



ArtsforLearning Online Curriculum

Unit 6 **Authors and Actors**

Part 3 Sharing

Unit 6: Lesson 16

Rehearse Statues for Authors and Actors Performance

Unit 6: Lesson 16 Rehearse Statues For Authors And Actors Performance

LITERACY OBJECTIVE

By the end of this lesson students will be able to create statues that effectively represent pieces of writing.

LITERACY "I CAN" STATEMENTS

"I can create statues that represent pieces of writing."

LESSON OVERVIEW

Steps	Pacing: 60 Minutes
Step 1: Introduce Lesson 16 Step 2: Model How to Create Statues for Authors' Sections	10 Minutes
Step 3: Groups Rehearse	30 Minutes
Step 4: Groups Present Statues Step 5: Close Lesson 16	20 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 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 3.1b: 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 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.

SECONDARY CCSS

None for this lesson.

TEACHING RESOURCES

CLASSROOM CHARTS

-Dynamic Performance Guidelines

A4L WRITER'S NOTEBOOK

-Final Personal Narratives

STUDENT MATERIALS

-Authors & Actors Performance Scripts

LIFE & LEARNING SKILLS

Unit 6 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 16

Process: Give an overview of the lesson objectives. Rehearse statues for the performance. Tell students they will be up on their feet for the next series of lessons, rehearsing and refining their Authors and Actors Performance. Give students an overview of what their performance will look like and how the rehearsal process will be broken into three parts. Today, they will learn how to create statues for the performance and work in groups to rehearse.

Prepare rehearsal space for groups and modeling space for statues instruction. Rehearsal space can be open space with all the desks moved or small pockets of space throughout the room.

ELL Support

Encourage students to review the "Word Bank" and visual icons on the wall in preparation for this activity.

Suggested Dialogue

PROVIDING AN OVERVIEW OF THE REHEARSAL PROCESS

"For the next lessons, we will be up on our feet, planning and rehearsing for our Authors and Actors Performance. First, I'll tell you what the final performance will look like so you have an idea of where you're headed. The performance will combine these two elements that we've already done before":

1. "The way we ended each writing topic and technique with a stomp and saying the topic."
2. "The 'Endings' presentations where you read with statues."

"Each of you will hold your story in your hand and read from the page - you don't need to memorize your selection - with your group in statues during the reading. The idea is to see your story brought to

life on stage."

"The rehearsal process is broken into three parts":

Part 1: "Creating statues for each author's section in your group"

Part 2: "Creating a dramatic beginning and ending for your group's performance; working on projection--speaking with a loud, clear, supported voice for the audience to hear"

Part 3: "Putting it all together so each part flows into the next, and you can easily be heard by the audience"

"Today we'll start with Part One--creating statues for each author's section in your group. I'll model statue options for your performance, and then you'll rehearse independently with your group to create statues for each author. At the end of class, you'll present."

STEP 2: MODEL HOW TO CREATE STATUES FOR AUTHORS' SECTIONS

Process: Show students the Dynamic Performance Guidelines. Post a shorthand version on the wall for students to reference as they rehearse (see menu below). Model statue options with the ending that the class constructed, from "Best Friends." Use four student volunteers. Recreate the statues from the endings lessons and refine them to include the Dynamic Performance Guidelines.

Timing for modeling is 10 minutes.

DYNAMIC PERFORMANCE GUIDELINES

Actor Tools for Performance:

- Actors use voice, body and imagination to perform
- Project with loud, clear, supported voice
- Keep your body open to the audience

Statues must have:

-Big body shapes and facial expression

-2 or more levels

Statue Options:

-Statues can represent what's happening, the feeling you get from the story, or specific words and phrases

-Statues can take the form of emotions, ideas, objects, human or animal characters, setting details, etc.

-Actors can be the same statue representing the same thing

-Actors can be different statues representing different things

Where do we all go? Options:

-Authors and actors can place themselves in any order that works for the group

-When it's an author's turn to read, s/he will stand wherever s/he is in the group and read her/his section aloud with a big voice - projecting

Suggested Dialogue

GUIDING DYNAMIC STAGE PICTURES

"To create dynamic stage pictures, we'll use the following dynamic performance guidelines for statues."

Actor Tools for Performance:

-Actors use voice, body, and imagination to perform. Those will be our only tools for performance. No props, costumes, or chairs.

-Projection, which means you speak with a loud, clear, supported voice.

-Keep your body open to the audience--no backs to the audience.

-Statue Requirements

-Big body shapes and facial expression

-Two or more levels--some actors low to the ground, some actors in the middle, and some actors on a high level. The reason for levels is to create an interesting picture for the audience rather than having all actors standing in a line on the same level.

Statue Options:

- Statues can represent what's happening, the feeling you get from the story, or specific words and phrases.
- Statues can take the form of emotions, ideas, objects, human or animal characters, setting details, etc.
- Actors can be the same statue representing the same thing
- Actors can be different statues representing different things]

There are also two ways we can go about the performance. Let's choose one:

1. Authors and actors can place themselves in any order that works for the group; for example, sequential order of the readings or random order
2. When it's an author's turn to read, the author will stand in the group and read the section aloud with a big voice--projecting.

"Let's practice with our ending for 'Best Friends,' this time incorporating the Dynamic Performance Guidelines. May I have four volunteers?" (Re-create the statues for the ending. Revise statues to include levels, big body shapes, and facial expression. Try another version with some of the other elements--maybe emotions, if that wasn't shown--or a specific word.)

"Let's appreciate our volunteer actors with a 1-2-3 (clap) Huh!"

STEP 3: GROUPS REHEARSE

Process: Point groups to rehearsal space. Save 15 minutes of class time for groups to show their statues. This motivates students to work within a given time frame. Feel free to set a timer for yourself and the students, with a 5- or 10-minute warning of time remaining before presenting.

TEACHING TIP: COACHING STUDENT ACTORS

Terms: When rehearsing, coach students toward acting choices rather than directing or telling 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?"

Suggested Dialogue

SETTING UP STUDENTS REHEARSALS

"For the rest of class, you will rehearse with your group to create statues for each author's section. Review the order of each author. Start with the first author. Create statues using the Dynamic Performance Guidelines posted on the wall. Your goal is to create statues for each author. We will present our statues to each other during the last 15 minutes of class."

(Transition to rehearsal spaces.)

"Let me tell you where I want each group to rehearse. Wait until I've told all groups and said 'Go' before you move. Group 1, you will rehearse here." (Go to area in the room or point. Continue process for all groups.)

"You have 30 minutes" (Customize this time limit if necessary) "to create all your statues. Go." (Groups rehearse. Circulate about the room. Coach students to make dynamic statues.)

STEP 4: GROUPS PRESENT STATUES

Process: Guide groups to present statues. The purpose of presenting is to share work along the way and to motivate students to work within a given time frame. Presentation process options are listed below. Make selections based on time. Appreciate each group with a 1-2-3 (clap) Huh!

PRESENTATION

Each group shows statues while the author is reading. Coach authors to project--"Use your big voice," "Speak so the audience can hear."

If time is short, groups show statues only.

Space Options:

-Scattered--Groups present in their rehearsal spots facing the center of the room so most audience members can see

-Round robin--The audience rotates to each presentation group

-Traditional--Groups present in a performance space with audience in front of them

STEP 5: CLOSE LESSON 16

Process: Close lesson with a look forward and an optional closing ritual.

Suggested Dialogue

LOOKING FORWARD

"When we come back together, we'll add dramatic beginnings, endings, and smooth transitions."

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 16! YOU ARE NOW READY TO MOVE ONTO LESSON 17 OF UNIT 6.

Is this Lesson Public or Members only?:
Members Only