

ARTS IMPACT—ARTS-INFUSED INSTITUTE LESSON PLAN (YR2-AEMDD)

LESSON TITLE: Creating Transitions

Theater and Writing Lesson

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Grade Levels: Fourth Grade

Examples:

Enduring Understanding

Transitions can communicate HOW and WHY a change (time, setting, order/sequence, character) occurs at a specific moment within a text.

Target: Identifies a specific point within a narrative that indicates a shift and needs a transition.

Criteria: Notates the location in the text of the story.

Target: Identifies the type of transition needed for the specific point in the narrative.

Criteria: Records the transition category (time, setting, order/sequence, character) on the "Creating a Transition" worksheet.

Target: Develops a physical/vocal transition.

Criteria: Shows through action and dialogue HOW and WHY the specific change or shift in the story occurred.

Target: Creates a scene that incorporates the elements of the transition.

Criteria: Uses actions and dialogue to present a specific change in the narrative.

Target: Develops a written transition based on the scene.

Criteria: Shows in complete sentences HOW and WHY the specific change or shift in the story occurred.

Target: Applies understanding of transitions in own writing.

Criteria: Creates and writes transitions in their own previously written story.

Teaching and Learning Strategies

Introduction to Arts-Infused Concepts through Classroom Activities:

Arts-Infused Concepts: Action; Character; Dialogue; Setting; Transitions

Warm-up: Watch Me Morph exercise. Instruct students to make a statue of a "grizzly bear" and to really be aware of what they are doing with their bodies to make that statue. Next, instruct the students to make a neutral statue of them. Following that, give the students the following directions: *Now, from your neutral statue I want you to slowly morph into your grizzly bear statue. Move all the parts of your body to become the statue of the bear. Don't rush. It's in slow motion. Make sure you include all the elements of you statue—arms, legs, hands, facial expressions, etc. The idea is like in the movies when you see a special effect of a person turning into an animal or other creature. Repeat several times as the students explore transitioning from one statue to another.*

1. Introduces/reviews the concept of Transitions. *Prompts: This is another lesson that is a theater lesson and a writing lesson at the same time. The period of movement between the statue of yourself and your statue of a bear is called a transition. Transitions also happen in writing—they are phrases or sentences that connect the developing actions in a story. They can happen between paragraphs, and they can happen between sentences within a paragraph. Think of your unfolding story as a series of different scenes: every time the scene changes, a transition is needed to bridge the gap between the scenes. The transition may be a PASSAGE OF TIME (chronological), if so; the writer wants to tell the reader HOW much time has passed between the two scenes and WHY a certain amount of time passed (e.g. 'fell asleep and 15 minutes passed', 'took the bus home and it took hours', etc.). The transition may be a CHANGE OF SETTING (spatial), if so; the writer wants to tell the reader HOW the main character got from one place to another and WHY the main character changed settings ('ran to the tent as the rain began to fall', etc.). The transition may be a SEQUENCE OF ACTIONS (ordinal), if so; the writer must list the events, in order of their occurrence ('first, he ran to the store, then he moved to the counter and bought some gum', etc.). Sometimes the transition is a combination of both a change in setting and of time, if so; the transition must include both changes. There are times when a transition may be centered around the CHARACTERS, for example: a character disappears from the story (the reader needs to know HOW and WHY), a new character is introduced (the reader needs to know WHO he/she is and WHAT he/she is doing).*

2. Using a writing sample on the overhead projector, models how to identify what type of transition is needed for a particular situation (see end of lesson for the text of this writing sample). *Prompts: Let's identify a transition together. If you look on the overhead, I have a section of a story that may need some help with a transition. (Reads) 'Jimmy continued cutting his way through the jungle with his machete. As he finished hacking through a thick grove of bamboo, he arrived at a sheer wall of rock! Through a mass of vines and spider webs, he saw the dark opening to a cave. Inside the cave, Jimmy found an old wooden door with rusty hinges. He grabbed the door knob and pulled—it wouldn't open. He pulled harder—it wouldn't budge. "Okay," he said to himself, "I'll open it this time." He took a deep breath, pulled with all his might, and, slowly, the door creaked open.' Where in this sample do we need a transition? Is there a point in this narrative where time or setting change? Yes, Jimmy moves from the jungle into the cave. What type of transition is that? Yes, he changes settings, so we need a "spatial" transition. So, we need to create a transition between Jimmy's discovery of the cave and his being inside it.*

Student: Participates in discussion of the writing sample.

Embedded Assessment: Room scan for participation

3. Brainstorms with the class and models acting out the transition of Jimmy's entering the cave. Solicits ideas from the class of how Jimmy will go from the jungle into the cave. Asks questions about the details of entrance, the actions Jimmy uses to get inside and his feelings. Records the ideas on the board. Picks the most dramatic suggestions and acts them out for the class. (An example of a "dramatic" transition could look something like this: "Jimmy, clutching his machete with both hands, began hacking away at the vines and sticky webs. The opening was cleared. Jimmy took a deep breath, swallowed his fear and entered.") *Prompts. Give me some ideas of how Jimmy might get into the cave. How might Jimmy move from the jungle into the cave. Does he fall in? Does he clear the vines and creep in? How much time passes? What other details can you think of? What is the specific nature of the opening, a door, a boulder, a curtain? What are Jimmy's feelings as he enters? What are his actions? Now, I am going to perform the transition using the most dramatic details that we have come up with.*

Student: Participates in brainstorming session.

Embedded Assessment: Room scan for participation.

4. Brainstorms with the class and models writing the transition that was just acted out.

Solicits ideas on how the transition may be written. Asks questions regarding the details, actions, and feelings that were expressed in the acting. Writes the transitional passage (however many sentences it may take) on the board. Guides the class as each student writes his/her own transition that describes what was acted out. *Prompts. Now, we have to write the transition that I just acted out for you. How might you start the sentence that begins the transition? What words can we use that communicate that we are changing setting? What details can we add to our transition that really express the actions and feelings of Jimmy?* (after creating the transition) *Now, I want each of you to write your own, differently worded transition that describes what I acted out.* (Teacher may have to act out the transition again).

Student: Participates in brainstorm and creates an individual written transition.

Embedded Assessment: Room scan for participation. Written transition.

5. Divides the students into groups (no more than four recommended) **and gives each group a copy of the CREATING A TRANSITION worksheet** (provided at the end of the lesson).

Presents the new prompt to the class on the overhead/document camera and reads it aloud. Guides each group as they identify a place in the prompt that needs a transition and create a small scene that dramatizes that transition. *Prompts: Working with your group, you have to decide where in the prompt a transition is needed and mark it with a pencil. Now determine what type of transition is needed. Is the transition a PASSAGE OF TIME (chronological)? Is it a CHANGE OF SETTING (spatial)? Does it need a SEQUENCE OF ACTIONS (ordinal)? Is the transition centered around a CHARACTER (does a character disappear, or is a new one introduced)? Once you decide on the needed transition, your group must create and rehearse a short scene that demonstrates the transition. You must include the action before the transition and after it (they are already provided in the sample). Every person in the group must have a part in the scene—if not a character, part of the setting, or sound effects—use your imagination. You can use dialogue to help the transition. Your job is to clearly communicate the type of transition you are using. Be aware of any details that pop out as you are acting—details such as actions, descriptive words (adjectives, adverbs), etc. These can be incorporated into your writing. Remember we need to know HOW and WHY the change has occurred. If we change the setting, how do the characters get there? If it's a passage of time, how much time and why? If the transition is a series of actions, what actions? Be specific.*

Student: Works with group to identify a place in the prompt that needs a transition and develops a scene that focuses on characters and actions.

Embedded Assessment: Criteria-based checklist

6. Guides the students as they present their scenes. After each scene the class must guess what type of transition was presented and if they had enough information to believe the change of scenes.

Prompts: What type of transition was used (time, setting, order/sequence, character)? Was that a place in the story that needed a transition? What actions did you see that helped the transition? What dialogue helped us follow the story? Was there more than one type of transition? (for the students that presented) What details did you discover as you acted out the scene?

Student: Presents scene with group. Participates in reflection.

Embedded Assessment: Criteria-based teacher checklist; criteria-based peer reflection

7. Guides students as they write their transition based on the scene they acted out. *Prompts. Now, you must write the transition that you just acted out. Use the space provided on the worksheet. Include all the details that you performed: actions and feelings. What adjectives and adverbs can you use to be more descriptive in your transition?*

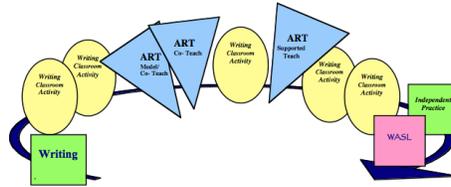
Student: Writes transition based on performance.

Embedded Assessment: Criteria-based checklist, written transition

8. Guides students as they develop their own transitions for their stories created in the BUILDING ORIGINAL NARRATIVES lesson. *Prompts: Now, I want you to look over the story that you created during the Building Original Narrative lesson. Find the places in the story where you need transitions and mark them with a pencil. What type of transition is needed? If you have already written in transitions, that's great! Are there other places you need them? If you already have all the transitions that the story needs, use this lesson to refine or improve upon the ones you have already written.*

Student: Rereads story, looking for places that need transitions. With a pencil, marks the places in the story that need transitions. Develops and writes new/improved transitions.

Embedded Assessment: Criteria-based self-assessment



After THEATER lesson and before INDEPENDENT PRACTICE:



1. Guide students as they check for and develop transitions for their stories. Prompt students to think back to their transition scenes. You may want to support them by reminding students that some transitions may need a transition of TIME, others a transition of SETTING, or another a transition of a sequence of ACTIONS.

Vocabulary	Materials and Community Resource	WA Essential Learnings & Frameworks
<p><u>Arts:</u> Improvisation</p> <p><u>Arts Infused:</u> Action Character Dialogue Setting (time & place) Time Transition</p>	<p>Performance: Broadway Center for the Performing Arts, Tacoma, WA: <i>Mad Science: CSI Investigation, Show Way on Tour, Spirit Horse, Blues Journey, The Phantom Tollbooth, Red Riding Hood and Other Stories</i></p> <p>Performance Materials: Transitions Worksheet</p>	<p><i>AEL 1.1 concepts:</i> character, setting, actions <i>AEL 1.2 skills and techniques:</i> uses specific vocal qualities; uses specific movements; works with a small group to solve a dramatic problem. <i>AEL 2.1 applies creative process:</i> applies previously learned arts concepts, vocabulary, skills, and techniques through a creative process <i>AEL 2.2 Applies a performance process in the arts:</i> interprets by developing a personal approach to the work; rehearses, adjusts, and refines through evaluation and problem solving; presents work for others; reflects and evaluates</p> <p><i>WEL 1.1.1 Applies more than one strategy for generating ideas and planning writing:</i> Records information or ideas at prewriting and/or drafting stages (graphic organizer). <i>WEL 1.2.1 Produces more than one draft of multiple paragraphs:</i> Uses a prewriting plan to draft text; Works on more than one draft on a single topic over several days. <i>WEL 1.3.1 Revises text:</i> Rereads work several times and has a different focus for each reading. <i>WEL 3.1.1 Analyzes ideas, selects a narrow topic, and elaborates using specific details:</i> Narrows topic; Selects details relevant to the topic to elaborate. <i>WEL 3.1.2 Organizes writing using a logical organizational structure:</i> Uses a variety of transitional words and phrases to make connections between and within paragraphs.</p> <p>Writing State Frameworks <i>Grade 4:</i> Uses a variety of transitional words and phrases: chronological</p>

PROMPT FOR TEACHING STRATEGY #2

Jimmy continued cutting his way through the jungle with his machete. As he finished hacking through a thick grove of bamboo, he arrived at a sheer wall of rock! Through a mass of vines and spider webs, he saw the dark opening to a cave. Inside the cave, Jimmy found an old wooden door with rusty hinges. He grabbed the door knob and pulled—it wouldn't open. He pulled harder—it wouldn't budge. "Okay," he said to himself, "I'll open it this time." He took a deep breath, pulled with all his might, and, slowly, the door creaked open.

CREATING A TRANSITION

#1. *Mark a spot where a transition is needed in the text:*

Rain started falling as Theresa and John stepped off the bus. Theresa was holding the piece of notebook paper with the address written on it. "Tell me the address again," John said, the rain dripping off the brim of his ball cap.

"100 Easy Street," Theresa replied.

They arrived at the gate of a large, creepy house on the corner of Easy and Main Streets. John felt a chill up his spine as he grabbed the gate's latch. "I don't know," he said, taking his hand off the latch, "should we go in there?"

"It's where Doctor Juno said to meet him," Theresa replied as she pushed by John and opened the gate herself. "What's the matter? You chicken?"

"No way!" John said.

In the house, they found a dark room filled with books. "Do you like to read?" Dr. Juno asked. Theresa turned the beam of her flashlight to where she thought the voice came from—nothing but darkness.

"Over here, quick!" John shouted from the other room, "You won't believe what I found! Hurry!"

#2. *Circle what type of transition is needed:*

PASSAGE OF TIME (chronological)

CHANGE OF SETTING (spatial)

SEQUENCE OF ACTIONS (ordinal)

CHARACTER(S)

#3. After acting it out, write down your transition:

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LESSON TITLE: CREATING TRANSITIONS

ASSESSMENT WORKSHEET

Disciplines	WRITING	WRITING	THEATER	THEATER	WRITING	WRITING	Total 6
Concept	TRANSITION: Change	TRANSITION: Type	IMPROVISATION	PRESENTATION	TRANSITION: Sentence Structure	TRANSITION	
Student	Notates the moment of change in the text of the story	Records the transition category (time, setting, order/sequence, character) on the "Transition Worksheet"	Shows through action and dialogue HOW and WHY the specific change or shift in the story occurred	Uses actions and dialogue to present a specific change in the narrative	Shows in complete sentences HOW and WHY the specific change or shift in the story occurred	Creates and writes transitions in their own previously written story	
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28.							
Total							
Percentage							

Criteria-based Reflection Questions: (Note examples of student reflections.)

Self-Reflection: *How did you identify a place where the story needed a transition?*

Peer to Peer: *What actions did you see that helped the transition in the scenes of your classmates? What dialogue helped you follow the story?*

Thoughts about Learning:

Which prompts best communicated concepts? Which lesson dynamics helped or hindered learning?

Lesson Logistics:

Which classroom management techniques supported learning?

Teacher: _____ Date: _____

ARTS IMPACT—ARTS-INFUSED LEARNING FAMILY LETTER

THEATER AND WRITING LESSON – Creating Transitions

Dear Family:

Today your child participated in a **theater and writing** lesson. We investigated **transitions**: the times in a story when the author helps the reader understand HOW or WHY there was a change in the **time, setting, order/sequence** or **characters** in a story.

- We created a transition for a story we shared as a class.
- We worked in groups using **improvisation**, a theater technique to explore different ideas, to see if the transitions we developed made sense, created a surprise, or were possible to get from one place to another or change or add characters.
- We wrote transitions using a worksheet that helped us to select the last sentence before a needed transition and the next sentence in the story change. We inserted a transition in the middle that included how and why the scene changed.
- We acted our narrative transitions for our classmates. They helped us to know if we needed to give the reader even more information.

You could identify story transitions in the books you read together. What are the best transitions? Ones that tell you how and why a character moved from one setting to another? When does a story need a transition?

Enduring Understanding

Transitions can communicate HOW and WHY a change (time, setting, order/sequence, character) occurs at a specific moment within a text.