

Title: Making Theatre Together – Home is Where?

5th-6th Grade, 7 weeks, 18 hour-long sessions

Essential Questions:

What makes a place a home? Who makes a place a home? What is it like to be away from home?

How can artists support each other's creative choices?

Enduring Understandings:

When we embody the movement, words, thoughts, and feelings of our stories, we understand ourselves and each other better.

Listening closely to our telling of our stories can help us support each other in our local and global communities.

Massachusetts Academic Standards:

2.4 Create a scene or play with a beginning, middle, and end based on an original idea, a story, or other forms of literature (fiction, nonfiction, poetry)

2.8 Improvise characters, dialogue, and actions that focus on the development and **resolution** of dramatic conflicts

5.8 Give, accept, and use constructive criticism that identifies the specific steps needed to revise and refine their own or the group's work

Outline of Lessons

<p>Week 1</p>	<p><i>Embodying stories of home</i> Text: "El Ceiba" by Claribel Alegría</p> <ul style="list-style-type: none"> - Physical improvisation/pantomime on the characters and actions related to "games we played when we were younger" - Guided collaborative playmaking, in small groups, of 3-shot montages of a scene centering on "something unexpected" in one of these games - Performances - Feedback to support each other's work: What are moments that reminded you of your past/real life? - Dynamise one or two of the final images of the montage based on suggestions of relationships/frames from the group. - Read aloud of "El Ceiba" - Journaling/sharing: What might be keeping her from returning? 	<p><i>What is it like to be away from home?</i> Text: El Ceiba" by Claribel Alegría</p> <ul style="list-style-type: none"> - Physical improvisation/pantomime of walking through spaces associated with a home (such as kitchens, places to sleep, stepping outside, places to hide, people nearby) - Spontaneous group-developed creation of images related to these themes of home/sharing of titles for the images - Creation of images of the character in "El Ceiba" looking at the ceiba tree in her childhood home, one alone, one with other people. - Group sharing of images/Each member of a group provides a piece of text for the members of another group - Continued collaborative playmaking, adding in the text - Journaling/sharing: What parts of our story do we need to finalize next class? 	<p><i>Working with beginning, middle, and end</i> Text: El Ceiba" by Claribel Alegría</p> <ul style="list-style-type: none"> - Physical improvisation/pantomime related to actions associated with a home (such as everyday activities and chores) - Rehearsal: Finalizing stories with the pieces of text. - Performances - Giving feedback: What moments felt realistic/moving/engaging to watch? What questions do we have about the characters? - Each group revises their ending/adds another image/piece of text to the story in response to a question from the group. - Performances of final moments. - Big idea discussion: Introduce the essential question "What is it like to be away from home?" "What is one gesture or word in the story that really captured this feeling?" What other questions can we add to this question, which we can explore through theatre?
<p>Week 2</p>	<p><i>Working with resolution: What does a character need?</i> Text: <i>Good-bye, 382, Shin Dang Dong</i> by Frances Park & Ginger Park</p> <ul style="list-style-type: none"> - Exploration of having two homes, ideas about moving homes, about saying goodbye and remembering through a <i>process drama</i> based on the text: Improvisation on key scenes/themes of the story (such as packing belongs, entering a new house for the first time, hiding during the housewarming party, 	<p><i>Working with resolution: Creating an ending</i> Text: <i>Good-bye, 382, Shin Dang Dong</i> by Frances Park & Ginger Park</p> <ul style="list-style-type: none"> - Image-based exploration of an ending to the story, based on ideas from the previous class. Small groups will work with the images created by another group. Small group rehearsal and performance of these scenes. - Big idea discussion: What are the ways that the people in the character Jangmi's life support her? What does it look like to 	

	<p>giving a housewarming gift, writing a letter to a friend from back home)</p> <ul style="list-style-type: none"> - Image-based exploration of characters in the story and what they need. - Groups create tableaux/GIFs which express the beginning of the story. 	<p>support each other in the scenes we created? What does it look like to support each other as theatre makers?</p>	
Week 3	<p><i>Listening Closely</i> Text: "All Summer in a Day" by Ray Bradbury</p> <ul style="list-style-type: none"> - <i>Process drama</i> exploring key actions/relationships of "All Summer in a Day" which, through a science fiction lens, creates space for understanding aspects of the refugee experience. - Creation of original visual images, embodied movement, and text about the experience of seeing the sun for the first time in a long time. - Exploration (through the <i>process drama</i>) of what it looks like for people not to support others and reflection on what a character who feels alone needs from others. 	<p><i>Listening Closely</i> (continued) Text: "All Summer in a Day" by Ray Bradbury</p> <ul style="list-style-type: none"> - Movement-based exploration of the text of "All Summer in a Day." - Whole class decision-making about moments to tell in theatrical form. - Rehearsal in small groups incorporating elements created in the previous class's <i>process drama</i>. 	<p><i>Listening Closely</i> (continued) Text: "All Summer in a Day" by Ray Bradbury</p> <ul style="list-style-type: none"> - Continued rehearsal process, putting into practices ideas discussed in the last three sessions about supporting each other's work in a community. - Performances for the class. - Practicing giving and receiving feedback with careful attention to the ways feelings and sensations were communicated in performance. - Big idea discussion: What new ideas do we have about the experience of being away from home? What new questions do we have?
Week 4	<p><i>What does "home" look like, sound like, taste like, feel like?</i></p> <ul style="list-style-type: none"> - "Museum of home"/Aliens discovering "a home on earth": Image-based exploration of what home looks like. Teacher-in-role as an alien visiting and asking questions of the characters in the home museum. - Creation of text to examine what home sounds like. <p>Big idea discussion: What makes a home? Who Makes a Home? And/or other questions suggested by the group.</p>	<p><i>What does "home" look like, sound like, taste like, feel like?</i> Text: "It Is in the Coffee, It Is in the Tiny Black Bean" by Juan Felipe Herrera</p> <ul style="list-style-type: none"> - Creation of text about our own experiences of home—the things, the people, the sights, sounds, and tastes that remind us of our home(s). - Continued work with the "Museum of Home," layering in text. - Practicing of giving and receiving feedback - Drawing: Collaborative drawing a picture of what home looks like, sounds like, tastes 	

		like, feels like on earth.	
Week 5	<p><i>Putting it Together</i></p> <ul style="list-style-type: none"> - Discussing an outline/storyboard (provided by the teacher) of how to combine the scenes we have created the last four weeks into a large play. - Whole class discussion-making about where to place pieces of text about home. - Focused rehearsal of the “El Ceiba” scenes. 	<p><i>Putting it Together</i></p> <ul style="list-style-type: none"> - Focused rehearsal of the endings/resolutions developed by small groups for the characters in <i>Good-bye 382 Shin Dang Dong</i>. 	<p><i>Putting it Together</i></p> <ul style="list-style-type: none"> - Focused rehearsal of the scenes created around the “All Summer in a Day” story. - Character workshopping. - Big idea discussion: What have we learned so far about the answers to our questions about home?
Week 6	<p><i>Finalizing the Play and Rehearsing</i></p> <ul style="list-style-type: none"> - Focused rehearsal of the “Museum of Home” scenes. - Focused rehearsal of the transitions of the play. 	<p><i>Finalizing the Play and Rehearsing</i></p> <ul style="list-style-type: none"> - Rehearsing the scenes. - Practicing giving and responding to feedback. 	
Week 7	<p><i>Finalizing the Play and Rehearsing</i></p> <ul style="list-style-type: none"> - Character Workshop. - Rehearsing the Scenes. - Reflection on connections between supporting each other as theatre artists and creating a supportive community that helps each other feel at home. 	<p><i>Supporting Each Other in Performing</i></p> <ul style="list-style-type: none"> - Performing for other students outside of the class. - Debriefing the experience of performing. - Practicing receiving and responding to feedback. 	<p><i>Performing, Reflection, and Community Discussion</i></p> <ul style="list-style-type: none"> - Performing for families. - Partaking in a teacher-guided talk-back about the themes of the piece. - Debriefing the experience of performing. - Reflecting on what in the play was meaningful to the audience, whether they connected to the ideas and stories.

Assessment

Summative Assessments

Rehearsal and Performance Process

- evaluation of engagement with themes of the creative work and actions that support the creative work of others as seen in final rehearsals, final performances, post-show talkbacks, individual student journals, and student self-evaluations.
- teacher evaluation based on “Rehearsal and Performance Process Rubric”
- student self- and group- evaluation based on “Rehearsal and Performance Process Checklist”

Formative Assessments

- daily evaluation of the creative work of individuals and groups, the giving and receiving of feedback, and the questions students ask in discussion and in writing
- evaluation by students and teachers of the quality of theatrical moments and the connections between art and life through discussions, reflection in performative drama work, and student self-evaluation in response to checklists

Rehearsal and Performance Process Rubric

Teacher evaluation

	4	3	2	1
Engaging with ideas	<p><i>Consistently</i> offers <i>new</i> ideas, takes the lead in find new information from others, makes <i>innovative</i> connections between life and theatrical storytelling as seen in <i>each</i> of the following:</p> <ul style="list-style-type: none"> - Creative work - Small group and whole group discussions - Process journal - Post-show talkback 	<p><i>Consistently</i> offers ideas, seeks out information, and makes connections between life and theatrical storytelling as seen in <i>each</i> of the following:</p> <ul style="list-style-type: none"> - Creative work - Small group and whole group discussions - Process journal - Post-show talkback 	<p>Offers <i>some</i> ideas, seeks out information, and makes connections between life and theatrical storytelling as seen in <i>some but not all</i> of the following:</p> <ul style="list-style-type: none"> - Creative work - Small group and whole group discussions - Process journal - Post-show talkback 	<p>Does not reach a standard indicated to the left and/or the student's contributions frequently impede others' work.</p>
Supporting others and supporting the play	<p><i>Consistently</i> models the effective giving and receiving of feedback as seen in the student's <i>leadership</i> in the following areas:</p> <ul style="list-style-type: none"> - Listening to others' feedback - Trying ideas provided by others - Writing feedback in process journal 	<p><i>Consistently</i> provides feedback and responds to feedback in <i>each</i> of the following ways:</p> <ul style="list-style-type: none"> - Voicing ideas in small and whole group discussion - Listening to others' feedback - Trying ideas provided by others - Writing feedback in process journal 	<p>Offers <i>some</i> feedback and responds to feedback in <i>some</i> of the following ways:</p> <ul style="list-style-type: none"> - Voicing ideas in small and whole group discussion - Listening to others' feedback - Trying ideas provided by others - Writing feedback in process journal 	<p>Does not reach a standard indicated to the left and/or the student's behaviors frequently impede others' work.</p>

Rehearsal Process Checklist

Student self-evaluation

	Beginning (check if you agree)	Yes! (check if you agree)
I voiced an idea with my group.		
I voiced an idea with the whole class.		
I took a risk by sharing ideas in movement.		
I understand my character better because of our rehearsal.		
I listened well to others' feedback		
I made a change in response to others' feedback		

Performance Process Checklist

Student self-evaluation

	Beginning (check if you agree)	Yes! (check if you agree)
I learned something about my character or our story in performance.		
I committed to my group's work in performance.		
I took a risk by sharing ideas in movement.		
I voiced an idea in the post-show talkback		
I asked a question in preparation for the post-show talkback		
I learned something about our story during the post-show talkback		

