ARTS IMPACT LESSON PLAN

Theater and Reading Infused Lesson

Asking Questions and Predicting Outcomes
Author: Dave Quicksall Grade Level: Second

Enduring Understanding
Making a personal connection (background knowledge) to a character contributes to predictions about that character's behavior and actions.

Lesson Description **(Use for family communication and displaying student art)**
Students use their background knowledge to make predictions for the characters in two stories. In the first story, they explore the attributes of characters through statues, scenes, and vocal choices to support their predictions. In the second story, students make personal connections by asking the "Magic IF" question just like real actors — "If I were the character, what would I do?" Then act out their predictions with physical and vocal expression.

Learning Targets and Assessment Criteria

Target: Combines physical and vocal choices to present a complete realization of a character.
 Criteria: Simultaneously uses posture/movement choices with voice quality, pitch, and volume choices while presenting a character.

Target: Identifies the actions between two characters.
 Criteria: Uses body and voice to interact with a partner in a scene.

Target: Predicts the outcome of a situation in a story.
 Criteria: Records a possible scenario based upon background knowledge attributes of the characters.

Target: Predicts and acts the behavior of a character by using the "Magic IF" question.
 Criteria: Records a possible scenario in a complete sentence, and uses body and voice to convey a specific action.

Vocabulary	Materials	Learning Standards
Arts Infused:	**Museum Artworks or Performance**	**WA Arts State Grade Level Expectations**
Action		*For the full description of each WA State Arts Grade Level Expectation, see:*
Attributes	**Seattle, WA**	*http://www.k12.wa.us/Arts/Standards*
Character	Book-it Reparatory Theatre	1.1.1 Elements: Character, Action
	Seattle Children's Theatre	1.2.1 Skills and Techniques: Movement, Gesture, Facial Expression
Reading:		1.2.2 Skills and Techniques: Voice
Outcome	**Tacoma, WA**	1.4.1 Audience Skills
Prediction	Broadway Center for the Performing Arts	2.1.1 Creative Process
Scenario		2.2.1 Performance Process
	Materials	2.3.1 Responding Process
Arts:	*Doctor DeSoto* and *Sylvester and the Magic Pebble* by William Steig (or other book selection), copies for each student or student group; White board, document camera, or chart paper & markers; Class Assessment Worksheet; Arts Impact journals/sketchbooks; Writing pencils	4.2.1 Connection between Theater and Reading
Active Freeze		
Actor Neutral		
"Magic IF"		
Physical Choice		
Statue		
Vocal Choice	**Connections**	
	Teachers College Readers Workshop	*continued*

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/
(2nd grade) 3. Touching, seeing, hearing and moving around: Using the large muscles (gross motor skills): be skillful in moving from one place to another.
(2nd grade) 5. Communicating: Speaking and listening: show understanding of information heard. Reading: show understanding of reading by joining in discussions; talk about the characters, events, and ideas in the reading.
(2nd grade) 6. Learning about my world: Arts: enjoy joining in creative dramatics, storytelling, and readers' theater activities.

Common Core State Standards in ELA (Reading Literature)
For a full description of CCSS Standards by grade level see:
http://www.k12.wa.us/CoreStandards/ELAstandards/
RL.2.1. Ask and answer such questions as *who, what, where, why,* and *how* to demonstrate understanding of key details in a text.
RL.2.3. Describe how characters in a story respond to major events and challenges.
RL.2.6. Acknowledge different points of view of characters, including by speaking in a different voice for a character.
RL.2.7. Use information gathered from the illustrations and words in a text to demonstrate understanding of characters, setting, or plot.
SL.2.1. Participate in collaborative conversations with diverse partners about *grade 2 topics and texts* with peers and adults in smaller and larger groups.
SL.2.2. Recount or describe key ideas or details from a text read aloud.
SL.2.4. Tell a story with appropriate facts and relevant, descriptive details, speaking audibly in coherent sentences.
SL.2.6. Produce complete sentences when appropriate to the task in order to provide requested detail or clarification.

College and Career Ready Students in Reading
Demonstrate independence.
Build strong content knowledge.
Respond to the varying demands of audience, task, purpose, and discipline.
Comprehend as well as critique.
Value evidence.

ICON KEY:

📖 = Notes specific *Readers 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
Gather Information • From WHAT you know • From WHO you know • Brainstorm	• Create drafts • Organize ideas • Make a choice	• Check in with self • Check in with others • Refine work

Pre-Teach

Introduce the concept of character as the people or animals who the story is about. Explain that we can predict what characters will say and do when we use our own background knowledge. Ask students to predict what a child might do who just got $10? How do they know?

Lesson Steps Outline

Day One

1. Lead students in a warm-up: "Statues" for a range of characters and feelings.

2. Guide students as they create a character (mouse) from a story. Guide reflection and record character attributes on a chart.

☑ Criteria-based teacher checklist, self and peer assessment: Simultaneously uses posture/movement choices with voice quality, pitch, and volume choices while presenting character.

3. Repeat Step 2 using another character from the same story (fox). Guide reflection and record character attributes on a chart.

☑ Criteria-based teacher checklist, self and peer assessment: Simultaneously uses posture/movement choices with voice quality, pitch, and volume choices while presenting character.

4. Guide students as they predict how the characters (mouse and fox) would interact and record ideas.

5. Instruct students to pair up and act out the scenarios. Lead a reflection after each scenario is acted out.

☑ Criteria-based teacher checklist, self-assessment: Uses body and voice to interact with a partner in a scene.

6. Guide reflection.

☑ Criteria-based group reflection: Analyzes how his or her character's actions reveal the relationship between the characters.

Day Two

1. Review the brainstorm list of character attributes for two characters (mouse and fox). Read the story *Doctor DeSoto* by William Steig and guide students to make a prediction.

☑ Criteria-based teacher checklist: Records a possible scenario based upon background knowledge attributes of the characters.

2. Finish story and lead students in a group reflection of sharing their different predictions.

☑ Criteria-based group reflection: Compares and contrasts predictions.

Day Three

1. Introduce the acting tool of the "Magic IF." Guide students to act out different "Magic IF" situations.

2. Lead students through a "Magic IF" visualization exercise.

3. Read the story *Sylvester and the Magic Pebble* by William Steig and guide students to make a prediction, writing in a complete sentence.

☑ Criteria-based teacher checklist: Records a possible scenario in a complete sentence to convey a specific action.

4. Guide students to act out their predictions.

☑ Criteria-based teacher checklist: Uses body and voice to convey a specific action.

5. Finish reading the story and guide reflection.

☑ Criteria-based group reflection: Makes a connection between theater and everyday life.

LESSON STEPS

1. Lead students in a warm-up: "Statues" for a range of characters and feelings.

▤ Although this lesson references specific stories, these strategies can be applied to almost any story that is used in the classroom. If selecting different stories than those referenced in the lesson, pick two that students are unfamiliar with so they can make predictions during the lesson.

▤ 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.

▤ Make a list of characters and feelings for this step, for example: bear, teacher, pirate, rock star, baby, tiger, astronaut, wizard, monkey, excited, depressed, angry, frustrated, etc.

- *We will walk around the room in actor neutral. "Actor neutral" means that you are being yourself.*

- *When I shout out "Freeze!" Freeze wherever you are. I will then call out a character or a feeling. Turn your body into a statue of what I call out.*

- *Freeze! Make a statue of a pirate. Make it bigger. Exaggerate your statue. Walk around in actor neutral.*

- *Freeze! Make a statue of excited. Increase intensity by 100%. Exaggerate your statue. Walk around in actor neutral.*

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2. Guide students as they create a character (mouse) from a story. Guide reflection and record character attributes on a chart.
📖 Mini-lesson, background knowledge

▤ Create a "T" chart for character attributes. Write the character on top with "Body" on the left and "Voice" on the right.

- *Walk around our space in actor neutral. Freeze! On two feet, make a statue of an animal (mouse). Now, staying on two feet, move through the space like the animal (mouse).*

- *As you are moving around as your character, you are constructing meaning with your bodies. Freeze! Now, continue moving through the room as the animal (mouse), while saying, "My name is mouse," in your best "animal (mouse)" voice. Now say, "I want cheese!"*

- *Take a seat. Let's reflect on the attributes of this animal (mouse). An attribute describes how a character looks, feels, moves and what their voice sounds like. Turn to your neighbor and share one or two things you did with your body and/or voice in order to move around like the animal (mouse).*

- *Let's share out. I'll record the attributes you describe on our chart.*

▤ The criteria below applies to Steps 2 and 3.

☑ Criteria-based teacher checklist, self and peer assessment: Simultaneously uses posture/movement choices with voice quality, pitch, and volume choices while presenting a character.

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3. Repeat Step 2 using another character from the same story (fox). Guide reflection and record character attributes on a chart.

▤ Create a "T" chart for the second character's attributes. Write the character on top with "Body" on the left and "Voice" on the right.

- *Let's create another character. Walk around our space in actor neutral. Freeze! On two feet, make a statue of an animal (fox). Now, staying on two feet, move through the space like the animal (fox).*

- *As you are moving around as your character, you are constructing meaning with your bodies. Freeze! Now, continue moving through the room as the animal (fox), while saying, "I am a fox," in your best "animal (fox)" voice. Now say, "I some food!"*

- *Take a seat. Let's reflect on the attributes of this animal (fox). Turn to your neighbor and share one or two things you did with your body and/or voice in order to move around like the animal (fox).*

- *Let's share out. I'll record the attributes you describe on our chart.*

☑ Criteria-based teacher checklist, self and peer assessment: Simultaneously uses posture/movement choices with voice quality, pitch, and volume choices while presenting a character.

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4. Guide students as they predict how the characters (mouse and fox) would interact and record ideas.

📖 Predicting, inferring, turn and talk

- *We have so much information about these two characters. I want you to think for a moment. What do you predict would happen if two characters (mouse and a fox) were in the same room together? Do you have a prediction? Turn to your neighbor and share your ideas with him/her.*

- *I want us to generate ideas. Who would like to share some possible predictions of two characters (fox and mouse) being in the same room together?*

- *I'll record a few of these ideas on the board.*

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5. Instruct students to pair up and act out the scenarios. Lead a reflection after each scenario is acted out.

- *Find a partner. Spread out and give yourselves some acting room. We are going to use our bodies and voices to construct meaning out of the predictions we generated.*

- *One of you decide to be one character (the mouse), the other the other character (fox). Act out the first prediction on the board. For example, "The fox tries to eat the mouse." What happens if the fox tries this? What does the mouse do? What do they say to each other? Go.*

- *Let's reflect. What were some actions that your character did in order to eat the mouse? To get away from the fox? Describe what you did with your body and/or voice.*

- *Let's act out another prediction. You can switch roles if you want. What does the fox do? What does the mouse do? What do they say to each other? Go.*

- *Let's reflect. What were some actions that your character did? Describe what you did with your body and/or voice.*

☑ Criteria-based teacher checklist, self-assessment: Uses body and voice to interact with a partner in a scene.

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6. Guide reflection.
📖 Full group reflection

- *How were you able to create a series of actions with your partner that showed us the relationship between the characters (fox and mouse)?*

☑ Criteria-based group reflection: Analyzes how his or her character's actions reveal the relationship between the characters.

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1. Review the brainstorm list of character attributes for two characters (mouse and fox). Read the story *Doctor DeSoto* by William Steig and guide students to make a prediction.

📖 Mini-lesson, predicting, inferring

📄 Students need their Arts Impact Journals/Sketchbooks to record a prediction.

- *As I read this story to you, keep the character attributes we generated in mind because we are going to try and predict what will happen in the story. Let's review.*

- *When we get to the point in the story where you make a prediction, I will let you know. You will write your prediction down in your journal. Here we go.*

📄 Read the story aloud and stop for students to make a prediction when Doctor DeSoto devises a plan to trick the fox. The line is, "'I think it will work," said Doctor DeSoto. "A minute later he was snoring.'"

- *I'm going to stop here for you to make a prediction. What do you predict will happen? What will the Doctor do? What will the fox do? Record your prediction in your journal, using a complete sentence. You are generating ideas when you predict what will happen in a story.*

☑ Criteria-based teacher checklist: Records a possible scenario based upon background knowledge attributes of the character.

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2. Finish story and lead students in a group reflection of sharing their different predictions.

📖 Full group reflection

- *I'll finish the story and we can find out what happens next.*

- *Let's reflect. Turn to your neighbor and share your prediction. Was anyone right? Did you predict a different outcome? It's okay if you did!*

- *Let's share out. What are some of the predictions you had? How would the story have turned out if your prediction had come true?*

- *Which outcome did you prefer — the one you acted out or the one that the author wrote in the story? Why?*

☑ Criteria-based group reflection: Compares and contrasts predictions.

Day Three
1. Introduce the acting tool of the "Magic IF." Guide students to act out different "Magic IF" situations.

- *When actors need to* generate ideas *on how to act out a character, many times they ask themselves a very important question, "IF this were me, what would I do?" This question is called the "Magic IF." It is a way in which you will always know what to do because you are basing it on your own knowledge and imagination.*

- *Let's practice a few "Magic IF" situations. Spread out and give yourself some acting space. Now, ask yourselves, "IF I was hungry what would I do?" Did you ask yourself that question? Now act out what you would do.*

- *Let's act out a couple more. "IF I was stuck high up in a tree what would I do?" Act it out.*

- *"IF I was stuck in an elevator what would I do?" Act it out.*

2. Lead students through a "Magic IF" visualization exercise.
📖 Envisioning, predicting, sharing

- *Pretend that you are holding a magic pebble in your hand. Let me see everyone holding that pebble. Now, this pebble is magic because it will grant you any wish that you ask!*

- *Close your eyes and think really hard. What would you wish for if you had a magic pebble? Ask yourself the magic "IF" question, "IF I had a magic pebble what would I wish for?"*

- *Let's reflect by going around the circle and have students share what they wished for.*

3. Read the story *Sylvester and the Magic Pebble* by William Steig and guide students to make a prediction, writing in a complete sentence.
📖 Mini-lesson, predicting, inferring

🗏 Students need Arts Impact Journals/Sketchbooks to record a prediction.

- *As I read this story to you, I want you to predict what will happen next by asking yourself the "Magic IF" question, "IF I had a magic pebble, what would I do?"*

- *When we get to the point in the story where you make a prediction, I will let you know. You will write your prediction down in your journal. Here we go.*

🗏 Read the story aloud and stop for students to make a prediction when Sylvester runs into a lion.

- *I'm going to stop here for you to make a prediction. Ask yourself the "magic IF" question, "IF I were Sylvester, what would I do?" What do you predict will happen? What will Sylvester do to get out of this situation?*

- *Record your prediction in your journal, using a complete sentence.* You are generating ideas when you predict what will happen in a story.

☑ Criteria-based teacher checklist: Records a possible scenario in a complete sentence to convey a specific action.

4. Guide students to act out their predictions.

- *Let's act out our predictions. Stand up and find a spot in the room. We will construct meaning with our bodies and voices by acting out the ideas we generated.*

- *I want you to pretend to be Sylvester and show me what you will do to handle this hungry lion. What will you say? What will you do?*

- *Now, we'll go around the circle and one by one share our predictions with the class by acting them out with voice and body. Show us what you just practiced. It's okay if you have a prediction that is the same as another student's.*

☑ Criteria-based teacher checklist: Uses body and voice to convey a specific action.

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5. Finish reading the story, and guide reflection.

- *I'll finish the story and we can find out what happens next.*

- *Next time you read a story, remember to ask yourself, "IF I were that character what would I do?" Make a prediction and see what happens as the story unfolds. You can even stand up and use your voice and body, if "thinking about it" doesn't give you enough ideas.*

- *In what other situations might you apply the "Magic If" other than reading? Can it apply to life in general? How?*

☑ Criteria-based group reflection: Makes a connection between theater and everyday life.

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

STUDENT SELF-ASSESSMENT WORKSHEET

Disciplines	THEATER	THEATER	READING	READING	THEATER	Total
Concept	**Character**	**Character**	**Prediction**	**"Magic IF" Question**		5
Criteria Student Name	Simultaneously uses posture/movement choices with voice quality, pitch, and volume choices while presenting a character.	Uses body and voice to interact with a partner in a scene.	Records a scenario based upon the background knowledge attributes of the characters.	Conveys a specific action.		
				Records a possible scenario in a complete sentence.	Uses body and voice.	

CLASS ASSESSMENT WORKSHEET

Disciplines	THEATER	THEATER	READING	READING	THEATER	Total
Concept	**Character**	**Character**	**Prediction**	**"Magic IF" Question**		5
Criteria	Simultaneously uses posture/movement choices with voice quality, pitch, and volume choices while presenting a character.	Uses body and voice to interact with a partner in a scene.	Records a scenario based upon the background knowledge attributes of the characters.	Conveys a specific action.		
Student Name				Records a possible scenario in a complete sentence.	Uses body and voice.	
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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 reading?

Teacher: _____   Date: _____

THEATER AND READING LESSON: *__Asking Questions and Predicting Outcomes__*

Dear Family:

Today your child participated in an **Arts and Reading** lesson. We learned that actors predict the behavior and actions of a character by using their own background knowledge and imagination.

- Based on our background knowledge of foxes and mice, we were able to predict what would happen if they met. We acted out the different scenarios.

- We read the story *Doctor DeSoto* and predicted what the characters would do. We compared our predictions to what really happened in the story.

- We learned that the "Magic IF" is a question that actors ask themselves when playing a character. The question is, "IF I were the character, what would I do?"

- We read the story *Sylvester and the Magic Pebble* and used the "Magic IF" question to predict what Sylvester would do.

At home, you could use the "Magic IF" question and work together to predict what will happen next in stories that you are reading aloud.

Enduring Understanding

Making a personal connection (background knowledge) to a character contributes to predictions about that character's behavior and actions.