

ARTS IMPACT LESSON PLAN

Theater and SEL/Social Studies Infused Lesson

Establishing Perspective or "Zooming Out" To See The Big Picture

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Enduring Understanding

Knowing as many details as possible can lead to a fuller perspective on a story or situation (the Big Picture).

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

In this Theater, SEL, and Social Studies lesson students build understanding of The Big Picture – Seeing the entire picture of a situation vs just a small portion of the situation. Inspired by photographs, they use posture, movement, and voice to create tableaux that begin in Close-up and "Zooming Out", they progress through Action to end showing the Big Picture.

Learning Targets and Assessment Criteria

Target: Performs a feeling.

Criteria: Uses facial expressions, body posture, and/or movements to communicate specific emotions or states of being.

Target: Identifies specific actions that are implied in a still photograph.

Criteria: Uses body posture, gestures and movements to show what a character is doing.

Target: Uses the information provided in a photograph to guess the overall story.

Criteria: Makes/records a prediction of a possible outcome for a character and their actions.

Target: Creates dialogue that expresses the action within a given scenario.

Criteria: Composes a caption that verbally communicates a character's feelings and intentions.

Target: Understands the concept of perspective, or point of view.

Criteria: In collaboration with a group, breaks down the story implied in a photograph by examining all the details. Presents to class as a tableau.

Vocabulary

Arts Infused:

Action
Big Picture
Close-up
Perspective
Point of View

SEL/Social Studies:

Caption
Character
Feelings
Prediction

Arts:

Dialogue
Pantomime
Tableaux
Vocalization

Materials

Museum Artworks or Performance

none

Materials

1. Pictures/pieces of these pictures:
"Pancake Girl"
"Video Boy"
"A Policeman and a Kid"
"Ice Cream Fail"
2. Breakout Group Directions Sheet
3. Class assessment worksheet

Learning Standards

WA Arts Learning Standards

For the full description of each anchor standard and the grade level performance standards, see:

<https://www.k12.wa.us/student-success/resources-subject-area/arts/arts-k-12-learning-standards>

Anchor Standard 3: Refine and complete artistic work.

Performance Standard (TH:Cr3.1.3): a. Collaborate with peers to revise, refine, and adapt ideas to fit the given parameters of a drama theatre work.

b. Participate and contribute to physical and vocal exploration in an improvised or scripted drama/theatre work.

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.

Performance Standard (TH:Pr4.1.3): b. Investigate how movement and voice are incorporated into drama/theatre work.
Anchor Standard 6: Convey meaning through the presentation of artistic work.

Performance Standard (TH:Pr6.1.3): a. Practice drama/theatre work and share reflections individually and in small groups.

Learning Standards

Early Learning Guidelines, if applicable

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

<https://www.dcyf.wa.gov/sites/default/files/pubs/EL0015.pdf>

(3rd grade) 6. Learning about my world: Social Studies: Look at issues and events from more than one perspective. Arts: Show interest in developing skills in drama.

Social and Emotional Learning

1. Self-Awareness – Individual has the ability to identify and name one’s emotions and their influence on behavior.
2. Self-Management – Individual develops and demonstrates the ability to regulate emotions, thoughts, and behaviors in contexts with people different than oneself.
3. Self-Efficacy – Individual has the ability to motivate oneself, persevere, and see oneself as capable.
4. Social Awareness – Individual has the ability to take the perspective of and empathize with others from diverse backgrounds and cultures.
5. Social Management – Individual has the ability to make safe and constructive choices about personal behavior and social interactions.
6. Social Engagement – Individual has the ability to consider others and a desire to contribute to the well-being of school and community.

Common Core State Standards (CCSS) in ELA

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

http://www.corestandards.org/wp-content/uploads/ELA_Standards1.pdf

CCSS.ELA-LITERACY.SL.3.2

Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

ICON KEY:

 = Indicates note or reminder for teacher

 = Embedded assessment points in the lesson

Pre-Teach

Pre-Taught concepts of pantomime, tableaux, camera close-ups.

Lesson Steps Outline

SESSION 1

1. Lead Warm-up: Mood Meter Madness.

 Criteria-based teacher checklist: Uses facial expressions, body posture, and/or movements to communicate specific emotions or states of being.

2. Establish different perspectives through a photograph. Guide students through looking at the photograph of “Pancake Girl” by starting with an extreme close-up showing one person’s feelings, and then slowly “zooming out” to see what is happening in the entire scene, or “Big Picture.” Students create a tableau to show the process.

 Criteria-based process assessment: Uses facial expressions, body posture, and/or movements to communicate specific emotions or states of being. Uses body posture, gestures and movements to show what a character is doing. Makes/records a prediction of a possible outcome for a character and their actions. Composes a caption that verbally communicates a character’s feelings and intentions.

3. Repeat step 2 for three other photographs.

 Criteria-based teacher checklist: Criteria-based check-list: Uses facial expressions, body posture, and/or movements to communicate specific emotions or states of being. Uses body posture, gestures and movements to show what a character is doing. Makes/records a prediction of a possible outcome for a character and their actions. Composes a caption that verbally communicates a character’s feelings and intentions.

SESSION 2

1. Lead Warm-up: Mood Meter Madness with Dialogue.

Criteria-based process assessment: Uses facial expressions, body posture, and/or movements to communicate specific emotions or states of being.

2. Guide students to reflect on the experience of the first session.

Criteria-based reflection: Reflects on the learning from the first session.

3. Review STEP 2 of the first session.

Criteria-based process assessment: Uses facial expressions, body posture, and/or movements to communicate specific emotions or states of being. Uses body posture, gestures and movements to show what a character is doing. Makes/records a prediction of a possible outcome for a character and their actions. Composes a caption that verbally communicates a character's feelings and intentions.

4. Divide into groups and assign each one a different photograph to work on. With teacher assistance, each group will create the four-part presentation of "zooming out."

Criteria-based teacher checklist: Uses facial expressions, body posture, and/or movements to communicate specific emotions or states of being. Uses body posture, gestures and movements to show what a character is doing. Makes/records a prediction of a possible outcome for a character and their actions. Composes a caption that verbally communicates a character's feelings and intentions.

5. Direct groups to share their BIG PICTURE presentations with the class.

Criteria-based teacher checklist: In collaboration with a group, breaks down the story implied in a photograph by examining all the details. Presents to class as a tableau.

6. Guide final reflection. Make connections between this experience and concepts from Social Studies.

Criteria-based reflection: Analyzes perspective, point of view, and the BIG PICTURE.

LESSON STEPS

SESSION 1

1. Lead Warm-up: Mood Meter Madness.

We'll use the Mood Meter. We will explore the different facial and physical expressions that show the feelings listed on the Mood Meter.

- *Pick a feeling from the Mood Meter.*

A volunteer picks a feeling to show, for example: "bored."

- *What does "bored" look like? Show me a bored facial expression. Show me what your body does when you're bored.*

Repeat for different feelings.

Criteria-based teacher checklist: Uses facial expressions, body posture, and/or movements to communicate specific emotions or states of being.

2. Establish different perspectives through a photograph. Guide students through looking at the photograph of "Pancake Girl" by starting with an extreme close-up showing one person's feelings, and then slowly "zooming out" to see what is happening in the entire scene, or "Big Picture." Students create a tableau to show the process.

A: CLOSE-UP—as a group, students will identify the "close up" facial expressions of a selected person in the photograph. As a group and individually, they will show the feelings in a tableau.

- *What feeling do you see in this picture? Show me what that feeling looks like.*

B: ACTION—as a group, students will identify the actions that are revealed by looking at a larger portion of the photograph. As a group and individually, they will show the actions using pantomime. Students predict/guess what the photograph's larger story might be based on the limited knowledge that they have gathered thus far.

- *What actions do you see in the picture? Show me those actions.*
- *What do you suppose is happening in this picture? What story is it telling? Why is the person feeling the way they're feeling?*

C: VOICE OVER—as a group, students offer ideas for a vocalized line of dialogue that could express the thoughts/feelings/intentions of the person in the photograph. Students will individually express the dialogue choice out loud.

- *What do you think this person is saying? How could they express what they are doing and feeling?*
- *How would you express this line of dialogue to show what the character is doing and feeling?*

D: SEEING THE BIG PICTURE—after the full photograph is revealed, the students will compare/contrast their predictions with the reality of the overall photograph.

- *Were you right when you predicted what could be going on in this photo?*

- *What is different about what you thought the story was about and what it really is?*
- *Can you really know what is truly going on in any situation without knowing all the facts? Why?*

Criteria-based process assessment: Criteria-based check-list: Uses facial expressions, body posture, and/or movements to communicate specific emotions or states of being. Uses body posture, gestures and movements to show what a character is doing. Makes/records a prediction of a possible outcome for a character and their actions. Composes a caption that verbally communicates a character's feelings and intentions.

3. Repeat step 2 for three other photographs.

The remaining photographs are:

1. "Video Boy"
2. "A Policeman and a Kid"
3. "Ice Cream Fail"

Criteria-based check-list: Uses facial expressions, body posture, and/or movements to communicate specific emotions or states of being. Uses body posture, gestures and movements to show what a character is doing. Makes/records a prediction of a possible outcome for a character and their actions. Composes a caption that verbally communicates a character's feelings and intentions.

SESSION 2

1. Lead Warm-up: Mood Meter Madness with Dialogue.

Using the Mood Meter, students will explore the different facial and physical expressions that show the feeling. Students will create a line of dialogue for the feeling and express it out loud.

- *Pick a feeling from the Mood Meter.*

A volunteer picks a feeling, for example: "excited."

- *What does "excited" look like? Show me an excited facial expression. Show me what your body does when you're excited.*
- *What is something you might say when you are excited? Let us hear that vocal expression. What happens to your voice when you are feeling excited.*

Repeat for different feelings.

Criteria-based process assessment: Uses vocal expression, facial expressions, body posture, and/or movements to communicate specific emotions or states of being.

2. Guide students to reflect on the experience of the first session.

- *What did we learn yesterday by looking at a photograph and "zooming out"?*
- *What assumptions did we make at the beginning? How did the story change when we got more details?*

Criteria-based reflection: Reflects on the learning from the first session.

3. Review STEP 2 of the first session.

▣ Using a new photograph, guide the students and model how to create a four-part “zooming out” presentation: CLOSE-UP, ACTION, VOCALIZATION, SEEING THE BIG PICTURE.

- *Using the steps we learned yesterday, let’s explore this new photograph and see how we can “zoom out” from a “close-up” to the “big picture.”*

☑ Criteria-based process assessment: Uses facial expressions, body posture, and/or movements to communicate specific emotions or states of being. Uses body posture, gestures and movements to show what a character is doing. Makes/records a prediction of a possible outcome for a character and their actions. Composes a caption that verbally communicates a character’s feelings and intentions.

4. Divide students into groups and assign each one a different photograph to work on. With teacher assistance, each group will create the four-part presentation of “zooming out” using CLOSE-UP, ACTION, VOCALIZATION, and SEEING THE BIG PICTURE.

- *What is the BIG PICTURE of this photograph? If we were to give it a title, what might that be?*
- *What part of this photograph should be the CLOSE-UP?*
- *What is the ACTION in this photograph?*
- *What is the VOCALIZATION? What might this character be saying to express their feelings or actions?*

☑ Criteria-based teacher checklist: Uses facial expressions, body posture, and/or movements to communicate specific emotions or states of being. Uses body posture, gestures and movements to show what a character is doing. Makes/records a prediction of a possible outcome for a character and their actions. Composes a caption that verbally communicates a character’s feelings and intentions.

5. Direct groups to share their BIG PICTURE presentations with the class.

▣ Using STEP 2 from the first session as a template, each group walks the class through the process of taking in the BIG PICTURE.

- *Each group will have a chance to perform its tableaux beginning with a “close-up” then zooming out to the “big picture.”*

☑ Criteria-based teacher checklist: In collaboration with a group, breaks down the story implied in a photograph by examining all the details. Presents to class as a tableau.

6. Guide final reflection. Make connections between this experience and concepts from Social Studies.

- *When you see only one part of a story, do you get the whole story...or BIG PICTURE? Why?*
- *What happens when you make up your mind about something but you don’t have all the information or facts?*
- *How can you tell who is telling a story?*

- *How can we see a story from another perspective? How can we be open to another Point of View?*

Criteria-based reflection: Analyzes perspective, point of view, and the BIG PICTURE.

ARTS IMPACT LESSON PLAN Theater and SEL (Social Emotional Learning)/Social Studies Infused Lesson

Third Grade: *Establishing Perspective or "Zooming Out" To See The Big Picture*

CLASS ASSESSMENT WORKSHEET

Disciplines	Theater/SEL	Theater/SEL	Theater/SEL	Theater/SEL	Theater/Social Studies	Total
Concept	Tableau	Pantomime	Prediction	Vocalization	Perspective	5
Criteria	Uses facial expressions, body posture, and/or movements to communicate specific emotions or states of being.	Uses body posture, gestures and movements to show what a character is doing.	Makes/records a prediction of a possible outcome for a character and their actions.	Composes a caption that verbally communicates a character's feelings and intentions.	In collaboration with a group, breaks down the story implied in a photograph by examining all the details. Presents to class as a tableau.	
Student Name						
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26.						
27.						
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 arts discipline and subject area?

Teacher: _____

Date: _____

ARTS AND SOCIAL STUDIES/SOCIAL EMOTIONAL LEARNING (SEL) INFUSED LESSON: *THE BIG PICTURE*

Dear Family:

Today your child participated in an Arts and Social Studies/SEL Infused lesson. We talked about seeing only one part of a story, versus seeing the entire story.

- We discovered that if you only see one part of a story, you are probably not getting the whole story. If you only see/hear one side of a problem, you are probably not getting the whole story of the problem. You need to see/hear all sides of the story in order to make up your mind about what is going on.
- We created artistic representation of our emotions. For example, what does “angry” look like? Show me with your face and hands. What does “disappointed” look like? Show me. Do these emotions look the same on everyone? Why might these emotions look different on different people?
- We were inspired by photographs; we used posture, movement, and voice to create tableaux that begin in Close-up and “Zooming Out”, progressing through Action to end showing the Big Picture.

At home, you could talk about the difference between having just part of a story vs having the entire story. Discuss a time with your child when you were misunderstood because someone did not have the entire story of the situation. Discuss how important it is to listen and see every aspect of the story before making a decision on what is going on in the story.

Enduring Understanding

Knowing as many details as possible can lead to a fuller perspective on a story or situation (the Big Picture).