

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

LESSON TITLE: Staged Narratives

Theater and Writing Lesson

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Grade Levels: Fifth Grade

Examples:

Enduring Understanding

Staging narratives to select specific details for character and audience within a consistent story structure can help develop the writer's voice.

Target: Records ideas for writer's voice.

Criteria: Identifies the potential audience of the story and writes character traits, objective, obstacles and actions of interest to that audience.

Target: Creates a narrative with a clearly defined voice.

Criteria: Writes using specific details for character and selected audience related to the introduction, body paragraphs with a problem, events to solve the problem and conclusion.

Target: Performs a narrative scene.

Criteria: Makes vocal and physical choices that convey character attributes and events to support the writer's voice.

Target: Revises original narrative.

Criteria: Takes notes from classroom feedback in order to elaborate with descriptive details, precise words, and dialogue.

Teaching and Learning Strategies

Introduction to Arts-Infused Concepts through Classroom Activities:

Arts-Infused Concepts: Narrative; Voice; Character; Objective; Obstacle; Action

Day One: Class Introduction to Writer's Voice

1. **Introduces "Writer's Voice."** Prompts: *Writer's voice is the individual writing style of an author—or how an author chooses to tell a story. It is a very powerful tool. There are many elements to writer's voice, but we're going to focus on **audience** and **character development** to help create a clear and distinct personality for your own writer's voice.*

2. **Warm-up:** The **Who Is My Audience** exercise. **Introduces the concept of a writer's audience.** Defines Writer's Audience and leads students through the *Who Is My Audience?* exercise. Prompts. *When we use the term "audience" in reference to writing, what do we mean? Yes, it is the specific reader that the author is wishing to communicate with. We are going to play a theater game in which you will experience how your voice and manner of speaking can change when your audience changes. First, find a partner. Decide which one of you will be the principal and which one will be the student. Now, take turns saying to each other, "Good morning, how are you doing?" Is there any difference in how the student uses his/her voice and the way the principal uses his/her voice? Now,*

switch places and repeat the dialogue. Now, both of you are best friends meeting in the hallway. How would you greet one another in the morning? Go ahead. How were your voices and choice of words different when you greeted a friend as opposed to greeting the principal? Did you use slang? Was your body different? Whenever we talk to someone, we make choices of HOW we talk to them—the Writer’s Voice can be thought of in that way, it’s HOW you talk to your audience. As a writer, you always want to keep in mind for whom you are writing. Is your intended audience a friend? A teacher? A small child? Your parents? How would a different audience effect your writing? Let’s try one more: one of you is a police officer and the other is a driver who was just caught speeding! How might the officer greet the speeder? How might the speeder greet the officer? Go ahead. How does the speeder feel about the officer? How does the officer feel about the speeder? Those feelings and/or attitudes are what we call the Character’s Point of View (or POV for short). Communicating a character’s POV is not only a great way to develop that character, but it is another powerful tool an author has to communicate the character’s actions to his/her audience.

3. Leads a class brainstorm, using the Dramatic Outlines: Somebody Wants But So (SWBS) organizer, to create a narrative story based on a new prompt. Hands out copies of the SWBS organizer to each student. Guides the students and fills out the SWBS worksheet on the overhead/document camera using a new writing prompt. Solicits dramatic ideas from the class for the information needed. *Prompt. Building on our knowledge from the Dramatic Outlines lesson, we are going to develop a new story together. As we fill out the SWBS worksheet, remember that we are writers! We are creating a story that will be exciting for our readers!*

Student: Participates in the class brainstorm; fills in the graphic organizer.

Embedded Assessment: Room scan

4. Continues the class brainstorm and fills out the WRITER’S VOICE worksheet. Introduces the WRITER’S VOICE worksheet and models filling it out with ideas from the class. *Prompt. Now, we are going to make some choices involving our Writer’s Voice for this story. The answers to these questions will help us develop a story that is clear and exciting to a reader. First, who is our audience going to be for this story? Next, from whose point of view will this story be told? One of characters? From your own point of view—if this is the case, are you one of the characters or an outside observer (a narrator)? Next, what is your writer’s point of view? This is different from how the story is told because it is about how you, the writer, feel about what is happening? Do you have feelings for the characters? Are you on one character’s side? Do you hate one of the characters? Are you neutral and objective in your descriptions? Your own Point of View (POV) and how you feel about what is happening in your story is a very powerful tool of expression! Next, is there a mood or tone to our story? What overall feeling would you like to convey in your writing? What would you like the audience to experience as they read your story? Are they “in the know” about all the circumstances or shall you reveal them as the story progresses? Would you like your story to be mysterious? Cheerful? Scary? Sad? Finally, is there something to be learned by your audience when they read this story? Is there a moral? Would you like them to agree with your point of view?*

5. Guides students to individually write a narrative story based on the prompt. Instructs students to use the SWBS organizer and the WRITER’S VOICE worksheet to create a six paragraph narrative story. **Introduces the SIX PARAGRAPH STRUCTURE DIAGRAM** on the overhead/document camera. All the paragraphs should incorporate each character’s objective, obstacle, and action. The story should be finished before proceeding to Day Two of this lesson. *Prompts: Now that you have developed solid ideas for characters and what happens in the story, you are ready to write. Focus on your writer’s voice to tell the story. This is where each of your stories may differ because each writer is unique—it’s about how you describe events, select words and phrases to tell who is right in the story. As you develop characters think about their attributes, words that are specific*

to them and ways in which dialogue might support their point of view—what they think, feel, want, etc. How do you want your reader to feel about the character—who do you want them to believe is right in your story. Always keep your audience in mind as you write, picture them sitting in front of you as you tell this story. Again, are they “in the know” about the circumstances or will they take some convincing? Practice your own writing style. You will write a story that is six paragraphs long. You may recognize the Story Volcano diagram from last year—we are building on the idea that a story is like a volcano. The action bubbles up like lava, explodes in a climax, and falls down the side into a conclusion. This diagram shows what each paragraph should contain: 1) introduction; 2) and 3) rising action; 4) climax; 5) resolution; 6) conclusion.

Student: Individually writes narrative story.

Embedded Assessment: Criteria-based teacher checklist; written narrative

Day Two: Staged Narratives

1. **Warm-up: The Talking Tableaux” exercise. Introduces (reviews) the concept of the frozen tableau with dialogue.** Divides the class into groups of six (adjust as needed). Each group is assigned a different scenario to create a frozen tableau from (supermarket, classroom, gym, video arcade, beach, etc.). Guides students through the warm-up. *Prompts. A “tableau” is like a still photograph of an event. Each person in the group has to come up with a statue of what someone may be doing in the specific place I have assigned you. You can interact with another person within the tableau—but remember, you are frozen. Once you have developed your group tableau, you must come up with one or two lines of dialogue that your character might say in the situation. When the group presents its tableau to the class, I will walk up to the different characters and tap them on the shoulder. When I tap you, that is the signal that you must speak your line(s) of dialogue. No movement, use your voice to express what feelings/thoughts are happening in the moment.*

2. **Keeps students in their groups of six** (adjust as needed). **Guides groups to develop and rehearse six separate tableaux with dialogue (one for each paragraph)** from the original narratives that they created from the Day One section of lesson. Each student is assigned a specific paragraph in the story—for example, student #1 is assigned paragraph #1, student #2 is assigned paragraph #2, etc. The group’s six tableaux are then developed from the six different paragraphs from the individuals in the group. All the members of the group should be involved in each tableau in some way (characters, props, plants, etc.). Each character within the tableau should have a line or two of dialogue. *Prompts. Each group will develop six tableaux with dialogue, one tableau for each paragraph in the story. Each member of the group will have one of his/her paragraphs presented in the sequence—everyone gets to share one part of their original story. As you develop your dialogue, how can you communicate your WRITER’S VOICE? How does your character feel? How does the writer feel? What is the mood? What is the point of view? Also, make sure that each tableau communicates the most important or dramatic moment in the paragraph.*

Student: Works in group to develop six separate tableaux for their collective narratives.

Embedded Assessment: Room scan

3. **Guides students as they present their tableaux to the class. Leads a class reflection after each group’s presentation using the ACTING FOR REVISION organizer.** Hands out the ACTING FOR REVISION organizer to each student. Facilitates each groups presentation. *Prompt. Remember when I tap you on the shoulder you must present your line(s) of dialogue. Audience members, pay close attention to each tableau because I am going to ask you for feedback. If you like, jot down your reactions to each tableau after it is presented. What words or actions stood out for you?* Students present their six tableaux in the order that they fall in the story. After each presentation, leads the reflection using the worksheet as a guide. *Prompts. Now, each member of the group that just presented, grab your ACTING FOR REVISION worksheet and get ready to write down the feedback you*

receive from the class. Audience, what were some key words or details from tableau #1 that really stood out? Maybe it was a juicy description or an element of the Writer's Voice that stood out. What helped to make the story clear? Repeat reflection for each paragraph, making sure that the performers are writing down the responses in the appropriate boxes on the worksheet.

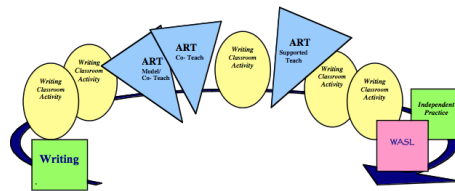
Student: Presents tableaux with group; records feedback on ACTING FOR REVISION. Watches presentations and participates in feedback sessions.

Embedded Assessment: Criteria-based teacher checklist; completed ACTING FOR REVISION worksheet; peer reflection

4. Guides students to revise/rewrite their original narrative incorporating the feedback from the class that they wrote down on their ACTING FOR REVISION worksheet. *Prompts.* You are now going to go back and rewrite your original narrative using ideas that you were given in the feedback from the class. How can you incorporate any words and/or actions from the worksheet into your revised narrative? This is your chance to build a stronger narrative by making your writer's Voice more clear and dynamic.

Student: Revises and rewrites original narrative, incorporating elements from the ACTING FOR REVISION worksheet.

Embedded Assessment: Criteria-based teacher checklist; revised written narrative



After THEATER lesson and as INDEPENDENT PRACTICE:



1. Follow the same process to write and act a different story.

Vocabulary	Materials and Community Resource	WA Essential Learnings & Frameworks
<p>Arts: gesture movement physical choice pitch scene vocal choice volume</p> <p>Arts Infused: action character development character character attributes dialogue emotion objective obstacle Writer's Voice</p>	<p>Performances: 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: large post-it paper</p> <p>Dramatic Outlines: Somebody Wants But So graphic organizer</p> <p>Writer's Voice: Audience and Writer's Point of View graphic organizer</p> <p>Six Paragraph Structure Diagram</p> <p>Acting for Revision graphic organizer</p> <p>Writing prompts</p>	<p><i>AEL 1.1 concepts:</i> identifies character traits of the main character(s), Identifies the sequence of actions within a story <i>AEL 1.1.2 principles of organization:</i> Identifies sounds for character <i>AEL 1.2 skills and techniques:</i> uses a range of movements to create character, uses appropriate feelings to create character <i>AEL 2.1 applies creative process:</i> conceptualize</p> <p><i>WEL 3.2.1 style:</i> writes with a clearly defined voice appropriate to audience</p> <p>Writing State Frameworks <i>Grade 5:</i> writes in appropriate and consistent voice in narrative</p>

DRAMATIC OUTLINES

PARAGRAPHS	Somebody (characters)	Wants (objectives)	But (obstacles)	So (actions)
Paragraph 1 <i>Introduction</i>				
Paragraph 2 <i>Problem/Event</i>				
Paragraph 3 <i>Problem/Event</i>				
Paragraph 4 <i>Climax</i>				
Paragraph 5 <i>Resolution</i>				
Paragraph 6 <i>Conclusion</i>				

Student Name: _____

WRITER'S VOICE: Audience and Writer's Point of View

Who is the audience for this story? A parent? A peer? A teacher? Someone else?

AUDIENCE

Whose Point of View (POV) is this story told through? One of the characters? Your own (if so, are you a character or an outside observer/narrator)?

NARRATIVE'S POINT of VIEW

As the writer, what is your attitude about the individual characters and the unfolding action? If there is a conflict, are you on anyone's side? Are you neutral? How do you feel about what is happening to your characters?

WRITER'S POINT of VIEW

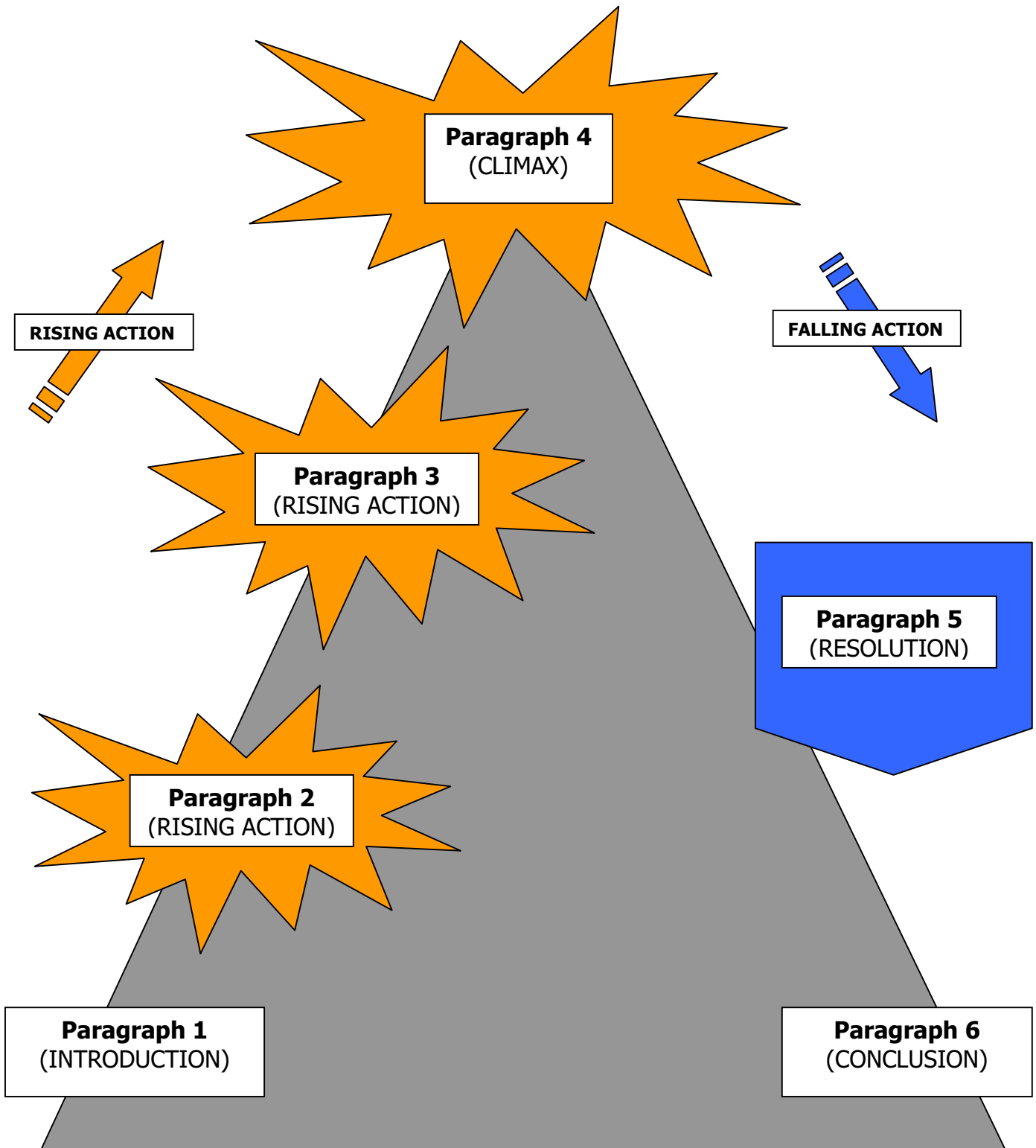
What tone, feeling, mood will you set for the story? How will you *grab* the reader from the first sentence?

MOOD/FEELING/TONE

What do you want the reader to learn from the story you write? Is there a "moral" to the story?

WHAT IS LEARNED?

SIX PARAGRAPH STRUCTURE DIAGRAM



Acting for Revision

You are going to revise your story based upon the feedback you receive from the class. As your classmates reflect on each paragraph, you should write down any juicy words, descriptive sentences, interesting character choices or events that come up. How can you use their feedback to make your Writer's Voice even stronger?

1st Paragraph - *Introduction*

2nd Paragraph – *Action to overcome obstacle*

3rd Paragraph – *Action to overcome obstacle*

4th Paragraph – *Action to overcome obstacle*

5th Paragraph - *Resolution*

6th Paragraph – *Conclusion*

WRITING PROMPTS FOR NARRATIVE STORIES

Optional

There are two versions of each writing prompt—one directed at the student, which might lend itself to a first person narrative and one that is general, which might lend itself to a third person narrative. Select the prompt that will most inspire student creativity.

You come home after curfew. Your parents are up waiting. Write a story about what happened.
What is your Writer's Voice? The parent? The student? The sister?

A student comes home after curfew. His/her parents are up waiting. Write a story about what happened.
What is your Writer's Voice? The parent? The student? The sister?

You have been accused of cheating on a test. Your teacher catches you in some way. Write a story about what happened.
What is your Writer's Voice? The teacher? The student? The parent?

A student cheats on a test. The teacher catches him/her in some way. Write a story about what happened.
What is your Writer's Voice? The teacher? The student? The parent?

You want to buy a new toy. Should your parent(s) let you have it? Write a story about what happens.
What is your Writer's Voice? The parent? The student? The brother? The storekeeper?

A student wants to buy a new toy. Should his/her parents or guardian let them have it? Write a story about what happens.
What is your Writer's Voice? The parent? The student? The brother? The storekeeper?

You don't want to go to school. Your parents/guardian try and make you. Write a story about what happens.
What is your Writer's Voice? The parent? The student? The grandmother? The sister?

A student doesn't want to go to school. Her/her parents/guardians try and make them go anyway. Write a story about what happens.
What is your Writer's Voice? The parent? The student? The grandmother? The sister?

You want to try out for a sport, but someone won't let you. What is the conflict? Write a story about what happens.
What is your Writer's Voice? The parent? The student? The coach?

A student wants to try out for a sport, but someone won't let them. What is the conflict? Write a story about what happens. *What is your Writer's Voice? The parent? The student? The coach?*

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

LESSON TITLE: Staged Narratives

ASSESSMENT WORKSHEET

Disciplines	WRITING		WRITING		THEATER	WRITING	Total 6
Concept	WRITER'S VOICE: Audience		WRITER'S VOICE: Voice		VOICE: Tone/Diction	Revises Narrative	
Student	Identifies the potential audience of the story and writes character traits, objective, obstacles and actions of interest to that audience		Writes using specific details for character and selected audience related to the introduction, body paragraphs with a problem, events to solve the problem and conclusion		Makes vocal and physical choices that convey character attributes and events to support the writer's voice	Takes notes from classroom feedback in order to elaborate with descriptive details, precise words, and dialogue	
	Character Traits	Objective Action	Specific Character Details: Intro and Story Body	Specific Character Details: Problem Solution Conclusion			
1.							
2.							
3.							
4.							
5.							
6.							
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21.							
22.							
23.							
24.							
25.							
26.							
Total							
Percentage							

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

Self-Reflection: *What did you do with your voice and/or body to create your character? What actions did you take to get what your character wanted? What did you add to the staged narrative that wasn't in the original story?*

Peer to Peer: *What vocal and physical choices did you see others make to create characters? What will you add to the revision of your 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 – Staged Narratives

Dear Family:

Today your child participated in a **theater and writing** lesson on **Writer’s Voice**.

- We participated in a theater exercise called *Can You Tell Me What Time It Is?* to practice using different voicing.
- We selected a **specific audience** for whom we would write and the point of view for our characters as well as the **story structure**.
- We brainstormed for **narratives** and, in a group, completed a graphic organizer outlining each **characters traits, objectives, obstacles** and **actions**; and the type of voice for the story—specifically one for the audience.
- We **rehearsed** and **performed** the narrative scenes we wrote, and incorporated the **feedback** of our peers.

At home, you could describe the audience the artist chose and for whom they would write in your favorite books. What types of books do you like? What is the Writer’s Voice in the books you like? Why do you like them?

Enduring Understanding

Staging narratives to select specific details for character and audience within a consistent story structure can help develop the writer’s voice.