

Grade 2 Theatre Lesson #9

DRAMATIZATION Vehicles for Story Telling

Lesson-at-a-Glance

Warm Up

Discuss the role of storytelling to different cultures of people as a way to pass down traditions from generation to generation.

Modeling

Using one of the stories from the student story maps (or a story of your choosing), prepare students to create and perform a story as a **radio, puppet, or live theatre** performance.

Guided Practice

Refer to the “**how-to**” section of this lesson to create either a radio drama, puppet or shadow puppet theatre for a story. Plan, rehearse, revise, perform for a live audience, and videotape performance.

Debrief

Use performance rubric to assess group performance. Collect student work and compile a portfolio for each student. Watch videotape and as a class discuss and assess the performance. Discuss the production process from “page to stage” (from written text to performance).

Extension

- Have students formulate questions and conduct an interview with audience members to get their reactions and thoughts about the play OT formulate questions and conduct an interview with one or more of the actors and publish in school bulletin.
- Produce a dramatization for non-fictional text. Videotape and present as a documentary

Materials

Story Maps, Story Boards from Lesson 5 and 6, “How to” instructions, Tape Recorder, Video Camera, CD Player, Costumes and props, Materials to make puppets

Assessment

Discussion, Performance, Q&A, Performance rubric, Portfolio Rating Sheet

ELA Standards Addressed

Reading Comprehension: 2.5 Restate facts and details in the text to order and clarify ideas

Literary Response: 3.1 Compare and contrast plots, settings, and characters presented by different authors.

Listening and Speaking: 1.5 Organize presentations to maintain a clear focus; 1.6 Speak clearly and at an appropriate pace for the type of communication (e.g., informal discussion, report to class); 1.7 Recount experiences in logical sequence.; 1.8 Retell stories, including characters, setting, and plot.

Speaking Applications: 2.1 Recount experiences or present stories: b. Describe story elements (e.g., characters, plot, setting).

THEATRE – GRADE 2

Dramatization

Vehicles for Story Telling

Lesson 9

Note: Preparation, including planning, rehearsal and performance will require **three or more sessions** to complete. This lesson also asks the teacher to **keep a portfolio** of student work.

CONTENT STANDARDS

- 2.4** Create costume pieces, props, or sets for a theatrical experience.
- 3.1** Identify theatre and story-telling forms from different cultures.
- 4.1** Critique an actor's performance as to the use of voice, gesture, facial expression, and movement to create character.
- 5.2** Demonstrate the ability to participate cooperatively in the different jobs required to create a theatrical production.

TOPICAL QUESTIONS

- How do I use the elements of theatre, plan, rehearse, and select a vehicle for dramatizing a story?

OBJECTIVES & STUDENT OUTCOMES

- Students will plan, design, produce, rehearse, and perform a story through a theatrical vehicle (radio drama, puppet play or live theatre).
- Students will assess their performance: actor's voice, gestures, words, and body movements work together to create a character.

ASSESSMENT (Various strategies to evaluate effectiveness of instruction and student learning)

- **Feedback for Teacher**
 - Performance Rubric (included)
 - Portfolio Rating Sheet (included)
 - Student response to inquiry
 - Student Performance
- **Feedback for Student**
 - Teacher feedback
 - Audience feedback
 - Performance Rubric (included)
 - Portfolio Rating Sheet (included)

WORDS TO KNOW

- **story telling:** A statement by the National Storytelling Network defines Storytelling as an ancient art form and a valuable form of human expression. Storytelling is the interactive art of using words and actions to reveal the elements and images of a story while encouraging the listener's imagination.
- **theatre:** place where live, dramatic performances take place.
- **film:** medium for recording events done by camera, a form of entertainment; movies, cinema
- **television:** Electronic media, usually pre-recorded, theatre that usually has no audience. Pre-recorded actors have the opportunity for "retakes" if a mistake is made. Live actors don't have the option for retakes, but must "recover" quickly and continue on with the performance
- **radio:** media that communicates messages using voice, music, and sound effects
- **puppet theatre:** inanimate objects or representational figures animated or manipulated by a puppeteer. It is usually (but by no means always) a depiction of a human character, and is used

in puppetry, a play or a presentation that is a very ancient form of theatre.

- **shadow puppetry:** is an ancient form of storytelling and entertainment using opaque, often articulated figures in front of an illuminated backdrop to create the illusion of moving images. It is popular in various cultures.

MATERIALS

- Story Maps, Story Boards from Lesson 5 and 6
- How to Produce a Radio Drama (included)
- How to Create a Kid's Puppet Play (included)
- How to Make a Chinese Shadow Puppet Theatre (included)
- Options:
 - Tape Recorder
 - Video Camera
 - CD Player
 - Costumes and props
 - Materials to make puppets (included)

RESOURCES

- Puppet Theatre links: http://en.wikipedia.org/wiki/Puppet_theatre, <http://www.activitytv.com/37-make-your-own-puppet-theater>, http://www.associatedcontent.com/article/87435/how_to_build_your_own_puppet_theater.html?cat=6, <http://www.childcarelounge.com/articles/xpuppet.htm>, <http://www.wikihow.com/Make-Finger-Puppets>, <http://www.freekidcrafts.com/finger-puppets.html>, <http://www.teacherhelp.org/puppets.htm>
- Shadow Puppet Theatre links: http://www.ehow.com/how_2182593_chinese-shadow-puppet-theater.html
- Radio Theatre links: <http://www.teachernet.gov.uk/teachingandlearning/library/radiodrama/>, http://www.ehow.com/how_2165374_produce-own-radio-drama.html
- Traditional Story Telling Links: <http://www.timsheppard.co.uk/story/dir/traditions/africa.html>, <http://en.wikipedia.org/wiki/Storytelling>,
- Props and costumes either created, rented, or obtained at thrift stores, costume shops, etc.

WARM UP *(Engage students, access prior learning, review, hook or activity to focus the student for learning)*

- Discuss the role of storytelling to different cultures of people as a way to pass down traditions from generation to generation.
- Elements of the **oral storytelling art form** include visualization (the seeing of images in the mind's eye), and vocal and bodily gestures. In many ways, the art of storytelling draws upon other art forms such as acting, oral interpretation, and performance studies (see *What is Storytelling* included in this lesson).
- Ask students to think of a few ways stories are told today:
 - **live theatre.**
 - **television**
 - **film**
 - **radio**
 - **puppet theatre**
 - **shadow puppetry**

MODELING *(Presentation of new material, demonstration of the process, direct instruction)*

- You will have a variety of options to create this final performance piece with your students.
- Using one of the stories from the student story maps (or a story of your choosing), prepare students to create and perform a story as a **radio, puppet, or live theatre** performance.
- Select one of the stories and do a read aloud or shared reading with the class.
 - Discuss the plot, characters and characterization, scenes and dialogue.

- Decide what kind of play you will produce.
- If doing a **puppet play** you will need to:
 - Talk about what kinds and how many puppets would be needed.
 - Talk about the characters and what they will look like.
 - Talk about the need for music and sound effects, and how that will be accomplished.
 - Talk about the jobs that it will need to be done to get this type of play accomplished: people to run the puppets, people to do the voices and sound effects, and people to make a puppet stage.
 - Design and make puppets for the characters, assign parts, roles and job duties to students.
- If doing a **radio play**, you will need to:
 - Decide what the sound effects should be and how you will do them.
 - Decide if you will need music, and if so what kind.
 - Make clear decisions on what the characters are feeling and experiencing so that the voice will appropriately express the action that the audience will not see.
 - Assign vocal parts.
 - Assign sound effects crew.
 - Rehearse and tape record the play.
 - The challenge will come with coordinating the sound effects. Students may make sound effects vocally or physically (saying “knock, knock” with the voice or rapping on a table; vocalizing a whoosh sound for the wind or using a fan on high speed, using a pair of hard-soled shoes on a piece of wood to simulate walking, etc).
 - You may obtain free downloadable sound effects from the Internet or purchase CD’s from your local music store.
 - You might involve students in collecting objects that will create sounds.
- If doing a **stage or video play** you will need to:
 - Assign actors that will act as narrators.
 - Assign actors that will create the characters and the action. You can use tableau or have the students act out what is going on in the play.
 - Create simple costumes and props for the actors if needed.
 - Rehearse and perform on stage for videotape performance.
 - You may or may not want to create a simple set or if videotaping, choose a variety of settings for shooting.
- Identify and assign individual parts and have students take turns reading individually with appropriate voice and feeling.

GUIDED PRACTICE *(Application of knowledge, problem solving, corrective feedback)*

See attached “**how-to**” create a radio drama, puppet or shadow puppet theatre.

The Radio Play:

- After casting the parts, work through the play narrators, actors and sound effects crew if you have one.
- Take time to run each group separately.
- As you work with one group, ask the rest of the students to watch.
- Engage the “audience” by asking questions about character development and vocal technique such as “is the character’s voice angry enough, excited enough, etc?”
- Work with the characters asking the audience the above questions.
- Work the narrators and the sound effects crew at the same time. Talk about what “cue” means. When you hear this line _____ then you should give _____ sound effect.
- Finally, work all three parts together.
- Record the play on a tape recorder and have the students review it. You can also present polished performances to another class or to parents.

Puppet Play:

- Assign parts.
- Have students practice saying their lines clearly and distinctly with appropriate vocal quality.
- Create puppets and puppet stage.

- Rehearse moving the puppets mouths and making hand and arm gestures to indicate feeling.
- Perform for another class or parents.

Live Theatre (stage) or Video Play:

- Assign parts and rehearse lines.
- Add body movement to the actors.
- Create costumes and props for the characters.
- Create a simple set for the stage or go “on location” to film.
- Perform for another class or parents.

Videotape performance and take photographs

DEBRIEF AND EVALUATE *(Identify problems encountered, ask and answer questions, discuss solutions and learning that took place. Did students meet expected outcomes?)*

- Use performance rubric to assess group performance.
- Collect student work from previous lessons and compile a portfolio for each student.
- If the class performed a shadow puppet play, discuss the culture from which it came. Discuss any cultural connections from the story that was performed.
- Watch videotape and as a class discuss and assess the production looking at actor’s performance, sets, costumes, etc.
- If time permits, watch a video of a professional work in puppet or live theatre, or listen to a radio drama. Identify theatrical elements you see and hear.
- Discuss the production process from “page to stage” (from written text to performance).
- Make a collage of pictures, sketches, storyboard, etc. for the performance and display at school.

EXTENSION *(Expectations created by the teacher that encourages students to participate in further research, make connections and apply understanding and skills previously learned to personal experiences.)*

- Have students formulate questions and conduct an interview with audience members to get their reactions and thoughts about the play.
- Formulate questions and conduct an interview with one or more of the actors and publish in school bulletin.
- Produce a dramatization for non-fictional text. Videotape and present as a documentary.

Notes: Theatre Elements and the Actor’s Tools

Voice –Imitates and uses vocal sounds, uses voice to produce rhythmic language patterns, speaks in a range of volume within dramatic activities, uses articulation, pronunciation and enunciation in dramatic activities, selects and uses specific vocal qualities. □

Movement – imitates and uses movement, uses simple movements to imitate character, demonstrates a range of movements to create characters, selects and uses specific movements in dramatic activities. □

Sensory/Emotional Recall – identifies the 5 basic senses, recalls and describes different feelings, identifies character feelings, uses appropriate feelings to create character, uses emotional and sensory recall to create characters. □

Focus – identifies focus techniques that enhance dramatic performances, including staging techniques (blocking, relating to audience, etc). □

Ensemble (collaboration) – contributes to dramatic play and solving dramatic problems, works with partners and small groups/ensemble to solve dramatic problems in improvisations, scenes and/or plays (includes following directions, etc). □

Audience Skills – demonstrates self control, focused attention active listening/viewing, response skills and respect for the artists in a variety of theater arts settings and performances.

How to Produce a Radio Drama

http://www.ehow.com/how_2165374_produce-own-radio-drama.html

Things You'll Need:

- o Script
- o Recording device (cassette recorder or computer)
- o Microphone attached to recording device
- o Music source (another cassette player, computer with music files or turntable)
- o Sound effects (various depending on script)
- o Actors and sound-effect people

Instructions:

Step 1. Decide on a script, either by writing it or choosing a published script. When deciding on the script, consider the age level of the participants for topics and reading levels. 2

Step 2. Make a copy of the script for every participant.3

Step 3. Choose a director that will be responsible for assigning the roles, making sure all the sound effects are good, cuing the actors and sound effects, and controlling the volumes of the actors, sound effects and music.

Step 4. Identify in the script where special sounds are needed to make the listener feel like something is happening. For example, a door opening, footsteps as someone enters a room, a glass breaking and a knock on the door. There are books and websites with suggestions for recreating a variety of sounds

Step 5. Assign parts to the actors. Remember, by disguising the voice, one actor can take on various roles.

Step 6. Choose music for the radio drama. Remember that music sets the mood of the radio drama and is used in the following ways: the beginning to start the drama, sometimes in the background to set the mood or as a transit

Step 7. Set up your "sound studio." This should be a quiet location where all the actors can be close to the microphone. Sound effects that are in the distance should be placed far away from the microphone, and those that are part of the action should be placed near the microphone.

Step 8. Practice, practice, practice! Once you have your script, director, actors, sound effects and music, it's time to start practicing. You will find it's harder than it looks to get a perfect drama.

Step 9. Before you start a run through make sure the music is cued at the proper place. The tape recorder/computer/turntable should be set on pause so that the music starts immediately when cued.

Step 10. Part of the fun is in the repetition.

Step 11. After the first few run-throughs, start taping. You never know when you'll get it right.

Step 12. Keep going until everyone (especially the director) is happy with the outcome.

Step 13. Share your radio drama with others

How to Create a Kids' Puppet Play

http://www.ehow.com/how_2123969_write-kids-puppet-play.html

Things You'll Need:

Puppets
Appliance box for puppet stage
Various props

Instructions:

- Step 1. Brainstorm ideas for a kid's puppet play. Animal puppets are easy to buy and make so a kid's puppet play using animals would make a great story starter.
- Step 2. Ask kids to get involved with the puppet play. Get together with the kids to discuss what they'd like to see in a puppet play. Have kids write down possible ideas for making the puppets and what props they might need or want for the play. Some kids should also help play the parts of the puppets if necessary.
- Step 3. Make puppets and other puppet props. Use an appliance box for a puppet stage. Ask your local home improvement store if they have any extra appliance boxes that you can take off their hands. Chances are they'll have extra boxes you can use. Make puppets from old socks or brown paper bags.
- Step 4. Form a simple plot that kids can focus on and enjoy. Write a puppet play based on a famous story that kids already know or are studying in school.
- Step 5. Type the kid's puppet play in a word processor on the computer. Make copies for all the puppet volunteers. You can also make copies for parents or other adults who volunteer their time to help with the puppet play.
- Step 6. Practice the puppet play to make sure all parts are clear and to make sure the play makes sense. If you can, choose a few kids to test the puppet play. Ask what they liked and what they didn't like about the puppet play.

Puppets, Plays & Scripts, Templates and Cubes found at
<http://www.fastq.com/~jbpratt/education/theme/puppet.html>

How to Make a Chinese Shadow Puppet Theater

http://www.ehow.com/how_2182593_chinese-shadow-puppet-theater.html

Things You'll Need:

Poster board
Markers
Scissors
Paper fasteners (brads)
Stick-on adhesive Velcro
6 to 8 dowel rods or yardsticks
White sheet
Clothes line or rod to hang sheet
Bright light

Instructions

1. Draw your puppet shapes on poster board, and cut them out. If you want the arms and legs to move, make them separate pieces and fasten the joints with paper fasteners. Consider making a dragon puppet, as well as people. If you would like to see genuine Chinese puppets, try the links in [Resources](#).
2. Color the puppets with markers. The color will show through the sheet somewhat. (The brighter the light the more they will show through). If you do not want color to show through at all, use large pieces of black construction paper instead of poster board.
3. Separate the Velcro. Cut small pieces of the fuzzy side--a 1/2-inch square is large enough--and put these at various places on the backs of the puppets (such as on the head, the torso, the knees, the upper arms).
4. Cut pieces from the scratchy side of the Velcro, about 1/2-by-2 inches. Fold these over the ends of the dowel rods, pressing tightly. These will be the rods you use to manipulate the puppets.
5. Hang the white sheet. You might want to put up a clothesline of sorts, or use a lightweight piece of lumber resting on two supports. Just make sure it is sturdy enough to last through the puppet [performance](#)! You might also want to anchor the sheet a bit at the bottom.
6. Put the bright light behind the sheet. The light does not need to be right behind the sheet. It can be behind the puppeteers.
7. Stick the Velcro ends of several dowel rods onto various points on the back of puppet. For beginning puppeteers, use only 2 dowel rods per puppet. More experience puppeteers may be able to hand 4 dowel rods, 2 in each hand.
8. Hold the puppets right up to the back of the sheet and use the rods to control the puppets' movements.

What is Storytelling?

<http://www.storynet.org/resources/knowledgebank/whatisstorytelling.html>

A statement by the National Storytelling Network defines Storytelling as an ***ancient art form and a valuable form of human expression***. Because story is essential to so many art forms, however, the word “storytelling” is often used in many ways.

Storytelling is the interactive art of using words and actions to reveal the elements and images of a story while encouraging the listener's imagination.

1. Storytelling is interactive.

Storytelling involves a two-way interaction between a storyteller and one or more listeners. The responses of the listeners influence the telling of the story. In fact, storytelling emerges from the interaction and cooperative, coordinated efforts of teller and audience. In particular, storytelling does not create an imaginary barrier between the speaker and the listeners. This is part of what distinguishes storytelling from the forms of theatre that use an imaginary “fourth wall.”

Different cultures and situations create different expectations for the exact roles of storyteller and listener—who speaks how often and when, for example—and therefore create different forms of interaction. The interactive nature of storytelling partially accounts for its immediacy and impact. At its best, storytelling can directly and tightly connect the teller and audience.

2. Storytelling uses words.

Storytelling uses language, whether it be a spoken language or a manual language such as American Sign Language. The use of language distinguishes storytelling from most forms of dance and mime.

3. Storytelling uses actions such as vocalization, physical movement and/or gesture.

These actions are the parts of spoken or manual language other than words. Their use distinguishes storytelling from writing and text-based computer interactions. Not all nonverbal language behaviors need to be present in storytelling. Some storytellers use body movement extensively, for example, whereas others use little or none.

4. Storytelling presents a story.

Storytelling always involves the presentation of a story—a narrative. Many other art forms also present story, but storytelling presents it with the other four components. Every culture has its own definition of story. What is recognized as a story in one situation may not be accepted as one in another. Some situations call for spontaneity and playful digression, for example; others call for near-exact repetition of a revered text. Art forms such as poetry recitation and stand-up comedy sometimes present stories and sometimes don't. Since they generally involve the other four components, they can be regarded as forms of storytelling whenever they also present stories.

5. Storytelling encourages the active imagination of the listeners.

In storytelling, the listener imagines the story. In most traditional theatre or in a typical dramatic film, on the other hand, the listener enjoys the illusion that the listener is actually witnessing the character or events described in the story.

The storytelling listener's role is to actively create the vivid, multi-sensory images, actions, characters, and events—the reality—of the story in his or her mind, based on the performance by the teller and on the listener's own past experiences, beliefs, and understandings. The completed story happens in the mind of the listener, a unique and personalized individual. The listener becomes, therefore, a co-creator of the story as experienced.

Portfolio Rating Sheet

Student _____ ☐ Date _____
☐ ☐

	Excelled	Accomplished	Partially Accomplished	Not Done
Written Work 1. Story Map 2. Character Analysis 3. Story Board Template				
Performances 1. Improvisation Characterization and Objective 2. Tableau Objective and Alternative Endings 3. Pantomime 4. Character Performance 5. Setting Performance 6. Dramatization				
Culminating Performance What role did I play? What job did I do? Which vehicle did we use?				

Portfolio Rating Sheet

Student _____ ☐ Date _____
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Culminating Performance What role did I play?				

What job did I do? Which vehicle did we use?				
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Criterion-Based Performance List

http://www.seattleschools.org/area/arts/theater/Assessments/2_the_ass.html

Score points are used to measure the degree of frequency the trait is demonstrated within any given activity. □ 3 – Consistently 2 – Sometimes 1 - Rarely/Never

Title of Play _____

Vehicle Used _____

Key Traits	Points Earned (1-3)	Comments
Voice <ul style="list-style-type: none"> • Retells story/play/scene with details • Communicates character • Uses a range of volume • Speaks clearly 		
Movement <ul style="list-style-type: none"> • Communicates character or idea using a developing range of movement and gestures • Integrates locomotor and non-locomotor movement □ • Moves body parts in isolation 		
Sensory Skills <ul style="list-style-type: none"> • Communicates sensory properties of objects (i.e. size, shape, weight, texture, temperature) • Expresses appropriate emotions within dramatic activities through voice and movement • Identifies and uses appropriate feelings within drama activities 		
Ensemble <ul style="list-style-type: none"> • Solves dramatic problems with a partner • Listens courteously to others 		
Focus <ul style="list-style-type: none"> • Follows directions and stage cues • Sustains involvement in dramatic activities 		
Audience Skills <ul style="list-style-type: none"> • Purposefully attends during a performance • Describes and analyses a performance • Demonstrates self-control during formal and informal performance 		

