Read grade-level text with purpose and understanding.

**RF 4.4a:** Read grade-level text with purpose and understanding.

**RF 5.4a:** Read grade-level text with purpose and understanding.

#### Speaking & Listening

**SL 3.1a:** Come to discussions prepared having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 3.1b:** Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

**SL 4.1a:** Come to discussions prepared having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 4.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 4.1d:** Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

**SL 5.1a:** Come to discussions prepared having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 5.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 5.1d:** Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

### SECONDARY CCSS

**Reading: Literature**

**RL 3.9:** Compare and contrast the themes, settings, and plots of stories written by the same author about the same or similar characters (e.g., in books from a series)

**RL 3.10:** By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 2–3 text complexity band independently and proficiently.

**RL 4.6:** Compare and contrast the point of view from which different stories are narrated, including the difference between first- and third-person narrations.

**RL 4.9:** Compare and contrast the treatment of similar themes and topics (e.g., opposition of good and evil) and patterns of events (e.g., the quest) in stories, myths, and traditional literature from different cultures.

**RL 4.10:** By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.

**RL 5.2:** Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.

**RL 5.6:** Describe how a narrator's or speaker's point of view influences how events are described.

**RL 5.10:** By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4–5 text complexity band independently and proficiently.

**Speaking & Listening**

**SL 3.1c:** Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.

**SL 3.1d:** Explain their own ideas and understanding in light of the discussion.

**SL 4.1c:** Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.

**SL 5.1c:** Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.

**TEACHING RESOURCES****CLASSROOM CHARTS**

- Class Story Map (No link, you make this in class)
- Reflecting on Your Acting Choices
- Vocal Qualities Chart
- How To Look For Character Clues
- Character Treasures Board

**TEXTS**

*The True Story of the Three Little Pigs*, by Jon Scieszka

**A4L STUDENT NOTEBOOK**

This Student Notebook will be used throughout Unit 1.

## LIFE & LEARNING SKILLS

Unit 1 includes the following Life & Learning Skills:

- Reflective thinking
- Creative problem-solving
- Critical and analytic thinking
- Collaboration Communication



## DIFFERENTIATION OPTIONS

Differentiation Options will appear throughout the unit to suggest ways to scaffold or challenge student learning. Use the number of helping hands to select the level of differentiation that best supports student learning.



Highest level of scaffolding. Select this option if students are learning strategies for the first time, if the text is challenging for them, or if students require more guidance during activities. The Unit is written for the highest level of scaffolding.



Moderate scaffolding. Select this option if students require some support comprehending the text or navigating the activity.



Least amount of scaffolding/Extending the instruction. Select this option if students are ready to work more independently, move more quickly through the material, or are ready for additional challenge.



## LEVERAGING MOMENTS

Key instructional steps where the arts are used to leverage literacy-learning (and vice versa) are marked with . Smaller leveraging moments also occur throughout the lessons.

# STEP 1: Introduce Lesson 3

**Process:** Give an overview of the lesson objectives. Engage in close reading, theater, and vocal expression to learn about character traits and perspective.

## Suggested Dialogue

### LESSON INTRODUCTION

"Today we are going to read like detectives, looking for clues in the text. We will engage in a vocal activity and then use our bodies and voices to help us investigate the characters in *The True Story of the Three Little Pigs*."

"By the end of today's lesson, you will be able to say, 'I can identify clues in the text that inform the reader about characters' traits and perspectives.'"

## STEP 2: Instruct On Vocal Expression: Words In Perspective

**Process:** Guide students in an activity using voice to express different perspectives. Have students stand in a circle. Standing in a circle supports students to use big voices and whole body expression while working as an ensemble to build understanding on how to show perspective through vocal expression.

Begin by modeling how to use voice and body to show a character's perspective--what the character is thinking and feeling at a certain time. Then ask students to create ways to say and show different character perspectives for the same word or phrase. Move on to other words and phrases, scaffolding as needed. Prior to instruction, create a Vocal Qualities Chart for students to reference throughout the unit (see expanding menu below for Vocal Qualities: Classroom Charts & Graphic Organizers). Feel free to substitute student-friendly terms for the technical theater vocabulary.

For each word or phrase, explore at least two characters' perspectives, then move on to another word or phrase. Students will be hesitant at first, but after the first round, they will understand the process and be able to commit more fully.

Timing for vocal expression exercise is 12-15 minutes.

DEFINITION: WORDS IN PERSPECTIVE

Words and phrases are brought to life through vocal expression and physical choices in order to show a character's perspective - what s/he thinks and feels in a given moment.

### **CONNECTING LITERACY & ART: WORDS IN PERSPECTIVE**

Students practice vocal expression by endowing words with emotions and states of being in order to convey what they are thinking and feeling. Students are able to see and hear character traits and perspective, which they may not have inferred from reading alone.

### **TEACHING TIPS: WORDS IN PERSPECTIVE**

#### **Tip 1**

When introducing, coaching, or prompting for expressive vocal choices:

-Highlight what you hear with comments like "That's a low pitch and gravelly voice, which matches the traits we've investigated for your character."

-Coach students using prompts like, "How can you show that emotion?" "Say the word as if you're begging, tired, afraid, etc." "Say the word in a slow, whispering voice as if you're trying to be quiet."

#### **Tip 2**

Suggested Phrases for words in perspective exercise:

-Peanut butter sandwich (accessible)

-Time for school (accessible)

-Spider (accessible)

-Eat fuzzy bunnies (text based)

-Big bad wolf (text based)

### **VOCAL QUALITIES: CLASSROOM CHARTS & GRAPHIC ORGANIZERS**

Feel free to use the student friendly terms in parentheses:

-Pace (Fast, Medium, Slow)--rate and speed of spoken words and phrases

-Pitch (High, Low)--lowness or highness of a person's voice

-Projection--loud, clear, supported voice

-Timbre--quality or texture of speech--soft, gravelly, breathy

-Volume (Soft, Loud)--amount of sound, used interchangeably with loudness--speaking loudly or quietly

## Suggested Dialogue

### VOCAL EXPRESSION ACTIVITY

Transition to a circle in the reading area or another space where students can see Vocal Qualities Chart

"Before we begin reading, we are going to do a vocal expression activity that will help us learn how to use our voices to show what characters are thinking and feeling."

"When I say 'Go' you'll have 15 seconds to safely and silently get into a standing circle in our reading area (or other space). Go. 15-14-13-12-11..." (Students get into a circle.)

### INTRODUCE AND MODEL WORDS IN PERSPECTIVE

Introduce and model Words in Perspective exercise using accessible phrase.

"I'll model, with your help, what it looks like to show a character's perspective through body and voice. We will practice with a few familiar words and phrases and then try out one from the story. We are going to start with the phrase "peanut butter sandwich." Imagine that peanut butter sandwiches are your all-time favorite food. Usually your mom or dad makes you a tuna fish sandwich, but today you open your lunch box and see a peanut butter sandwich inside. What would you be thinking or feeling in this moment? (Students respond.)"

"How can I show this with my body and voice? (Students respond, 'You might lick your lips, smile, clap or say it excitedly.')

"I am going to create a statue that shows how I excited I would be to see my peanut butter sandwich." (Model statue.)

"Who can say 'peanut butter sandwich' to match my statue? (2-3 students say phrase.) I heard... (Identify several vocal qualities such as, "slowly, with high-pitched voices.") Everyone, say "peanut butter sandwich" as if it is your absolute favorite thing to eat. 1-2-3" (Students say phrase.)

"Now I will use my voice and body at the same time. (Model creating statue and saying phrase.) Let's all try it together on 3. 1-2-3 (Whole class creates statues and says phrase.)"

"Now, let's try this phrase from a different perspective. Imagine that you are allergic to peanut butter. You open your lunch box and see that mom or dad gave you the wrong sandwich. What would you be thinking and feeling in this moment?" (Students respond.)

"How can we show this with our body and voice?" (Students respond, "Scrunch up your face," "cover your mouth," "say, 'Oh No!'")

"Will someone show us a statue and say "peanut butter sandwich" as if you are allergic and think it is yucky? (1-3 students share statues & phrases.) I heard..." (Identify several vocal qualities, such as "I heard slow, low pitched voices, etc.")

"Now, let's all use our bodies and voices at the same time. On 3, everyone create a statue and say "peanut butter sandwich" as if you are allergic. 1-2-3..." (Students create statues and say phrase.)

### **FACILITATE WORDS IN PERSPECTIVE EXERCISE USING WORDS/PHRASES FROM TEXT**

"Let's try this now using words and phrases from The True Story of the Three Little Pigs. At the beginning of the story, the wolf tells us that he eats cute fuzzy bunnies. What do you think the wolf is thinking and feeling when he talks about bunnies? (Students respond, 'The Wolf wants to eat the bunnies; likes bunnies; thinks they are tasty, etc.')

How can we show what this character is thinking and feeling with our bodies and voices? Any ideas?" (Students respond, "He'd lick his lips and say it like he's hungry.")

"Can someone volunteer to show us a statue of the wolf and say, 'cute fuzzy bunnies' as if you are hungry and love to eat them? (1-2 students volunteer.) I heard...(Identify several vocal qualities.) Let's all do that statue and say 'cute fuzzy bunnies' together on three, 1-2-3." (The whole class does the statue and says phrase.)

"Now we'll do the same phrase from a different character's perspective to show how that character thinks and feels differently about the same thing."

"What would a bunny be thinking and feeling in this moment? (Students respond, scared, wants to run away, etc.) Can someone volunteer to show us a statue and say 'cute fuzzy bunnies' as if you are the bunny and afraid of being eaten? (1-3 students volunteer.) I heard...I saw...(Identify several vocal qualities and body shapes.) Let's all create a statue and say the phrase together on three, 1-2-3." (The whole class creates the statue and says phrase.)

"Let's act out both characters in a sequence to look at two different characters' thoughts and feelings about the same moment. We'll start with the Wolf and then do the bunny. I'll cue us with a 1-2-3 for each character. Ready, Wolf 1-2-3.(The whole class acts it out.) Bunny 1-2-3." (The whole class acts it out. Act out additional words/phrases as focus allows.)

### **CLOSE EXERCISE AND TRANSITION TO DESKS**

"This exercise helped us see and hear how different characters think and feel in the same moments. When you read, stop and ask yourself, what is this character like? What is this character thinking and feeling? How would this look if acted out?"

"Next, we'll use what we just learned about vocal expression and perspective to help us study the characters in the story. When I say 'Go' you'll have 10 seconds to hop back to your desks as if you were the frightened bunny. Go, 10-9-8-7-6-5-4-3-2-1." (Students return to desks.)

## **STEP 3: Close Reading For Character Traits &**

# Perspective, Act It Out! With Statues & Vocal Expression

**Process:** Read aloud *The True Story of the Three Little Pigs* a second time using the book with illustrations. This time, lead students in a close read to make inferences about character traits (what characters are like) and character perspective (what they are thinking and feeling in a particular moment). Model the thinking process with the beginning of the story. During the close reading, guide students' attention to the descriptions, dialogue, and actions for each character. Record information on chart paper. Proceed through Scenes 4 and 5, guiding students to identify character clues as needed. Have students share findings with class. If time permits, facilitate another character perspective scene.

Have students create sitting and standing statues of the characters, incorporating the dialogue to show the traits and perspective. When prompting students to speak, say the dialogue in a neutral voice and let the students make vocal choices based on the character traits. This scaffolds student actors to generate their own acting choices rather than mimicking the facilitator. See Differentiation Options menu below Identifying Character Traits & Perspective for ways to release more responsibility to students.

Have students follow along with the story in their Unit 1 Text and *The True Story of the Three Little Pigs* Story Map in their A4L Student Notebooks. Tell students they will investigate the characters just like actors read scripts and stories.

## Classroom Charts & Graphic Organizers

How to Look for Character Clues

**Dialogue:** What the character says

**Example:** To which the pig replied, "Oh, what do you know?"

**Actions:** What the character does

**Example:** The hungry wolf huffed, and he puffed, and he blew the house in.

**Descriptions:** How the author describes the character

**Example:** The little pig was scared to death.



## DIFFERENTIATION OPTIONS: IDENTIFYING CHARACTER TRAITS & PERSPECTIVE



Guide whole class. For students who would benefit from explicit instruction or need guidance and support identifying character traits and perspective, follow the Suggested Dialogue.



Provide targeted support. Allow some students to work independently or in pairs. Pull one or more small groups for more explicit instruction.



Students work independently. If students are experienced identifying character traits and perspective, allow them to work independently followed by whole class discussion.

**CHARACTER CLUES USING STATUES & VOCAL EXPRESSION**

Reread scene closely for character clues.

- Identify characters' traits
- Identify characters' perspectives
- Explore character traits & perspective through statues and vocal expression
- For several scenes, students will also: Create 'character perspective scenes' in which the class acts out a portion of the text

**PREPARE MATERIALS**

Take out your Unit 1 Text and reread *The True Story of the Three Little Pigs*. Also, take out your A4L Student Notebooks and turn to *The True Story of the Three Little Pigs* Story Map.

**Suggested Dialogue****INTRODUCE READING LIKE DETECTIVES**

"In our last lesson, we read *The True Story of the Three Little Pigs* and talked about what happened in the story by charting the story elements. This time we'll be detectives and read the story closely for clues about what the characters are like and what they thinking and feeling throughout the story."

"We'll find clues in the dialogue--what the characters say; in the actions--what the characters do; and in the author's descriptions of the characters."

"Then we'll apply those investigations just like real actors when they prepare for a performance. Actors read stories and scripts closely, looking for clues about the characters they create on stage. We'll act out the characters based on our investigations."

**PUT BOOK ON DOCUMENT CAMERA**

"I'll read aloud and then stop and model what it looks like to identify clues that tell us something about what the wolf is like. We'll look at both the text and the illustrations for clues."

**IDENTIFY CLUES FOR TRAITS AND PERSPECTIVE**

(Read aloud to "...The real story is about a sneeze and a cup of sugar.")

"I see some clues here that help me know what the wolf is like. I notice that the wolf is wearing glasses and that he has a big, formal name. What does that make you think about him? (Students respond.) Let's all write 'smart' next to 'Wolf' in the Character Traits column. (Teacher and students record.) He says that even though he eats bunnies, that he isn't a bad guy. Hmm, this doesn't fit with my background knowledge. From reading the original story, I know that the wolf is mean. But here it's saying that is wrong. Maybe he is really a nice wolf. I wonder if he is telling the truth. What should we write in our Character Traits column? (Students respond. Record traits like sneaky, untrustworthy, determined.) Sometimes when we find clues, we have to make an inference, which means taking what it says in the story and combining with your own knowledge and ideas to make sense."

"These clues also help me identify the wolf's perspective - or what he is thinking and feeling about his situation. Next to each event in our event box, we are going to think about the characters' perspectives. To help us, we will use these sentence stems:"

S/he is thinking...

S/he is feeling...

"He says that the original story is "all wrong." I think he is feeling misunderstood and that he has been wrongly accused. What do you think he is thinking or feeling? (Students respond.) Let's write these in the Character Perspective column next to the first event in the story." (Record.)

### **FACILITATE STATUE AND VOCAL EXPRESSION**

"Now that we've investigated the beginning of the story, let's show the wolf's traits and perspective by acting them out through statues and vocal expression."

"On three, show me a sitting statue of the wolf feeling misunderstood and wrongly accused. 1-2-3-Freeze! (Students make statues.) I see...I see... I see...Let's add vocal expression. On three create your sitting statue and say, 'Hey, it's not my fault' as if you are explaining why you eat bunnies. 1-2-3." (Students create sitting statue and say phrase. Call out several body shapes and vocal qualities: I see...I heard....)

### **IDENTIFY CLUES FOR TRAITS & PERSPECTIVE**

(Read Scene 2, stopping after "...Think of it as a big cheeseburger just lying there." )

"Let's stop here and look for clues about the first pig. What did the pig say or do that gives us clues as to what he is like? Talk with your partner, circle or underline clues, and record traits in the Character Traits column next to the First Pig (Students respond and record.) Let's share out. (Students share. Guide students to infer that the pig is not very smart because straw is not a good material for a house.) What do you think he is thinking or feeling in this situation? Talk with your partner and record your ideas in the Character Perspective column next to this event." (Students pair-share and record. Guide students to infer that the pig did not answer the door and so might be feeling scared.)

"What clues do we have here that tell us more about the wolf? Talk with your partner and circle or

underline any clues. What do the clues tell you about the kind of guy he is? Record traits under the Character Traits column." (Students pair-share and record.) Let's share out. What is the wolf like? What in the story makes you say? (Students share. Guide students to infer that the wolf is caring and thoughtful for making a cake for his granny and polite for knocking on the pig's door.)

"What do you think he is thinking or feeling in this situation? Talk with your partner, record in the Character Perspective column next this event, and then we'll share out." (Students pair-share. Guide students to infer that the wolf is feeling friendly and good about himself. Students might also infer that he is feeling sneaky because he is lying to us about what happened.)

### **FACILITATE STATUE AND VOCAL EXPRESSION**

"Now that we've investigated the scene with the first pig, let's show his traits by acting them out through statues and vocal expression."

"On three, show me a sitting statue of the scared pig hearing the wolf knock on the door. 1-2-3-Freeze! (Students make statues.) I see... I see... I see... On three create the statue again and say, 'No answer.' 1-2-3." (Students say dialogue. Repeat statue and dialogue as needed to encourage bold physical choices and vocal expression. Identify several body shapes and vocal qualities: I see... I hear...)

### **IDENTIFY CLUES FOR TRAITS & PERSPECTIVE**

(Read Scene 3, stopping after "...And I still didn't have a cup of sugar for my dear old granny's birthday cake.")

"Let's stop here and look for clues about the second pig. What did the pig say or do that gives us clues as to what he is like? Did the author describe the pig? Talk with your partner, circle or underline clues, and record traits in the Character Traits column next to the Second Pig (Students respond and record.) Let's share out. (Students share. Guide students to infer that the second pig is also not very smart because he built his house from sticks and that he is either brave or rude because he yelled at the wolf.) What do you think the second pig is thinking or feeling in this situation? Talk with your partner and record your ideas in the Character Perspective column next to this event." (Students pair-share and record. Guide students to infer that the pig could be thinking he isn't in danger or he could be feeling scared and trying to sound confident.)

"What clues do we have here that tell us more about the wolf? Talk with your partner and circle or underline any clues. What do the clues tell you about the kind of guy he is? Record any new traits under the Character Traits column. (Students pair-share and record.) Let's share out. (Students share.) What do you think he is thinking or feeling in this situation? Talk with your partner, record in the Character Perspective column next this event and then we'll share out." (Students pair-share. Guide students to infer that the wolf is feeling angry that the pig yelled at him. Students might also infer that he is feeling proud of himself for not letting the dead pig go to waste.)

### **FACILITATE STATUES AND VOCAL EXPRESSION**

"Let's show the second pig's traits and perspective by acting them out through statues and the vocal expression."

"On three, show me a sitting statue of the pig shaving and hearing the wolf knock at the door. 1-2-3-Freeze! (Students make statues.) I see...I see... I see... On three, create the statue again and say, 'Go away wolf. You can't come in. I'm shaving the hairs on my chinny chin chin.' 1-2-3." (Students say dialogue. Repeat statue and dialogue as needed to encourage bold physical choices and vocal expression. Identify several body shapes and vocal qualities: I see....I hear...)

### **FACILITATE "CHARACTER PERSPECTIVE SCENES"**

"Now we're going to act out this scene so that we can better understand each character's perspective. This time we'll stand up and use our whole body to fully incorporate the traits and perspectives we've investigated."

"Half of you will play one character in the scene and the other half will play the other character. Please stand for a practice round facing the front of the room. (Students stand.) This half of the room, you are the pig. This half of the room, you are the wolf. On three, both characters recreate their statues, 1-2-3-Freeze! (Students make statues.) On three and at the same time, wolves say, 'Mr. Pig, Mr. Pig, are you in?' and pigs say, 'Go away wolf. You can't come in. I'm shaving the hairs on my chinny chin chin.' Both characters on three, 1-2-3." (Students say dialogue.)

"Now we'll create the scene. This time, you'll do your statue and say your dialogue."

"I'll cue the wolves to begin the scene with a 1-2-3 and the pigs will immediately respond just like in the story. We'll do a practice round and it's okay if it's messy the first time. Turn and face each other. Wolves, 1-2-3. (Students make statues and say dialogue for both characters.) Let's do it again - make even bigger choices with your facial expression, body shape and voice. Ready, 1-2-3. (Students make statues and say dialogue for both characters.) Great! Have a seat, and let's keep reading and investigating."

## **STEP 4: Facilitate Reflection On Close Reading & Acting**

**Process:** Talk with students about ways the clues in the text informed their acting choices-- what they did with their bodies and voices that represented the traits and perspectives in the story. Either engage in an oral reflection using the sentence stem below (Chart: Reflecting on Your Acting Choices) or have students write their reflection the page from the A4L Student Notebook.

### **Sentence Stem**

When I acted out \_\_\_\_\_,  
(name and/or describe character)  
my \_\_\_\_\_.

## Suggested Dialogue

### Reflecting On Character Actions

"When we read closely looking for clues, we paid attention to what the characters did, what they said and how the author described them. We had to make inferences in order to identify character traits and perspective."

"Let's reflect on ways the investigations helped us create the character statues and dialogue. Think back to our last scene when the pig wouldn't let the wolf in. What did you do with your body and voice to show the wolf's or the pig's traits and perspective?" (2-3 students respond.)

"Use the sentence stem we charted in our first lesson." (Refer to chart or board.)

"What clue in the text helped you create the character statue and/or dialogue to show those traits and perspectives?" (2-3 students respond.)

## STEP 5: Close Lesson 3--Treasure Pile Of Books

**Process:** Wrap up the learning activities by introducing students to the Treasure Pile of books. The Treasure Pile offers books that will expand your students' understanding of character traits and perspective. Out of School Reading is essential for students to become successful readers. Finally, close the lesson with a look forward that describes the next lesson and then end the lesson, performing the optional closing ritual provided if desired.

### TREASURE PILE OF BOOKS

- Prior to the unit, confer with your school librarian about your students' reading levels and personal interests. If possible, include in your book selections those that have a multicultural perspective.
- Collect as many fiction books as possible that are good fits with those reading levels and interests and that invite character study.
- Drop hints and comments aimed at making students curious about these books, and allow students to take them home for outside-of-school reading.

## Suggested Dialogue

**On Treasure Pile Of Books**

"Sometimes we get curious about a book because on the very first page something exciting happens. Maybe there's an explosion! Or maybe someone is getting into big trouble at school for something they didn't do. When exciting things happen, it can make us want to read more. But when you find a book you truly love, do you know what you will remember most about it, forever and ever? The characters."

"There are books in which the author gives us such good clues about what characters are like that they seem like real live people. In a good book you can use these clues to know a character so well that it's like having a true friend, someone you've known your whole life. Sometimes we can know characters even better than real people, because in books the author will let us know what a character really thinks and really wants--things we often don't know for sure about real people in our lives. And sometimes we read character clues and think, 'That's just how I feel!' or 'That's what I'd do!' or 'I wish I could say something like that!' Have you ever felt like a character in a book was a true friend? Or was just like you or someone you wanted to be? If it hasn't happened to you yet, then this is a great age for it to happen for the very first time. That's why we've got our Treasure Pile of books here, to look for characters like that."

"So let's help each other. Whenever any of us has a turn at the pile, let's look for clues about the characters. Then write down the character's name, character traits or perspective, and the title of the book, and post it on our Character Treasures Board."

"We can use our detective knowledge to find clues to character traits and perspective in dialogue, action, and description. Then throughout the unit, we can all use the board, plus our own time at the Treasure Pile, to find books with characters we're eager to read more about: characters who could be like real friends, or characters like us, or even characters so wild and crazy we just have to find out what they will do next! You don't have to tell the reason you want to read about that character, just grab that book and sign it out to read at home!"

**EXPLAIN BOOK SIGN OUT PROCEDURES**

"When you finish the book, if you think someone else would love that character, write another card about it. You can write 'This is a great character because \_\_\_\_\_,' OR 'If you like \_\_\_\_\_, you'll love this character,' OR anything else that you think might help someone else find a book character they'll remember forever and ever."

**LOOK FORWARD**

"In our next lesson, we'll learn a theater technique called tableau and use it to further explore story elements, character traits, and perspective."

**PERFORM A CLOSING RITUAL (OPTIONAL)**

"Let's appreciate our work and each other with a unified clap. 1-2-3 (clap) Huh!"

**CONGRATULATIONS ON COMPLETING LESSON 3! YOU ARE NOW READY TO MOVE ONTO LESSON 4 OF UNIT 1.**

Is this Lesson Public or Members only?:

Members Only

Unit 1 **Character Clues in Action!**

Part 2 Exploring

Unit 1: Lesson 5

## **Introduce Part 2, Investigate Characters & Story Elements**

### UNIT 1: LESSON 5

## Introduce Part 2, Investigate Characters & Story Elements For *Toys Go Out*

#### **LITERACY OBJECTIVE**

By the end of this lesson students will be able to identify characters, problem, setting, events, and resolution in a story. Students will be able to identify clues in the text that inform the reader about character traits and perspectives.

#### **LITERARY "I CAN" STATEMENT**

"I can identify characters, setting, problem, events, and resolution in a story. I can identify

clues that tell me what characters are like and what they are thinking and feeling.”

## LESSON OVERVIEW

Steps	Pacing: 40-50 Minutes
<b>Step 1:</b> Introduce Part 2 <b>Step 2:</b> Introduce Lesson 5	5 Minutes
<b>Step 3:</b> Pre-reading Discussion of Toys Go Out by Emily Jenkins	10 Minutes
<b>Step 4:</b> Read Aloud Chapter 1 of Toys Go Out, Act It Out! with Sitting Statues & Discuss Story Elements	20-30 Minutes
<b>Step 5:</b> Close Lesson 5 – Treasure Pile of Books	5 Minutes

## STANDARDS ALIGNMENT

### TARGETED CCSS UPDATE

#### Reading: Literature

**RL 3.1:** Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

**RL 3.3:** Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.

**RL 3.10:** By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 2–3 text complexity band independently and proficiently.

**RL 4.1:** Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

**RL 4.3:** Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character’s thoughts, words, or actions).

**RL 4.10:** By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.

**RL 5.1:** Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

**RL 5.10:** By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4–5 text complexity band independently and proficiently.

#### Speaking & Listening

**SL 3.1:** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 3 topics and texts, building on others’ ideas and expressing their own clearly.

**SL 3.1b:** Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

**SL 3.6:** Speak in complete sentences when appropriate to task and situation in order to provide

requested detail or clarification. (See grade 3 Language standards 1 and 3 here for specific expectations.)

**SL 4.1:** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.

**SL 4.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 4.6:** Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation. (See grade 4 Language standards 1 here for specific expectations)

**SL 5.1:** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.

**SL 5.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 5.6:** Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation.

## SECONDARY CCSS

### Reading: Literature

**RL 5.3:** Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).

### Writing & Language

**W 4.9a:** Apply grade 4 Reading standards to literature (e.g., “Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text [e.g., a character’s thoughts, words, or actions].”).

**W 4.9b:** Apply grade 4 Reading standards to informational texts (e.g., “Explain how an author uses reasons and evidence to support particular points in

**W 5.9a:** Apply grade 5 Reading standards to literature (e.g., “Compare and contrast two or more characters, settings, or events in a story or a drama, drawing on specific details in the text [e.g., how characters interact]”).

**W 5.9b:** Apply grade 5 Reading standards to informational texts (e.g., “Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point[s]”).

### Speaking & Listening

**SL 3.1a:** Come to discussions prepared having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 4.1a:** Come to discussions prepared having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 4.1c:** Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.

**SL 4.1d:** Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

**SL 5.1a:** Come to discussions prepared having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 5.1c:** Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.

**SL 5.1d:** Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

## TEACHING RESOURCES

### CLASSROOM CHARTS

-Character Treasures Board

### A4L STUDENT NOTEBOOK

-Story Map for *Toys Go Out*, Chapter 1

### TEXT

-*Toys Go Out*, Chapter 1

### LIFE & LEARNING SKILLS

Unit 1 includes the following Life & Learning Skills:

- Reflective thinking
- Creative problem-solving
- Critical and analytic thinking
- Collaboration Communication



### DIFFERENTIATION OPTIONS

Differentiation Options will appear throughout the unit to suggest ways to scaffold or challenge student learning. Use the number of helping hands to select the level of differentiation that best supports student learning.



Highest level of scaffolding. Select this option if students are learning strategies for the first time, if the text is challenging for them, or if students require more guidance during activities. The

Unit is written for the highest level of scaffolding.



Moderate scaffolding. Select this option if students require some support comprehending the text or navigating the activity.



Least amount of scaffolding/Extending the instruction. Select this option if students are ready to work more independently, move more quickly through the material, or are ready for additional challenge.



### LEVERAGING MOMENTS

Key instructional steps where the arts are used to leverage literacy-learning (and vice versa) are marked with . Smaller leveraging moments also occur throughout the lessons.

## STEP 1: Introduce Part 2

**Process:** Introduce Part 2 and review the Unit Overview for Students (see below). There are many ways to use *Toys Go Out*. Make decisions about how to use the text and how to structure the reading for your students. Since the reading groups in Part 2 of the unit will also be the final performance groups in Part 3, keep in mind students' strengths for both reading and acting. See below drop down menus - Differentiation Options: Reading *Toys Go Out* and Performing *Toys Go Out*.

Part 2 lessons are written with the highest level of scaffolding. Guide the whole class to read Chapter 1, track story elements, and begin the character study. Then, read aloud Chapter 3 and guide students to do a more independent close reading and create talking tableaux.

### Unit Overview for Students

In this unit, students act like both reading detectives and real actors as they read stories closely for clues about characters. To begin, students read the classic tale of *The Three Little Pigs* and a fractured version, *The True Story of the Three Little Pigs* by Jon Scieszka, and engage in a theater technique called statues as they learn how to identify story elements and find clues to characters. Students learn the dramatic technique of tableau and engage in vocal expression to help them both think about and show their understanding of a

character's traits and perspective. In the next part of the unit, students work more independently as they read selected chapters from *Toys Go Out* by Emily Jenkins, engage in close reading, and create talking tableaux that reflect their understandings. Those talking tableaux are then expanded for a final performance for an invited audience.

Each A4L unit contains a common 3-part sequence of instruction that educational research suggests will help students become more self-directed, independent learners. There is a gradual hand-off of responsibility--from teacher to students-- that is supported by assessment and teacher help as needed. Throughout A4L units the arts serve as motive and means to advance reading for meaning and writing thoughtfully.

### TEACHING TIP: SECTION DIVIDERS IN A4L TEXTS

Each chapter in *Toys Go Out* is divided into 5-7 sections. The section dividers serve three purposes:

1. To help students identify different events in the story.
2. To help groups self-regulate their reading and discussion. Each student can silently read a section, and then the group can stop to discuss characters and what is happening before moving into the next section.
3. To help students make decisions about moments to show in tableau for the final performance.



### DIFFERENTIATION OPTIONS: READING *TOYS GO OUT*

*Toys Go Out* follows three characters—StingRay, Lumphy, and Plastic—on various adventures and mishaps. Each chapter can stand alone as an independent story, but read together, the book gives readers an increasingly rich understanding of the characters' personalities.

Chapter 1: Read aloud to class to kick-off Part 2 and *Toys Go Out*.

Chapters 2-6\*:



**Read aloud & guide close reading.** Read 1 or more additional chapters aloud to the class as students follow along. Allow ELL to use native language and/or picture dictionaries as vocabulary and concept clarifiers. Have class then choose 1 chapter to read closely for character traits & perspective and create tableaux for performance.

OR After read-aloud, put students into groups. Each group chooses 1 chapter to read closely and

create tableaux for performance.



**Assign chapters to groups.** Assign 1 or more additional chapters to groups to read, providing scaffolding as needed. Each group reads closely, completes story maps, and creates tableaux for its assigned chapter.



**Students read entire book.** Students read all 6 chapters independently or with their reading group and complete story maps for each chapter. Extra story maps can be copied from **Resources, pages 20-22**. Then, assign groups a chapter (or have them select chapters) to create tableaux for performance.

\*Chapters 3, “The Terrifying Bigness of the Washing Machine,” & 4, “The Possible Shark,” are particularly good chapters for students to perform using Talking Tableaux.

This unit is written for a close reading of Chapter 3. Select other options as appropriate for your students.



### **DIFFERENTIATION OPTIONS: PERFORMING *TOYS GO OUT***

Depending on the selected option for reading *Toys Go Out*, groups can create performances in multiple ways.



**Groups perform tableaux for 1 section of the same chapter.** If the whole class reads the same chapter for close reading, each group is given a section from the chapter and creates 2–3 talking tableaux for its section. There are 5–6 sections for each chapter.



**Groups perform tableaux for all sections of the same chapter.** If the whole class reads the same chapter for close reading, each group can perform the entire chapter, creating 1–3 talking tableaux for each section. With this option, the class will perform multiple versions of the same chapter.



**Groups perform tableaux for different chapters.** If each group is reading a different chapter for the close reading, each group performs their entire chapter, creating Talking Tableaux for each section. Depending on time and students’ ability to work independently, decide how many tableaux to

create for each section.

### ELL SUPPORT COMPREHENSIBLE INPUT

Recommended vocabulary from *Toys Go Out*, Chapter 1, to pre-teach with Vocabulary Snapshots:

Fluffy -- Hungrier -- Barrette -- Curls -- Cramped

Sample Visual Icons



Click for Vocabulary Snapshot activities using these visual icons and more (A4L Student Notebooks, pages 28-29 for students and Resources, pages 16-17 for teachers).

Suggested vocabulary to pre-teach using sounds, facial expression, and/or body movements:

Plunk -- Fiercer -- Squeakier

Fidgety -- Whiny -- Snorts

### Suggested Dialogue

#### INTRODUCE PART 2

"You're going to take the skills you've gained as readers and actors and use them to do a close reading of a new story and create a performance for an audience. Let's visit the Unit Overview for Students, so we can see where we are in our process."

## STEP 2: Introduce Lesson 5

**Process:** Give an overview of the lesson objectives. Read a new story, use theater to interact with the text, and identify character traits.

### INTRODUCE LESSON 5

"Today we are going to read a new story called *Toys Go Out* by Emily Jenkins and use theater as we read to get a better idea of the characters' personalities. We'll work together as a class with the first chapter and then work more independently in groups for other chapter(s)."

"By the end of today's lesson, you will be able to say, 'I can identify characters, setting, problem, events, and resolution in a story. I can identify clues that tell me what characters are like and what they are thinking and feeling.'"

## STEP 3: Pre-Reading Discussion Of *Toys Go Out* By Emily Jenkins

**Process:** Look at the cover and subtitle. Engage the class in a discussion about their relationships with stuffed animals and toys. Review the table of contents. Feel free to make connections to other books and films about toys.

### Suggested Dialogue

#### PRE-READING DISCUSSION

"Let's look at the cover—what do you see?" (Students respond.)

"This book is probably about a girl and her stuffed animals. Let's talk about the stuffed animals in our lives. Does anyone have a favorite stuffed animal or one that you had when you were little? Did any of you believe that your stuffed animals had feelings or came to life when you left?" (Students pair-share. 2–3 students share with the class.)

"I'll read the subtitle, 'Being the adventures of a knowledgeable Stingray, a toughy little Buffalo, and someone called Plastic.' We already have some clues about these characters' personalities."

"Let's take a look at the table of contents." (Read chapter titles.)

"What kinds of adventures do you think these characters are going to have?"

## STEP 4: Read Aloud Chapter 1 Of *Toys Go Out*, Act It Out! With Sitting Statues & Discuss Story Elements

**Process:** Read aloud Chapter 1, “In the Backpack, Where It Is Very Dark.” Have students get out their Unit 1 Texts on page 9 to follow along. During the read-aloud, have students make Sitting Statues at points that reveal character traits. Target dialogue, actions, and descriptions for each character to help students make inferences about what these characters are like. This will support students as they work more independently with subsequent chapters. Feel free to mark your text before the read-aloud for sitting statue stopping points.

Stop after each section, prompting students to pair-share what is happening in the story and what they are learning about the characters. Then, engage in whole class discussion. As the chapter and discussion unfolds, record the story elements—characters, setting, problem, events, and resolution on a Class Story Map.

Focus on the problem as a way to understand each character’s traits and perspective. Sting Ray, Lumphy, and Plastic share the same problem— they don’t know where they are going. Each, however, has a different perspective, or different thoughts and feelings, about their problem. Feel free to have students take notes on their own story maps for this chapter in their A4L Student Notebooks, pages 11-13. The ultimate goal of reading Chapter 1 is for the class to gain an understanding of each character’s traits and record them so they can be carried forward into subsequent reading. Post the Story Map in the classroom for students to reference as they read other chapters.

## STEP 5: Close Lesson 5—Treasure Pile Of Books

**Process:** Send students to the Treasure Pile to practice reading like detectives and looking for clues about characters. Have students select books to take home.

Close the lesson by having students make statues of their favorite characters, a look forward describing the next lesson, and an optional closing ritual.

### Suggested Dialogue

**EXPLORING THE TREASURE PILE OF BOOKS**

"To close, you'll have time to go to the Treasure Pile and select something to take home and read. Practice reading like detectives, looking for clues about the characters. We can use our detective knowledge to find clues to character traits and perspective in dialogue, action, and description. And let's help each other. When you find a character you think someone else would love, write a card about it and post it on our Character Treasures Board."

"Let's close our lesson with a statue of your favorite character. Include the traits we have on our list. 1-2-3-Freeze!" (Students make statues.)

**LOOKING FORWARD**

"In our next lesson, you'll work more independently in groups with a new chapter from *Toys Go Out*—this will be the chapter you perform."

**PERFORM THE CLOSING RITUAL (OPTIONAL)**

"Let's appreciate our work and each other with a unified clap. 1-2-3 (clap) Huh!"

**CONGRATULATIONS ON COMPLETING LESSON 5! YOU ARE NOW READY TO MOVE ONTO LESSON 6 OF UNIT 1.**

Is this Lesson Public or Members only?:

Public

Unit 1 **Character Clues in Action!**

Part 2 Exploring

## Unit 1: Lesson 6 **Read Additional Chapter(s) in Toys Go Out**

# Unit 1: Lesson 6 Read Additional Chapters In *Toys Go Out*, Investigate Story Elements

### LITERACY OBJECTIVES

By the end of this lesson students will be able to independently identify characters, problem, setting, events, and resolution in a story. They will be able to determine the sequence of events in the story.

### LITERACY "I CAN" STATEMENTS

"I can identify the characters, setting, problem, events, and resolution in a story. I can put the events in the correct sequence."

### LESSON OVERVIEW

Steps	Pacing: 45 Minutes
<b>Step 1:</b> Introduce Lesson 6	5 Minutes
<b>Step 2:</b> Read Aloud Chapter 3, "The Terrifying Bigness of the Washing Machine," with Sitting Statues	15 Minutes
<b>Step 3:</b> Record Story Elements for Chapter 3	15 Minutes
<b>Step 4:</b> Close Lesson 6	5 Minutes

### STANDARDS ALIGNMENT

#### TARGETED CCSS

##### Reading: Literature

**RL 3.1:** Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

**RL 3.3:** Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.

**RL 3.10:** By the end of the year, read and comprehend literature, including stories, dramas, and poetry,

at the high end of the grades 2–3 text complexity band independently and proficiently.

**RL 4.1:** Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

**RL 4.10:** By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.

**RL 5.10:** By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4–5 text complexity band independently and proficiently.

### **Reading: Foundational**

**RF 3.4:** Read with sufficient accuracy and fluency to support comprehension.

**RF 3.4a:** Read grade-level text with purpose and understanding.

**RF 4.4:** Read with sufficient accuracy and fluency to support comprehension.

**RF 4.4a:** Read grade-level text with purpose and understanding.

**RF 5.4:** Read with sufficient accuracy and fluency to support comprehension.

**RF 5.4a:** Read grade-level text with purpose and understanding.

### **Writing & Language**

**W 4.9a:** Apply grade 4 Reading standards to literature (e.g., “Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text [e.g., a character’s thoughts, words, or actions].”).

### **Speaking & Listening**

**SL 3.1:** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 3 topics and texts, building on others’ ideas and expressing their own clearly.

**SL 3.1b:** Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

**SL 3.1c:** Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.

**SL 3.1d:** Explain their own ideas and understanding in light of the discussion.

**SL 3.6:** Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification. (See grade 3 Language standards 1 and 3 here for specific expectations.)

**SL 4.1:** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others’ ideas and expressing their own clearly.

**SL 4.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 4.6:** Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation. (See grade 4 Language standards 1 here for specific expectations)

**SL 5.1:** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others’ ideas and expressing their own clearly.

**SL 5.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 5.6:** Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation. (See grade 5 Language standards 1 and 3 here for specific expectations.)

## **SECONDARY CCSS**

### **Reading: Literature**

**RL 4.3:** Describe in depth a character, setting, or event in a story or drama, drawing on specific details

in the text (e.g., a character's thoughts, words, or actions).

**RL 5.1:** Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

**RL 5.3:** Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).

### Writing & Language

**W 5.9a:** Apply grade 5 Reading standards to literature (e.g., "Compare and contrast two or more characters, settings, or events in a story or a drama, drawing on specific details in the text [e.g., how characters interact]").

### Speaking & Listening

**SL 3.1a:** Come to discussions prepared having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 4.1a:** Come to discussions prepared having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 4.1c:** Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.

**SL 4.1d:** Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

**SL 5.1a:** Come to discussions prepared having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 5.1c:** Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.

**SL 5.1d:** Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

## TEACHING RESOURCES

### CLASSROOM CHARTS

Story Map for *Toys Go Out*, Chapter 3

### TEXTS

*Toys Go Out*, Chapter 3

### A4L STUDENT NOTEBOOK

This Student Notebook will be used throughout Unit 1.

### LIFE & LEARNING SKILLS

Unit 1 includes the following Life & Learning Skills:

- Reflective thinking
- Creative problem-solving
- Critical and analytic thinking
- Collaboration Communication



### DIFFERENTIATION OPTIONS

Differentiation Options will appear throughout the unit to suggest ways to scaffold or challenge student learning. Use the number of helping hands to select the level of differentiation that best supports student learning.



Highest level of scaffolding. Select this option if students are learning strategies for the first time, if the text is challenging for them, or if students require more guidance during activities. The Unit is written for the highest level of scaffolding.



Moderate scaffolding. Select this option if students require some support comprehending the text or navigating the activity.



Least amount of scaffolding/Extending the instruction. Select this option if students are ready to work more independently, move more quickly through the material, or are ready for additional challenge.



### LEVERAGING MOMENTS

Key instructional steps where the arts are used to leverage literacy-learning (and vice versa) are marked with . Smaller leveraging moments also occur throughout the lessons.

## STEP 1: Introduce Lesson 6

**Process:** Give an overview of the lesson objectives. Read a new chapter from *Toys Go Out* (see Note) with sitting statues, discuss story, and record story elements. In the next lesson, students will work more independently in groups to do a close reading of the chapter and create talking tableaux.

**Note:** Any chapter in *Toys Go Out* can be used for the close reading and performance. This unit is written for Chapter 3, “The Terrifying Bigness of the Washing Machine,” because it works particularly well with talking tableaux. It is recommended that the other chapters be read to students during read-aloud time.

By the end of today’s lesson, students will be able to say, “I can identify the characters, setting, problem, events, and resolution in a story. I can put the events in the correct sequence.”

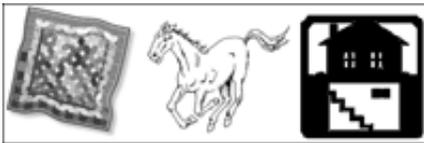
### ELL SUPPORT: COMPREHENSIBLE INPUT

Recommended vocabulary from *Toys Go Out*, Chapter 3, to pre-teach with Vocabulary Snapshots:

Patchwork -- Basements

Gallops -- Shaggy

Sample Visual Icons



Click for Vocabulary Snapshot activities using these visual icons and more (A4L Student Notebooks, pages 30-31 for students and Resources, pages 18-19 for teachers).

Suggested vocabulary to pre-teach using sounds, facial expression, and/or body movements:

Mutters -- Rummaging -- Sloshes

Wiggles -- Nuzzling -- Rooting

Agitation



### Differentiation Options: Reading *Toys Go Out*

*Toys Go Out* follows three characters—StingRay, Lumphy, and Plastic—on various adventures and mishaps. Each chapter can stand alone as an independent story, but read together, the book gives readers an increasingly rich understanding of the characters’ personalities.

Chapter 1: Read aloud to class to kick-off Part 2 and *Toys Go Out*.



Chapters 2-6\*:

Read aloud & guide close reading. Read 1 or more additional chapters aloud to the class as students follow along. Allow ELL to use native language and/or picture dictionaries as vocabulary and concept clarifiers. Have class then choose 1 chapter to read closely for character traits & perspective and create tableaux for performance. This unit is written for a close reading of Chapter 3. Select other options as appropriate for your students.

## STEP 2: Read Aloud Chapter 3, “The Terrifying Bigness Of The Washing Machine,” With Sitting Statues

**Process:** Read aloud Chapter 3, “The Terrifying Bigness of the Washing Machine,” prompting students to make sitting statues at points that reveal character traits. Feel free to mark the text before the read-aloud for sitting statue stopping points. Have students follow along in their Unit 1 Text. If students can successfully read the text independently, have them do so and forgo sitting statues, then move on to Step 3 to engage the class in a discussion on story elements.

## STEP 3: Record Story Elements For Chapter 3

**Process:** Put students into reading & performance groups. These can be the same groups they worked with earlier in the unit or new groups. See sidebar Performance Group Dynamics for tips on grouping.

Students record the story elements—characters, setting, problem, events, and resolution in their story map page. Students can complete story maps independently, with a partner, or working collaboratively with their whole group. Have groups discuss story elements and then engage the whole class in a discussion. If students require additional scaffolding, guide class to complete the story map during whole class discussion. Since students will work in groups to do a close reading of this chapter for character traits and perspective in the next lesson, focus this discussion on making sure students understand the central problem and the sequence of events.

### TEACHING TIP: PERFORMANCE GROUP DYNAMICS

When developing the reading groups for the close reading of a second chapter, also consider the following dynamics that will support the group when rehearsing and performing:

- Balance leaders
- Balance students who like to hang back
- Balance boys and girls
- Break up friend groups
- Be sure to include both native English language speakers and ELL, at different stages of language acquisition, in the groups. This will facilitate modeling correct use of language and increase

participation.

## STEP 4: Close Lesson 6

**Process:** Close the lesson with a look forward describing the next lesson and an optional closing ritual.

### Suggested Dialogue

#### LOOKING FORWARD

"In our next lesson, you'll work in groups to do a close reading of the chapter we read today and create tableaux."

#### PERFORMING THE CLOSING RITUAL (OPTIONAL)

"Let's appreciate our work and each other with a unified clap. 1-2-3 (clap) Huh!"

**CONGRATULATIONS ON COMPLETING LESSON 6! YOU ARE NOW READY TO MOVE ONTO LESSON 7 OF UNIT 1.**

Is this Lesson Public or Members only?:  
Members Only

## Unit 1: Lesson 7

**Investigate Characters in Toys Go Out, Create Talking Tableaux**

## Unit 1: Lesson 7

**Investigate Characters In *Toys Go Out*, Create Talking Tableaux****LITERACY OBJECTIVE**

By the end of this lesson students will be able to independently identify clues in the text that inform the reader about characters' traits and perspectives. Students will be able to communicate their understandings to others through tableau.

**LITERACY "I CAN" STATEMENT**

"I can identify clues that tell me what the characters are like and what they are thinking and feeling. I can show others my understanding through tableau."

**LESSON OVERVIEW**

<b>steps</b>	<b>spacing: 180 Minutes</b>
<b>Step 1:</b> Introduce Lesson 7 <b>Step 2:</b> Groups Engage in Close Reading for Character Traits & Perspective for Chapter 3, Section 1	<b>20 Minutes</b>
<b>Step 3:</b> Groups Create Talking Tableaux for Section 1	<b>10 Minutes</b>
<b>Step 4:</b> Present & Reflect on Talking Tableaux	<b>15 Minutes</b>
<b>Step 5:</b> Repeat Close Reading & Talking Tableaux Process for Remaining Sections <b>Step 6:</b> Close Lesson 7	<b>1-2.5 Hours</b>

**STANDARDS ALIGNMENT**

**TARGETED CCSS****Reading: Literature**

**RL 3.1:** Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

**RL 3.3:** Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.

**RL 4.1:** Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

**RL 5.1:** Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

**Reading: Foundational**

**RF 3.4:** Read with sufficient accuracy and fluency to support comprehension.

**RF 3.4a:** Read grade-level text with purpose and understanding.

**RF 3.4c:** Use context to confirm or self-correct word recognition and understanding, rereading as necessary.

**RF 4.4:** Read with sufficient accuracy and fluency to support comprehension.

**RF 4.4a:** Read grade-level text with purpose and understanding.

**RF 4.4c:** Use context to confirm or self-correct word recognition and understanding, rereading as necessary.

**RF 5.4:** Read with sufficient accuracy and fluency to support comprehension.

**RF 5.4a:** Read grade-level text with purpose and understanding.

**RF 5.4c:** Use context to confirm or self-correct word recognition and understanding, rereading as necessary.

**Speaking & Listening**

**SL 3.1:** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly.

**SL 3.1b:** Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

**SL 3.6:** Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification. (See grade 3 Language standards 1 and 3 here for specific expectations.)

**SL 4.1:** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.

**SL 4.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 4.6:** Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation. (See grade 4 Language standards 1 here for specific expectations)

**SL 5.1:** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.

**SL 5.1a:** Come to discussions prepared having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 5.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 5.1c:** Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.

**SL 5.1d:** Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

**SL 5.6:** Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation. (See grade 5 Language standards 1 and 3 here for specific expectations.)

## SECONDARY CCSS

### Reading: Literature

**RL 4.3:** Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).

**RL 4.7:** Make connections between the text of a story or drama and a visual or oral presentation of the text, identifying where each version reflects specific descriptions and directions in the text.

**RL 5.3:** Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).

### Speaking & Listening

**SL 3.1a:** Come to discussions prepared having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 3.1c:** Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.

**SL 3.1d:** Explain their own ideas and understanding in light of the discussion.

**SL 4.1a:** Come to discussions prepared having read or studied required material; explicitly draw on

that preparation and other information known about the topic to explore ideas under discussion.

**SL 4.1c:** Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.

**SL 4.1d:** Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

## TEACHING RESOURCES

### CLASSROOM CHARTS

- Story Map for *Toys Go Out*, Chapter 3
- Tableau Elements Checklist
- Guidelines for Talking Tableaux
- Vocal Expression Guiding Questions

### TEXT

- Toys Go Out*, Chapter 3

### A4L STUDENT NOTEBOOK

This Student Notebook will be used throughout Unit 1.

### LIFE & LEARNING SKILLS

Unit 1 includes the following Life & Learning Skills:

- Reflective thinking
- Creative problem-solving
- Critical and analytic thinking
- Collaboration Communication



## DIFFERENTIATION OPTIONS

Differentiation Options will appear throughout the unit to suggest ways to scaffold or challenge student learning. Use the number of helping hands to select the level of differentiation that best supports student learning.



Highest level of scaffolding. Select this option if students are learning strategies for the first time, if the text is challenging for them, or if students require more guidance during activities. The Unit is written for the highest level of scaffolding.



Moderate scaffolding. Select this option if students require some support comprehending the text or navigating the activity.



Least amount of scaffolding/Extending the instruction. Select this option if students are ready to work more independently, move more quickly through the material, or are ready for additional challenge.



## LEVERAGING MOMENTS

Key instructional steps where the arts are used to leverage literacy-learning (and vice versa) are marked with . Smaller leveraging moments also occur throughout the lessons.

# STEP 1: Introduce Lesson 7

**Process:** Give an overview of the lesson objectives. Engage in close reading and create Talking Tableaux to deepen understanding of character traits and perspective.

The close reading of Chapter 3 is chunked into six sections. See the **Supporting Students' Reading** menu below for ways to differentiate the reading.



## DIFFERENTIATION OPTIONS: SUPPORTING STUDENTS' READING

Select one or more of the options listed below to support students' reading:

- Guide the whole class through the close reading
- Have students work in groups to do the close reading
- Have students do the close reading in pairs
- Reference the vocabulary visual icons as a supporting tool for both whole and pair readings
- Have some students read independently while others receive more guidance
- Have some students listen to a taped recording of the story as they read along
- If Unit 1 Texts may be marked on, encourage ELL students to use a highlighter as they read and/or listen to build vocabulary and reinforce comprehension.

### Suggested Dialogue

#### INTRODUCTION DIALOGUE

"For the next several lessons, we'll sharpen our detective skills and investigate the characters in Chapter 3, The Terrifying Bigness of the Washing Machine. As we go, we'll create talking tableaux, bringing together all of our acting skills."

"By the end of today's lesson, you will be able to say, 'I can identify clues that tell me what the characters are like and what they are thinking and feeling. I can show others my understanding through tableau.'"

## STEP 2: Groups Engage In Close Reading For Character Traits & Perspective For Chapter 3, Section 1

**Process:** Put students into their reading and performance groups of between 3-5 students. Creating groups with 5 students allows groups to incorporate minor characters and objects in the environment. Groups

engage in a close reading of Chapter 3, section 1 and search for clues about characters by looking carefully at the dialogue, action, and the author's descriptions of the characters. Have students use Post-it(TM) notes to mark clues and record inferences in their Unit 1 Texts to keep texts clean (for re-use by other classes), or if appropriate have students circle or underline clues in the text and write inferences in the margins. Groups discuss findings, make inferences, and record character traits and perspectives on the Story Map for *Toys Go Out*.

After each group has conducted a close reading and recorded character traits, have a whole class discussion. Have each group share one character trait and provide evidence from the text or share an inference that led them to the trait.

Feel free to provide groups with more or less scaffolding depending on reading skills. For example, post the reading and investigating process in the room. Some groups will be able to work independently, looking for clues and discussing, while others will need more support.

### **TEACHING TIP: PERFORMANCE GROUP DYNAMICS**

When developing the reading groups for the close reading of a second chapter also consider the following dynamics that will support the group when rehearsing and performing:

- Balance leaders
- Balance students who like to hang back
- Balance boys and girls
- Break up friend groups
- Be sure to include both native English language speakers and ELL, at different stages of language acquisition, in the groups. This will facilitate modeling correct use of language and increase participation.

### **Suggested Dialogue**

#### **FACILITATE GROUP READING & PERFORMANCE**

Facilitate as students sit with reading & performance groups to do close reading of section 1 for character traits and perspectives.

"Take out your A4L Student Notebooks and turn to page 14 for the Story Map for Chapter 3 and open your Unit 1 Texts to page 25. Your group will begin by engaging in a close reading of section 1 to investigate the characters. As you do your close reading, remember to look for clues: in the dialogue--

what the characters say; in the actions-what the characters do; and in the author's descriptions of the characters."

"This time, post a sticky note in your text to mark when you find a clue or to write your inference (or marking directly on text, if appropriate). This is so you can continue reading while you look for more clues."

"After everyone in your group has finished reading and looking for clues, share what you found with your group. Together, record traits and perspectives on your own Story Map." (Groups engage in close reading and discussion. Circulate to check-in and provide assistance.)

## STEP 3: Groups Create Talking Tableaux For Section 1

**Process:** Groups create talking tableaux for section 1. Have students think about which moment they will present, selecting a moment in which they learned something about one or more characters. Revisit the **Tableau Elements Checklist** and have the students focus on creating dynamic stage pictures for an audience.

Direct students' attention to the vocal qualities and vocal expression guiding questions (see menus below) to support students in showing what their character or inanimate object is like and what they are thinking and feeling. Decide how to use the room--open space, pockets of space, etc.

While groups rehearse, coach them on tableau elements and vocal expression. See the menu below for **Teacher Tip: Coaching Student Actors**.

Timing for creating talking tableaux is 5-8 minutes.

### **CLASSROOM MANAGEMENT & SETUP: MOVING DESKS FOR THEATER WORK**

It may be necessary to move desks during some of the theater exercises in this unit. If students do not have sufficient space to stand and move without touching desks or classmates, use the following procedures to safely and efficiently move desks:

- Tell students how and where to move the desks and where you want them to go once they've moved everything.

-Set a time limit; ask students how long it will take to safely and silently move the desks into the predetermined set-up. Write the time on the board.

-Tell them they must wait until the word Go to begin moving.

-If anyone talks or moves unsafely, have students try again.

-Write the final time on the board. Each time the desks are moved, try to beat the previous time.

This process makes moving desks a motivational cooperation activity that is quiet and controlled.

### **CLASSROOM CHARTS & GRAPHIC ORGANIZERS: GUIDELINES FOR TALKING TABLEAUX**

-All actors speak

-Use vocal expression to show what your character is thinking and feeling

-Options for what characters say:

- Select a word or phrase from the text--more than one character can say the same word or phrase
- Create a line of dialogue to say to another character
- Create a thought or feeling for your character
- Make an exclamation to show how your character is feeling
- Make a sound to show setting or action

### **TABLEAU ELEMENTS CHECKLIST**

#### **-Character relationships**

Physical contact--using positive or negative space (touching or not touching)

Eye contact--eye-to-eye to another character or intentionally looking at something else

#### **-Levels**

Characters are on low, medium, and high levels

#### **-Body shape and facial expression**

Use the whole body

Show character, action, and emotion

**-Audience awareness**

Keep body open to the audience

**TEACHING TIP: COACHING STUDENT ACTORS**

When rehearsing, coach students toward acting choices rather than direct/tell them what to create. Coaching guides an actor to discover and express a unique interpretation of text and character. During rehearsal, coach students. Directing unifies individual elements of a production into a cohesive whole. When putting it all together, direct students.

**How to Coach**

Reframe “telling” statements to questions that prompt students to think through and solve dramatic problems independently. For example:

-Instead of, “I can only see your back. Turn around and face the audience.”

-Ask, “How can you open your body up to the audience?”

**TEACHING TIP: VOCAL EXPRESSION**

When introducing, coaching, or prompting for expressive vocal choices:

Highlight what you hear with comments like “That’s a low pitch and gravelly voice, which matches the traits we’ve investigated for your character.”

Coach for what you want with questions like “Your character is really afraid right now. I wonder how you could show that in your voice?” (Student responds) “What if you tried a high pitched, shaky voice?”

**CLASSROOM CHARTS & GRAPHIC ORGANIZERS: VOCAL QUALITIES**

**Pace-** rate and speed of words and phrases in speech

**Pitch-** lowness or highness of a person’s voice

**Projection-** loud, clear, supported voice

**Timbre**- quality or texture of speech--soft, gravelly, breathy

**Volume**- amount of sound, used interchangeably with loudness--speaking loudly or quietly

### TEACHING TIP: VOCAL EXPRESSION AND GUIDING QUESTIONS

Students can ask themselves questions to help make expressive vocal choices that match the characters they are portraying. The following questions can help coach students toward expressive vocal choices.

- What character am I?
- What's happening in this part of the story?
- What are my character's traits? What's my character like?
- What's my character's perspective right now? What is my character thinking and feeling?
- How can I say my dialogue (word, phrase, thought, feeling) so that it matches these things?
- What vocal qualities could I use?
- What kind of emotion can I show?

### VIDEO: TABLEAUX PERFORMANCE AND STUDENT RESPONSE WITH TEACHER GUIDANCE

## STEP 4: Present & Reflect On Talking Tableaux

**Process:** The presentations and reflections during the close reading are less formal than in past lessons in order to keep the students' focus. Create a presentation space with enough room for actors to present. This could be the front of the room, reading area, or where each group rehearses, with the audience shifting their bodies to see the tableau. Tell groups the order in which they will present.

Cue each group to present its tableau and tap students on the shoulder to cue voice. Ask each group if there is a specific order they would like to be shoulder tapped. As the lesson progresses, students may not need to be shoulder tapped because they know how to organize their dialogue and want to be independent.

After each group presents, engage the class in a reflection. Reflection focuses on the choices actors made regarding the moment they've selected for tableau. Reflection is also an opportunity to continue instruction

on character traits and perspective. Use students' reflections to highlight acting choices that are connected to the text and inferences. Appreciate actors with a unified clap and move on to the next group.

Timing for each group to show work and reflect is 3 minutes.

### **Suggested Dialogue**

#### **FACILITATE PRESENTATIONS**

"The order you will perform in is..." (Give order.)

"Let's have Group 1 come into the presentation space. Actors, places. (Actors respond, 'Thank you, places' and come into the space.) Do you have an order you'd like to be shoulder tapped?"

"Audience ready? Actors ready? 1-2-3-Freeze! (Actors create tableau. Tap each student on the shoulder to cue voice.) Relax."

"Let's appreciate. 1-2-3 (clap) Huh! Actors stay in the presentation space." (Actors stand or sit. This is to receive feedback and in case they re-create their tableau during reflection.)

#### **ASK 1-2 REFLECTION QUESTIONS**

"Actors, which part of the event did you decide to show and why? (Students respond.) Audience, what did the actors do with their bodies, faces, or voices? How did what they said or did help you to understand who they are and what they think and feel in this moment of the story?" (2-3 students respond.)

"Let's give a final appreciation. As Group 1 leaves, Group 2, take your places. 1-2-3 (clap) Huh!" (Repeat Section 1 presentations for remaining groups.)

**VIDEO: A STUDENT DESCRIBING THE CHARACTER TRAITS SHE WROTE FOR *TOYS GO OUT*.**

# STEP 5: Repeat Close Reading & Talking Tableaux Process For Remaining Sections

**Process:** Repeat the process for close reading and creating talking tableaux for each section of the chapter until complete. See the Pacing Note at the beginning of the lesson for guidance on completing this process.

## STEP 6: Close Lesson 7

**Process:** Close the lesson with a look forward describing the next lesson and an optional closing ritual.

### Suggested Dialogue

#### LOOKING FORWARD

"In our next lesson, each group will be assigned one section from Chapter 3 and create a series of talking tableaux for our final performance."

#### PERFORMING THE CLOSING RITUAL (OPTIONAL)

"Let's appreciate our work and each other with a unified clap. 1-2-3 (clap) Huh!"

**CONGRATULATIONS ON COMPLETING LESSON 7! YOU ARE NOW READY TO MOVE ONTO LESSON 8 OF UNIT 1.**

Is this Lesson Public or Members only?:

Members Only

Unit 1 **Character Clues in Action!**

Part 3 Sharing

Unit 1: Lesson 10

## Put It All Together for Character Clues in Action! Performance & TRAIL MARKER #2

### Unit 1: LESSON 10

## Put It All Together For Character Clues In Action! Performance & TRAIL MARKER #2

#### LITERACY OBJECTIVE

**Trailmarker icon goes here.** By the end of this lesson students will be able to reflect on acting choices, character traits, and perspective using evidence from the text.

#### LITERACY "I CAN" STATEMENT

“I can clearly present characters’ traits and perspectives to an audience.”

#### LESSON OVERVIEW

Steps	Pacing: 45-60 Minutes
<b>Step 1:</b> Introduce Lesson 10	<b>5 Minutes</b>
<b>Step 2:</b> Put It All Together	<b>30 Minutes</b>
<b>Step 3:</b> Guide Students through TRAIL Marker #2 <b>Step 4:</b> Close Lesson 10	<b>15 Minutes</b>

#### STANDARDS ALIGNMENT

##### TARGETED CCSS

Writing & Language

**W 3.10** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

**W 4.10** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

**W 5.10** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

### **Speaking & Listening**

**SL 3.1:** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly.

**SL 3.1b:** Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

**SL 3.6:** Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification. (See grade 3 Language standards 1 and 3 here for specific expectations.)

**SL 4.1:** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.

**SL 4.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 4.6:** Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation. (See grade 4 Language standards 1 here for specific expectations)

**SL 5.1:** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.

**SL 5.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 5.6:** Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation. (See grade 5 Language standards 1 and 3 here for specific expectations.)

## **SECONDARY CCSS**

### **Reading: Literature**

**RL 3.1:** Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

**RL 3.3:** Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.

**RL 4.1:** Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

**RL 4.3:** Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).

**RL 5.1:** Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

**RL 5.3:** Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).

### **Speaking & Listening**

**SL 3.1d:** Explain their own ideas and understanding in light of the discussion.

**SL 4.1d:** Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

**SL 5.1d:** Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

## **TEACHING RESOURCES**

### **ASSESSMENT**

-TRAIL Marker #2

### **TEXTS**

-Toys Go Out, Chapter 3

### **A4L STUDENT HANDBOOK**

-TRAIL Marker #2 Progress Chart

### **LIFE & LEARNING SKILLS**

Unit 1 includes the following Life & Learning Skills:

- Reflective thinking
- Creative problem-solving
- Critical and analytic thinking
- Collaboration Communication



### DIFFERENTIATION OPTIONS

Differentiation Options will appear throughout the unit to suggest ways to scaffold or challenge student learning. Use the number of helping hands to select the level of differentiation that best supports student learning.



Highest level of scaffolding. Select this option if students are learning strategies for the first time, if the text is challenging for them, or if students require more guidance during activities. The Unit is written for the highest level of scaffolding.



Moderate scaffolding. Select this option if students require some support comprehending the text or navigating the activity.



Least amount of scaffolding/Extending the instruction. Select this option if students are ready to work more independently, move more quickly through the material, or are ready for additional challenge.



### LEVERAGING MOMENTS

Key instructional steps where the arts are used to leverage literacy-learning (and vice versa) are marked with . Smaller leveraging moments also occur throughout the lessons.

# STEP 1: Introduce Lesson 10

**Process:** Give an overview of the lesson objectives. Complete Part Three of the rehearsal process.

**Part Three:** Put it all together so that each group flows into the next and can be heard by the audience. Guide the final TRAIL Marker and prepare open space with a clear audience and performer space.

# STEP 2: Put It All Together

**Process:** Guide the students to put the show together with entrances and exits, using one of the options below. Reflection and revision occur during this process as students ask questions and have ideas on how they want the performance to be, within the option selected.

## OPTIONS FOR ORGANIZING THE PERFORMANCE

**Option 1:** Each group enters the performance space, performs, then leaves and sits in a designated spot while the next group enters the stage.

**Option 2:** The whole class is on stage, or performance space. All students are clumped with their reading groups and seated in a semicircle. When it's time for a group to perform, the students stand, go into their positions, perform, and sit when they are finished. The next group stands, performs, and sits. Repeat this process until all groups have performed.

**Option 3:** This is similar to Option 2 with the whole class on stage, or performance space, in a semicircle. With this option, the group performing walks down center stage, performs, and then returns to its spot in the semicircle while the next group takes center stage. Repeat until all groups have performed.

# STEP 3: Guide Students Through Trail Marker #2

**Process:** TRAIL Marker #2 is the second and final formative assessment in the unit. Students turn to page 21 in their A4L Student Notebook and reflect on their learning. For this TRAIL Marker, guide students to focus on what they learned about investigating stories for story elements, character traits and perspectives, how they made inferences during these investigations, and how theater can help with reading. This TRAIL Marker helps students self-assess their choices as readers and actors and prepares them for the question and answer session with an audience.

Select one of the following options to facilitate the activity and discussion:

- Have students work in pairs or small groups to complete the TRAIL Marker notebook page. Have them talk before writing to get ideas flowing. Then, have a whole class discussion.
- Have students complete the TRAIL Marker individually and then share in small groups or whole class.

When the students are finished, gather their A4L Student Notebooks to review and make notes on progress.



## TRAIL MARKER: FORMATIVE ASSESSMENTS

Thoughts and

Reflections on

Arts

Integration and

Literacy

Purpose: TRAIL Markers are points in the unit for teachers and students to reflect on learning. During the TRAIL Markers, students stop and do a reflective activity connected to what they are learning with regards to reading, writing, the arts, and what they need to do next.

Use TRAIL Markers in the following ways:

1. Take stock of where the group and individuals are with respect to the learning objectives.
2. Engage students in conversation about what they have learned – get them to stop, think, and

reflect. This can be whole class, small student groups, and/or individually with students.

3. Use the TRAIL Marker Progress Chart to enter notes for individual students and use to inform future instruction.

### Suggested Dialogue

#### STUDENTS RESPONSE TO THEIR PERFORMANCE

"First, think about the tableaux your group created for the final performance. Respond to this TRAIL Marker question in your A4L Student Notebook: Which tableau is your favorite? Why?" (Students can pair-share or share with the whole class to support thinking.)

"Second, think about the character you played in that tableau. Complete the following sentence stem in your A4L Student Notebook: When I acted out \_\_\_\_\_, (name character or object) my body, face, or voice \_\_\_\_\_." (describe 1-3 acting choices you made with your body, face, or voice)

"Next, think about your character's traits and his or her perspective in this moment. Respond to the following questions in your A4L Student Notebook: What are your character's traits? What is your character thinking or feeling in this moment? Fifth, go back and look at the text. Find 1-3 clues that helped you learn about your character's traits and perspective and make those acting choices. Finally, respond to the statement in your A4L Student Notebook: What has been your favorite part of the unit? Why?"

## STEP 4: Close Lesson 10

**Process:** Close the lesson with a look forward and an optional closing ritual.

### Suggested Dialogue

#### LOOKING FORWARD

"When we come back together, we will present our Character Clues in Action! performance for an audience and talk with them about our process. Then we'll reflect on our experiences as authors and

actors in this unit."

### PERFORMING THE CLOSING RITUAL (OPTIONAL)

"Let's appreciate our work and each other with a unified clap. 1-2-3 (clap) Huh!"

**CONGRATULATIONS ON COMPLETING LESSON 10! YOU ARE NOW READY TO MOVE ONTO LESSON 11 OF UNIT 1.**

Is this Lesson Public or Members only?:

Members Only

Unit 1 **Character Clues in Action!**

Part 3 Sharing

Unit 1: Lesson 11 **Perform & Inform**

## Unit 1: LESSON 11

### Perform & Inform

#### LITERACY OBJECTIVE

By the end of this lesson students will be able to reflect on their learning with an audience.

#### LITERACY "I CAN" STATEMENT

"I can reflect on my learning with an audience."

Steps	Pacing: 60 Minutes
<b>Step 1:</b> Introduce Lesson 11	

<b>Step 2: Final Rehearsal</b>	<b>15 Minutes</b>
<b>Step 3: Perform and Inform for an Audience</b>	<b>30 Minutes</b>
<b>Step 4: Close Unit 1</b>	<b>15 Minutes</b>

## STANDARDS ALIGNMENT

### TARGETED CCSS

#### Speaking & Listening

**SL 3.1:** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly.

**SL 3.1b:** Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

**SL 3.6:** Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification. (See grade 3 Language standards 1 and 3 here for specific expectations.)

**SL 4.1:** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.

**SL 4.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 4.6:** Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation. (See grade 4 Language standards 1 here for specific expectations)

**SL 5.1:** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.

**SL 5.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 5.6:** Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation. (See grade 5 Language standards 1 and 3 here for specific expectations.)

### SECONDARY CCSS

#### Speaking & Listening

**SL 3.1a:** Come to discussions prepared having read or studied required material; explicitly draw on

that preparation and other information known about the topic to explore ideas under discussion.

**SL 3.1d:** Explain their own ideas and understanding in light of the discussion.

**SL 3.3:** Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.

**SL 4.1a:** Come to discussions prepared having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 4.1d:** Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

**SL 4.3:** Identify the reasons and evidence a speaker provides to support particular points.

**SL 5.1a:** Come to discussions prepared having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 5.1d:** Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

**SL 5.3:** Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.

## TEACHING RESOURCES

### TEXTS

-Toys Go Out, Chapter 3

### A4L STUDENT HANDBOOK

-TRAIL Marker #2 Progress Chart

### LIFE & LEARNING SKILLS

Unit 1 includes the following Life & Learning Skills:

- Reflective thinking
- Creative problem-solving
- Critical and analytic thinking
- Collaboration Communication



## DIFFERENTIATION OPTIONS

Differentiation Options will appear throughout the unit to suggest ways to scaffold or challenge student learning. Use the number of helping hands to select the level of differentiation that best supports student learning.



Highest level of scaffolding. Select this option if students are learning strategies for the first time, if the text is challenging for them, or if students require more guidance during activities. The Unit is written for the highest level of scaffolding.



Moderate scaffolding. Select this option if students require some support comprehending the text or navigating the activity.



Least amount of scaffolding/Extending the instruction. Select this option if students are ready to work more independently, move more quickly through the material, or are ready for additional challenge.



## LEVERAGING MOMENTS

Key instructional steps where the arts are used to leverage literacy-learning (and vice versa) are marked with . Smaller leveraging moments also occur throughout the lessons.

# STEP 1: Introduce Lesson 11

**Process:** Give an overview of the lesson objective. Complete Character Clues in Action! performance. Students perform for an audience and reflect on learning.

# STEP 2: Final Rehearsal

**Process:** Students have one last rehearsal session. First groups individually run through their

sections two times in a row to refresh and refine. Then put it all together for a complete rehearsal using the final performance option selected for the class. Encourage students to work on projection every time they rehearse for the performance.

## STEP 3: Perform And Inform For An Audiences

**Process:** Present the Character Clues in Action! performance. Use one of the options in the sidebar Perform & Inform Audiences, or use another audience appropriate for your students. After the whole class performs, engage the audience in a question and answer session. As they respond to audience questions, actors should share reflections from their final TRAIL Marker regarding what they've learned about reading for character clues and how theater has helped.

### PERFORMANCE ALTERNATIVES

Students could perform for many types of audiences, such as the following:

- Another class (younger, buddy, grade level team)
- Whole school assembly
- Friends and family (day or night)
- Family Fun Art Night
- Expeditionary Night

## STEP 4: Close Unit 1

**Process:** Close Unit 1 with a final class discussion about the process. Sit in a circle to create a sense of community and let students see each other as they reflect. First, have each student reflect on his or her experience. Then open the discussion to talk about what they learned about reading and how theater can help. Reflection process and questions:

- Each student responds to the statement, "Share something you liked, learned, or something you are proud of from this experience." (Students can say "pass," but let them know you will come back to them.)
- Then move on to the unit focus and ask questions like "What did you learn about investigating

stories for character clues and story elements?" and "How did theater help you?"

- To close, do a final 1-2-3, (clap) Huh!

**CONGRATULATIONS ON COMPLETING UNIT 1! CLICK HERE TO RETURN TO THE UNIT 1 LANDING PAGE.**

Is this Lesson Public or Members only?:

Members Only

Unit 1 **Character Clues in Action!**

Part 3 Sharing

Unit 1: Lesson 8

## **Create & Rehearse Tableaux for Character Clues in Action! Performance**

# Unit 1: LESSON 8 Create & Rehearse Tableaux For Character Clues In Action! Performance

### **LITERACY OBJECTIVE**

By the end of this lesson students will be able to select key moments in a story to share with an audience. Students will be able to communicate their understandings of characters to others through tableaux.

### **LITERACY "I CAN" STATEMENT**

“I can reflect on my talking tableau choices and how they represent characters’ traits and perspectives.”

**LESSON AT A GLANCE**

<b>STEPS</b>	<b>PACING: 1-3 HOURS</b>
<b>Step 1:</b> Introduce Perform & Inform <b>Step 2:</b> Introduce Lesson 8	<b>5 minutes</b>
<b>Step 3:</b> Give an Overview of the Rehearsal Process <b>Step 4:</b> Groups Review the Text & Story Map to Plan for Performance	<b>15 minutes</b>
<b>Step 5:</b> Rehearse Talking Tableau for Performance	<b>30 minutes</b>
<b>Step 6:</b> Present & Reflect on Talking Tableaux for Performance	<b>15 minutes</b>
<b>Step 7:</b> Close Lesson 8	

**STANDARDS ALIGNMENT****TARGETED CCSS****Speaking & Listening**

**SL 3.1:** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly.

**SL 3.1b:** Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

**SL 3.6:** Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification. (See grade 3 Language standards 1 and 3 here for specific expectations.)

**SL 4.1:** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.

**SL 4.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 4.6:** Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation. (See grade 4 Language standards 1 here for specific expectations)

**SL 5.1:** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-

led) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.

**SL 5.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 5.6:** Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation. (See grade 5 Language standards 1 and 3 here for specific expectations.)

## SECONDARY CCSS

### Reading: Literature

**RL 3.1:** Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

**RL 3.3:** Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.

**RL 4.1:** Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

**RL 4.3:** Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).

**RL 5.1:** Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

**RL 5.3:** Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).

### Speaking & Listening

**SL 3.1a:** Come to discussions prepared having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 3.1c:** Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.

**SL 3.1d:** Explain their own ideas and understanding in light of the discussion.

**SL 4.1a:** Come to discussions prepared having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 4.1c:** Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.

**SL 4.1d:** Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

**SL 5.1a:** Come to discussions prepared having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.

**SL 5.1c:** Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.

**SL 5.1d:** Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

## TEACHING RESOURCES

### CLASSROOM CHARTS

-Story Map for *Toys Go Out*

### TEXTS

-Toys Go Out, Chapter 3

### A4L STUDENT HANDBOOK

-Reflecting on Your Acting Choices  
-Reflecting on Your Peer's Acting Choices  
-Tableau Preparation Chart

### LIFE & LEARNING SKILLS

Unit 1 includes the following Life & Learning Skills:

-Reflective thinking  
-Creative problem-solving  
-Critical and analytic thinking  
-Collaboration Communication



### DIFFERENTIATION OPTIONS

Differentiation Options will appear throughout the unit to suggest ways to scaffold or challenge student learning. Use the number of helping hands to select the level of differentiation that best

supports student learning.



Highest level of scaffolding. Select this option if students are learning strategies for the first time, if the text is challenging for them, or if students require more guidance during activities. The Unit is written for the highest level of scaffolding.



Moderate scaffolding. Select this option if students require some support comprehending the text or navigating the activity.



Least amount of scaffolding/Extending the instruction. Select this option if students are ready to work more independently, move more quickly through the material, or are ready for additional challenge.



### LEVERAGING MOMENTS

Key instructional steps where the arts are used to leverage literacy-learning (and vice versa) are marked with . Smaller leveraging moments also occur throughout the lessons.

## STEP 1: Introduce Perform & Inform

**Process:** Review the Unit Overview with students to show them their progress so far. Tell students that in the next series of lessons, they will create and rehearse a Character Clues in Action! performance that they will present to an audience. It's a fun celebration of their detective work finding clues about characters. They will spend time planning, rehearsing, reflecting, refining, and then performing for an audience.



### DIFFERENTIATION OPTIONS SCAFFOLDING THEATER SKILLS & TECHNIQUES

During the unit, students have gradually developed the following skills and techniques:

- Individual statues
- Dynamic tableau
- Vocal expression
- Projection
- Gesture & Movement

Some students may be ready to add gesture and/or small movement within their tableaux. You may hear, "Can we move?" or "We want to do more than tableau."

If students have mastered distinct and bold physical choices, tell them to add one gesture or small movement when their character speaks.

## STEP 2: Introduce Lesson 8

**Process:** Give an overview of the lesson objective. Work with reading groups to create a series of talking tableaux for the performance.

### Suggested Dialogue

#### Intro Dialogue

"Today you will work with your reading groups to create a series of talking tableaux for our final performance."

"By the end of today's lesson, you will be able to say, 'I can identify key moments in a story that communicate characters' traits and perspectives'."

## STEP 3: Give An Overview Of The Rehearsal Process

**Process:** Tell students how they will rehearse over the next few days. Feel free to adjust the process to support students and to align with selected reading and performance options.

### Suggested Dialogue

#### Provide An Overview Of The Rehearsal Process

"For the next series of lessons, we will be up on our feet planning and rehearsing for our performance. The rehearsal process is broken into three parts:"

**"Part One:** Review the section (or chapter) your group will perform--the text and the Story Map; cast yourselves; create talking tableaux for the section your group will perform; and present and reflect on our work."

**"Part Two:** Practice smooth transitions between tableaux; refine physical and vocal choices based on feedback; work on projection (speaking with a loud, clear supported voice for the audience to hear); and present and reflect on our work."

**"Part Three:** Put it all together so each group flows into the next and so you can be heard by the audience."

## STEP 4: Groups Review The Text & Story Map To Plan For Performance

**Process:** Assign each group a section of the chapter for the performance or allow groups to choose. Tell students to review the Story Map to refresh their memories of what happened leading up to that part of the story, what's happening in that section, and the characters' traits and perspectives. Tell students to select 1-3 moments in the section for their talking tableaux. Have students think carefully about each moment they will present and why, explaining how it represents the problem and/or the characters and their relationships. Students can begin recording their ideas on the Tableaux Preparation Chart on pages 17-19 in their A4L Student Notebooks.

Decide how to use the room--open space, pockets of space, etc. Tell students where to rehearse and to bring their Unit 1 Texts and A4L Student Notebooks for the Story Map and Tableau Preparation Chart.

## STEP 5: Create & Rehearse Talking Tableaux For Performance

**Process:** Guide groups to create talking tableau. Revisit the Tableau Elements Checklist (see menu below), focusing on creating dynamic stage pictures for an audience. Direct students' attention to the vocal qualities and vocal expression guiding questions to support students in showing what their character or inanimate object is like and what they are thinking and feeling. All students should record their tableau decisions on the Tableau Preparation Chart on pages 17-19 in their A4L Student Notebooks. Some decisions will be made during rehearsal.

While groups rehearse, coach them on tableau elements and vocal expression. See the menu below for **Teacher Tip: Coaching Student Actors** and then use the following **Rehearsal Sequence**.

### TEACHING TIPS: COACHING STUDENT ACTORS & VOCAL EXPRESSION

When rehearsing, coach students toward acting choices rather than direct/tell them what to create. Coaching guides an actor to discover and express a unique interpretation of text and character. During rehearsal, coach students. Directing unifies individual elements of a production into

a cohesive whole. When putting it all together, direct students.

### **How to Coach**

Reframe "telling" statements to questions that prompt students to think through and solve dramatic problems independently. For example: Instead of, "I can only see your back. Turn around and face the audience." Ask, "How can you open your body up to the audience?"

### **Vocal Expression**

When introducing, coaching, or prompting for expressive vocal choices, highlight what you hear with comments like "That's a low pitch and gravelly voice, which matches the traits we've investigated for your character." Coach for what you want with questions like "Your character is really afraid right now. I wonder how you could show that in your voice?" (Student responds) "What if you tried a high pitched, shaky voice?"

## **REHEARSAL SEQUENCE**

1. Cast the parts. If more than one student wants to play the same character, have them take turns in each tableau, create the same statue at the same time, or play different parts of the same character (top/bottom).
2. Create the tableaux using tableau elements.
3. Decide what the characters or inanimate objects say, using Guidelines for Talking Tableau (under Classroom Charts & Graphic Organizers, below).
4. Make vocal choices to show the characters' traits and perspectives.

Timing for rehearsing talking tableaux is 20-30 minutes. To help students manage time and collaboration, you can use a timer to give groups 5-8 minutes per tableau.

## **CLASSROOM CHARTS & GRAPHIC ORGANIZERS: GUIDELINES FOR TALKING TABLEAUX**

- All actors speak
- Use vocal expression to show what your character is thinking and feeling
- Options for what characters say:

Select a word or phrase from the text--more than one character can say the same word or phrase

Create a line of dialogue to say to another character

Create a thought or feeling for your character

Make an exclamation to show how your character is feeling

Make a sound to show setting or action

### **TABLEAU ELEMENTS CHECKLIST**

-Character relationships

Physical contact--using positive or negative space (touching or not touching)

Eye contact--eye-to-eye to another character or intentionally looking at something else

-Levels

Characters are on low, medium, and high levels

-Body shape and facial expression

Use the whole body

Show character, action, and emotion

-Audience awareness

Keep body open to the audience

### **CLASSROOM CHARTS & GRAPHIC ORGANIZERS: VOCAL QUALITIES**

**Pace**- rate and speed of words and phrases in speech

**Pitch**- lowness or highness of a person's voice

**Projection**- loud, clear, supported voice

**Timbre**- quality or texture of speech--soft, gravelly, breathy

**Volume**- amount of sound, used interchangeably with loudness--speaking loudly or quietly

### **TEACHING TIP: VOCAL EXPRESSION AND GUIDING QUESTIONS**

Students can ask themselves questions to help make expressive vocal choices that match the characters they are portraying. The following questions can help coach students toward expressive vocal choices.

-What character am I?

-What's happening in this part of the story?

-What are my character's traits? What's my character like?

-What's my character's perspective right now? What is my character thinking and feeling?

-How can I say my dialogue (word, phrase, thought, feeling) so that it matches these things?

-What vocal qualities could I use?

-What kind of emotion can I show?

## **STEP 6: Present & Reflect On Talking Tableaux For Performance**

**Process:** Guide groups to present talking tableau. Begin to coach on projection--speaking with a loud, clear, supported voice for an audience to hear. Until now the unit has focused mostly on the ideas and expression of what characters say. Now that the unit is moving toward performance, students need to practice projection.

Create a presentation space with enough room for actors to present. Tell groups the order in which they will present. Cue each group to present its tableau and tap students on the shoulder to cue voice. This time they have three tableaux to present. They may or may not need shoulder tap. In either case, tell students this is the last time they will be shoulder tapped.

After each group presents, engage the class in a reflection. Feel free to have students do written reflections using Reflecting on Your/Your Peer's Acting Choices on page 6 in their A4L Student

Notebooks and Page 7 prior to class reflection. Reflection focuses on acting choices that tell the story and on revisions that groups can incorporate to make their performances better. Appreciate actors with a unified clap and move on to the next group.

Timing for each group to show work and reflect is 3-5 minutes.

### Suggested Dialogue

#### Performance Guidelines

"As we work toward our performance, use your big voices--loud enough for an audience to hear."

"In theater, this is called 'projection'-speaking with a clear and supported voice for an audience. Also, this will be the last time we use shoulder tap. Next time we present, you'll try to remember what your character says and when you say it. The order you will perform is..." (Give the sequence.)

"Let's have Group 1 come into the presentation space. Actors, places (Actors respond, 'Thank you, places' and come into the space.) Do you have an order you'd like to be shoulder tapped?"

"Audience ready? Actors ready? 1-2-3-Freeze! (Actors create tableau. Tap each student on the shoulder to cue voice.) Relax."

"Let's appreciate. 1-2-3 (clap) Huh! Actors stay in the presentation space." (Actors stand or sit. This is to receive feedback and in case they re-create their tableaux during reflection.)

#### REFLECTION QUESTIONS

"Audience, what did the actors do with their bodies, faces, or voices? How did those acting choices help you to understand who they are and what they think and feel about this event?" (2-3 students respond.) Do you have feedback for the actors on how they can make their performance better? Anything they can do with their physical or vocal choices?" (2-3 students respond.)

"Let's give a final appreciation. As Group 1 leaves, Group 2, take your places. 1-2-3 (clap) Huh!"

**Repeat process for remaining groups.**

## STEP 7: Close Lesson 8

**Process:** Close the lesson with a look forward and an optional closing ritual.

#### VOCAL EXPRESSION GUIDING QUESTIONS

Students can ask themselves questions to help make expressive vocal choices that match the characters they are portraying. The following questions can help coach students toward expressive vocal choices.

- What character am I?
- What's happening in this part of the story?
- What are my character's traits? What's my character like?
- What's my character's perspective right now? What is my character thinking and feeling?
- How can I say my dialogue (word, phrase, thought, feeling) so that it matches these things?
- What vocal qualities could I use?
- What kind of emotion can I show?

### **Suggested Dialogue**

#### **LOOKING FORWARD**

"When we come back together, we'll practice smooth transitions, rehearse to incorporate revisions based on today's feedback, and present."

#### **PERFORMING THE CLOSING RITUAL (OPTIONAL)**

"Let's appreciate our work and each other with a unified clap. 1-2-3 (clap) Huh!"

**CONGRATULATIONS ON COMPLETING LESSON 8! YOU ARE NOW READY TO MOVE ONTO LESSON 9 OF UNIT 1.**

Is this Lesson Public or Members only?:

Public

Unit 1 **Character Clues in Action!**

Part 3 Sharing

Unit 1: Lesson 9

**Rehearse Transitions for Character Clues in Action! Performance**

## Unit 1: Lesson 9

### Rehearse Transitions For Character Clues In Action! Performance

**LITERACY OBJECTIVE**

By the end of this lesson students will be able to revise acting choices based on feedback.

**LITERACY "I CAN" STATEMENT**

“I can reflect on my talking tableau choices and how they represent characters’ traits and perspectives.”

**LESSON OVERVIEW**

Steps	Pacing: 1-2 hours
<b>Step 1:</b> Introduce Lesson 9	<b>5 Minutes</b>
<b>Step 1:</b> Introduce Lesson 9	<b>30 Minutes</b>
<b>Step 3:</b> Present & Reflect on Smooth Transitions <b>Step 4:</b> Close Lesson 9	<b>30 Minutes</b>

**STANDARDS ALIGNMENT****TARGETED CCSS****Speaking & Listening**

**SL 3.6:** Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification. (See grade 3 Language standards 1 and 3 here for specific expectations.)

**SL 4.6:** Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when

appropriate to task and situation. (See grade 4 Language standards 1 here for specific expectations **SL 5.6:** Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation. (See grade 5 Language standards 1 and 3 here for specific expectations.)

## SECONDARY CCSS

### Speaking & Listening

**SL 3.1:** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly.

**SL 3.1b:** Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

**SL 4.1:** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.

**SL 4.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

**SL 5.1:** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.

**SL 5.1b:** Follow agreed-upon rules for discussions and carry out assigned roles.

## TEACHING RESOURCES

### CLASSROOM CHARTS

-Story Map for *Toys Go Out*

### TEXTS

-Toys Go Out, Chapter 3

### A4L STUDENT HANDBOOK

-Reflecting on Your Acting Choices  
-Reflecting on Your Peer's Acting Choices

-Tableau Preparation Chart

## LIFE & LEARNING SKILLS

Unit 1 includes the following Life & Learning Skills:

- Reflective thinking
- Creative problem-solving
- Critical and analytic thinking
- Collaboration Communication



## DIFFERENTIATION OPTIONS

Differentiation Options will appear throughout the unit to suggest ways to scaffold or challenge student learning. Use the number of helping hands to select the level of differentiation that best supports student learning.



Highest level of scaffolding. Select this option if students are learning strategies for the first time, if the text is challenging for them, or if students require more guidance during activities. The Unit is written for the highest level of scaffolding.



Moderate scaffolding. Select this option if students require some support comprehending the text or navigating the activity.



Least amount of scaffolding/Extending the instruction. Select this option if students are ready to work more independently, move more quickly through the material, or are ready for additional challenge.



## LEVERAGING MOMENTS

Key instructional steps where the arts are used to leverage literacy-learning (and vice versa) are marked with . Smaller leveraging moments also occur throughout the lessons.

# STEP 1: Introduce Lesson 9

**Process:** Give an overview of the lesson objectives. Complete Part Two of the rehearsal process.

**Part Two:** Practice smooth transitions between tableaux; refine physical and vocal choices using feedback; work on projection—speaking with a loud, clear, supported voice for the audience to hear; present & reflect on our work.

# STEP 2: Rehearse Revisions, Smooth Transitions & Voice For Performance

**Process:** Tell students to incorporate revisions based on audience feedback from prior lesson. Then have them practice moving from one tableau to another without counting, saying their lines in the order they've decided without being prompted. Model as needed.

While groups rehearse, coach them on tableau elements and vocal expression.

## TEACHING TIP: COACHING STUDENT ACTORS

When rehearsing, coach students toward acting choices rather than direct/tell them what to create.

**Coaching** guides an actor to discover and express a unique interpretation of text and character. During rehearsal, coach students.

**Directing** unifies individual elements of a production into a cohesive whole. When putting it all together, direct students.

### How to Coach

-Reframe “telling” statements to questions that prompt students to think through and solve dramatic problems independently. For example:

-Instead of, “I can only see your back. Turn around and face the audience.”

Ask, “How can you open your body up to the audience?”

Timing for rehearsing is 20–30 minutes. To help students manage time and collaboration, feel free to give groups 5–8 minutes for each step below.

### **CLASSROOM CHARTS: GUIDELINES FOR TALKING TABLEAUX ALL ACTORS SPEAK**

Use vocal expression to show what your character is thinking and feeling

Options for what characters say:

Select a word or phrase from the text—more than one character can say the same word or phrase

Create a line of dialogue to say to another character

Create a thought or feeling for your character

Make an exclamation to show how your character is feeling

Make a sound to show setting or action

### **Suggested Dialogue**

#### **THIS IS THE ORDER OF TODAY'S REHEARSAL**

Instruct your class on the order of the rehearsal.

- 1) "Rehearse to incorporate any revisions to your tableaux."
- 2) "Practice making transitions from one tableau to another without counting. You'll need to pay attention to how you move from the end of one tableau to the beginning of the next. Then memorize this movement. Don't say your lines—just practice moving smoothly from one tableau to the next."
- 3) "Practice saying your lines within the tableau without being prompted."
- 4) "Practice expanding your body, facial, and vocal choices—make them bigger and bolder—to clearly show each character's traits and perspectives to your audience."

## **STEP 3: Present & Reflect On Smooth Transitions**

**Process:** Guide groups to present talking tableaux without any prompts. Coach on projection—speaking with a loud, clear, supported voice for an audience to hear.

Create a presentation space with enough room for actors to present. Tell groups the order in which they will present.

After each group presents, engage the class in a reflection. Reflection focuses on acting choices that tell the story and on revisions that groups can incorporate to make their performances better. This time, have the actors reflect on what they want to work on for the performance.

Appreciate actors with a unified clap and move on to the next group.

Timing for each group to show work and reflect is 3–5 minutes.

## STEP 4: Close Lesson 9

**Process:** Close the lesson with a look forward and an optional closing ritual.

### Suggested Dialogue

#### LOOKING FORWARD

"When we come back together, we'll put our whole show together before we present our Character Clues in Action! performance for our audience and reflect on our learning."

#### PERFORMING THE CLOSING RITUAL (OPTIONAL)

"Let's appreciate our work and each other with a unified clap. 1–2–3 (clap) Huh!"

**CONGRATULATIONS ON COMPLETING LESSON 9! YOU ARE NOW READY TO MOVE ONTO LESSON 10**

**OF UNIT 1.**

Is this Lesson Public or Members only?:  
Members Only