

ARTS IMPACT LESSON PLAN

Theater and Communication Infused Lesson

Point of View: Developing Awareness, Empathy, and Respect

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Grade Level: Second - Twelfth



Enduring Understanding

Stepping into someone else's shoes can facilitate understanding of a different point of view.

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

Students explore ideas, choices, and consequences around relevant social issues in the classroom, curriculum, and community by building trust, sculpting statues and tableaux, and improvising characters through role-play.

Learning Targets and Assessment Criteria

Target: Sculpts statues/tableaux to interpret emotionally charged words.

Criteria: Uses body shape/gesture and facial expression to show personal understanding of social issues and emotions.

Target: Identifies character objectives and tactics/actions.

Criteria: Names what a character wants and what that character might do to achieve that goal.

Target: Employs creative thinking to generate and show possible solutions and consequences to a conflict.

Criteria: Uses improvised dialogue to express what one character wants and respond to the needs of another in a role-play, tries multiple tactics.

Target: Develops awareness and understanding of other points of view.

Criteria: Portrays characters, emotions, and ideas different from self.

Vocabulary

Arts Infused:

Action
Character
Dialogue
Emotion
Feedback
Objective
Obstacle
Problem
Reflect
Setting
Tactics
Trust

Arts:

Actor
Audience
Body Shape
Facial Expression
Gesture
Improvisation
Physical Choice
Role-play
Sculpt
Statue
Tableau

Materials

Museum Artworks or Performance

Seattle, WA

Book-It Repertory Theatre
Living Voices
Seattle Children's Theatre

Tacoma, WA

Broadway Center for the Performing Arts

Materials

Chart paper or white board and markers; Class Assessment Worksheet

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>

- 1.1.1 Concepts: Character, Plot, Conflict, Dialogue
- 1.2.1 Skills and Techniques: Movement/stand, Gesture, Facial Expression
- 1.2.2 Skills and Techniques: Objectives
- 1.2.4 Skills and Techniques:
- 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

Early Learning Guidelines (Pre-K – Grade 3)

For a full description of Washington State Early Learning and Child Development Guidelines see:

<http://www.del.wa.gov/development/guidelines/>

- (3rd grade) 2. Building relationships: Problem solving, conflict resolution: Understand and use basic steps for resolving conflict.
- (3rd grade) 6. Learning about my world: Arts: Show interest in developing skills in drama.

continued

Common Core State Standards (CCSS) in ELA

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

<http://k12.wa.us/CoreStandards/ELAstandards/>

SL.CCR.1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners.

SL.CCR.3. Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric.

College and Career Ready Students in Speaking and Listening

Demonstrate independence.

Build strong content knowledge.


Respond to the varying demands of audience, task, purpose, and discipline.

Comprehend as well as critique.

Value evidence.

Come to understand other perspectives and cultures.

ICON KEY:

 = Indicates note or reminder for teacher

 = Embedded assessment points in the lesson

Pre-Teach

Optional: Teach social-emotional skills using curricula such as *Second Step* and *Steps to Respect*. Discuss and read literature about issues such as bullying.

Lesson Steps Outline

CREATING A SAFE LEARNING ENVIRONMENT

1. Begin the lesson by telling students they will use theater to explore real-life issues and problems.
2. Set expectations and ground rules.
3. Post these rules in the classroom so they are visible to all students.

WARM UPS: BUILDING TRUST

Red Ball

1. Instruct students to stand in a circle and introduce an imaginary red ball. Explain that the ball is thrown randomly around the circle using a specific script.
2. Add more balls of different colors, as the group is ready.
3. Stop the game occasionally to check in with students, and then keep going. Ask leading questions related to working together.

Hand Hypnosis

1. Introduce the Hand Hypnosis exercise. Students work in pairs to move each other safely through space.
2. Instruct leaders to start moving when all pairs have chosen roles. Switch roles.
3. Facilitate reflection on the experience.

Storytelling and Word Brainstorm

1. Introduce the Storytelling activity.
2. Instruct students that they will tell each other personal stories of an experience dealing with bullying, prejudice, or discrimination (or other relevant topic).

3. Tell the "A" set of students to tell their story while "B" students listen without talking or asking questions. Then switch.
4. Bring students together as a group for the Word Brainstorm.

EXPLORING POINT OF VIEW

Sculpting

1. Model how to "sculpt" human clay with a volunteer.
2. Tell students to get into pairs and stand in a half circle, deciding who will be clay first and who will sculpt first.
3. Prompt the sculptors using words from the Word Brainstorm list.

Criteria-based teacher checklist: Uses body shape/gesture and facial expression to show personal understanding of social issues and emotions.

4. After the viewing gallery has had a chance to look at all the statues, instruct the "clay" to relax and partners to switch places without talking.

Criteria-based teacher checklist: Uses body shape/gesture and facial expression to show personal understanding of social issues and emotions.

5. Prompt students with a new word and repeat the process.

Criteria-based teacher checklist, peer assessment: Uses body shape/gesture and facial expression to show personal understanding of social issues and emotions.

6. Direct small group sculpting and prompt the sculptors using words from the Word Brainstorm list.

7. Ask reflective questions at the end of each round of sculpting.

Criteria-based teacher checklist, peer assessment, reflection: Uses body shape/gesture and facial expression to show personal understanding of social issues and emotions.

8. Give as many words as are necessary for each group member to have one turn sculpting the group.

9. Guide a full class sculpt. Prompt the clay using a word from the Word Brainstorm list.

10. Ask reflective questions of the sculptors.

Criteria-based teacher checklist, peer assessment, reflection: Uses body shape/gesture and facial expression to show personal understanding of social issues and emotions.

Role-play: Round Robin Improvisation

1. Define the theater terms “objective”, “tactic/action”, and “conflict”.

2. Provide a pair of characters and a conflict. Discuss possible objectives and tactics for each character. Write objectives and tactics/actions on board.

Criteria-based teacher checklist: Names what a character wants and what that character might do to achieve that goal.

3. Instruct students to get into pairs and stand in a circle for Round Robin Improvisation. Instruct all pairs to begin playing the scene simultaneously.

4. Call “Freeze” after the scene has run for about one minute. Instruct the inner circle to rotate one partner to the left while the outer circle stands still so that each participant has a new partner.

5. Guide student to use the 21st Century Skill of Creative Thinking and to repeat the scene using a different tactic, then freeze, and rotate again.

Criteria-based teacher checklist: Uses improvised dialogue to express what one character wants and respond to the needs of another in a role-play, tries multiple tactics. Portrays characters, emotions, and ideas different from self.

6. After the third round, instruct students to switch places with their current partner so they are standing in the position of the opposite character.

Criteria-based teacher checklist: Uses improvised dialogue to express what one character wants and respond to the needs of another in a role-play, tries multiple tactics. Portrays characters, emotions, and ideas different from self.

7. Discuss discoveries that students made about this problem and how to solve it.

Criteria-based self-assessment, reflection: Uses improvised dialogue to express what one character wants and respond to the needs of another in a role-play, tries multiple tactics. Portrays characters, emotions, and ideas different from self.

LESSON STEPS

CREATING A SAFE LEARNING ENVIRONMENT

1. Begin the lesson by telling students they will use theater to explore real-life issues and problems.

- *We're going to be talking and using theater to explore some difficult issues. For example, we've been talking a lot about choices and consequences with our Second Step or Steps to Respect lessons.*
 - *We've also talked about some problems that kids here at our school have had with bullying, and we've seen how these issues impact characters in the books we've read.*
 - *Today we're going to put ourselves in someone else's shoes and see what we can learn about how to handle those situations.*
 - *You'll have a chance to express what some of these ideas feel or look like to you. The big idea is that putting ourselves into someone else's shoes can help us to understand another point of view.*
-

2. Set expectations and ground rules.

▣ Theater can help create a safe environment for addressing difficult topics, but a set of guidelines for respect and safety must be established prior to dealing with potentially challenging or sensitive issues as a class. Involve the students in a discussion to create expectations and ground rules. All participants must agree to follow the rules when addressing issues through drama or otherwise.

- *Since we're going to be talking and using theater to explore some difficult issues, we need to come up with some ground rules together so that everyone feels safe and comfortable. What are some of the rules you think we should include?*
 - *If we all agree, I'll write them down and post them in the room. (Record student responses.)*
 - *Can everyone agree to follow this set of rules?*
-

3. Post these rules in the classroom so they are visible to all students.

▣ Students may also sign the poster or some other document to show they agree to those rules.

WARM UPS: BUILDING TRUST

Red Ball

1. Instruct students to stand in a circle and introduce an imaginary red ball. Explain that the ball is thrown randomly around the circle using a specific script.

▣ This exercise builds group awareness, teamwork, listening, focus, and concentration. Students make eye contact, say each other's names, and offer respect by saying, "thank you".

- *We're going to play a game of catch with this ball. There's a script – certain things you must say when you throw and catch the ball. First you say the name of the person to whom you're throwing, so they know it's coming to them. Then you tell them which ball it is, because there will be more than one ball in the game. For example: "Jamie, red ball."*
 - *When you catch it, first you say which ball it is to help yourself remember, and then you say "thank you" because it's polite. For example: "Red ball, thank you".*
-

2. Add more balls of different colors as the group is ready.

- *Our objective is to keep all the balls in the game without losing any of them or having them change color.*
 - *What are some skills or tactics we might use to help us be successful at this game?*
-

3. Stop the game occasionally to check in with students, and then keep going. Ask leading questions related to working together.

- *Freeze! If you have a ball, hold it up. What color do you have?*
 - *What's working in this game? Has anyone discovered a new tactic that helps? What else could we do to be successful?*
 - *Where or when would these skills and techniques be useful in other parts of our lives?*
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Hand Hypnosis

1. Introduce the Hand Hypnosis exercise.

▣ This exercise builds group awareness, teamwork, trust in others, focus, and concentration. Students work in pairs to move each other safely through space — leading and following without words. Hand Hypnosis requires enough space for all pairs/groups to move around the room simultaneously. If there's not enough room to do this safely, have half of the class observe while the other half moves, and then switch.

- *Find a partner and choose one person to start as the leader.*
 - *The leaders will hold their hands out in front of the face of their partners without touching them, about an arm's length away. The leaders must move their partners around the room in any way they choose, without allowing them to touch anyone or anything in the room.*
 - *This is a silent activity. The leader's objective is to take care of their follower and safely move them around the room.*
 - *The follower's objective is to move with the leader by keeping their face directly in line with the hand at all times, staying about an arm's length away. Each partner will have a chance to play each role.*
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2. Instruct leaders to start moving when all pairs have chosen roles.

- *First leaders, begin.*
 - *Switch roles. First leaders, you are now the followers.*
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3. Facilitate reflection on the experience.

- *How did it feel to be the leader? How did it feel to be a follower?*
 - *Did you achieve your objectives in each role? What tactics or actions did you use in either role to make the activity work?*
 - *Are there other times when you have experienced those feelings or those relationships to others? When did you feel powerful? When did you feel powerless?*
-

Storytelling and Word Brainstorm

1. Introduce the Storytelling activity.

▣ This activity builds trust, listening, and reflection. Students share personal stories around the chosen theme or content. Depending on grade and comfort level, it may be helpful to have students write or brainstorm about their stories before sharing with their partner, or to brainstorm story ideas with the whole class. A book, performance, or other material can be used as a substitute or enhancement for Storytelling.

- *We will be telling each other our stories. Find a partner and move to a private space in the room. Sit facing each other. Label yourselves A and B.*
-

2. Instruct students that they will tell each other personal stories of an experience dealing with bullying, prejudice, or discrimination (or other relevant topic).

- *This may be a story of something that's happened to you or to someone you know. It should be a story you feel comfortable sharing, but you won't be repeating the whole story to anyone else in the group, only your partner.*
-

3. Tell the "A" set of students to tell their story while "B" students listen without talking or asking questions. Then switch.

▣ Give students 1-2 minutes to tell their story. Tell pairs to switch roles so that "B" students tell their story while "A" students listen.

- *When you're telling your story, your objective is to tell it with as much detail as possible. Start at the beginning and keep talking until I call time. If you finish the story and I haven't called time yet, go back to the beginning and add more details.*
 - *When you are the listener, your objective is to listen carefully without interrupting in any way. You can nod your head and say "uh huh" but you can't talk or ask questions. Think about any words, phrases, or images that stick in your head from your partner's story.*
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4. Bring students together as a group for the Word Brainstorm.

▣ The class brainstorms a list of words that stood out for them from the Storytelling exercise and other thoughts about the issues. Record these words on a piece of paper, aiming for about 30-50 words total. It is important that this list is easily accessible for the next exercise.

- *We need to create a list of words that we're going to use for our next activity. I need you to give me any words and phrases that come to mind after hearing or telling these stories.*
- *The words might come directly from the stories you told or heard, or they might be other words or ideas that come to mind as you're thinking about what you told or heard.*
- *The words can be nouns, verbs, themes, emotions — this is a brainstorm, so there are no right or wrong answers. I'll write them down. We'll need to fill up this piece of paper with words, so we have a lot of choices for the next activity.*

▣ Chart words from brainstorm.

EXPLORING POINT OF VIEW

Sculpting

▣ This exercise uses the Word Brainstorm list to explore how students can use their bodies to express ideas and make connections. During Sculpting, students sculpt their partner or partners into a statue of a given word, and then observe the statues that have been created. This activity allows participants to respond to ideas and images in a physical and non-verbal way. Sculpting gradually builds from partners to small groups to whole class. Word selection is critical in this exercise.

Tips for Word Selection:

- Select words that gradually become more complex – start by making sculptures of ideas that are more literal or directly connected to the original content (fear, soldier) and move into more conceptual ideas (discrimination, loss, freedom).
- Partner Sculpt – Nouns and emotions work best.
- Small Group Sculpt – Words that imply some kind of conflict between characters work best.
- Whole Class Sculpt – Thematic words that imply a variety of conflicts or issues work best.

1. Model how to “sculpt” human clay with a volunteer.

- *One person is the sculptor, the other the clay. The sculptor positions the clay's body or shows the position and expression they want. The clay freezes in whatever position the sculptor creates.*
- *You can sculpt your clay by touching them to move them into place. If you do this, remember to be gentle when moving someone else's body — don't yank or push.*
- *The clay's objective is to allow itself to be moved.*
- *The other way you can sculpt is by mirroring. I'm going to get into the position I want the clay to take, and she is going to imitate what I'm doing.*
- *This is especially helpful for facial expressions. I'm going to make a face to show her what I want. She's doing a great job of holding the position with her face and body without moving or laughing.*

- *This is a silent activity — you can't talk to tell your clay what to do because clay doesn't have ears. The clay also can't think or speak, so they can't make suggestions. Everyone will get a turn to be both sculptor and clay multiple times.*
-

2. Tell students to get into pairs and stand in a half circle, deciding who will be clay first and who will sculpt first.

- *The clay stands on the outside of the half circle facing in, and sculptors stand facing their partners.*

▣ If the number of students is uneven and there is no one else available to partner with a student, there can be one group of three.

- *This is a silent activity. So help yourself to be successful by finding a partner who you can resist talking to.*
-

3. Prompt the sculptors using words from the Word Brainstorm list.

▣ Nouns and emotions work best for partner sculpting. Count down from 10 to zero as the sculptors create.

- *The sculptors will use their clay to create an image in response the word I call out.*
- *The sculpture can be concrete or abstract – whatever image the sculptor wants to show.*

▣ When a sculptor is finished, he or she will move to stand in the viewing area in front of the half-circle. The clay stays in the half circle, frozen in position. By zero, all sculptors should be in the viewing area, facing the sculpture gallery. Sculptors observe all the statues that have been created.

- *The word is ANGER. Sculpt whatever comes to mind when you hear that word.*
- *When you've finished sculpting, come stand with me in the viewing area. By the time I get to zero, all sculptors should be in the viewing area.*

Criteria-based teacher checklist: Uses body shape/gesture and facial expression to show personal understanding of social issues and emotions.

4. After the viewing gallery has had a chance to look at all the statues, instruct the clay to relax and partners to switch places without talking.

- *Clay, relax. Go back to your partner. Switch places. Sculptors, your word is BYSTANDER.*

Criteria-based teacher checklist: Uses body shape/gesture and facial expression to show personal understanding of social issues and emotions.

5. Prompt students with a new word and repeat the process.

▣ Go back and forth 6-8 times so that each partner has a chance to sculpt 3-4 times. As the group gets more comfortable with holding statues, ask more reflective questions during each viewing round. Sculptors should not explain what they intended with a sculpture, but allow others to interpret what they see.

- *What do you see? What similarities or differences among the statues do you notice?*

☑ Criteria-based teacher checklist, peer assessment: Uses body shape/gesture and facial expression to show personal understanding of social issues and emotions.

6. Direct small group sculpting and prompt the sculptors using words from the Word Brainstorm list.

▣ Create groups of 4 by combining pairs. In these groups, students number themselves. Number 1 stands in the sculpting position and the rest stand in the clay position. If there is an uneven number of pairs, one pair can split up to make 2 groups of five.

▣ Words that imply some kind of conflict between characters work best for small group sculptures. The directions are the same as partner sculpt, except now the sculptor has multiple pieces of clay. All pieces of clay must be used in every image. Again, images can be abstract or concrete. Sculptors can use all pieces of clay together to create one scene, or can sculpt each separately. For each new round, the sculptor rotates until each group member has had at least one turn.

- *The word is POWER. Sculpt whatever comes to mind when you hear that word.*
 - *When you've finished sculpting, come stand with me in the viewing area. I'll count a little more slowly this time because you have more clay to work with. By the time I get to zero, all sculptors should be in the viewing area.*
-

7. Ask reflective questions at the end of each round of sculpting.

▣ Again, sculptors should not explain what they intended with a sculpture, but allow others to interpret what they see.

- *What do you see? What similarities or differences among the images do you notice? What do you think the story is in this image? What do you think this character might be saying or thinking?*

☑ Criteria-based teacher checklist, peer assessment, reflection: Uses body shape/gesture and facial expression to show personal understanding of social issues and emotions.

8. Give as many words as are necessary for each group member to have one turn sculpting the group.

▣ If all are groups of 4, do 4 rounds. If there is a group of 5, do a 5th round so that the 5th student in those groups has a turn. In the groups with 4 students, they can decide themselves who will have a second turn sculpting for the 5th round.

- *Clay, relax. Go back to your partners.*
 - *Number 2, step into the sculpting position. Numbers 1, 3 and 4 are clay. The word is GOSSIP.*
-

9. Guide a full class sculpt. Prompt the clay using a word from the Word Brainstorm list.

▣ Divide the class in half: one group starts as clay and the other as sculptors, then switches roles midway through. This time, the clay decides its statue that matches the word and the sculptors can change the clay's position.

▣ This round of sculpting focuses on one central theme word, such as prejudice or discrimination. The best choice for this section is a thematic word that implies a variety of conflicts/issues. After the word is called out, the clay group has a 5 count to get into an initial position. Then any sculptor can change any part of it, continuing to focus on the one word. One at a time, the group tries to create as many images as it can.

- *The word is DISCRIMINATION. Clay, I will give you a 5 count to get into a starting position. This is the only time that clay gets to sculpt itself.*
- *Now anyone in the viewing gallery can step forward to sculpt a new image. You can change one or two people, or you can change the whole picture.*
- *The only rule is that we want to be sure we see an image before it gets changed, so only one person can sculpt at a time, and make sure to leave the sculpture for a moment before you go in and change what someone else has done. We want to see as many images as we can of this word.*

10. Ask reflective questions of the sculptors.

- *What do you see? What similarities or differences among the images do you notice?*
- *What do you think the story is in this image? What do you think this character might be saying or thinking? How did that adjustment change the image?*

▣ Allow sculpting to continue until there is a final image that is particularly evocative before having the groups switch places and repeat the process.

☑ Criteria-based teacher checklist, peer assessment, reflection: Uses body shape/gesture and facial expression to show personal understanding of social issues and emotions.

Role-play: Round Robin Improvisation

▣ This exercise works on skills related to role-play, choices, decision-making, and problem-solving. Students work in pairs to role-play characters in a conflict. They have multiple opportunities to try different problem-solving strategies.

1. Define the theater terms “objective”, “tactic/action”, and “conflict”.

- *An objective is something a character wants. A tactic/action is what the character does to get what she wants. A conflict results when a character cannot achieve her objective.*
- *In a scene, an objective is something the character wants from the other person in the scene, and when the other character gets in the way of that desire, conflict results.*
- *For example, my objective right now might be: I want you to give me your full attention. If that’s what I want, what are some things I might do to get your full attention? (Students respond.) Yes – beg, demand, threaten, blackmail, cry, yell, do something silly. If one tactic doesn’t work, I will try another.*

2. Provide a pair of characters and a conflict. Discuss possible objectives and tactics for each character. Write objectives and tactics/actions on board.

▣ These may come directly from the given content or be invented.

Sample prompts for bullying conflict:

- *The scene is between a bystander and a victim of bullying. On the playground, Chris sees some kids picking on Terry. Chris has seen these kids bullying other students before. They take Terry’s coat and play keep away with it. Then they laugh and run away with the coat. Chris and Terry are left alone together.*
- *What might Chris want from Terry? What might Terry want from Chris? Maybe Chris wants Terry to go and tell the principal. Maybe Terry wants Chris to keep the bullying a secret.*
- *What might they each do to get what they want from the other person?*

Sample prompts for civil rights movement conflict:

- *The scene is between a parent and child during the 1960’s. The child wants to participate in a sit-in at the local Woolworth’s. S/he needs the parent’s permission to go with the group.*
- *The parent thinks that the protests are too dangerous. What does the parent want from the child?*
- *They each want to convince the other to agree with their own point of view about the sit-ins. What might they each do to get what they want from the other person?*

☑ **Criteria-based teacher checklist: Names what a character wants and what that character might do to achieve that goal.**

3. Instruct students to get into pairs and stand in a circle for Round Robin Improvisation.

▣ If the number of students is uneven and there is no one else available to partner with a student, one student can stand in an observing spot within one side of the circle (this position will rotate, so any student in this spot will only stand out for one round).

- *The group playing one character (Terry, the parent) will stand on the outside of the circle facing in, and the group playing the other character (Chris, the child) will stand facing their partners. There should now be two circles, one inside the other.*

Instruct all pairs to begin playing the scene simultaneously.

▣ This will help students to feel less self-conscious, focusing on the content of the scene instead of performance anxiety.

- *Your job is to keep the scene going. Don't give in, even if you want to! Focus on your objective.*
 - *Inner circle, take two steps away from your partner.*
 - *The scene begins when Chris/the child walks up to Terry/the parent. Think about what tactic/action you're going to use first.*
 - *Keep going until I call Freeze. Go!*
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4. Call "Freeze" after the scene has run for about one minute. Instruct the inner circle to rotate one partner to the left while the outer circle stands still so that each participant has a new partner.

▣ Students repeat the same scene but with a new partner.

- *Outside circle, stay where you are. Inner circle, look to your left. Move one person to the left.*
 - *You should now be standing in front of a new partner. Same scene, same characters, same objectives.*
 - *Think about the tactics/actions you just used. Decide if you're going to try the same thing or something different.*
 - *Keep going until I call Freeze. Go!*
-

5. Guide student to use the 21st Century Skill of Creative Thinking and to repeat the scene using a different tactic, then freeze, and rotate again.

- *We'll repeat the scene and you will be using your creative thinking skills. Creative thinkers gather their ideas to achieve their objectives and try multiple tactics to get what they want.*
- *This time, try a different tactic/action than the one you've been using.*

☑ **Criteria-based teacher checklist:** Uses improvised dialogue to express what one character wants and respond to the needs of another in a role-play, tries multiple tactics. Portrays characters, emotions, and ideas different from self.

6. After the third round, instruct students to switch places with their current partner so they are standing in the position of the opposite character.

- *Stand facing your partner. Now switch places. If you've been playing Terry/the parent, you should be standing in the Chris/the child position. If you've been playing Chris/the child, you should be standing in the Terry/parent position.*
- *Now, inner circle, look to your right. Move one person to the right. You should now be standing in front of someone you haven't worked with yet.*
- *Did we do that right? Same scene, same objectives – but now you are a different character.*
- *Let's review: what's Chris's/the child's objective? What's Terry's/the parent's objective? Think about the tactics/actions some of your past partners have used on you. Decide if you're going to try one of those or something different.*
- *Keep the scene going until I call Freeze. Go!*

▣ Repeat scene until each partner has had the chance to play each character 2-3 times.

☑ Criteria-based teacher checklist: Uses improvised dialogue to express what one character wants and respond to the needs of another in a role-play, tries multiple tactics. Portrays characters, emotions, and ideas different from self.

7. Discuss discoveries that students made about this problem and how to solve it.

- *Creative thinkers, what tactics/actions did you use that worked? How/why? Was it realistic?*
- *What tactics/actions didn't work?*
- *What tactics/actions did your partner use that worked? How/why?*
- *What tactics/actions did your partner use that made you want to give in? Why? Were they realistic?*
- *Would that have worked for the real people who lived through these times? Would that work in real life now?*

☑ Criteria-based self-assessment, reflection: Uses improvised dialogue to express what one character wants and respond to the needs of another in a role-play, tries multiple tactics. Portrays characters, emotions, and ideas different from self.

ARTS IMPACT LESSON PLAN Arts Infusion

Point of View: Developing Awareness, Empathy, and Respect

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

STUDENT SELF-ASSESSMENT WORKSHEET

Disciplines	THEATER/ COMMUNICATION	THEATER	THEATER/ COMMUNICATION		Total 4
Concept	Statues/Tableau Emotions	Character Objectives and Tactics/Actions	Role-play/Improvisation Creative Thinking		
Criteria	Uses body shape/gesture and facial expression to show personal understanding of social issues and emotions.	Names what a character wants and what that character might do to achieve that goal.	Uses improvised dialogue to express what one character wants and respond to the needs of another in a role-play, tries multiple tactics.	Portrays characters, emotions, and ideas different from self.	
Student Name					

ARTS IMPACT LESSON PLAN Arts Infusion

Point of View: Developing Awareness, Empathy, and Respect

CLASS ASSESSMENT WORKSHEET

Disciplines	THEATER/ COMMUNICATION	THEATER	THEATER/ COMMUNICATION		Total 4
Concept	Statues/Tableau Emotions	Character Objectives and Tactics/Actions	Role-play/Improvisation Creative Thinking		
Criteria	Uses body shape/gesture and facial expression to show personal understanding of social issues and emotions.	Names what a character wants and what that character might do to achieve that goal.	Uses improvised dialogue to express what one character wants and respond to the needs of another in a role-play, tries multiple tactics.	Portrays characters, emotions, and ideas different from self.	
Student Name					
1.					
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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 communication?

Teacher: _____ Date: _____

ARTS IMPACT FAMILY LETTER

THEATER AND COMMUNICATION LESSON: *Point of View: Developing Awareness, Empathy, and Respect*

Dear Family:

Today your child participated in an **Arts and Communication** lesson. We talked about ideas, choices, and consequences around relevant social issues in the classroom and community.

- We discovered we could create a safe learning environment by setting expectations and ground rules.
- We warmed up with theater exercises to build trust and cooperation.
- We sculpted human statues and tableaux to show emotion words.
- We improvised characters through role-play and used our creative thinking skills to explore different points of view and ways to solve a conflict.

At home, you could read stories and talk about the tactics the characters use to solve conflicts. Explore conflicts at home by asking your child to role-play your point of view as you play the part of your child.

Enduring Understanding

Stepping into someone else's shoes can facilitate understanding of a different point of view.