

## ARTS IMPACT LESSON PLAN

### Theater and Reading Infused Lesson

#### *Character Maps: Using Evidence and Inference*

Author: Dave Quicksall      Grade Level: Third



#### Enduring Understanding

Identifying the physical, vocal, and emotional attributes of a character can build a deeper comprehension of a text.

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

Students look for evidence in a story to identify attributes for specific characters. They use a Character Map to list all the attributes mentioned and inferred in the story. Through a series of physical and vocal exercises, students practice the concept of character attributes — how a character looks, moves, sounds, and feels. The lesson culminates with students blending voice and body for specific characters in the story.

### Learning Targets and Assessment Criteria

**Target:** Incorporates physical choices to portray the character.

**Criteria:** Uses pose/posture and movement based on the clues from a *Character Map*.

**Target:** Incorporates vocal choices to portray the character.

**Criteria:** Selects and uses specific vocal pitch, volume, or timbre based on the character attributes from the *Character Map*.

**Target:** Communicates dialogue using physical and vocal choices.

**Criteria:** Blends voice and body to present the character’s conversation to an audience.

**Target:** Extracts and infers attributes of a specific character from a given text.

**Criteria:** Records verbs and descriptive language on a *Character Map*.

**Target:** Identifies actions and emotions while watching a performance.

**Criteria:** Records verbs and descriptive language in journal.

#### Vocabulary

##### Arts Infused:

Action  
Attributes  
Character  
Dialogue  
Emotions  
Inference

##### Reading:

Character Map  
Descriptive Language  
(adjectives, adverbs)

##### Arts:

Actor Neutral  
Objective  
Obstacle  
Physical Choice  
Vocal Choice

#### Materials

##### Museum Artworks or Performance

##### Seattle, WA

Book-it Reparatory Theatre  
Seattle Children’s Theatre

##### Tacoma, WA

Broadway Center for the Performing Arts

##### Materials

*Fantastic Mr. Fox* by Roald Dahl (or other book selection), copies for each student or student group; White board, document camera, or chart paper & markers; Character Map worksheets; and pencils; Class Assessment Worksheet; Arts Impact journals/sketchbooks

##### Connections

Teachers College Readers Workshon

#### 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 Elements: Character, Action
- 1.2.1 Skills and Techniques: Movement, Gesture, Facial Expression
- 1.2.2 Skills and Techniques: Voice
- 1.4.1 Audience Skills
- 2.1.1 Creative Process
- 2.2.1 Performance Process
- 2.3.1 Responding Process
- 4.2.1 Connection between Theater and Reading

*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/>

(3rd grade) 3. Touching, seeing, hearing and moving around: Using the large muscles (gross motor skills): show good form in basic movement (locomotor skills).

(3rd grade) 5. Communicating: Speaking and listening: use listening skills to interpret information heard. Reading: increase vocabulary by reading and discovering the meaning of new words.

(3rd grade) 6. Learning about my world: Arts: show interest in developing skills in drama.

### **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.3.1. Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

RL.3.3. Describe characters in a story (e.g. their traits, motivations or feelings) and explain how their actions contribute to the sequence of events.

RL.3.7. Explain how specific aspects of a text's illustrations contribute to what is conveyed by the words in a story (e.g. emphasize aspects of a character).

SL.3.1. Participate in collaborative conversations with diverse partners about *grade 3 topics and texts*, building on others' ideas and expressing their own clearly.

SL.3.2. Determine the main ideas and supporting details of a text read aloud.

### **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**

Finish reading or read the beginning (first three – five chapters) of *Fantastic Mr. Fox* by Roald Dahl or a different book with characters that have distinct attributes.

**Lesson Steps Outline**

**Day One**

**1.** Lead the “I’m Trapped” warm-up exercise. Introduce the concepts of character objective, obstacle, and action.

 Criteria-based process assessment: Utilizes strong, specific actions to attain a specific goal.

**2.** Model filling out the *Character Map* for a character (Mr. Fox). Introduce the concepts of attributes and inference.

**3.** Lead students as they transform their neutral walk into a character walk (Mr. Fox).

 Criteria-based teacher checklist: Uses pose/posture and movement based on the clues from a *Character Map*.

**4.** Lead each student to present a line of dialogue for the character (Mr. Fox).

 Criteria-based teacher checklist: Selects and uses specific vocal pitch, volume, or timbre based on the character attributes from the *Character Map*.

**5.** Guide students to blend voice and body for the character (Mr. Fox) by having them move around the room while speaking the previously chosen line

of dialogue.

Criteria-based teacher checklist, rubric: Blends voice and body to present the character's conversation to an audience.

**6. Guide reflection.**

Criteria-based reflection: Reflects on how a character's objective affects the ways he or she moves and speaks.

## Day Two

**1.** Guide students to work independently as they mine the story for clues and descriptions for a character's attributes. Hand out a blank *Character Map* to each student to record attributes.

Criteria-based teacher checklist: Records verbs and descriptive language on a *Character Map*.

**2.** Guide reflection.

Criteria-based reflection: Reflects on how to infer character attributes from text.

## Day Three

**1.** Divide the class into groups based on the characters shown on *Character Maps* (“Boggis” group, “Bunce” group, and “Bean” group). Guide students to use their *Character Maps* to practice moving and speaking as their characters.

Criteria-based self-assessment: Selects and uses specific vocal pitch, volume, or timbre based on the character attributes from the *Character Map*.

**2.** Facilitate each group to present its character’s movement and dialogue. Guide the audience to reflect on actions and emotions and record their observations.

Criteria-based peer assessment and reflection, teacher checklist: Blends voice and body to present the character’s conversation to an audience. Records verbs and descriptive language in journal.

## LESSON STEPS

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### Day One

#### 1. Lead the “I’m Trapped” warm-up exercise. Introduce the concepts of character objective, obstacle, and action.

▣ Although this lesson references a specific story, these strategies can be applied to almost any story that is used in the classroom.

▣ 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 obstacles for this step, for example: stuck in mud, stuck in an elevator, in a crowd moving in the wrong direction, locked in a bathroom, etc.

- *When actors are preparing for a play, they identify their character’s objectives and actions. A character’s objective is something the character wants. A character’s action is something they do to get what they want. Many times, a character will have an obstacle—or something that gets in his/her way.*
- *We’re going to act out some objectives, actions, and obstacles. Find a space in the room in which you have enough space to spread your arms. You’ll act in your own personal space.*
- *Imagine that your shoe and foot are hopelessly stuck in the mud. What would your objective be? Right, to get free. What is your obstacle? Right, the sticky mud. Your objective is to do everything you must to get out of the situation you are in. Go. Act it out! As you struggle to free yourself, try to remember the actions you use to get what you want—freedom and the ability to walk away!*
- *Let’s do another one. Imagine you’re stuck in an elevator. What is your objective? What is your obstacle? Your objective is to do everything you can to get out of the elevator. Go. Act it out! Pay attention to the action you’re using to get what you want.*
- *One more. Imagine you’re in a crowd going the opposite direction. What is your objective? What is your obstacle? Your objective is to do everything you can to get through the crowd. Go. Act it out! Pay attention to the action you’re using to get what you want.*
- *Let’s reflect. Did you realize that you generated ideas by instantly coming up with actions based on your own background knowledge of what it would be like to be trapped? You also constructed meaning by using your bodies to act out the objective freeing yourself. Turn to your neighbor and share some actions that you found yourself doing as you tried to escape from one of the situations.*

Criteria-based process assessment: Utilizes strong, specific actions to attain a specific goal.

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## 2. Model filling out the *Character Map* for a character (Mr. Fox). Introduce the concepts of attributes and inference.

📖 Mini-lesson, teacher demonstrating comprehension strategy using text clues and inference

- *When actors are trying to create their characters, they do it like a detective by looking for clues in the story.*
- *They look for character attributes. Attributes are words that describe someone (physically — how he/she moves or looks on the outside; vocally — how he/she talks or makes sounds with the voice; emotionally — how he/she feels on the inside).*
- *When you read, keep an eye out for adjectives and adverbs that describe the character. If you cannot find specific descriptive words in the text, you can infer them — decide what attributes are appropriate based on the other clues in the text.*
- *The actor also needs to figure out the character’s objective and actions.*
- *We are going to look at the character from our story (Mr. Fox) like an actor would. We are going to write down our ideas on a Character Map. [This is a graphic organizer in which we can generate ideas and gather information about a specific character in a story.](#) Let’s fill one out together on one of the characters in our story (Mr. Fox).*
- *What does Mr. Fox want? What are his obstacles? What does he look like? If we don’t have specific words in the story, we can infer by using the attributes that the writer gives us. What might his voice sound like? Does he make any noises? What actions does he use to get what he wants? To move around?*

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## 3. Lead students as they transform their neutral walk into a character walk (Mr. Fox).

📖 Responding, interpreting, synthesizing

- *Now that we have gathered a lot of information, let’s construct meaning by using our bodies and voices to put our ideas into practice.*
- *Find a spot in the room. Walk around the room as yourselves, in actor neutral.*
- *When I cue you, start walking like the character (Mr. Fox). Think about what we wrote on our Character Map. What words on it would describe how you might move? Go — while staying on two feet, move like the character.*
- *How would the character (Mr. Fox) walk? How does he feel? Does the way he feels change the way he moves? What fox-like attributes can you add to your movement?*
- *What is the character’s (Mr. Fox’s) objective? Yes, he wants (chickens). What actions did we write down — sneaking is one. Show the character (Mr. Fox) sneaking.*

☑ Criteria-based teacher checklist: Uses pose/posture and movement based on the clues from a *Character Map*.

#### 4. Lead each student to present a line of dialogue for the character (Mr. Fox).

📖 Responding, interpreting, synthesizing

📋 In order to hear every student say the line of dialogue, roam around the room or have students stand in a circle and cue each student to say the line individually.

- *Now we'll say a line of dialogue as the character (Mr. Fox) would say it. Again, our Character Map is our guide.*
- *The line of dialogue I will pick is when our character (Mr. Fox) tells his wife he is going out to steal a duck from Bunce. She tells him to be careful, and he says, "My darling, I can smell those goons a mile away."*
- *If we look at our Character Map, what information might help us in saying this line? We have "proud" written down. We also have "cocky," which means "really confident and sure."*
- *Say the line in your best cocky, fox voice. Say it several times, while I come around and listen. You can change your vocal pitch (high/low), your volume (loudness), or your timbre (vocal quality). Go — practice saying the line as the character would say it.*

☑ Criteria-based teacher checklist: Selects and uses specific vocal pitch, volume, or timbre based on the character attributes from the *Character Map*.

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#### 5. Guide students to blend voice and body for the character (Mr. Fox) by having them move around the room while speaking the previously chosen line of dialogue.

📖 Responding, interpreting, synthesizing

📋 Create a space in the room for students to individually move from one point to the other as the character.

- *We've written on our Character Map, we've practiced making physical and vocal choices for the character (Mr. Fox).*
- *Now, how does he move and speak at the same time? Let's find out. I want you to move and speak the line from the story the way the character, Mr. Fox, would.*
- *Next, cross the room one at a time showing us your best characterization (Mr. Fox). Remember his attributes (sneaky, smart, and cocky). Show those attributes in your voice and body.*

☑ Criteria-based teacher checklist, rubric: Blends voice and body to present the character's conversation to an audience.

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#### 6. Guide reflection.

📖 Full group reflection

- *How did knowing what Mr. Fox's objective was affect the way you moved and talked?*

☑ Criteria-based reflection: Reflects on how a character's objective affects the ways he or she moves and speaks.

## Day Two

### 1. Guide students to work independently as they mine the story for clues and descriptions for a character's attributes. Hand out a blank *Character Map* to each student to record attributes.

📖 Mini lesson, using text clues to ask questions, inferring

☐ Students can work by themselves, in pairs, or in small groups and select one of the other characters from the same story (Boggis, Bunce, or Bean).

- *You are going to generate ideas and gather information about another character in our story using the Character Map.*
- *Pick one of the other characters you would like to act out (Boggis, Bunce or Bean).*
- *Look for adjectives that describe the character. Are there any adverbs that tell you how the character moves? If you can't find actual words that tell you about the character's attributes, what do you think they are? Use your imagination to fill in the blanks. What does your character like and dislike? How does your character feel about Mr. Fox? What do other characters say about your character? What is your character's objective? What is the obstacle?*
- *If all your information won't fit inside the Character Map, you can write outside the lines.*

☑ Criteria-based teacher checklist: Records verbs and descriptive language on a *Character Map*.

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### 2. Guide reflection.

📖 Full group reflection

- *How were you able to infer character attributes from the story? What clues in the book helped you?*

☑ Criteria-based reflection: Reflects on how to infer character attributes from text.

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## Day Three

### 1. Divide the class into groups based on the characters shown on *Character Maps* (“Boggis” group, “Bunce” group, and “Bean” group). Guide students to use their *Character Maps* to practice moving and speaking as their characters.

📖 Mini lesson, group conferring, synthesizing

- *Today, we'll use our Character Maps to act out our new characters by moving and speaking like the character.*
- *First, go into the story and find a juicy line of dialogue that your character speaks. For example, Bunce says, "I'd like to rip his guts out!"*
- *Next, practice with your group on how you might perform that line by blending your voice and body — speaking and moving at the same time. **Work together and share ideas as you construct meaning with your bodies and voices.***
- *Remember to think of your character's objective — why is s/he saying this line? What does he want? Are the physical and vocal choices you have made helping you achieve your objective?*

☑ Criteria-based self-assessment: Selects and uses specific vocal pitch, volume, or timbre based on the character attributes from the *Character Map*.

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### 2. Facilitate each group to present its character's movement and dialogue. Guide the audience to **reflect** on actions and emotions and record their observations.

📖 Mini lesson, using text clues to ask questions, inferring

📖 Students need Arts Impact Journals to record actions and emotions they observe during presentations.

- *Now that you have practiced your character, each group will present its character's movement and dialogue. When you perform, say the line more than one time so that we can really hear and see your character!*
- *The audience will watch and take notes on the acting choices the actors make. Get your Arts Impact Journals and something with which to write. As you watch the groups perform, pick out at least two different actions and one emotion that you see the actors using. At the end of the performance write those actions down in your journal. We'll reflect after each group.*
- *Let's have our first character group come to the front of the room. Go — act out your character.*
- *Let's reflect. Audience, what were some actions you saw? What feelings did you see expressed? What other attributes did you see?*
- *In what ways does emotion affect the way a character moves and speaks?*

☑ Criteria-based peer assessment and reflection, teacher checklist: Blends voice and body to present the character's conversation to an audience. Records verbs and descriptive language in journal.

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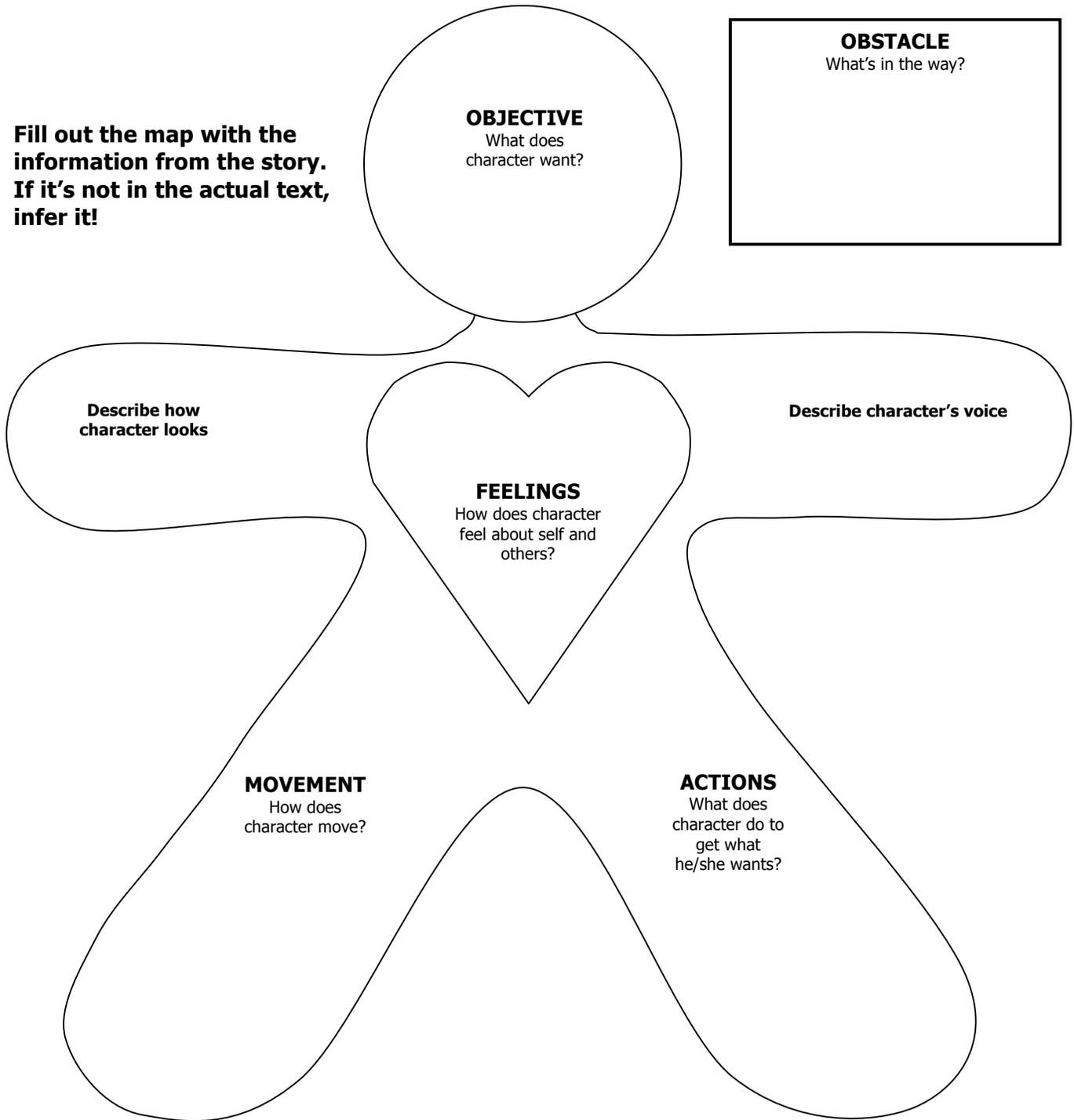
# Character Maps: Using Evidence and Inference Character Map

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Character's Name: \_\_\_\_\_

**Fill out the map with the information from the story. If it's not in the actual text, infer it!**



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

Third Grade: *Character Maps: Using Evidence and Inference*

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

**STUDENT SELF-ASSESSMENT WORKSHEET**

**RUBRIC FOR BLENDING VOICE & BODY IN PRESENTATION OF CHARACTER**

4	3	2	1
Blends physical and vocal choices together and sustains the characterization throughout the entire performance.	Utilizes a physical choice and a vocal choice together at intervals throughout the performance.	Utilizes either a physical choice or a vocal choice exclusively without putting the two together.	Speaks and moves without making dynamic physical or vocal choices.

Disciplines	THEATER			READING		Total
Concept	Body	Voice	Characterization Presentation <i>Rubric</i>	Character Attributes	Descriptive Language	8
Criteria	Uses character pose/posture and movement based on the clues from a <i>Character Map</i> .	Selects and uses specific vocal pitch, volume, or timbre based on the character attributes from the <i>Character Map</i> .	Blends voice and body to present the character's conversation to an audience.  1-4 POINTS	Records verbs and descriptive language on a <i>Character Map</i> .	Records verbs and descriptive language in journal.	
Student Name						

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

Third Grade: *Character Maps: Using Evidence and Inference*

**CLASS ASSESSMENT WORKSHEET**

**RUBRIC FOR BLENDING VOICE & BODY IN PRESENTATION OF CHARACTER**

4	3	2	1
Blends physical and vocal choices together and sustains the characterization throughout the entire performance.	Utilizes a physical choice and a vocal choice together at intervals throughout the performance.	Utilizes either a physical choice or a vocal choice exclusively without putting the two together.	Speaks and moves without making dynamic physical or vocal choices.

Disciplines Concept	THEATER			READING		Total 8
	Body	Voice	Characterization Presentation <i>Rubric</i>	Character Attributes	Descriptive Language	
Criteria	Uses character pose/posture and movement based on the clues from a <i>Character Map</i> .	Selects and uses specific vocal pitch, volume, or timbre based on the character attributes from the <i>Character Map</i> .	Blends voice and body to present the character's conversation to an audience.  1-4 POINTS	Records verbs and descriptive language on a <i>Character Map</i> .	Records verbs and descriptive language in journal.	
Student Name						
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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: *Character Maps: Using Evidence and Inference*

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Dear Family:

Today your child participated in an **Arts and Reading** lesson. We studied characterization by making a *Character Map*.

- We mined the text for all the key words: adjectives and adverbs in a story that told more about the character attributes and then recorded them on a *Character Map*. If we couldn't find specific descriptions, we inferred.
- We changed our posture and movement to represent a specific character on our *Character Map*: made physical choices.
- We made vocal choices and changed our voices, voice quality, pitch, and volume, to represent a specific character on our *Character Map*.
- We combined our physical and vocal choices to represent a specific character on our *Character Map*.
- We performed for each other and recorded our observations.

At home, you could mine a favorite story for all the descriptive words that tell more about the character's attributes. Look for descriptions used by other characters as well as words that the character uses.

**Enduring Understanding**

Identifying the physical, vocal, and emotional attributes of a character can build a deeper comprehension of a text.