

## ARTS IMPACT LESSON PLAN

### Theater and Writing Infused Lesson

#### Lesson Three: *Expressive Animals with Voice*

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#### Enduring Understanding

Identifying and portraying specific animal characteristics and emotions through upright movement and expressive voice can communicate a specific animal.

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

*Students brainstorm the characteristics and behaviors of different animals and explore how to use their bodies to bring those ideas to life. Students also brainstorm what vocal qualities the given animal might have and combine those attributes with their movements to produce a fully realized presentation of the animal using both body and voice. Students draw a picture of themselves acting like the animal and labels it with vivid verbs.*

### Learning Targets and Assessment Criteria

**Target:** Identifies and portrays characteristics of an animal.

**Criteria:** In an upright position, uses movement and body shape that reflect attributes of a specific animal.

**Target:** Identifies and portrays the behavior of an animal.

**Criteria:** Uses movement and gesture linked to the actions of a specific animal.

**Target:** Understands and conveys characteristics and emotion as a complete portrayal of the animal.

**Criteria:** Combines attributes of shape, movement, and behavior with an emotional quality in a full upright physical representation of an animal.

**Target:** Identifies the vocal characteristics of an animal.

**Criteria:** Uses pitch, volume, and vocal qualities (timbre) that reflect the attributes of a specific animal.

**Target:** Uses physical and vocal choices to present a character.

**Criteria:** Combines body movement with change in volume, pitch or timbre, and emotional traits to portray a character.

**Target:** Identifies the vocal and physical choices made to create an animal.

**Criteria:** Writes vivid verbs on a drawing that describe actions and voice.

Vocabulary	Materials	Learning Standards
<p><u>Arts Infused:</u> Action Attribute Character Dialogue</p> <p><u>Writing:</u> Verbs</p> <p><u>Arts:</u> Behavior Characteristic Emotion Physical Choice (movement, body shape) Vocal Choice (pitch, volume, quality)</p>	<p><b>Museum Artworks or Performance</b></p> <p><b><u>Seattle, WA</u></b> Book-It Repertory Theater Seattle Children’s Theatre</p> <p><b><u>Tacoma, WA</u></b> Broadway Center for the Performing Arts</p> <p><b>Materials</b> Whiteboard or chart paper &amp; markers; Arts Impact journal; Pencil</p> <p><b>Tools</b> Body, voice, imagination</p>	<p><b>WA Arts State Grade Level Expectations</b> <i>For the full description of each WA State Arts Grade Level Expectation, see:</i> <a href="http://www.k12.wa.us/Arts/Standards">http://www.k12.wa.us/Arts/Standards</a></p> <p>1.1.1 Concepts: <i>character</i> 1.2.1-1.2.6 Skills and Techniques: <i>movement, voice, character development, improvisation</i> 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</p> <p><i>continued</i></p>

**Early Learning Guidelines (Pre-K – Grade 3)**

(Age 4-5) 3. Touching, seeing, hearing and moving around: Using the large muscles (gross motor skills).

(Age 4-5) 5. Communicating: Speaking and listening: use words to describe actions and emotions.

(Age 4-5) 6. Learning about my world: Arts: show creativity and imagination; perform elements of drama; participate in dramatic play.

**Common Core State Standards in ELA (Language)**

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

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

W.1.2. Write explanatory texts naming topic and facts.

W.1.5. Focus on topic to add details to strengthen writing

W.1.8. Recall information from experience.


L.1.1. Conventions of grammar: verbs, adjectives

L.1.2. Conventions of spelling

L.1.5. Understanding word relationships and nuance: real-life connections between words and use, act out meaning of differing verbs

### 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"><li>• From WHAT you know</li><li>• From WHO you know</li><li>• Brainstorm</li></ul>	<ul style="list-style-type: none"><li>• Create drafts</li><li>• Organize ideas</li><li>• Make a choice</li></ul>	<ul style="list-style-type: none"><li>• Check in with self</li><li>• Check in with others</li><li>• Refine work</li></ul>

### Pre-Teach

This is the third writing infused lesson in a series of three. The first two infused lessons, **The Super Expressive Body – Expressing Emotions** and **The Super Expressive Voice – Emotional Attributes**, should be taught before this lesson. New words are added to the word wall established in the first two lessons.

### Lesson Steps Outline

**1. WARM UP:** Instruct students to move around the room as a mouse while staying on two feet – no crawling.

Criteria-based teacher checklist—room scan; self-reflection: In an upright position, uses movement and body shape that reflect attributes of a specific animal.

**2. EXPRESSIVE ANIMALS:** Lead students as they generate ideas on how to move as a chicken. Guide students as they construct meaning by moving through the room while incorporating the characteristics.

Criteria-based teacher checklist—reverse: In an upright position, uses movement and body shape that reflect attributes of a specific animal.

**3.** Lead students as they generate ideas that describe the behavior of a chicken. Guide students as they construct meaning by moving through the room incorporating the new qualities.

Criteria-based teacher checklist—reverse: Uses movement and gesture linked to the actions of a specific animal.

**4.** Lead students as they generate ideas of different emotions a chicken may feel. Guide students as they construct meaning by moving through the room incorporating the new qualities.

Criteria-based teacher checklist—reverse: Combines attributes of shape, movement and behavior with an emotional quality in a full upright physical representation of an animal.

**5.** Leads the class in exploring the characteristics of a chicken’s voice and writes ideas on the board.

Criteria-based teacher checklist—reverse; group reflection: Uses pitch, volume, and vocal qualities (timbre) that reflect the attributes of a specific animal.

**6.** Divides class in half (audience/performers). Guides students as they combine body and voice in a presentation of a chicken.

Criteria-based teacher checklist—reverse; group reflection: Combines body movement with change in volume, pitch or timbre, and emotional traits to portray a character.

**7.** Guides class as they self-reflect and draw a picture of themselves acting out the chicken.

Criteria-based teacher checklist; written response: Writes vivid verbs on a drawing that describe actions and voice.

**8.** Guide self-reflection using drawing.

Criteria-based reflection.

## LESSON STEPS

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▣ 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.

▣ A drawing will be made at the end of the lesson. Prepare paper and drawing implements before starting the lesson.

### **1. WARM UP. Instruct students to move around the room as a mouse while staying on two feet – no crawling. Afterwards, lead a brief self-reflection on what they did.**

▣ 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.

- *What did you do with your body to move around like a mouse?*
- *What did you do with your body and your face to look like a mouse?*
- *What behaviors did you show? What feelings?*

☑ Criteria-based teacher checklist—room scan; self-reflection: In an upright position, uses movement and body shape that reflect attributes of a specific animal.

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### **2. EXPRESSIVE ANIMALS. Lead students as they generate ideas on how to move as a chicken (or other animal) and write their ideas on the board. Guide students as they construct meaning by moving through the room while incorporating the characteristics they brainstormed.**

📖 mini-lesson, using schema

- *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. We are going to generate ideas on our next animal.*
- *When you think of a chicken, what words would you use to describe how it looks? When you think of a chicken, how do you picture it moving? If you picked a chicken up how would it feel?*
- *All of these words are what we call characteristics—they describe the qualities of a chicken.*
- *Now, let’s get up and move around like a chicken and see how many of these characteristics we can use. Remember, you can’t crawl around on the floor! You have to stay on two feet! How can you use your whole body to move like a chicken?*
- *By using your body to act out the choices we have listed, you are constructing meaning in the same way an actor does.*

☑ Criteria-based teacher checklist—reverse: In an upright position, uses movement and body shape that reflect attributes of a specific animal.

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**3. Lead students as they generate ideas and create a list of words that describe the behavior of a chicken. Guide students as they construct meaning by moving through the room incorporating the new qualities they just brainstormed.**

 looking closely – observing, labeling, and listing

- *Let's generate ideas and come up with words that describe a chicken's behavior.*
- *What do chickens do in the barnyard? How do they act with other chickens? How do they eat?*
- *Now, let's get up and practice adding some behaviors to our chickens.*
- *By using your body to act out the choices we have listed, you are constructing meaning in the same way an actor does.*

Criteria-based teacher checklist—reverse: Uses movement and gesture linked to the actions of a specific animal.


**4. Leads students as they generate ideas and creates a list of different emotions a chicken may feel. Guides students as they construct meaning by moving through the room incorporating the new qualities they just brainstormed.**

 using schema; looking closely – observing, labeling, and listing

- *Let's generate ideas and come up with some different emotions a chicken might feel.*
- *How might a chicken feel when it lays an egg? How might it feel if a fox got into the chicken coop?*
- *Now, let's get up and act out some feelings that our chickens could be having. By using your body to act out the choices we have listed, you are constructing meaning in the same way an actor does.*
- *How does an excited chicken move? How does a bored chicken move? Now, move like a frightened chicken.*

Criteria-based teacher checklist—reverse: Combines attributes of shape, movement, and behavior with an emotional quality in a full upright physical representation of an animal.

**5. Lead the class in exploring the characteristics of a chicken's voice and writes ideas on the board.**

 using schema; looking closely – observing, labeling, and listing; guided writing, turn and talk


- *Let's generate ideas of how a chicken's voice might sound.*
- *Make some chicken sounds right now. What kind of sounds did you make?*
- *How would you describe a chicken's voice, if it could talk? What's something that a chicken might say?*

Write down a few sentences, e.g.: "This corn is tasty." or "Look at my egg!"

- *When a character speaks, we call it dialogue! By using dialogue you are constructing meaning out of the ideas we brainstormed.*
- *Turn to your neighbor and take turns saying one of these lines of dialogue in your best chicken voice.*
- *What are some things that you noticed your neighbor do to change his/her voice in order to sound like a chicken?*
- *Did they make their voice louder? Make it higher or lower? Make it squeaky?*

Criteria-based teacher checklist—reverse; group reflection: Uses pitch, volume, and vocal qualities (timbre) that reflect the attributes of a specific animal.

## **6. Divide class in half (audience/performers). Guide students as they combine body and voice in a presentation of a chicken.**

 using schema; looking closely – observing, labeling, and listing

- *Now, half the class will move through the performance space like a chicken and speak using a chicken voice that tells us more about their specific chicken.*
- *How will your chicken be different from the chickens shown by your classmates?*
- *As an audience member, be on the lookout for how the actors use their bodies and voices to show us a chicken!*

Guide students as they present their chicken.

- *Now, act like a frightened chicken. How does your voice change? Now, you're bored. How does your body and voice change?*

Lead a **reflection**.

- *Lets' reflect on what we saw. Let's see if we can use the words on the board to describe what we see the actors doing.*
- *What actions did you notice the actors doing?*
- *What did you notice about their voices?*
- *How did they change their bodies and voices when they changed from frightened to bored?*

Facilitate as other half of class presents; leads another reflection.

Criteria-based teacher checklist—reverse; group reflection: Combines body movement with change in volume, pitch or timbre, and emotional traits to portray a character.

## **7. Guide class as they self-reflect and draw a picture of themselves acting out the chicken. Assist students in labeling their picture with the physical and vocal choices they made.**

📖 using schema; looking closely – observing, labeling, and listing; using schema/notebook; conferring

- *Now, I want you to reflect on the way you acted out your chicken. Actors reflect on their work all the time because it helps communicate their ideas as artists!*
- *Draw a picture of yourself acting like a chicken. Be sure to draw the details of what you did with your body and your face!*
- *Don't draw a picture of a chicken, draw a picture of YOU acting like a chicken.*
- *When you finish the drawing, label it with all of the actions that you did with your body and the changes you made with your voice—the words are all on the board.*

☑ Criteria-based teacher checklist; written response: Writes vivid verbs on a drawing that describe actions and voice.

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### 8. Guide **self-reflection** using drawing.

- *What actions did you draw yourself doing in the picture?*
  - *How did you draw those actions? What are your hands doing in the picture?*
  - *What is your body doing in the picture?*
  - *What facial expression did you draw?*
  - *How challenging is it to draw yourself as an animal?*
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📖 EXTENSION: Repeat process using a new animal.

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**ARTS IMPACT LESSON PLAN Theater and Writing Infusion**

First Grade Lesson Three: *Expressive Animals with Voice*

**CLASS ASSESSMENT WORKSHEET**

Disciplines Concept	THEATER					WRITING	Total 6
	BODY	BEHAVIOR	EMOTION/ BODY	VOICE	BODY/ VOICE	VIVID VERBS	
Criteria	In an upright position, uses movement and body shape that reflect attributes of a specific animal	Uses movement and gesture linked to the actions of a specific animal	Combines attributes of shape, movement and behavior with an emotional quality in a full upright physical representation of an animal.	Uses pitch, volume and vocal qualities (timbre) that reflect the attributes of a specific animal	Combines body movement with change in volume, pitch or timbre, and emotional traits to portray a character	Writes vivid verbs on a drawing that describe actions and voice	
Student Name							
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26.							
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: *Expressive Animals with Voice*

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Dear Family:

Today your child participated in an **Arts and Writing** lesson. We discussed characteristics and temperaments of animals and used our bodies and voice to express them.

- We pretended we were animals and moved around the room, but in an upright position.
- We discussed the characteristics and behaviors of different animals and brainstormed how we can show the characteristics/behaviors with our bodies.
- We brainstormed how an animal's voice might sound and talked like that animal, changing the volume, pitch and character (timbre) of our voices.
- We combined our bodies and voices to present an animal character to the class.
- We drew a picture of ourselves acting like an animal and labeled it with vivid verbs that described the actions and vocal qualities we chose in our presentation.

At home your child could show you what they learned today and ask you to participate in creating your own expressive animals.

### Enduring Understanding

Identifying and portraying specific animal characteristics and behavior through upright movement and voice can communicate a specific animal.