

ARTS IMPACT LESSON PLAN

Theater and Writing Infused Lesson

Lesson Three: *Character Objective and Action*

Author: Dave Quicksall Grade Level: Fifth

Enduring Understanding

Identifying a character's objective is the primary way an actor determines what actions to use.

Lesson Description (Use for family communication and displaying student art)

Students learn how actors figure out what their character wants (objective) and what he/she needs to do to get it (actions). Students explore how their voices change when they add an action to the verbal delivery of a line of dialogue. Working with partners, students create, rehearse, and present their own line of dialogue utilizing objective and action. The lesson concludes with students writing new lines of dialogue using actions and objective as guides.

Learning Targets and Assessment Criteria

Target: Demonstrates character objective.

Criteria: Utilizes strong, specific actions to attain a specific goal.

Target: Shows an action to achieve an objective through voice and body.

Criteria: Makes physical and vocal choices simultaneously.

Target: Applies objective and actions in a performance.

Criteria: Creates and rehearses a line of dialogue and presents strong actions to communicate a specific vivid verb.

Target: Uses language appropriate for a purpose.

Criteria: Writes dialogue that clearly communicates the meaning of a vivid verb.

Vocabulary

Arts Infused:

Action
Character
Dialogue

Writing:

Verbs

Arts:

Objective
Obstacle
Physical choice
Vocal choice

Materials

Museum Artworks or Performance

Seattle, WA

Book-It Repertory Theater
Seattle Children's Theatre

Tacoma, WA

Broadway Center for the Performing Arts

Materials

Whiteboard or chart paper & markers;
Arts Impact journal; Pencil

Tools

Body, voice, imagination

Learning Standards

WA Arts State Grade Level Expectations

For the full description of each WA State Arts Grade Level Expectation, see:

<http://www.k12.wa.us/Arts/Standards>

1.2.1 skills and techniques: *character's facial expressions, gestures, movements*

1.2.2 skills and techniques: *vocal choice for character*

1.2.4 skills and techniques: *creates objectives, obstacles*

1.4.1 Audience skills

2.1.1 Creative Process

2.2.1 Performance Process

2.3.1 Responding Process

3.1.1 Communicates through the arts

continued

Common Core State Standards in ELA (Language)

For a full description of CCSS Standards by grade level see:

<http://www.k12.wa.us/CoreStandards/ELStandards/>

W.5.3. Write using effective techniques: dialogue, actions, characters.

W.5.4. Produce clear and coherent writing appropriate to task and purpose.

W.5.8. Recall information from experience.

L.5.1. Conventions of grammar when writing or speaking: verbs.

L.5.2. Conventions of spelling, capitalization, punctuation.

L.5.3. Conventions when writing: expand/reduce sentences for meaning.

ICON KEY:

 = Notes specific *Writers Workshop* Curriculum strategies addressed

 = Indicates note or reminder for teacher

 = Embedded assessment points in the lesson

COLOR CODING for ARTS AND LITERACY INFUSED PROCESSES:

GENERATE IDEAS	CONSTRUCT MEANING	SELF-REFLECT
<p>Gather Information</p> <ul style="list-style-type: none">• From WHAT you know• From WHO you know• Brainstorm	<ul style="list-style-type: none">• Create drafts• Organize ideas• Make a choice	<ul style="list-style-type: none">• Check in with self• Check in with others• Refine work

Pre-Teach

This is the third writing infused lesson in a series of three. The first two infused lessons, **The Super Expressive Body – Actions and Character** and **The Emotional Voice**, should be taught before this lesson.

LESSON PREP: This lesson will deal with vivid verbs with which many students may not be familiar. The list of verbs is at the end of the lesson. It is recommended that the students understand the verbs before the lesson is taught. They could be added to a Vivid Verb word wall. Students could write sentences using the verbs, etc.

Lesson Steps Outline

1. WARM UP. Lead the “I’m Trapped” exercise. Introduce the concepts of character objective, obstacle, and action.

Criteria-based teacher checklist: reverse checklist: Utilizes strong, specific actions to attain a specific goal.

2. Guide the objective/action exercise “Can You Tell Me What Time It Is?”

Criteria-based teacher checklist: Makes physical and vocal choices simultaneously.

3. Divide students into small groups (2-3) for individually created presentations of objective and action. Each group must pick one vivid verb from the list out of a hat (or other container). Lead groups in identifying an objective, developing a line of dialogue and making physical choices to present the action to the class.

4. Guide students as they present their line of dialogue to the class. Lead a **reflection** after each presentation to try and guess the verb.

Criteria-based teacher checklist; written line of dialogue and objective: Creates and rehearses a line of dialogue and presents strong actions to communicate a specific vivid verb.

5. Guide writing exercise using two verbs.

Criteria-based teacher checklist; written samples of dialogue: Writes dialogue that clearly communicates the meaning of a vivid verb.

6. Guide **self-reflection**.

Criteria-based self-reflection.

LESSON STEPS

▣ Pre-determine how the room will be set-up for students to move through space – desks moved to the side or students moving among the desks.

▣ Either post the list of Vivid Verbs (found at the end of this lesson) or project it with the document camera.

1. WARM UP. Lead the “I’m Trapped” exercise. Introduce the concepts of character objective, obstacle, and action.

📖 using schema, small moments

▣ When assessing the criteria in this lesson, any students who are not meeting criteria will be very clear to you, so you may want to use a reverse checklist, putting a “0” where students have not met criteria, rather than trying to notate every single one who has met criteria. You can go back later and give those who have met criteria a “1.” This information will let you know who needs more practice to guide your future instruction.

- *We’re going to be actors and writers. Actors and writers often think and work the same. We’ll be learning ways in which actors and writers generate their ideas, construct meaning, and reflect.*
- *When actors are preparing for a play, they identify their character’s OBJECTIVES and ACTIONS. A character’s objective is something the character wants. A character’s action is something they do to get what they want.*
- *Many times, a character will have an OBSTACLE—or something that gets in his/her way.*
- *Find a space in the room in which you have enough space to spread your arms.*
- *Now, imagine that your shoe and foot are hopelessly stuck in the mud. What would your objective be? Right, to get free. What is your obstacle? Right, the sticky mud. Your objective is to do everything you must to get out of the situation you are in.*
- *You must act alone and in your own personal space. As you struggle to free yourself, try to remember the actions you use to get what you want—freedom and the ability to walk away!*

Try a couple of different scenarios: stuck in an elevator, in a crowd moving a direction you didn’t want to go, locked in a bathroom, etc. **Conclude exercise with written self-reflection.**

- *Did you realize that you generated ideas by instantly coming up with actions based on your own BACKGROUND KNOWLEDGE of what it would be like to be trapped?*
- *You also constructed meaning by using your bodies to act out the objective freeing yourself.*
- *Now, let’s reflect: take a few minutes to write in your Arts Impact Journal using descriptive words, especially precise language that includes powerful verbs and specific descriptors.*
- *Exactly HOW did you escape from one of your situations? Be specific.*

☑ Criteria-based teacher checklist: Utilizes strong, specific actions to attain a specific goal.

2. Guide the objective/action exercise “Can You Tell Me What Time It Is?”

 using schema, small moments

- *As a reminder: actions are what characters do to get what they want—their objective. Can someone give me an example of something you wanted and what you did to get it?*
- *As we work, always think about your own experiences and how you achieved your objectives in life. Just like actors, we will use our own BACKGROUND KNOWLEDGE to help us play these actions. The actions we will be using are the vivid verbs on the list we have on the wall.*
- *Let’s start by standing in a circle.*

Stand in a circle.

- *In the same way actors have lines of dialogue, we are going to have a few lines as we act out some of these verbs. Let’s start with the verb beg. We will use the line: “Can you tell me what time it is?” Repeat it after me.*
- *What does this character want—what is his/her objective? Right, he/she needs to know what time it is. Now, let’s say the line while begging all together! We will be using our bodies and our voices—what actions or gestures can you do that go along with the verb?*
- *Let’s now make it more extreme by using the action grovel—remember this is how a fearful servant might beg to a king, it’s very exaggerated.*
- *Pay attention to how the action changes your body and voice.*

Facilitate as whole class acts out the verb and **reflects**.

- *Now we will go around the circle and individually show “grovel.”*
- *Let’s quickly reflect on what we just did. Turn and share with a neighbor what you did with your body and voice to show us “grovel.”*
- *Don’t show it, describe it!*

Criteria-based teacher checklist: Makes physical and vocal choices simultaneously.

3. Divide students into small groups (2-3) for individually created presentations of objective and action. Each group must pick one vivid verb from the list out of a hat (or other container). Lead groups in identifying an objective, developing a line of dialogue and making physical choices to present the action to the class.

 mini-lesson, guided writing, using schema, small moments

- *Each group will have one verb. Keep the verb a secret from the rest of the class. You will have five minutes to create a line of dialogue that communicates the verb.*
- *Generate ideas and construct meaning just like actors do.*

- *You must write the line of dialogue down. Identify an objective that goes with the action. For example, when we groveled our objective was to find out what time it was. I can help you if you get stuck.*
- *Once you have your line of dialogue and a clear objective, you have to practice acting it out.*
- *Remember, actors use both body and voice—what choices do you need to make to clearly act out your verb?*
- *You will present your verb to the class, who will try to guess what it is—so be very precise in your choices!*

4. Guide students as they present their line of dialogue to the class. Lead a reflection after each presentation to try and guess the verb.

 small moments, read aloud

- *You can present your line of dialogue at the same time or one at a time, your choice.*
- *What was the verb?*
- *How did you know?*
- *What did you see that communicated the action?*
- *What was the objective?*

Criteria-based teacher checklist; written line of dialogue and objective: Creates and rehearses a line of dialogue and presents strong actions to communicate a specific vivid verb.

5. Guide a writing exercise.

 guided writing, using schema, small moments, sharing

- *Now, by yourself, I want you to pick two verbs from the list and write your own NEW lines of dialogue that go with the action.*
- *You can't use dialogue that was already shown in class and you must pick different verbs than the one you presented.*
- *After the line of dialogue, write down what the character who might be saying it wants—what is his/her objective?*

 If time permits, share examples of dialogue.

Criteria-based teacher checklist; written samples of dialogue: Writes dialogue that clearly communicates the meaning of a vivid verb.

6. Guide self-reflection.

- *In your own words, describe what an objective is?*

- *What are the challenges to figuring out what a character's objective is?*
 - *What happened to your voice when you added an action to it? For example, what happened to your voice when you begged?*
 - *What happened to the pitch?*
 - *The volume?*
 - *The quality?*
-

Character Objective and Action List of Vivid Verbs

(This list is not all there is; feel free to come up with your own as well.)

INSTRUCT

BEG and/or GROVEL

COWER

ATTACK

DISCOVER

TEASE

CHALLENGE

CONDESCEND (talk down to...)

EXAMINE

PUNISH

DISAPPROVE

HYPNOTIZE

COMMAND

FORGIVE

FLATTER

PERSUADE

ARTS IMPACT LESSON PLAN Theater and Writing Infusion

Fifth Grade Lesson Three: *Character Objective and Action*

STUDENT SELF-ASSESSMENT WORKSHEET

Teachers may choose to use or adapt the following self-assessment tool.

Disciplines	THEATER	THEATER	THEATER/WRITING		WRITING	Total 5
Concept	Objective	Body/Voice	Dialogue		Vivid Verb	
Criteria	Utilizes strong, specific actions to attain a specific goal	Makes physical and vocal choices simultaneously	Creates and rehearses a line of dialogue	Presents strong actions to communicate a specific vivid verb	Writes dialogue that clearly communicates the meaning of a vivid verb	
Student Name						

ARTS IMPACT LESSON PLAN Theater and Writing Infusion

Fifth Grade Lesson Three: *Character Objective and Action*

CLASS ASSESSMENT WORKSHEET

Disciplines	THEATER	THEATER	THEATER/WRITING		WRITING	Total 5
Concept	Objective	Body/Voice	Dialogue		Vivid Verb	
Criteria	Utilizes strong, specific actions to attain a specific goal	Makes physical and vocal choices simultaneously	Creates and rehearses a line of dialogue	Presents strong actions to communicate a specific vivid verb	Writes dialogue that clearly communicates the meaning of a vivid verb	
Student Name						
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27.						
28.						
29.						
30.						
Total						
Percentage						

What was effective in the lesson? Why?

What do I want to consider for the next time I teach this lesson?

What were the strongest connections between theater and writing?

Teacher: _____

Date: _____

ARTS AND WRITING LESSON: *The Super Expressive Body – Actions and Character*

Dear Family:

Today your child participated in an **Arts and Writing** lesson. We talked about how actors have to figure out what their character wants (objective) and what he/she needs to do to get it (actions).

- We used the “I’m Trapped” exercise to explore how a strong objective (wanting to be free) can lead to strong actions.
- We explored how our voices changed when we added an action such as “grovel” as we spoke the line, “Can you tell me what time it is?”
- We worked with a partner and invented a line of dialogue that clearly conveyed the meaning of a powerful verb.
- We presented our line of dialogue to the class and they had to guess what the action was.
- We wrote lines of dialogue on our own using objective and action to help us.

You could create your own lines of dialogue based on simple actions and present them to each other.

Enduring Understanding

Identifying a character’s objective is the primary way an actor determines what actions to use.