

# Module 1: Exploring, Surveying the Landscape

## Lesson 1: Collaboration and Community Building

---

Lesson 1

### **Collaboration and Community Building**

Duration: 8 class days

In this lesson, students will explore basic participation, collaboration and communication skills through a variety of theatre and media activities. The lesson begins with a hook into media literacy, inviting students to think about the nature of truth and believability in representational practices such as theatre and media. Students then participate in collaborative theatre warm-ups and digital media activities to develop a sense of ensemble, as well as a working vocabulary for the course. The lesson explains key tools and skills that performance-makers use to collaborate with their team and communicate with their audience, such as body/face/voice, as well as skills such as listening, verbal and non-verbal communication, focus, multi-tasking, and storytelling. Lesson one culminates in watching, analyzing, and then creating “Ted Talks” or video-recorded mini-lectures on the value of collaboration and communication. Some teaching strategies that are introduced in this lesson include:

Think, Pair, Share

One-minute and Five-minute Note-cards

Describe, Analyze, Reflect/Relate

Digital Portfolio

### **Lesson 1 Objectives:**

- introduce students to the TMC course, including recurring course vocabulary, collaborative activities, and skill sets;
- define and practice collaboration; and
- explore how body, voice, and digital media serve as communication tools.

### **Resources:**

#### **Suggested Artists:**

Michael Rohd

Viola Spolin

Augusto Boal

### **Websites:**

**Action for Media Education (AME): Media Literacy Lessons**

<http://action4mediaeducation.org/article-rj001.html>

**Bright Hub Education: Teaching Media Literacy, Consumption, and Awareness to Youth**

<http://www.brighthouseeducation.com/high-school-english-lessons/2944-media-literacy-lesson-plan/>

# Module 1: Exploring, Surveying the Landscape

## Lesson 1: Collaboration and Community Building

### Descriptions of Improvisation and Ice Breaker Activities

[http://plays.about.com/od/activities/Drama\\_Activities.htm](http://plays.about.com/od/activities/Drama_Activities.htm)

### Creative Drama and Theatre Education Resource Site: Theatre Games

<http://www.creativedrama.com/theatre.htm>

### The Creative Dramatics Cookbook: Recipes for Playmaking

<http://www.yale.edu/ynhti/curriculum/units/1990/2/90.02.01.x.html>

### Student Materials:

Journal, computer, or other forum for writing reflections	Digital recorder
Scarf or other material for blindfold	Thumb drive for creating digital portfolio
Blank notecards	Digital camera (one per 3-5 students)
Painter's or masking tape	Eight sheets of 4 x 4 foot paper
Music player with CD	Computer and USB cable to load images
Computer and/or paper for composing and scripting	

Teacher Preparation & Notes	
Suggested Duration: 8 days (1 day = 50 minutes)	
<p><b>Elicit</b> (Day 1: 15 min)</p> <p><b>“...just remember, it's not a lie if you believe it.”</b> --George Costanza, Seinfeld</p> <p><i>This quote comes from a character on the television series “Seinfeld.” How many of you have seen this show? Regardless of whether you’ve seen this show or not, what do you think George Costanza meant by this? What else do you think this quote might mean?</i></p>	<p><b>Preparation</b> Write the quote to the left on the board. Invite students to analyze what the quote means. Then, use think, pair, share to help students relate the quote to their own ideas about theatre and popular media such as TV, movies, and newspapers.</p> <p><b>Think, Pair, Share</b> Have students think through how the quote relates to theatre and media. After giving them time to think, ask them to turn to a partner and discuss their thoughts. After five minutes ask groups to have one partner share out one idea from their discussions.</p>

# Module 1: Exploring, Surveying the Landscape

## Lesson 1: Collaboration and Community Building

<p><i>We are going to use Think, Pair, Share to explore how this quote relates to theatre and popular media such as TV, movies, and newspapers.</i></p> <p><b>THINK</b> <i>On your own, think about how this quote relates to theatre and media. (2 minutes)</i></p> <p><b>PAIR</b> <i>Turn to a partner and discuss how this quote relates to theatre and media. What might this quote suggest to us about the notion of truth in theatre and popular media? (5 minutes)</i></p> <p><b>SHARE</b> <i>One person from each pair will share out one sentence or big idea from your discussion. (10 minutes)</i></p> <p><b>LEAD DISCUSSION</b> <i>What is theatre? What kind of theatre have you seen or heard about? How does it show up in your life—or not? How is this similar to or different from media such as the movies, news, blogs, etc? In what ways does theatre and media reflect real life? How does it shape real life? In what ways is it different from real life?</i></p>	<p><u>Overview of Theatre and Media in Culture</u></p> <p>Next, invite students to discuss how theatre and media are part of a society’s cultural landscape. Help students understand that performance (both theatre and digital media specifically) both reflects and shapes life as we know it.</p>
<p><b>Engage</b> (Day 1: 30-45 min)</p> <p><i>In theatre, we want to tell stories (often about other people’s lives)</i></p>	<p>Next, students will play <b>Two Truths and a Lie</b>.</p> <p>Guide students into small groups of three. Give them a short amount of time to introduce themselves to one another and to share some information about their lives. Together, the</p>

# Module 1: Exploring, Surveying the Landscape

## Lesson 1: Collaboration and Community Building

*with authenticity and believability. In this next theatre exercise, we are going to play with this idea of believability.*

### TWO TRUTHS AND A LIE

*In a moment, we will break into small groups. Within your group, please introduce yourselves to each other. Discuss where you were born and share some basic information about yourself.*

*You will work with your group to come up with two truths and one lie about yourselves. Each person in the group will introduce another group member to the class, and the rest of us will guess which idea is a lie and which two things are true.*

### CREATIVE TRANSITION

#### **Give Me a Number...**

*Someone give me a number X between 5 and 10. You now have X seconds to move into groups of three. Go!*

### SHARING OUT

*Begin introducing yourselves to each other and coming up with two truths and one lie for each group member.*

*We will end by having each group introduce their group members to the class and we will all guess the truths/lies.*

*Let's take some time to reflect on this activity. We will use a technique called DAR or Describe, Analyze,*

group members will help each other articulate two true things and one lie about themselves. Each student will then introduce one of their group members to the class, sharing the name, two truths, and one lie about their peer. Invite the rest of the class to guess what is true about the person and what is a lie. Every group shares out until each person has been introduced to the class.

### Steps for Success

1. Small group introductions.
2. Small groups determine two truths and one lie that describe each person.
3. Each student practices introducing a peer by saying their name, two truths, and one lie. For example: "This is Cecilia. She is the oldest of 6 children. She speaks three languages, and she has a scar on her knee from a skateboarding accident."
4. Each group introduces their members.
5. The remaining class members try to determine the lie for each person.
6. Use DESCRIBE/ANALYZE/REFLECT approach (see left column for description) to guide the group in reflecting on the activity and its relevance to theatre/media practice.

### Creative Transition

Use a creative, fun way to move the class into small groups. Give Me a Number... offers students a quick task to complete in a very short period of time. This kind of grouping strategy heightens the stakes in a playful manner and encourages efficient transitions between activities.

### Sharing Out

Invite each group to introduce their peers to the class as a whole. Following each introduction, invite the class to guess which detail might be the lie.

### Guided Reflection

Once the group has introduced each other, and guessed/determined the two truths and a lie for each student, guide students to reflect on their process and

# Module 1: Exploring, Surveying the Landscape

## Lesson 1: Collaboration and Community Building

<p><i>Reflect/Relate. First, we will describe what we did. Then we will analyze the activity. Finally, we will reflect on how the activity relates to our own lives and the lesson as a whole. Let's practice this process together by going through DAR out loud.</i></p> <p><b>GUIDED REFLECTION</b></p> <p><b>DESCRIBE</b></p> <p><i>What did we just do? Describe the activity in less than three sentences.</i></p> <p><b>ANALYZE</b></p> <p><i>What skills did you use to achieve success in this activity?</i></p> <p><b>RELATE/REFLECT</b></p> <p><i>What does this activity have to do with theatre and media?</i></p> <p><i>What does this activity suggest to you about the representation of truth or reality? To the Seinfeld quote?</i></p>	<p>participation in this activity. <b>Two Truths and a Lie</b> requires students to pretend and to use their body, face and voice to tell a story with believability. Use <b>Describe, Analyze, Reflect/Relate</b> to help the group build these kinds of connections between their approach to the game, storytelling and representing "truths," and theatre and media. (This activity can be done through text-messages, hand-written, or typed responses.)</p>
<p><b>Explore</b> (Days 2-3: 1.5-2 hours)</p> <p><b>CIRCLE CENTER</b></p> <p><i>Please join me in a standing circle.</i></p> <p><i>Theatre is a collaborative art form. In this next series of activities, we will explore what that means and explain what kinds of skills will support our work together as an ensemble or a creative community. We will revisit these activities and skills throughout the course, working to name and practice them in each of our creative projects.</i></p>	<p>Next, students will engage in a series of <b>theatre and media warm-up activities</b> focused on elements of communication and collaboration.</p> <p>Throughout the activities, the group will develop a working vocabulary for their theatre/performance-making ensemble. Explain key tools and skills that performance-makers use to collaborate with their team and communicate with their audience, such as body/face/voice, as well as skills such as listening, verbal and non-verbal communication, focus, multi-tasking, and storytelling.</p> <p><b>Circle Center</b></p> <p>Using an open space, invite students to join you in a standing circle for a series of basic warm-up activities. Lead students through several exercises to explore focus, listening, creative</p>

# Module 1: Exploring, Surveying the Landscape

## Lesson 1: Collaboration and Community Building

<p><b>GUIDED REFLECTION ON EACH WARM-UP</b> <i>Let's quickly reflect on each activity and our participation in the process.</i></p> <p><b>DESCRIBE</b> <i>What did we just do? Describe it in one or two sentences for the group.</i></p> <p><b>ANALYZE</b> <i>Let's analyze. What skills did you use to participate successfully in this activity?</i></p> <p><b>REFLECT/RELATE</b> <i>Let's reflect and relate this to our lesson as a whole. How do these skills relate to theatre, media, and performance?</i></p> <p><b>CLOSURE</b> <i>These activities all use skills that we need to create performance work together. We will work together as a performance ensemble during this course, drawing on many of the same skills used by actors in theatre, such as focus, listening, collaboration, and communication.</i></p>	<p>expression, and problem-solving skills. You may want to play most of these activities more than once, pointing out how students often improve through repetition. While we list several specific warm-up activities here, these could easily be replaced by other warm-ups and exercises from your own repertoire that focus on similar skill sets. It is recommended that you take the time for a guided reflection after each warm-up.</p> <p>A possible list of warm-ups and community building exercises and their attending skill sets are included in Attachment 1.1—Descriptions of Warm-up and Community Building Exercises—with details on facilitating each of the activities listed.</p> <ol style="list-style-type: none"><li>1. Digital Scavenger Hunt (20-30 minutes) Skills:<ul style="list-style-type: none"><li>-Visual communication</li><li>-Creative Expression</li><li>-Storytelling</li><li>-Collaboration</li></ul></li><li>2. Circle Dash (10-15 minutes) Skills:<ul style="list-style-type: none"><li>-Nonverbal communication</li><li>-Focus</li><li>-Body and Spatial Awareness</li><li>-Negotiating Risk</li></ul></li><li>3. On the Line (10-15 minutes) Skills:<ul style="list-style-type: none"><li>-Nonverbal communication</li><li>-Body and Spatial Awareness</li><li>-Focus</li><li>-Collaborative problem solving</li></ul></li><li>4. Musical Squares (10 minutes) Skills:<ul style="list-style-type: none"><li>-Listening</li><li>-Collaboration</li><li>-Nonverbal communication</li></ul></li></ol>
---	--

# Module 1: Exploring, Surveying the Landscape

## Lesson 1: Collaboration and Community Building

	<p>-Body and Spatial Awareness</p> <p>5. Circle Stories (15 minutes) Skills: -Listening -Collaborating -Improvising -Building Story</p> <p>6. People to People (10-15 minutes) Skills: -Listening -Nonverbal communication -Problem solving -Improvising -Body and Spatial Awareness -Collaboration</p> <p><b>Closure</b> Encourage the group to reflect on the process of participating in these theatre activities. Explain how these warm-ups and theatre/media activities relate to the larger picture and goals of the TMC course by giving an overview of the course as a whole.</p>
<p><b>Explain</b> (Day 4: 15-20 minutes)</p> <p><i>In this next activity, we are going to practice DAR on our own. Please write your responses in as much detail as you can.</i></p> <p><b>DESCRIBE</b> <i>On your paper [or in an online blog or journal entry], describe a moment over the last couple of days where we worked as an ensemble. What did you notice?</i></p> <p><b>ANALYZE</b> <i>Write about something that you or</i></p>	<p>Next, students will engage in a <b>short writing activity</b> designed to assess their understanding.</p> <p>Have students use a computer, their journal, or pass out paper. Guide the group to reflect on each activity and its relationship to theatre, media, collaboration, and communication. Lead Describe, Analyze, Reflect/Relate as described on the left. *This written reflection offers an opportunity for documenting students' process through writing.</p> <p><b>Digital Portfolio</b> *This module offers multiple opportunities for documenting students' process and progress. You may want to begin guiding students to manage their digital assets early on. We suggest having a class set of thumb drives and helping</p>

# Module 1: Exploring, Surveying the Landscape

## Lesson 1: Collaboration and Community Building

<p><i>someone else did to support effective collaboration. Try to analyze specific skills that you or someone else used in this moment.</i></p> <p><b>REFLECT</b> <i>Think about your own role in our ensemble. What patterns of participation, collaboration, and communication did you exhibit? What is one moment when you contributed to a collaborative environment?</i></p> <p><b>RELATE</b> <i>Explain how our theatre/media activities relate to a moment of collaboration in your every-day life. What do these activities have in common with “real life” and how do they differ?</i></p>	<p>students each save and organize their own digital materials at the end of each class period for their digital portfolio.</p> <p><b>Steps for Success</b></p> <ol style="list-style-type: none"><li>1. Carefully label and date each asset: Student Last Name, Document Title, and Date.</li><li>2. Create and clearly label digital folders for housing related assets and project pieces.</li><li>3. Leave time for digital asset management at least every couple of days.</li><li>4. Possible portfolio content might include: written reflections, digital images from the scavenger hunt, audio and video recordings of the students’ “talks.”</li></ol>
<p><b>Elaborate</b> (Day 4: 30-45 minutes)</p> <p><i>Now that we’ve articulated some key skills necessary to collaboration and communication, let’s apply them to an activity called Minefield. Please take one object out of your pocket or from your school bag and place it on the floor in the designated open space. We want to create a narrow pathway filled with these objects. Avoid placing valuable or fragile objects in the pathway please.</i></p> <p><i>Next, let’s divide into two even groups. Each group should line up, standing shoulder to shoulder along either side of the pathway that</i></p>	<p>Next, students will apply their skills to an activity called <b>Minefield</b> (see <i>Theatre for Community Conflict and Dialogue: The Hope is Vital Training Manual</i> by Michael Rohd. [Heinemann Press, 1998]).</p> <p>Students will apply their collaboration and communication skills and analyze what it takes to successfully work as a group in high-pressure situations. Working as an ensemble, the group will use their voices to guide a blindfolded classmate volunteer through a sea of objects on the floor. The objective is to move the volunteer classmate from one end of the minefield to the other without allowing them to touch any of the objects (or mines) in their path.</p> <p><b>Minefield</b> focuses on the following skills:</p> <ul style="list-style-type: none"><li>-Listening</li><li>-Verbal communication</li><li>-Improvisation and responding in the moment</li><li>-Collaboration and team work</li></ul>

# Module 1: Exploring, Surveying the Landscape

## Lesson 1: Collaboration and Community Building

---

*we've created. You will be facing someone in the other group and the objects will be on the floor between the two lines of people, creating an obstacle course of sorts on the floor.*

*Next, we need one volunteer who is willing to wear a blindfold and attempt to move from one end of the minefield to the other, relying on the verbal guidance of your peers on either side of the pathway.*

*Let's imagine that our classmate is in a dangerous situation. He/she needs our help crossing through an old part of the city that has been laced with mines. If the mines are disturbed, they will explode and could harm our classmate. So, if our volunteer runs into one of these mines, they will improvise/perform a quick death and return to the sidelines. At this point, a new volunteer will be blindfolded, and we will attempt to help them move through the mined city as well.*

*Now that we've worked for a few minutes to guide our volunteer, let's stop and check in about how things are going.*

To the volunteer:  
*What is your experience so far?  
What might we do to better assist you in moving through the minefield?*

To the other students:  
*What do you notice about our communication and collaboration so*

### **Steps for Success**

1. Begin with very little instruction for the group. Allow the class to make their own realizations about what makes successful communication and collaboration.
2. Use side-coaching to help the group name their goals and possible solutions/pathways for getting there.
3. Allow time for several volunteers to try walking through the minefield.
4. Continue to run the game until the group is able to take turns giving directions, offer specific advice, and focus on supporting the blindfolded volunteer.

### **Side-coaching**

After blindfolding a volunteer, place them at the beginning of the pathway, or the minefield. Students on either side of the pathway must give the volunteer clear instructions on how to move forward without touching the objects on the floor. Instructions might sound like: *Take a very tiny step to your left. Slowly lift your right leg up and over the 6 inch mine just in front of your toes.*

Allow the students to guide their peers for several minutes. Then stop the action and ask the students to reflect on what is working and how they might strategize to better support the volunteer in moving across the minefield. Help students notice their own communication and collaboration patterns as they move through each round of the game.

# Module 1: Exploring, Surveying the Landscape

## Lesson 1: Collaboration and Community Building

<p><i>far? How might we improve our communication to better support our volunteer?</i></p>	
<p><b>Evaluate</b> (Day 5: 20 minutes)</p> <p><i>Please turn to a partner and talk through the following questions.</i></p> <p><b>DESCRIBE</b>  <i>What was your experience of participating in this activity—either on the sidelines or as the blindfolded participant? What did you notice in each round? How did people communicate ideas?</i></p> <p><b>ANALYZE</b>  <i>How did our group’s communication and collaboration support the blindfolded participant in getting safely to the other side? What challenges came up in the process?</i></p> <p><b>REFLECT/RELATE</b>  <i>I am going to pass out a note card to each of you. Please put your name on the note card and then reflect in writing for the next five minutes on the following questions: What did you learn from this activity? What communication or collaboration strategies would you like to try next time? How might this activity change if we introduced media, such as text messaging?</i></p>	<p>Help students break into pairs or small groups. You might use the phrase “People to People” from the warm-up activity in the Explore section of this lesson and invite students to recall the idea of quickly finding a partner without talking. Pass out notecards for each student to respond to the last question individually in writing.</p> <p><b>Guided Reflection</b>          Students will talk in small groups to describe their experience in the activity and analyze the role of collaboration and communication. Finally, students will respond to the last Reflect/Relate questions individually on a notecard.</p>
<p><b>Extend</b> (Days 5, 6, 7, 8)</p> <p><i>Some of you may already be familiar with lectures or fun talks that are on</i></p>	<p>Next, students will watch, analyze, and create short “talks” about collaboration and communication.</p> <p><b>Ted Talks</b>          Share one or two Ted Talks with the students that touch on</p>

# Module 1: Exploring, Surveying the Landscape

## Lesson 1: Collaboration and Community Building

<p><i>YouTube or other online sources. Over the next four days, we are going to look at some of these talks and then make our own.</i></p> <p>[Show examples here.]</p> <p><i>After viewing this video (Ted Talk 1), what might we learn from the kindergarteners' approach to building the tower? What does the marshmallow challenge have to do with theatre and media making—with our own efforts to build an ensemble?</i></p> <p><i>What stands out to you from the Collaborate to Create Ted talk (#2)? How are offers and blocks related to collaboration and communication? What is an example of a recent offer or block you experienced outside of class?</i></p> <p><i>Many of the Ted Talks we see are adults sharing their point of view with an audience. But some Ted Talks are delivered by young adults who have something important to say. Research Ted Talks or other inspirational programs online that feature a young adult. Send me an email [or document by hand] with the link to your chosen talk and a brief statement about why you are drawn to the example you found? [Is it based on a personal story? Whose point of view does it reflect? Does the person articulate a clear message?]</i></p>	<p>collaboration and communication. Invite the group to reflect on the videos, research similar talks by people their own age, and then create/share their own talks. *This activity offers an opportunity for documenting students' process digitally.</p> <p>Show examples and reflect on them: (30 minutes)</p> <p>1. Ted Talk: <i>Build a Tower, Build a Team</i> (7 mins) <a href="http://www.ted.com/talks/tom_wujec_build_a_tower.html">http://www.ted.com/talks/tom_wujec_build_a_tower.html</a></p> <p>Invite students to consider how they participate in group processes and what we can learn about collaboration from kindergarteners.</p> <p>2. Ted: <i>Collaborate to Create</i> (13 mins) <a href="http://www.youtube.com/watch?v=grVAFzmCvn4">http://www.youtube.com/watch?v=grVAFzmCvn4</a></p> <p>Invite students to consider how fear of being mad, bad, or wrong impacts their participation, communication, collaboration, and creativity?</p> <p><b>Research</b> Students will research examples of their own, either separately or in small groups, depending on the number of computers in the classroom. (30 minutes)</p> <p><b>Project Development</b> Students will develop their own short talk and record it using teacher-provided digital recorders or cell phones if time permits. Set up a space to share the talks and reflect on them. (120 minutes)</p> <p><b>Digital Portfolio</b> *This module offers multiple opportunities for documenting students' process and progress. You may want to begin guiding students to manage their digital assets early on. We suggest having a class set of thumb drives and helping students each save and organize their own digital materials at the end of each class period for their digital portfolio.</p> <p><b>Steps for Success</b></p> <ol style="list-style-type: none"><li>5. Carefully label and date each asset: Student Last Name, Document Title, and Date.</li><li>6. Create and clearly label digital folders for housing</li></ol>
--	---

# Module 1: Exploring, Surveying the Landscape

## Lesson 1: Collaboration and Community Building

*Next, we will create Ted Talks of our own.*

*(15 minutes) Consider experiences or moments from your own life that have taught you something important about communication or collaboration. Spend fifteen minutes with a partner and simply share some of these moments/stories out loud. What is the big idea or lesson that you learned? How might your story offer a big ideas or lesson to an outside audience?*

*(45-60 minutes) Work in pairs or on your own to script a Ted Talk about collaboration and/or communication using the following criteria:*

- Base your talk in personal experience/life story.*
- Communicate a clear message or point of view.*
- Give your talk a title.*
- Aim for 1-2 minutes.*
- Include at least one digital visual image in your talk.*
- Type the script for your talk.*

*(25 minutes) Next, you will rehearse and digitally record a voice over or a video of your talk or story.*

*(30 minutes) Let's view and critique each other's work using DAR. We will discuss the following questions as a whole group:*

**DESCRIBE**

*What stood out to you from these talks? What did you notice?*

related assets and project pieces.

7. Leave time for digital asset management at least every couple of days.
8. Possible portfolio content might include: written reflections, digital images from the scavenger hunt, audio and video recordings of the students' "talks."

## Module 1: Exploring, Surveying the Landscape

### Lesson 1: Collaboration and Community Building

---

#### ANALYZE

*How did each performer use his/her body, face, and voice to communicate key ideas. What are some examples that you saw of an individual using story to pull the audience in?*

#### REFLECT

*Name one thing you learned about believability or representing truth?  
Name one thing you learn about communication and collaboration.*

DRAFT

## **Module 1: Exploring, Surveying the Landscape**

### *Lesson 1: Collaboration and Community Building*

---

#### **Rubric for *Exploring: Surveying the Landscape* – Lesson 1**

**To Come**

DRAFT

**Theatre and Media Communications Curriculum**  
**Descriptions of Warm-up and Community Building Exercises**

Recommended during “Explore” content on Module One, Days 2 and 3

**Digital Scavenger Hunt (20-30 minutes)**

Materials: Digital cameras (one per group of 3 – 5 students); Computer and USB cable to upload camera images to computer; Digital projector to share images with class

1. Select a theme or question that will elicit personal responses from your students. For example, you may ask students a question such as “What do you wish adults paid more attention to?” or “What do young people care about?” You may provide students with a broader theme, such as: Loss, Confidence, Change, Fear, or Community.

*Take a moment to think about this question/theme and what it means to you. When you hear this question/theme, what images do you see?*

2. Divide students into teams of 3 – 5 and give each group a digital camera.

*Using this theme, your team will have eight minutes to take three to five photographs that capture this question/theme. Your photographs may be of objects, yourselves, or a mixture of the two. Remember that we all come to this class with different experiences and backgrounds, so we may have different ideas of what this question/theme looks like.*

3. Give students eight minutes within their group to take their three to five images. Depending on your environment, you may be able to take your students outside or to another area. If not, the classroom can still provide them with multiple ideas if they use it creatively. As students work, side-coach them on theatre and photography ideas.

*How does the angle of the camera impact the feeling of the photograph?*

*How can you use light or shadow to capture your interpretation of the question/theme?*

*How can your facial expressions enhance the emotion of the photograph?*

*How can you adjust your physical choices to show the relationships between the people in the photograph?*

4. When eight minutes are up, have teams take turns sharing their images with the class. Students may bring their camera to you and you can upload their images onto the computer and project them for the class. As time allows, you may give teams the opportunity to share the meaning of their photographs, or you may offer comments to point out the creative instincts of the student.

*The girl in this photograph looks very lonely because you zoomed out in this image, making her look very small and the room look very big.*

*In this image we can only see one actor's face. It encourages us to look at that one actor, and makes us wonder what they're thinking.*

*The emotional commitment of this actor is very powerful. Because he is looking right at the camera, we feel like he is looking directly at us.*

5. If time permits, reflect with student on the exercise.

*What different choices did you see groups make to capture the question/theme? Were you surprised by how their ideas differed from your own? How can we show we are respectful and supportive of all of the different perspectives in our class?*

*How is photography different than speaking, writing, or drawing? In what ways did you feel limited? How did you feel empowered?*

### **Circle Dash (10-15 minutes)**

Materials: None

Source: *Theatre for Community, Conflict, and Dialogue: The Hope is Vital Training Manual* by Michael Rohd.

1. Invite the class to join you in a standing circle for this exercise.
2. Ask for one volunteer to stand in the center of the circle.
3. The objective of the game is for people on the parameter of the circle to silently and safely switch positions without the person in the center taking their spot. They will decide to switch spots using just eye contact and body language, no talking. The objective of the person in the center is to take the spot of anyone who is switching.

*This is a silent game, where we are challenged to rely on eye contact and body language to communicate with one another. Remember that we need to take care of one another as a class, which means being safe. You may walk briskly to switch places, but please no running. If you have already made eye contact with someone and you have both agreed to switch places, than once you start moving you are committing to switching places with that person. If the person in the middle takes the spot that you are moving toward, then you are the new person in the middle.*

4. Depending on the size of your group, you may want to limit the number of pairs that can be switching places at once. If you have a large group and once people are familiar with the game, you can allow multiple switches to happen at once, but remind people to watch out for other people moving in the circle.
5. Continue playing so that multiple people have the opportunity to be in the center of the circle. Students will inevitably giggle during this game, but if they start talking remind them that it is about non-verbal communication. As the game is played, side-coach students on taking risks and working together.

*If you have not switched yet, find a partner and try switching places.*

*Try switching places with someone on the other side of the circle for an extra challenge!*

*Try switching places with someone you don't know very well in the class.*

*Remember to communicate with one another so that you both know it's time to switch places. Eye contact is key.*

### **On the Line (10-15 minutes)**

Materials: Painter's or Masking tape

1. Before class begins, use the painter's or masking tape to create a straight line on the floor in an open space. Ideally the entire class can stand on the line, shoulder to shoulder, while facing forward. Avoid too much extra space in the line, as one of the goals of this game is to challenge people to become more comfortable sharing their personal space.
2. Ask the students to stand in any order with both feet on the line, facing you. Instruct students that, from this point forward, they will participating in a silent community building exercise, and that no part of their body may touch the ground anywhere except on the line.

*This exercise will help us to work together as a group to communicate and cooperate. Challenge yourself to communicate with the group without talking or mouthing words through eye contact, gestures, and body language. From this point on, you may only step on the line. You will need to rearrange yourself in the line. As a group, you must figure out how to move to your new positions in the line without any part of anyone's body touching the ground off of the line.*

3. Students will now rearrange themselves in a new order based on height, ABC order by first or last name, or birthday. As students complete the exercise, they will need to be reminded to find silent ways to communicate with one another. The exercise will also require students to trouble shoot how to move through the line, such as one person crouching down and another person stepping over them, or relying on exchanging weight to swing in opposite directions with a partner. Some students will be uncomfortable touching one another and sharing such close space; encourage them to work through this discomfort. During the exercise, side-coach students to remind them of the parameters of the exercise and to recognize their positive efforts.

*Remember that this is a silent activity. How can you use your face or gestures to communicate to one another without talking or mouthing words?*

*When we work as a community in theatre, sometimes that requires us to get close to one another or to have to touch arms, hands, or shoulders. Remember not to do anything that might hurt anyone or make them feel unsafe, but don't be afraid to rely on your classmates to help you move across the line.*

*It seems like these students have a good system for moving across the line. Do you see how they are all working together and taking their time? What are they doing that is helping them succeed?*

### **Musical Squares (10 minutes)**

Materials: Music, About eight large pieces of paper (about 4X4 feet each)

1. Before class begins, place the pieces of paper on the ground throughout an open space. To determine how many pieces of paper you will need, have enough pieces of paper for everyone in your class to comfortably stand on a piece of paper in groups of about 3 to 4 (so 8 pieces of paper for a class of 30 would work well). To determine how big the paper will need to be, ultimately the entire class will need to have at least one foot touching the same piece of paper. The goal is for this to be feasible, but for them to have to crowd very closely and to work

together to make this happen. For a class of 30, you will want a paper that is about 4X4 feet.

2. Instruct the class to move randomly throughout the space while the music is playing. Once the music stops, they will need to stand on a square of paper. Here, you may encourage students to dance to the music, or may begin introducing theatre basics in character or emotional expression. Having a variety of songs can help with this.

*As the music plays, move through the space as a kangaroo (or a superhero, zombie, airplane, etc.).*

*This time, as you move through the space, pay attention to the sound of the music. Can you move in a way that matches the emotion of the song?*

3. When the music stops, the students should all be able to easily fit onto a square of paper. After the first round, remove one of the pieces of paper and repeat Step 2. Removing a piece of paper after each round, making it more and more difficult for all of the students to fit onto the square. Continue this until there is only one square left, requiring the students to get very close to one another and to work together to make sure everyone has a spot on the square. As the game gets more difficult, side-coach the students on their work.

*Remember that the goal is for everyone in the class to have a space on a square. What do you need to do to help make enough space for all of your classmates?*

*Now we need to work very closely together. Let's make sure that we are taking care of one another and being safe as we all find a space on the square.*

### **Circle Stories (15 minutes)**

Materials: None

1. Invite the students to join you in a seated circle. Ask students what makes a good story. Share with students that all good stories have action, conflict, characters, and a clear beginning, middle, and end.
2. Students will now work together to tell a story, with each student getting to add one sentence to the story. You may choose if the story goes around the circle more than one time, but if the story only goes around the circle one time it will challenge students to find the beginning, middle, and end of the story.

*When we tell the story, all of the details of the story will be very important. Let's make sure that we are listening to one another so that the story makes sense, and so that everyone knows that his or her idea was heard.*

3. As the story goes around the circle, you may need to encourage some students to keep their sentences concise, because they will want to tell the whole story. Other students will have short sentences that do not forward the story or even negate the action that just happened in the story. Work with these students to help them adjust their sentence appropriately.

*Let's make sure that our sentence is adding one thing to the story so that everyone gets a chance to share his or her idea.*

*What do we know about our story so far? So what do you think could happen next?*

*Remember to listen to one another's ideas. How can you build on the story that has already been said?*

4. As an extension, you can develop a story where each student only gets to say one word at a time. This will further test the abilities of students to listen to one another so that each sentence flows as well as the overall story.

### **People to People (10-15 minutes)**

Materials: None

1. Have students stand facing a partner (you may have one group of three if you have an odd number).
2. Inform students that you will call out two body parts. When they hear these body parts, they must touch their body part with that of their partner. For example, if you were to call out "elbow to elbow," the partners would touch elbows with one another. If you were to call out "hand to knee," then each partner would take one hand and place it on the other partner's knee.
3. Call out a few combinations to help students understand the game. It is helpful to start with more familiar places of contact, such as top of head, shoulder, back, and hand. As the game progresses, you can introduce combinations that give an increased sense of intimacy, such as "hand to smaller back," "toes to toes," "pointer finger to nose," or "forehead to forehead." As students become more comfortable with the game, they will lose their inhibitions and will be more willing to take greater risks.

4. Introduce another command, “people to people.” When you call “people to people,” students should quickly find a new partner, and the game will then continue. Call out “people to people,” call out a few more body part combinations, and then again call out “people to people.” Continue playing in this fashion.
5. Should you wish to extend the game or make it more challenging, you may make this a non-verbal exercise, though students will inevitably still giggle. You may also say that students must remain attached at a body part until you call out for that body part to move (similar to Twister). Thus, “head to head” would remain connected, then you could add “knee to elbow,” “hand to foot,” and so on until partners are thoroughly tangled with one another. This will continue until you call “people to people” for new partners.

# Module 1: Exploring, Surveying the Landscape

## Lesson 2: Bringing Yourself Into the Room

---

Lesson 2

### **Bringing Yourself Into the Room**

Duration: 12 days

In this lesson, students will explore their own personal identity and ways we represent ourselves through performance. Building on students' work around truth and believability, lesson two begins with a demonstration of augmented reality in which images come to life and reveal stories and ideas that push viewers to reconsider assumptions based on visual cues. Students then share personal stories and truths from their own lives, exploring how images and symbols can shape experiences and understandings of their selves and others. Next, students learn about social location and identity markers to visually map and explain their own identities. Ultimately, students produce visual maps, digital photographs, and brief monologues based on their own lived experiences and social locations.

### **Lesson 2 Objectives:**

- explore how body, voice, digital media, and symbol/image serve as communication tools;
- examine the relationship between social locations, identity markers, and personal identity; and
- express/perform personal identity through digital media, words, body, and voice.

### **Resources:**

#### **Websites:**

#### **Augmented Reality Print-Ready Images for the iPad**

[http://www.poweredbystring.com/files/String\\_Image\\_Targets.pdf](http://www.poweredbystring.com/files/String_Image_Targets.pdf)

#### **Video Demonstration of Augmented Reality With the iPad (\*If using a PC rather than an iPad, view this demo with students.)**

<http://www.youtube.com/watch?v=yCEHIkJanm4>

#### **Social Location Maps and Identity Monologues**

<http://learning.blogs.nytimes.com/2010/02/11/express-yourself-crafting-social-location-maps-and-identity-monologues/>

#### **Social Location Map**

<http://graphics8.nytimes.com/images/blogs/learning/pdf/2010/20100211socialmapexample.pdf>

#### **Monologue Archive**

<http://www.monologuearchive.com/>

# Module 1: Exploring, Surveying the Landscape

## Lesson 2: Bringing Yourself Into the Room

### Student Materials:

Printed images	iPad/tablet or computer
Chairs (one per student)	Two objects or photos of objects from home
Paper	Markers
Colored pencils	Tape for hanging products
Digital camera (one per 3-5 students)	Journal, computer, or other forum for writing reflections
Monologue worksheets (for Extend)	Thumb drive for adding to digital portfolio

	Teacher Preparation & Notes
	Suggested Duration: 12 days (1 day = 50 minutes)
<p><b>Elicit</b> (Day 1: 20 minutes)</p> <p>(Invite students into a circle and place a printed augmented reality image on the floor in the center of the circle.)</p> <p><i>Let's take a look at this printed image</i> (choose one from String Images Targets described in the column to the right) <i>by going back to our DAR method.</i></p> <p><b>GUIDED REFLECTION</b>  <b>DESCRIBE</b>  <i>What do you see? Avoid drawing conclusions. Simply describe what you see.</i></p> <p><b>ANALYZE</b>  <i>What is going on in the image. Who are the characters? What do you think they are like and why? If we brought this image to life, what do you think happens next—just after the moment captured in the image?</i></p> <p>(At this point, place the iPad/tablet over the image using the augmented reality application. Watch the image come to life on the screen. If no iPad is available, employ a</p>	<p><b>Augmented Reality</b>            Introduce students to the concept of augmented reality on an iPad/tablet or on the computer to elicit their ideas about images and truth/story/reality. This work builds on the notion of believability and helps point out the ways that visual representation shapes our understanding of the world. In augmented reality, a still image turns into a three dimensional, moving image. Characters come to life, objects begin to move, and images gain depth. For this activity, print out images and then use the iPad Augmented Reality application to bring them to life.</p> <p>Visit the Augmented Reality websites for props and instructions on modeling this process for students.  <a href="http://www.poweredbystring.com/files/String_Image_Targets.pdf">http://www.poweredbystring.com/files/String_Image_Targets.pdf</a>            Print Images</p> <p><a href="http://www.youtube.com/watch?v=yCEHlkJanm4">http://www.youtube.com/watch?v=yCEHlkJanm4</a>            See video demonstration</p> <p><a href="http://www.poweredbystring.com/product">http://www.poweredbystring.com/product</a>            Augmented Reality Applications and Products</p>

# Module 1: Exploring, Surveying the Landscape

## Lesson 2: Bringing Yourself Into the Room

<p>YouTube video on computer to show how the image comes to life and reveal a three-dimensional, active world.)</p> <p><i>Now that we have seen the image augmented, what new information did we gain about this story or these characters? What does this change, or this look inside the story, suggest to you about the meaning of images or about our ability to interpret images?</i></p> <p><i>REFLECT on how you made conjectures or drew conclusions about the symbols in the image and the characters in it before and after it came to life. How does image portray a story? How can images deceive the viewer or shape their understanding or meaning making?</i></p> <p><i>We are going to spend this unit thinking about the relationship between identity, experience, and representation. How do images, interpretation, and our personal experiences shape our identity and the ways that we relate to others? Let's also keep in mind how we might use theatre and media to see the world, and ourselves, anew!</i></p>	<p><b>Guided Reflection</b></p> <p>After showing a printed image, invite a discussion about what the students see, what ideas or conclusions they draw from the image, and what is going on. Invite a discussion about how visuals often demonstrate partial stories--only a <u>piece</u> of the larger picture.</p>
<p><b>Engage</b> (Day 1: 20 minutes)</p> <p>THE TRUTH ABOUT ME</p> <p><i>Let's put our chairs in a circle and play a warm-up activity called <b>The Truth About Me</b>. The number of chairs should be one fewer than the number of students. One person will stand in the middle and say one thing that is true about them. For example, "the truth about me is that I am the oldest child." Anyone for whom this statement is also true will get out of their chair and look for a new chair. The person in the middle will quickly try to take an</i></p>	<p>Next, students will play <b>The Truth About Me</b>.</p> <p>In this section, students will play <b>The Truth About Me</b> to begin articulating ideas about themselves and making connections between their own identity and that of the group. This activity also invites students to bring their lived experiences into the school setting.</p>

# Module 1: Exploring, Surveying the Landscape

## Lesson 2: Bringing Yourself Into the Room

<p><i>empty chair, leaving someone new in the middle. The new person in the middle will call out a statement that is true about them, and the activity continues to repeat, helping us all gain new information about one another.</i></p> <p><i>Please know that you are in control of how much information you share in this activity. You get to decide whether or not you move on any given statement. Let's remember to take care of each other in this activity and to not ask anyone to share information that might make them feel vulnerable in this setting.</i></p>	
<p><b>Explore</b> (Day 2-3: 100 minutes)</p> <p>PREPARING STUDENTS</p> <p>Preface this activity with the following instructions for choosing an object to bring to class: <i>The objects you bring in should be important to you, but also know that the objects will be handled by other members of our ensemble. We will also talk about the objects in the group, so take care of yourself and your belongings as you make your selection. Finally, please do not share your object with anyone else prior to our class.</i></p> <p>On the day that students bring in their objects or digital photos, begin the following ritual:</p> <p><i>I've cleared a playing space on the floor. Please place your objects together but separated from other students' objects, somewhere in the open space.</i></p> <p>GALLERY WALK</p> <p><i>Please move around the space/room, taking in each object. You may hold the object, open it, examine it, etc. But please take care, knowing that each object is important to someone in</i></p>	<p><b>Object Stories</b></p> <p>Next, students will use objects to tell <b>personal stories</b> about themselves and others.</p> <p>Invite the students to bring in two objects that are personally meaningful or hold significance to them. This activity can be done with the actual objects themselves OR with printed digital images or photographs of the objects.</p> <p><b>Preparation for Object Placement and Stories</b></p> <p>Clear a space on the floor or place table/desks in a circle. Invite the class to set their objects in the space.</p>

# Module 1: Exploring, Surveying the Landscape

## Lesson 2: Bringing Yourself Into the Room

*this room.*

*Once you've had time with each set of objects, take a seat next to a set of objects that resonate with you—a pair that you feel connected to in some way. We want to have one person at each pile, so if your first choice is taken, move to another pile that interests you in some way.*

### SHARE OUT

*One at a time, we will each share a little bit about the pair of objects that we've chosen to sit with.*

- 1. Show us the object.*
- 2. Describe what you think it is.*
- 3. Analyze what you think it might suggest about its owner.*
- 4. Relate the object to yourself. Share with us how/why the object resonates with you—why you choose these objects and how they relate to you or something significant to you?*
- 5. Repeat for the second object in the pile that you've chosen.*

*After you describe, analyze, and reflect on both objects, the owner of the objects will offer some insight into why/how the objects are significant to them.*

### GUIDED REFLECTION

#### DESCRIBE

*What did we just do? What was your experience of participating in the activity? Sharing objects, choosing objects, listening, and sharing out?*

#### ANALYZE

*How did the objects/images inform your understanding of the people in our ensemble? What does this exercise have to do with*

### Share Out

Repeat these steps until everyone has shared and reflected on someone else's objects, as well as their own. For flow, you may want to keep time and ask each person to talk for less than three minutes.

### Guided Reflection

After everyone has shared, guide the group to reflect on how this activity relates to theatre and performance. Discuss the relationships between images and meaning making—how we read and interpret images, how our own experiences shape the ways that we think about or understand others.

# Module 1: Exploring, Surveying the Landscape

## Lesson 2: Bringing Yourself Into the Room

<p>theatre, media, and performance?</p> <p><b>REFLECT/RELATE</b></p> <p>What did you learn about yourself? How do your own experiences shape the ways that you think about or understand others? How might this work inform our creative and collaborative process this semester?</p>	
---	--

<p><b>Explain</b> (Days 4-5: 90 minutes)</p> <p><b>BACKGROUND</b></p> <p><i>We all come to school and move through the world with various identities. In <i>The Truth About Me</i> and in <i>Object stories</i>, we began to share bits of ourselves and our stories with the group. In this next activity, we are going to do a character analysis of sorts and map out some additional information about who we are and how that shapes our social interactions.</i></p> <p><i>We are going to create a visual map on a piece of paper to communicate and explain some of our own social locations, or pieces of our identity that shape our experiences in the world. Some examples of social locations are our gender, ethnicity, class, and sexual orientation.</i></p> <p><b>DISCUSSION QUESTION</b></p> <p><i>How are these locations or markers considered “social”? Why might class, for example shape how someone functions in society? Experiences the world? Is viewed by others?</i></p> <p><b>MORE BACKGROUND</b></p> <p><i>In addition to social locations, we will also map out additional roles and experiences that shape who we are, such as daughter, artist,</i></p>	<p><b>Social Location and Identity Marker Maps</b></p> <p>In this activity students will map and explain their own social locations and identity markers to the class through a visual mapping activity. You may wish to prepare your own identity map ahead of time and offer students examples of ways to map out social location and identity markers.</p> <p>*There are many ways to construct these maps. They might be included in a digital portfolio and could also be projected as backdrops for performance work in later modules.</p> <p>This activity is adapted from: <a href="http://learning.blogs.nytimes.com/2010/02/11/express-yourself-crafting-social-location-maps-and-identity-monologues/">http://learning.blogs.nytimes.com/2010/02/11/express-yourself-crafting-social-location-maps-and-identity-monologues/</a></p> <p><b>Samples/Examples</b></p> <p>A sample/model of a social location map can be found on the NYT’s learning blog if you follow the link below. This map looks very similar to a mind-map, webbed diagram, or a thought-bubble brainstorm.</p> <p><a href="http://graphics8.nytimes.com/images/blogs/learning/pdf/2010/20100211socialmapexample.pdf">http://graphics8.nytimes.com/images/blogs/learning/pdf/2010/20100211socialmapexample.pdf</a></p> <p><b>Preparation</b></p> <p>Pass out paper and markers or color pencils. Invite students to brainstorm and prioritize their various identity markers and social locations on scratch paper before creating their actual map. Students might explain their social location</p>
---	---

# Module 1: Exploring, Surveying the Landscape

## Lesson 2: Bringing Yourself Into the Room

*friend, student, brother.*

### DISCUSSION QUESTION

*How are identity markers different from social locations? How do identity markers shape who we are? How we experience the world? How we are viewed by others?*

### INVITATION

*Now that you've seen an example of a social location map, I invite you to create a map of your own using a large piece of blank paper and markers or colored pencils. Consider brainstorming all of your various social locations and identity markers. Next, create a visual map (through words and/or pictures) that represents how prominent these pieces of your identity are in your everyday life. For example, if being female plays a significant role in your own sense of who you are and in your social interactions, then that identity might be in the center of your map, or it might be featured with large letters or a picture that stands out.*

### SHARE OUT

*Now that you've each mapped out your identity visually, let's hang the pictures around the room. Using our GALLERY WALK, let's move around the room and observe everyone's maps.*

### GUIDED REFLECTION

#### DESCRIBE

*What do you see? What stands out to you?*

#### ANALYZE

*How are other maps similar and different from yours? What aspects of our class identity seem most prominent?*

#### REFLECT/RELATE

through:

- Word-based maps, such as a wordle
- Bubble maps or mind-maps
- Pictures

# Module 1: Exploring, Surveying the Landscape

## Lesson 2: Bringing Yourself Into the Room

<p><i>What surprises you or makes you think differently about your own identity?</i></p>	
<p><b>Elaborate</b> (Day 6: 50 minutes)</p> <p><i>Next, we are going to explore photography as another way to represent ourselves (as well as characters and stories). Using digital cameras, work with your group to take one photograph for each member of the group. Here are some guidelines that are constructed to help you think outside of the box:</i></p> <ol style="list-style-type: none"><li><i>1. Include visual clues that communicate something true and important about you.</i></li><li><i>2. Include a metaphor or symbol in each image.</i></li><li><i>3. Do not include yourself in the image.</i></li></ol> <p><b>GALLERY WALK:</b> <i>We are going to move around the room and view all of the captured images. We will then come back to circle center and discuss what we saw and how these representations relate to theatre, media and performance.</i></p> <p><b>GUIDED REFLECTION</b> <b>DESCRIBE</b> What is one of the images that stood out to you?</p> <p><b>ANALYZE</b> How was the image constructed and what does it suggest about the owner of the image? What symbols or metaphors do you see in the image?</p> <p><b>REFLECT</b> Why does the image stood out to you and does it have some personal connection to your own experiences or identity? How do you</p>	<p><b>Digital Representations</b> Next, students will work in groups of three or four to capture a digital photograph that communicates something important about their identity.</p> <p><b>Gallery Walk</b> Set up the cameras around the room for viewing the captured images. You might also print the images and hang them around the room or work as a class and project one image at a time in the front of the room.</p> <p><b>Guided Reflection</b> Use DAR to lead the group in a reflective discussion on the images. Students will gain a deeper understanding of identity as they are given opportunities to see themselves and their own identities in the context of others’.</p>

# Module 1: Exploring, Surveying the Landscape

## Lesson 2: Bringing Yourself Into the Room

<p>relate to the image? Give a possible title for the image.</p>	
<p><b>Evaluate</b> (Days 7-8: 100 minutes)</p> <p>INDIVIDUAL ASSESSMENT USING DAR</p> <p><i>DESCRIBE</i> <i>What does your map look like? What are some of the key features, or social locations and identity markers that are visible/invisible? What aspects of your identity are most essential to who you are?</i></p> <p><i>ANALYZE</i> <i>What does your map suggest about you? How do some of your social locations and/or identity markers shape your day-to-day experiences? Shape the way you view the world? Shape the way people view you? Are any of your identities in conflict with each other—and if so, how do you navigate this?</i></p> <p><i>REFLECT</i> <i>How does understanding our own and others' identities relate to the ways we create theatre and media representations? How might theatre or media shape the ways that we view ourselves?</i></p> <p><i>Why are aspects of our identities more influential in our lives than others? How might our social locations change over time?</i></p>	<p><b>Short Reflective Essay</b></p> <p>Invite students to write about how social location and identity shapes our experiences, understandings, perspectives, and actions. Use DAR as short answer essay questions or as a brainstorm for a larger essay on social location and identity markers.</p>
<p><b>Extend</b> (Days 9, 10, 11, 12)</p> <p><i>(50 minutes) Building on the personal identity work that we have been doing, we are now going to create monologues, or one person narratives, about our own identity. Let's look at some examples of monologues and think</i></p>	<p><b>Personal Social Location Monologues</b></p> <p>Building on the social location maps and the digital images, invite students to draft social location monologues that communicate key ideas about their own identities and help students practice telling their own personal stories.</p> <p><a href="http://learning.blogs.nytimes.com/2010/02/11/express-yourself-crafting-social-location-maps-and-">http://learning.blogs.nytimes.com/2010/02/11/express-yourself-crafting-social-location-maps-and-</a></p>

# Module 1: Exploring, Surveying the Landscape

## Lesson 2: Bringing Yourself Into the Room

*about they use a first-person narrative to communicate important details about themselves. (\*See link in right-hand column.)*

*After viewing and reading examples of monologues, how would you describe a monologue? What are key elements of a monologue?*

*(90-minutes) The New York Times Learning Network offers a worksheet to help us get started on creating our own work. Let's fill out the worksheet and begin to articulate some moments in our own lives that might make a strong monologue. Move through the worksheet on your own and draft a short monologue about your own social locations. I will walk around the room and help you if questions come up. As you draft your monologue, remember that we will share this work with the class, so please do not share anything that is too personal or that you do not feel comfortable exploring with our group.*

### GALLERY WALK

*(90 minutes) We know that your work is in a draft stage, and that is ok. Let's place your maps, photographs, and monologues together in groups around the room. As a class, will use Gallery Walk to view everyone's work and begin thinking about how words and images work together to tell the world who we are and what we care about.*

### GUIDED REFLECTION

*(20 minutes)  
DESCRIBE What images and stories stood out to you on your gallery tour?*

### ANALYZE

*What do you think this assignment might suggest about our class? What identity*

### [identity-monologues/](#)

Invite students to read the following New York Times article that details a Palestinian woman's one-person show about identity:  
[http://theater.nytimes.com/2010/02/09/theater/09said.html?\\_r=0](http://theater.nytimes.com/2010/02/09/theater/09said.html?_r=0)

\*Also consider pulling examples of monologues from your own play collection that express elements of personal identity.

Monologue Archive

<http://www.monologuearchive.com/>

Saturday Night Live Monologues: See Taylor Swift example

<http://www.nbc.com/saturday-night-live/video/clips/taylor-swift-monologue/1173589/>

### What goes into a monologue?

After reading and viewing examples, invite the class to develop a list of things to think about when writing their own monologues.

Key elements might include:

- Single speaker
- Speech that is directed to the audience
- Reveals something about the speaker and how they see the world

### Creating a Monologue

Use the following link to print a monologue worksheet for each student. This activity is presented by *The New York Times*.

<http://graphics8.nytimes.com/images/blogs/learning/pdf/2010/20100211monologues.pdf>

### Gallery Walk

Use a gallery walk activity to invite students to view and read each other's work. Place the maps and self-portraits next to the typed monologues in ways that allow students to move through the "exhibition" at their own pace.

# Module 1: Exploring, Surveying the Landscape

## Lesson 2: Bringing Yourself Into the Room

---

*markers and social locations stand out? What social locations and identity markers are not visible or seem absent from our work/group?*

**REFLECT/RELATE**

*What did you learn about yourself from this lesson? What did you learn about our class? Why do you think we study identity and social location in a class on theatre and media?*

**Guided Reflection**

Use DAR to guide the class in reflecting on this activity and the lesson as a whole.

**Managing Digital Assets**

\*This is also a place to continue managing digital assets. We suggest having a class set of thumb drives and helping students save and organize digital materials at the end of each class period for their digital portfolio.

DRAFT

## **Module 1: Exploring, Surveying the Landscape**

### *Lesson 2: Bringing Yourself Into the Room*

---

#### **Rubric for *Bringing Yourself Into the Room* – Lesson 2**

**To Come**

DRAFT

# Module 1: Exploring, Surveying the Landscape

## Lesson 3: Image, Composition, and Story

---

Lesson 3

### ***Image, Composition, and Story***

Duration: 10 days

In this lesson, students will explore visual composition and elements of story, and then apply their knowledge and skills to create a short scene. The lesson begins by eliciting students' experiential knowledge around what makes a compelling story. Playing Great Game of Power (Boal), students then create three-dimensional images or sculptures, exploring visual composition and discovering multiple ways to "read" an image or "view" a story. This lesson then introduces theories on visual composition and visual mass to help students intentionally create or change meaning and emphasis in a story or performance. Finally, students analyze visual images and develop a scene or story that is communicated through an electronic exchange or mediated dialogue (such as emails or text messages) between the two characters.

### **Lesson 3 Objectives:**

- explore elements of story and visual composition;
- compare and analyze story across a variety of mediums; and
- apply elements of story, visual composition, and digital photography to performance.

### **Resources:**

#### **Suggested Artists:**

Augusto Boal

#### **Websites:**

**Marietta Desting. Digital Storytelling: Basic Thoughts About Visual Composition.**

<http://www.hippasus.com/resources/viscomp/>

**Berdon, R. (2004). Composition and the Elements of Design.**

[http://photoinf.com/General/Robert\\_Berdan/Composition\\_and\\_the\\_Elements\\_of\\_Visual\\_Design.htm](http://photoinf.com/General/Robert_Berdan/Composition_and_the_Elements_of_Visual_Design.htm)

**Greensweig, Tim. Aesthetic Experience and the Importance of Visual Composition in Information Design.** [http://orange.eserver.org/issues/1-1/orange\\_comp\\_intro.html](http://orange.eserver.org/issues/1-1/orange_comp_intro.html)

**Gibson, Andrew (2011). Pulling the Eye: Visual Mass and Composition.**

<http://photo.tutsplus.com/articles/theory/pulling-the-eye-visual-mass-and-composition/>

#### **Books, Magazines, and DVDs:**

*Games for Actors and Non-Actors* 2nd Edition [Paperback]

*The New York Times*

*National Geographic*

*Time Magazine*

# Module 1: Exploring, Surveying the Landscape

## Lesson 3: Image, Composition, and Story

### Student Materials:

Poster paper	Markers
Five chairs	Water bottle
Computer	Journal, computer, or other forum for writing reflections
Digital camera (one per 3-5 students)	Thumb drive for adding to digital portfolio
Printed visual images	

	Teacher Preparation & Notes
	Suggested Duration: 10 days (1 day = 50 minutes)
<p><b>Elicit</b> (Day 1: 15 minutes)</p> <p>POSTER DIALGOUE <i>I've placed posters around the room with various prompts. Please take a marker and spread out around the room. Move around to each poster and contribute your responses to each prompt. You might write words, draw pictures, or ask questions. If you see another comment that you agree with, please circle it or add a check mark next to it. This is a collective brainstorm.</i></p>	<p><b>Poster Dialogue</b> Begin this lesson with a poster-dialogue. Post large pieces of paper around the room (on a wall, on tables, or on the floor) with prompts that invite students to articulate and reflect on prior knowledge in writing.</p> <p>Place one of these prompts on each piece of paper:            What is needed to make a story?            What makes a story engaging for you?            Where do you find stories?            What kind of stories do you love?</p>
<p><b>Engage</b> (Day 1: 35 minutes)</p> <p><i>Images tell stories, and stories communicate different power dynamics between people, places, cultures, etc. In this next activity, we are going to explore this relationship through three-dimensional, visual representation.</i></p> <p>GREAT GAME OF POWER <i>Please join me in a semi-circle in front of this open playing space. I've brought in five chairs and a water bottle. I would</i></p>	<p><b>Great Game of Power</b> (From Augusto Boal's <i>Games for Actors and Non Actors, 2<sup>nd</sup> Edition</i>. [Routledge, 2002]).</p> <p>This is a whole group activity that involves creating a three-dimensional image and then seeing how many ways there are to "read" an image or "view" a story. One at a time, invite individual students to silently arrange five chairs and a water bottle into a configuration that gives one chair the "most power." Then invite the rest of the class to move around the sculpture and read the image silently.</p> <p>Then guide the rest of the class to describe and analyze</p>

# Module 1: Exploring, Surveying the Landscape

## Lesson 3: Image, Composition, and Story

<p><i>like a volunteer to come up and arrange the chairs and water bottle so that one chair has the most power.</i></p> <p><i>Let's now walk around the sculpture that has been created. Silently take in every detail of the objects and the image as a whole.</i></p> <p><i>Now, let's use DAR to discuss the piece.</i> <b>DESCRIBE</b> <i>What do you see? (Focus on literal descriptions only. Examples: Two chairs are lying on their sides, and three are upright. The water bottle is close to this chair.)</i></p> <p><b>ANALYZE</b> <i>Which chair do you think has the most power and why? (For example: I think this chair has the most power because it stands alone and sits above the rest of the chairs.)</i></p>	<p>the sculpture.</p> 
<p><b>Explore</b> (Days 2 and 3: 90 minutes)</p> <p><i>Next, we are going to spend a bit more time exploring this arrangement and thinking about visual composition (how things are arranged/designed in space) and representation of stories.</i></p> <p><i>REFLECT on the three-dimensional arrangement of chairs and the water bottle. What story do you see at play here? (Invite many possible responses.) Describe possible characters and situations that might be suggested by the image and/or the relationships between the objects.</i></p> <p><i>If this image of the chairs and the water</i></p>	<p><b>Great Game of Power Into Story</b> After a few rounds of arranging the chairs and water bottle, and then describing and analyzing them, invite the class to choose one arrangement to explore further. Students will begin to imagine characters, relationships, settings, conflicts, or stories in the sculptural images of the chairs and the water bottle.</p> <p><b>Relate Visual Composition to Viewing/Reading Stories</b> Introduce students to the principle of visual mass.* Invite them to consider the principle of visual mass to help students understand why our eyes are drawn to certain areas in an image.</p> <p><b>Guided Discussion</b> Show students images from the following website *Principle of Visual Mass: <a href="http://photo.tutsplus.com/articles/theory/pulling-the-eye-visual-mass-and-composition/">http://photo.tutsplus.com/articles/theory/pulling-the-eye-visual-mass-and-composition/</a></p>

# Module 1: Exploring, Surveying the Landscape

## Lesson 3: Image, Composition, and Story

<p><i>bottle reflected characters and a moment in a story, what might be happening here, and who might be involved?</i></p> <p><i>What might have happened just before this moment?</i></p> <p><i>What could we title this moment or story? (in a word or sentence)</i></p> <p><b>RELATE</b> <i>Can you relate what you see to a story or situation from your own experience? How do images tell stories?</i></p> <p><i>One explanation for how we view images and decide what is central to the story of an image is the principle of visual mass. Let's look at how and why our eyes might be drawn to particular areas in an image and what visual mass offers us as we compose our own images.</i></p> <p><i>Let's look at some sample images (see images in the link in right-hand column). Where are your eyes drawn to? What do you think pulls them there?</i></p>	<p>Students might say things such as: it is the biggest object in the space, it is the darkest or brightest color, it takes up the biggest percentage of the frame. Guide them to name the areas in the image that have largest visual mass—in color, shape, size, people, tone, focus. Help students see how even the smallest objects in an image can draw attention through focus on color or other visual factors.</p>
<p><b>Explain</b> (Days 3 and 4: 90 minutes)</p> <p><b>GUIDED REFLECTION</b> <i>In Great Game of Power, how did visual composition and visual mass create or change the story told?</i></p> <p><i>How can these ideas of focusing the viewer's eye through visual mass be used to our advantage in telling stories on stage and/or through media?</i></p>	<p>Invite students to apply and explain concepts in their own words. This could be facilitated as a group discussion or an individual writing activity.</p> <p><b>Application to Great Game of Power</b> Invite students to reflect on how the <b>Great Game of Power</b> relates to elements of visual composition.</p> <p><b>Online Visual Research and Written Explanation</b> Guide students to bring in their own images and explain their understanding of the principle of visual mass.</p>

# Module 1: Exploring, Surveying the Landscape

## Lesson 3: Image, Composition, and Story

<p><i>Next, you will research online and bring in images that demonstrate the principle of visual mass. On the back of the image, write two sentences about how the principle of visual mass is at play in the image.</i></p>	
<p><b>Elaborate</b> (Days 5-6: 120 minutes)</p> <p><i>In addition to Visual Mass, there are several rules of composition that we can use to communicate story visually. Let's look at some images together that demonstrate some of these rules or principles in action.</i></p> <p>As you move through the images on the website listed in the right-hand column, invite students to consider the following questions in relationship to the sample images:</p> <p><i>What is the power of the center? What is the rule of thirds? What are lines of direction? Let's name some common shots and angles. What might it mean to lead action through image?</i></p> <p><i>Now that we have a sense of some guiding principles for composition of photographs, let's put them into practice! Work in small groups of three or four. Use a digital camera to capture one image that represents each of the following:</i></p> <ul style="list-style-type: none"><li>--The power of the center</li><li>--The rule of thirds</li><li>--Lines of direction</li><li>--A common shot and angle</li></ul>	<p><b>Composition and Digital Photography</b></p> <p>Next, students will explore how elements of visual composition relate to digital photography and storytelling. Use this website as a resource for explaining and demonstrating key elements and examples of composition: <a href="http://www.hippasus.com/resources/viscomp/index.html">http://www.hippasus.com/resources/viscomp/index.html</a></p> <p>As you show images from the website above, explain and demonstrate the following criteria:</p> <ul style="list-style-type: none"><li>--The power of the center</li><li>--The rule of thirds</li><li>--Lines of direction</li><li>--Common shots and angles</li><li>--Leading action through image</li></ul> <p><b>Capturing Digital Compositions</b></p> <p>Invite students to practice taking and naming each shot with digital cameras. *If cameras are not available, invite students to find images in print media or on the Internet that represent each type of shot. Encourage students to save and label each image for their digital portfolio.</p>

# Module 1: Exploring, Surveying the Landscape

## Lesson 3: Image, Composition, and Story

<p>--Leading action through image</p>	
<p><b>Evaluate</b> (Day 7: 50 minutes)</p> <p><i>In your groups, choose one photograph that you captured to share with the class. The rest of us will analyze the image and articulate which principles of composition the image displays and why.</i></p>	<p><b>Evaluating Principles in Visual Composition</b></p> <p>Students will share their images with the class and their peers will evaluate which principles of composition are at play in the image. The images might be printed, projected, or passed around on the camera. Students will name one of the following:</p> <ul style="list-style-type: none"> <li>--The power of the center</li> <li>--The rule of thirds</li> <li>--Lines of direction</li> <li>--A common shot and angle</li> <li>--Leading action through image</li> </ul>
<p><b>Extend</b> (Days 8, 9, 10)</p> <p><i>In the Great Game of Power, we began seeing connections between visual composition and story. We also began to name elements of story, such as character, conflict, setting, and plot.</i></p> <p><i>Let's think further about how images can spark story and give us contextual clues to characters, conflict, setting, and plot.</i></p> <p><i>I have laid out many images around the room. With your partner, choose one image that you are drawn to and take it back to your seat.</i></p> <p><i>Spend five minutes "reading" the image in the same way that we read the chairs and water bottle in Great Game of Power.</i></p> <p><b>DESCRIBE</b> <i>What do you each see in the image?</i></p> <p><b>ANALYZE</b> <i>What is going on in the image? Who are</i></p>	<p><b>Developing Stories Across Media</b></p> <p>Next, students will explore how to convey elements of story through a series of media, such as an electronic-message exchange. (Other alternatives might include developing a podcast, a network news cast, or a pop song.)</p> <p><b>Preparation</b></p> <p>Bring in a series of printed visual images that you take from newspapers and magazines. The images should include at least <u>two people</u> and provide a visual tension or action that could inspire students to develop a story—images that suggest “something interesting is going on here.” Look for images that provide diversity in ethnicity, class, and age, as well as location/setting, job, etc.</p> <p><b>Story Inspiration from Visual Images</b></p> <p>Students will work with a partner, choose a photograph from your examples, and develop a story that features an exchange between two of the individuals featured in their image.</p> <p><b>Mediated Stories</b></p> <p>Students might create and share a series of 10 text-messages or short emails between these two characters to communicate a clear story. Encourage students to communicate the elements of story within the electronic exchange that they create.</p>

# Module 1: Exploring, Surveying the Landscape

## Lesson 3: Image, Composition, and Story

*the characters? What is the relationship? What kind of conflict or situation might be happening?*

### REFLECT

*How does the image relate to situations around you or in your own life?*

*Decide who the two characters are and what their relationship is with one another. Are they siblings? Co-workers? Imagine that in a very short time, one of these two characters will leave this setting. So the two characters will be in separate places. The character who left needs something from the character who stayed.*

### MEDIATED STORIES

*With your partner, you are going to develop a story that is communicated through an electronic exchange or mediated dialogue between the two characters. For example, you might develop a series of 10 emails (five for each character) or text messages that communicate information about the story—specifically characters, conflict, setting, or plot.*

### REFLECTION

*Type up the script for your scene. Add a two to three sentence description of how you might stage this electronic exchange for a performance. How might you use visual mass to communicate your story? How might you use elements of composition to communicate your story?*

### CLOSURE

*Let's go back to our posters from the*

An alternative would be to provide the same image to each pair in the class and compare the processes and products of each group. Images might focus on two young people you believe the group can relate to.

### Digital Portfolio

\*This script work and scene development, along with the inspirational images might be included in the digital portfolio.

### Closure

Invite the students to revisit the poster dialogue from day one of this lesson. Add new information and discuss any questions that remain.

## Module 1: Exploring, Surveying the Landscape

### Lesson 3: Image, Composition, and Story

---

*beginning of this lesson. What might we add to these posters now that we've moved through the lesson? What questions do you now have about visual composition and elements of story?*

DRAFT

## **Module 1: Exploring, Surveying the Landscape**

### *Lesson 3: Image, Composition, and Story*

---

#### **Rubric for *Image, Composition, Story* – Lesson 3**

**To Come**

DRAFT

# Module 1: Exploring, Surveying the Landscape

## Lesson 4: Sending Messages—Creating and Sharing Digital Postcards

---

Lesson 4

### **Creating and Sharing Digital Postcards**

Duration: 8 days

In this lesson, students will explore the relationship between visual images, text, and story. Students will develop a digital postcard that communicates something about themselves for a particular audience. Building on work from earlier lessons, students will analyze their social location monologues for key ideas, capture digital self-portraits to symbolically represent their social locations and personal identity, and record a voiceover of their abbreviated social location monologue. Using basic digital editing software, students will then combine their short voiceover and digital self-portrait to create a digital postcard, or digital performance piece. Each student will work the class to establish and contact an intentional audience with their digital postcard.

#### **Lesson 4 Objectives:**

- explore how live and technologically mediated words and image communicate story;
- communicate personal experiences through theatre, technology, and digital media; and
- examine the relationship between identity, story, and audience through live and technologically mediated performance.

#### **Resources:**

##### **Websites:**

##### **What is branding? (YouTube video—60 seconds)**

<http://www.youtube.com/watch?v=QRTsQWA3NnM>

##### **Explaining Brands to a Child**

<http://landor.com/#!/talk/articles-publications/articles/branding-explained-to-a-child-what-is-a-brand/>

##### **When to Start Teaching Self Branding**

<http://www.thethinkingstick.com/when-to-start-teaching-self-branding/>

##### **Branding and Brand Names: Lesson Plan for Teens**

<http://www.teachingenglish.org.uk/lesson-plans/branding-brand-names>

##### **Branding Lessons from the Oscars**

<http://www.entrepreneur.com/article/225877>

##### **Microsoft Digital Literacy Curriculum**

# Module 1: Exploring, Surveying the Landscape

## Lesson 4: Sending Messages—Creating and Sharing Digital Postcards

<http://www.pil-network.com/Resources/Tools/Details/8ef0f267-2d4a-4f05-aa0c-6ac0048e5526>

### Foundation for Media Inquiry—Five Key Concepts and Questions Related to Media Literacy

<http://www.medialit.org/reading-room/five-key-questions-form-foundation-media-inquiry>

### Twitter Basics

<http://support.twitter.com/groups/31-twitter-basics/topics/104-welcome-to-twitter-support/articles/215585-twitter-101-how-should-i-get-started-using-twitter>

### Digital Storytelling Platforms

<http://www.communityorganizer20.com/2010/01/14/try-these-dynamic-digital-storytelling-platforms/>

### Digital Storytelling Technology Resources for Teachers

<https://sites.google.com/site/edinatechresources/digital-storytelling>

### Digital Editing Software and Composing Tools

Look for websites on iMovie, Adobe Premiere, or Final Cut Pro and PowerPoint

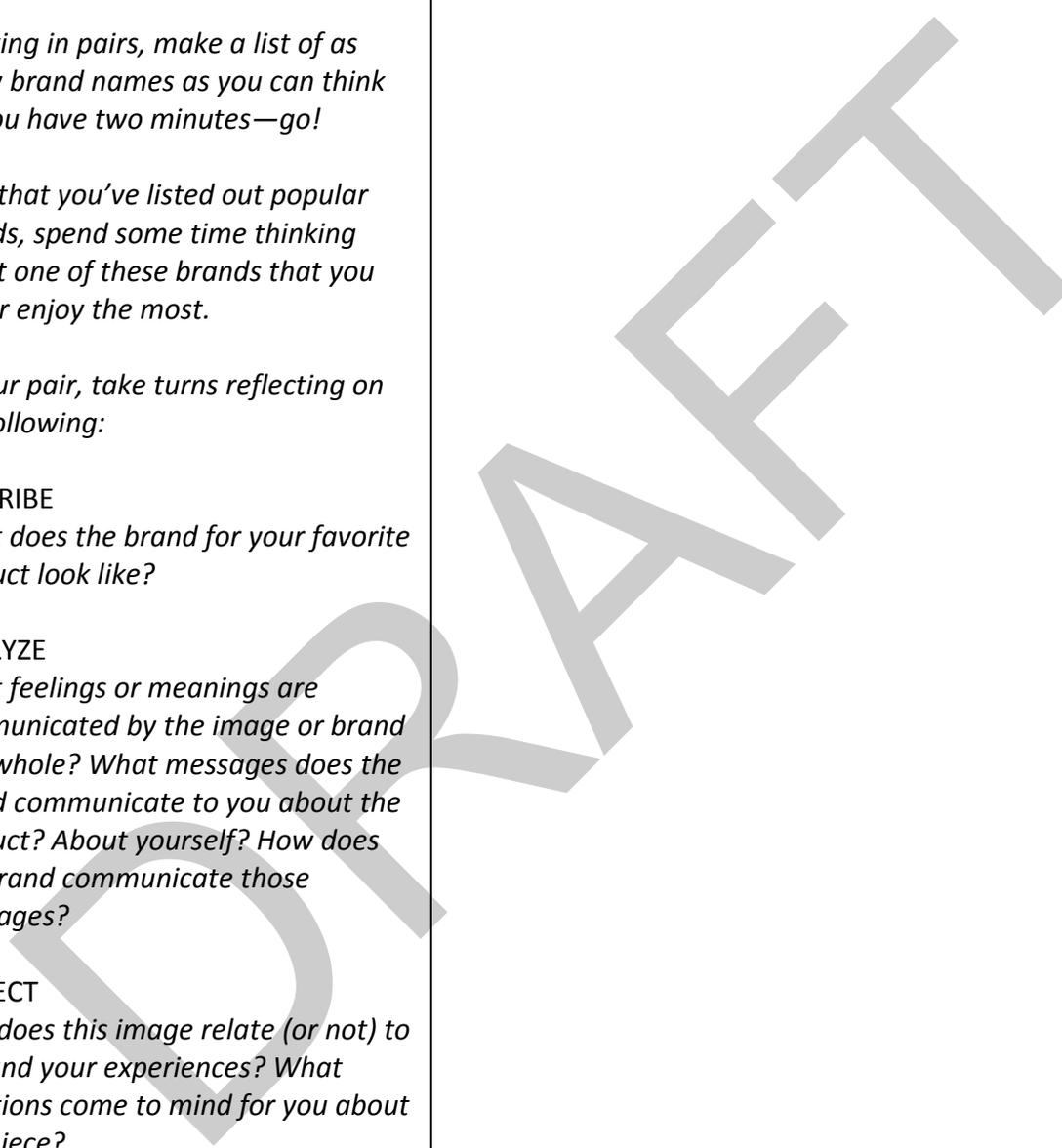
### Student Materials:

Visual images, ads, commercials	Social Location Review instructions (Explore)
Digital camera (one per 3-5 students)	Printer (for digital self-portraits, Explain)
Digital recorder	Journal, computer, or other forum for writing reflections
	Thumb drive for adding to digital portfolio

	Teacher Preparation & Notes
	Suggested Duration: 8 days (1 day = 50 minutes)
<b>Elicit</b> (Day 1: 25 minutes)  <i>We are going to start this unit by looking at our everyday lives and our relationship to brands, branding, and brand names.</i>  <i>Let's watch this YouTube video and see if we can develop our own definition of a brand.</i> <a href="http://www.youtube.com/watch?v=QRtsQWA3NnM">http://www.youtube.com/watch?v=QRtsQWA3NnM</a>	<b>Brands and Branding</b> In this section, guide students to explore their prior knowledge and experience with brands and branding. Show the video on branding and lead students in developing a working definition of brand/branding for this lesson.* If you do not have a computer, invite the class to read this article aloud. Students can take on the characters and perform the scene between a dad and a child discussing brands: <a href="http://landor.com/#!/talk/articles-publications/articles/branding-explained-to-a-child-what-is-a-brand/">http://landor.com/#!/talk/articles-publications/articles/branding-explained-to-a-child-what-is-a-brand/</a>

# Module 1: Exploring, Surveying the Landscape

## Lesson 4: Sending Messages—Creating and Sharing Digital Postcards

<p><i>What is a brand? What words or ideas come to your mind from the video? How might we define a brand for our lesson today?</i></p> <p><i>Working in pairs, make a list of as many brand names as you can think of. You have two minutes—go!</i></p> <p><i>Now that you’ve listed out popular brands, spend some time thinking about one of these brands that you like or enjoy the most.</i></p> <p><i>In your pair, take turns reflecting on the following:</i></p> <p><b>DESCRIBE</b> <i>What does the brand for your favorite product look like?</i></p> <p><b>ANALYZE</b> <i>What feelings or meanings are communicated by the image or brand as a whole? What messages does the brand communicate to you about the product? About yourself? How does the brand communicate those messages?</i></p> <p><b>REFLECT</b> <i>How does this image relate (or not) to you and your experiences? What questions come to mind for you about this piece?</i></p>	
<p><b>Engage (Day 1 and 2: 70 minutes)</b></p> <p><i>I’ve brought in visual images, advertisement, and commercials of</i></p>	<p>Bring to class sample images, ads, and commercials. Write a list of products or brands for which you have sample images, ads, or commercials. Invite the class to choose one product or brand from the samples that you’ve collected. Borrowing the framework provided by <a href="http://medialit.org">medialit.org</a> (see link below), facilitate a discussion around key questions related</p>

# Module 1: Exploring, Surveying the Landscape

## Lesson 4: Sending Messages—Creating and Sharing Digital Postcards

*some of the brands that you all brainstormed.*

*As we look at each one, practice being a critical reader. Ask questions about what you see and try to think about how and why media is created, by whom and for whom media is created, and how it is distributed.*

(After each example, prompt students to answer the following questions out loud. Gather multiple responses to each question when possible.)

### MEDIA LITERACY QUESTIONS

Authorship: *Who created this piece?*

*Why might that matter to you?*

Format: *What techniques are used to draw the viewer's attention?*

Audience: *Who is the piece intended for? How might other audiences or consumers view this piece? Who is NOT the intended audience and why might that matter to you?*

Content: *What values, beliefs, or big ideas are put forward by this brand? What stereotypes or assumptions are made by this brand? (For example, does the brand assume that its target audience is literate? Young? Latino?) Who is represented in the brand and who is excluded?*

Purpose: *What is the message being communicated and why?*

### CLOSURE

(5 minute note card)

*Take the next five minutes to respond in writing on a note card to the following questions:*

*What is media literacy?*

to media literacy:

<http://www.medialit.org/reading-room/five-key-questions-form-foundation-media-inquiry>

### Guided Reflection

Use the key media literacy questions listed on the left to help students critically discuss and analyze a variety of brands and media samples.

### Closure

Invite students to think about how media literacy can/should shape the media and theatre work that they create in the course.

# Module 1: Exploring, Surveying the Landscape

## Lesson 4: Sending Messages—Creating and Sharing Digital Postcards

<p>What does it mean to read critically or against the grain? What does media literacy have to do with your life?</p>	
<p><b>Explore</b> (Day 3: 40 minutes)</p> <p><b>SOCIAL LOCATION REVIEW</b> (15 minutes) <i>I have given you a copy of your social location monologues from Lesson 2. Take five minutes to review your monologue and pull out one big idea about yourself that you think is important for people to understand or that might surprise people. Write it on a note card, and we will reference it in just a bit.</i></p> <p><b>DIGITAL SELF PORTRAITS</b> (20 minutes) <i>Next, we will work in small groups of three or four to capture a creative, digital self-portrait for each member of the group. As your group works, please adhere to the following directions:</i></p> <ol style="list-style-type: none"><li><i>1. Take one self-portrait for each member of the group.</i></li><li><i>2. You must be somewhere in the photo, but do not include your face in the photo.</i></li><li><i>3. Each portrait should communicate something true and important about you. (Look back to your note card.)</i></li><li><i>4. Experiment with visual composition, as well as communicating your point of view.</i></li></ol>	<p><b>Digital Self Portraits</b> In this section, students will read and reflect on their social location monologues drafted in Module 1, Lesson 2. They will also review the rules of visual composition. Using those guidelines, students will capture digital self-portraits that reflect one or two key ideas from their monologue.</p> <p><b>Preparation</b> Bring students’ social-location monologues written in Lesson 2. (Printed or hand written.) Print out copies of the directions, which are listed in the left hand column, for capturing digital self-portraits. You will need one set of directions for each group of three.</p>
<p><b>Explain</b> (Day 4: 50 minutes)</p>	<p>Students will share their digital self-portraits with another student and explain how their self-portraits include</p>

# Module 1: Exploring, Surveying the Landscape

## Lesson 4: Sending Messages—Creating and Sharing Digital Postcards

<p><b>SHARING OUT</b> <i>Take your printed self-portrait and find a partner in the room. Stand facing your partner. You will have two minutes to share your image and explain the visual composition using the vocabulary we learned in the last lesson:</i></p> <ul style="list-style-type: none"><li>--The power of the center</li><li>--The rule of thirds</li><li>--Lines of direction</li><li>--Common shots and angles</li><li>--Leading action through image</li><li>--Principle of Visual Mass</li></ul> <p><i>Two minutes is up. Let's play People to People (remind them of this warm-up activity from the Explore section of Lesson 1). Quickly and silently find a new partner. You now have two minutes to explain your image again in terms of visual composition. This time, try to clarify your explanation. Borrow any ideas you learned from your last partner and concisely explain your visual composition.</i></p>	<p>intentional choices around visual composition, as well as their point of view.</p> <p><b>Preparation</b> Print students' self-portraits so they can move throughout the room with the image in hand. Invite the students to review the guidelines for visual composition if needed (e.g., Rule of Thirds) by writing them on the board and soliciting quick definitions or explanations.</p> <p><b>Partner, Explain, Swap</b> Continue to switch partners and invite students to elaborate as time permits.</p>
<p><b>Elaborate</b> (Day 5: 40 minutes)</p> <p><b>CONSIDERING AUDIENCE</b> <i>Part of performance in both theatre and media is sharing your work with an audience.</i></p> <p><i>Look at your self-portrait for a minute. If this image were a postcard, who might you send it to and why?</i></p> <p><i>Who might need to know more about this image/story/you?</i></p>	<p><b>Devising Short Texts</b> In this section, students will analyze their digital self-portrait and create a short line of text for a digital postcard.</p> <p><b>Considering Audience</b> Guide the group to imagine that their self-portrait is in fact a digital postcard that will be sent to/performed for an intended audience/viewer/reader.</p> <p><b>Developing Postcard Text</b> Working from the format of a short text message (one sentence or phrase) or a Tweet (140 characters), students will create first-person text that communicates something true about themselves. The text should be inspired by and/or directly related to their postcard self-portrait.</p>

## Module 1: Exploring, Surveying the Landscape

### Lesson 4: Sending Messages—Creating and Sharing Digital Postcards

<p><b>DEVELOPING POSTCARD TEXT</b> <i>Imagine that this image is a postcard that you will send to someone. What might it say?</i></p> <p><i>Using the format of either a short text message (one sentence or phrase) or a Tweet (140 characters), write a message that will accompany your digital self-portrait. Consider who your target audience is and what you would like them to know, feel, or understand based on your digital postcard.</i></p> <p><i>Write your text on the back of your self-portrait or type into a document on the computer.</i></p>	<p>Students might begin with a prompt, such as “You might think you know me, but actually...”</p> <p>OR</p> <p>They might develop a line of text on their own.</p>
<p><b>Evaluate</b> (Day 6: 45 minutes)</p> <p><i>Today, we will spend the session reflecting on and evaluating how our digital images and text will communicate to our intended audience.</i></p> <p><i>Please take the class period to consider your image and your text and then respond in writing to the following questions:</i></p> <ol style="list-style-type: none"><li><i>1. What does your text communicate that moves beyond (deepens, expands, compliments, etc.) the content of your digital self-portrait?</i></li><li><i>2. Who is your intended audience and how does your text and image invite them or hook them in? How does your text or image communicate</i></li></ol>	<p>In this section, students will evaluate their work in writing.</p>

# Module 1: Exploring, Surveying the Landscape

## Lesson 4: Sending Messages—Creating and Sharing Digital Postcards

<p><i>something new or important?</i></p> <p>3. <i>If this image were a brand for YOU, what message do you think it communicates to viewers about you? What story does your words and image tell about you?</i></p>	
<p><b>Extend</b> (Days 7 and 8)</p> <p><i>Over the next two days, we must work efficiently to digitally record each of you saying or performing the text that you wrote for your digital postcard. Using a digital editing program or creating a hard copy of your postcard, we will each combine our written text with our digital self-portrait and then send, email, or otherwise distribute our digital postcards to our intended audience.</i></p> <p><b>CLOSURE</b></p> <p><i>Once your postcard is completed and sent to your intended audience, please fill out a note card with the following information and hand it in to me with your name on it:</i></p> <p><i>What theatre and media skills did you use to create your digital postcard? How is a digital postcard similar to or different from performing a monologue?</i></p>	<p><b>Finalizing and Sharing Digital Postcards</b></p> <p>In this extension activity, students will record a voice-over of their short text and combine their digital image, written text, and voice-over into a single digital file or postcard.</p> <p>Students might use computer programs such as PowerPoint, iMovie, Adobe Premiere, or Final Cut Pro to record their voice over and digitally edit their assets (the voice over, text, and digital self-portrait) into a digital postcard.</p> <p>If digital editing programs are not available, this activity can be done by creating a physical postcard and performing the text live while passing around the printed postcard or projecting the digital image in the classroom (using Elmo etc.).</p> <p>Finally, students will share their digital postcard with their intended audience. Invite the class to consider the various ways to share digital postcards. Discuss what challenges might arise around access to technology or message reception on the part of their intended audience.</p> <p><b>Digital Portfolio</b></p> <p>Guide students to include their digital postcard and its various assets, or parts, in their digital portfolio.</p>

## **Module 1: Exploring, Surveying the Landscape**

### *Lesson 4: Sending Messages—Creating and Sharing Digital Postcards*

---

#### **Rubric for *Creating and Sharing Digital Postcards* – Lesson 4**

**To Come**

DRAFT

## Module 2: PLAYING: Breathing Life Into “Texts”

### Lesson 1: Discovering the Building Blocks of an Existing Text

---

Lesson 1

### **Discovering the Building Blocks of an Existing Text**

Duration: 12 days

Throughout Module 2 students will be asked to apply their experience with Module 1 to various kinds of texts: a scripted dramatic scene, an open scene, and a scene based upon a musical text. In Lesson 1, students will explore a series of activities designed to further develop and refine skills needed in collaborative work. Through a series of physical activities, they will explore dramatic action/pressuring and develop a physical understanding of that concept. They will also create compositions that capture and communicate dramatic action/pressuring, which can be used to greatly enhance storytelling. Finally, by applying these activities/techniques to an existing script, they will come to better understand the structure of a dramatic scene.

#### **Lesson 1 Objectives:**

- develop a process for exploring and understanding existing dramatic texts
- uncover and understand the basic structure of a script, as well as a process for discovering elements of character
- develop a working understanding of pertinent theatrical vocabulary
- explore and refine skills needed to closely collaborate with others.

#### **Resources:**

##### **Suggested Artists:**

Fran Hodge  
William Ball  
Jon Jory

##### **Websites:**

###### ***Next to Normal***

Show Clip – *Next to Normal* - HEY (ticket moment)

<http://www.youtube.com/watch?v=HuidPp8TLm0>

Show Clip – *Next to Normal* – HEY #3

<http://www.youtube.com/watch?v=Cg38GJL7WN0>

## Module 2: PLAYING: Breathing Life Into “Texts”

### Lesson 1: Discovering the Building Blocks of an Existing Text

---

#### Reading for Greater Comprehension

Reading a Play by Wade Bradford

<http://plays.about.com/od/basics/tp/ReadingPlays.htm>

How to Read and Enjoy a Play – Drama

[http://classiclit.about.com/od/dramatheater/ht/aa\\_howtoplay.htm](http://classiclit.about.com/od/dramatheater/ht/aa_howtoplay.htm)

How to Read a Play by Jim Burke

<http://www.englishcompanion.com/classroom/digitalTextbook/readPlays.htm>

#### Webbing & Bubble Maps

Brainstorm and mind map online

<https://bubbl.us/>

YouthLearn

[www.youthlearn.org/learning/teaching/techniques/webbing/webbing](http://www.youthlearn.org/learning/teaching/techniques/webbing/webbing)

Concept Map

[http://en.wikipedia.org/wiki/Concept\\_map](http://en.wikipedia.org/wiki/Concept_map)

How to Create a Bubble Map

[http://www.ehow.com/how\\_5032600\\_create-bubble-map.html](http://www.ehow.com/how_5032600_create-bubble-map.html)

#### Books, Magazines, and DVDs:

- *Play Directing: Analysis, Communication and Style*. Fran Hodge, Prentice-Hall, various editions.
- *A Sense of Direction: Some Observations on the Art of Directing*. William Ball, Drama Book Publishers, 1984.
- *Tips: Ideas for Directors*. Jon Jory, Smith and Kraus, Inc., 2002.
- *Tips: Ideas for Actors*. Jon Jory, Smith and Kraus, Inc., 2000.
- *Next to Normal* – Original Cast Recording
- Instrumental Music for Movement Work (slow, flowing mood to facilitate controlled movement)
  - Examples/Suggestions – Original Movie Soundtracks like:
    - *A Patch of Blue*
    - *To Kill a Mockingbird*
- Possible Play Scripts
  - *Next to Normal* (“Hey” Scenes)
  - *Rivers and Ravines* (young characters)
  - *The Good Times are Killing Me* (various)
  - *The Diary of Anne Frank* (Peter/Anne Scenes)

## Module 2: PLAYING: Breathing Life Into “Texts”

### Lesson 1: Discovering the Building Blocks of an Existing Text

#### Student Materials:

Nerf balls	poster board, markers, glue sticks
“Pressuring” images	

	Teacher Preparation & Notes
	Suggested Duration: 12 days (1 day = 50 minutes)
<p><b>Elicit</b> (Day 1: 30 min)</p> <p><i>Take a look at this image(s). Let’s find a way to “wade into” the world(s) captured here.</i></p> <p><i>Carefully study it. Write down or list everything you see. Write down or list everything you hear. List all of the tastes or smells that are present in the image.</i></p> <p><i>Next, let’s focus on what is happening in the image(s). Think about what the individual(s) wants? [OBJECTIVE] Briefly explain their responses.</i></p> <p><i>Here is an important question: What is the relationship between what someone wants with the pressure that he or she exerts on others around him/her? Is there any evidence of this pressuring captured in this image(s)? How?</i></p> <p><i>Based upon all that you have observed/uncovered/discovered in the image(s), do you believe any of the individuals will get what they are after? What might keep them from getting what they want? [OBSTACLE]</i></p> <p><i>Another important question: What gets in the way of you and I getting what we want in our everyday lives?</i></p> <p><i>Is there any evidence of such obstacles in the image(s)?</i></p>	<p>Share an image or series of images with the students that include clear dramatic action in that characters or elements are clearly “pressuring” each other. Initially, use the term “pressuring” to explain this tension of characters influencing each other, which creates dramatic action.</p> <p>NOTE: Such examples can often be found in “coffee table books” containing candid photographs of individuals at work, at play – doing what they do in a normal day. Second-hand bookstores are often a rich and inexpensive resource. You can leave the books intact or cut the photos apart and mount them on poster board so that they can be used in a multitude of ways.</p> <p>NOTE: During the discussions throughout the module, begin to introduce/develop working definitions of key theatre production terminology (objective, obstacle, dramatic action, action, unit, composition, etc.)</p> <p>Ask students to study the image and think through the questions one at a time.</p>

## Module 2: PLAYING: Breathing Life Into “Texts”

### Lesson 1: Discovering the Building Blocks of an Existing Text

<p><b>Engage</b> (Day 1: 20 min, Days 2 &amp; 3)</p> <p><i>We are now going to do some work up out of our seats.</i></p> <p><i>The movement and concentration activities we are about to do (Attachment 2.1) all involve collaboration with others. What comes to your mind when you hear the term “collaboration”?</i></p> <p><i>During which moment(s) in the Push/Pull exercise were you most aware of the pressuring taking place between you and your partner? Briefly explain.</i></p> <p><i>Now, with your partner, work to create a frozen frame/frozen picture of one of the moments we have just discussed. Determine a moment from the Push/Pull exercise that captures clear pressuring from one character to another.</i></p> <p><i>Let’s quickly share some of your frozen frames and talk about what they communicate.</i></p> <p><i>Next, I am going to give you a word or phrase that describes a particular kind of pressuring, and I want you and your partner to create an image that captures it.</i></p> <ul style="list-style-type: none"><li>• <i>One of you is MAKING A DEMAND of the other.</i></li><li>• <i>One of you is ASKING A FAVOR from the other.</i></li><li>• <i>One of you is SHAMING the other.</i></li><li>• <i>One of you is CONGRATULATING the other.</i></li></ul> <p><b>THINK/PAIR/SHARE</b> <i>Share thoughts/reactions with your partner</i></p>	<p>Using Attachment 2.1-Theatre Exercises, guide students through a series of strategic theatre exercises, involving use of space, composition, body control, and collaboration. Teachers can use one or several of the following based upon the experience level of students. Expose students to all of the movement experiences.</p> <p>NOTE: All of the exercises, or adaptations of them, can be used at various times throughout the curriculum.</p> <ol style="list-style-type: none"><li>1. Movement in Space Work</li><li>2. Heart Beat Exercise</li><li>3. Mirror Work</li><li>4. Mirror Work with Push/Pull Emphasis</li></ol> <p><b>FREEZE FRAMES</b> This is a technique that allows students to pause and evaluate compositions. It is a way to help students gain experience in creating strong, clear compositions that communicate meaning. If your students are not experienced with this technique, you can begin very simply by guiding them to “freeze the picture” -- the physical position in which they are at the moment. Then, you can quickly move to having them create frozen moments that communicate specific meaning.</p> <p>Briefly discuss what each communicates. Ask students to look for similarities and differences in the frozen images. Do certain elements seem to communicate meaning more clearly? What elements seem to be most effective?</p> <p>Have some or all of the groups share their frozen frames with the rest of the class, depending on the time available.</p> <p>These frozen frames/compositions can be preserved by taking digital photos.</p>
---	--

## Module 2: PLAYING: Breathing Life Into “Texts”

### Lesson 1: Discovering the Building Blocks of an Existing Text

*about how each of these pressuring situations felt similar. How did they feel different? Were there similarities in your frozen frames? Differences? Can you come up with several other types of pressuring that occurs between people?*

*Let’s focus for a moment longer on the pressuring that takes place, from one person to another and back again, every day of our lives*

*When we want something in our daily lives – even the simplest of things -- how do we go about getting it?*

*Let’s consider a specific example. Imagine you want a cup of coffee at Starbucks. What are the steps involved?*

- 1. You walk into the store. (Resulting pressure? From whom/to whom?)*
- 2. The cashier or barista greets you with “Good morning, hope your day is going well!” (Resulting pressure? From whom/to whom?)*
- 3. You respond. (Resulting pressure? From whom/to whom?)*
- 4. The cashier asks, “How can I help you?” (Resulting pressure? From whom/to whom?)*
- 5. You place your order. (Resulting pressure?)*
- 6. The cashier informs you of how much you owe. (Resulting pressure?)*
- 7. Etc.*

*Now I need two volunteers.*

*One of you will assume the role of the Starbucks cashier, and one will assume the role of customer.*

*Let’s improvise the simple transaction of ordering a cup of coffee. Be ready to freeze your position/picture if I call out “freeze.”*

Briefly entertain student responses.

Help students elicit this list of “pressuring” that occurs back and forth during the simple process of ordering a drink.

Stop/start the improvisation (using frozen frames) to highlight the pressuring points that have been listed/discussed above.

## Module 2: PLAYING: Breathing Life Into “Texts”

### Lesson 1: Discovering the Building Blocks of an Existing Text

<p><b>Explore</b> (Days 4 -8)</p> <p><i>Now let’s take a look at an existing scene from a play and apply this notion of pressuring back and forth between characters.</i></p> <p><i>The scene we are going to explore is really nothing more than a chain, or web, of pressuring from one character to another to another, back and forth. The term we will use for this chain of pressuring is DRAMATIC ACTION.</i></p> <p><i>Please look over the scene you have just received. It is the first “HEY” Scene from the musical, Next to Normal (Attachment 2.2)</i></p> <p><i>We are going to explore a number of different ways to read a dramatic scene. First, each of you should read the scene silently to yourself.</i></p> <p><i>Next, let’s try reading it aloud. I need two students to begin. Who would like to volunteer? Okay while they read the scene aloud, I am going to ask the rest of you to follow along in your scripts.</i></p> <p><i>As we are reading and re-reading the scene several times, I encourage each of you to interact with the text – marking the scene with pencils (thought/action breaks, key words, possible pauses, etc.)</i></p> <p><i>What new things did you learn/hear from having the scene read aloud?</i></p> <p><i>Finally, find a partner and read the scene aloud together. Remember to mark any new discoveries or ideas you find as you read aloud.</i></p> <p><i>Okay, let’s talk about what you have discovered</i></p>	<p>NOTE: Focus on “how” to read a scene. Read silently, and then read aloud. Two students could be asked to read it aloud while the rest of the class watches/listens/follows along. Class could be split into pairs with each pair reading the scene aloud. It is important to have students exchange roles and read again/re-read silently/etc. Again, focus on ideas/techniques that will encourage the students to read the scene several times to find greater meaning.</p> <p>You may want to have students look at/pull from several good resources that offer tips for reading literature to gain deeper understanding. Some examples include:</p> <p><i>Reading a Play</i> by Wade Bradford <a href="http://plays.about.com/od/basics/tp/ReadingPlays.htm">http://plays.about.com/od/basics/tp/ReadingPlays.htm</a></p> <p><i>How to Read and Enjoy a Play – Drama</i> <a href="http://classiclit.about.com/od/dramatheater/ht/aa_howtoplay.htm">http://classiclit.about.com/od/dramatheater/ht/aa_howtoplay.htm</a></p> <p><i>How to Read a Play</i> by Jim Burke <a href="http://www.englishcompanion.com/classroom/digitalTextbook/readPlays.htm">http://www.englishcompanion.com/classroom/digitalTextbook/readPlays.htm</a></p> <p>IMPORTANT NOTE: Any appropriate duet scene could be used for this exercise. It is strongly suggested that the scenes include characters/situations that are similar in age and experience to your students. Note the suggestions listed at the beginning of the lesson.</p> <p>After multiple readings, ask students to respond to the following set of questions. (The overarching goal here is to discover/uncover the pressuring or DRAMATIC ACTION that creates the spine of the scene).</p>
--	---

## Module 2: PLAYING: Breathing Life Into “Texts”

### Lesson 1: Discovering the Building Blocks of an Existing Text

*by reading the scene multiple times:*

- 1. Where does the scene take place? What are the clues that suggest setting?*
- 2. What is the time of the scene? Again, what are the clues that suggest time?*

*Now, let’s “view” or “wade into” each of the characters by using much the same method with which we viewed the images at the start of this lesson.*

*Who are the characters? (“List everything you see, smell, hear, etc.”)*

*With your partner develop a list of everything you have discovered know about each character. Use clues that come directly from the text.*

*Next, we are going to explore a method of breaking the scene apart in order to fully understand DRAMATIC ACTION, the pressuring back and forth between characters. Remember the improvisation work we did about ordering a drink at Starbucks – and the pressuring back and forth between the characters. We are going to discover that the same kind of pressuring is present in this scene. Let’s divide the scene into “thought/action breaks” (UNITS). Note: find and mark the places in the scenes where the predominant pressuring shifts from one character to another.*

*Working in pairs, draw lines between the UNITS of the scene – any time there is a change of thought or focus. Another thing to look for is when the predominant source of pressuring switches from one character to the other. (Use pencils so that unit breaks can easily be changed at later time).*

*Now, let’s read the scene aloud, once again,*

Remind students that this is the same approach that was used when looking at images at the beginning of the lesson. It is a technique for unlocking/discovering all that is in an image, a scene, etc.

Demonstrate for the students how to divide a scene into units by drawing lines at appropriate shifts/breaks in the scene.

It may be important to stress that while the pressuring in a theatrical text may be compacted/heightened/intensified compared to the daily life example of ordering coffee, it is very similar.

Allow students time to divide the scene and then ask them to share their ideas with others in the class.

## Module 2: PLAYING: Breathing Life Into “Texts”

### Lesson 1: Discovering the Building Blocks of an Existing Text

using the UNIT breaks you have marked to inform your interpretation.

I want to introduce you to an exercise that can be used to help better understand and clarify the DRAMATIC ACTION in a scene. We are going to use a set of Nerf Balls to physicalize the pressure that is being exerted from character to character.

Again, I will demonstrate with two volunteers and then each set of pairs will have the opportunity to work through the exercise.

#### BALL TOSS

Using this bag of balls, you will “toss” one of the balls to your scene partner with each line of the scene. Before tossing the ball, however, you will read the line from the script. Read each line and then “toss” the ball to your partner. Your partner will catch the ball, read the next line, and “toss” it back. Try it.

Now let’s do the same thing only this time I want you to begin to match each “toss” with the intensity of pressuring that is taking place from your character to the other. You might: 1) hand the ball to your partner

- 2) roll the ball
- 3) throw it with great velocity
- 4) bounce the ball
- 5) toss it gently,
- 6) Etc.

Okay, let’s get with our partners and experiment with this exercise. Remember, your goal is to make additional discoveries about the DRAMATIC ACTION.

Let’s share a few things that we learned from the exercise.

Once the students understand the mechanics of the exercise, ask them to begin to match each “toss” with the intensity of pressuring that is taking place from one character to the other

Have students share some of what they have discovered.

NOTE: If there is any extra time, you may ask the students to create Frozen Frames that capture the key pressuring moments in the scene – much the same way as they did when they improvised ordering of a drink at Starbucks.

Encourage them to capture the dramatic action of the scene by coming up with three-to-five frozen pictures (compositions). Always encourage them to create strong, clear compositions that communicate meaning.

## Module 2: PLAYING: Breathing Life Into “Texts”

### Lesson 1: Discovering the Building Blocks of an Existing Text

<p><i>Before moving on I would like each set of pairs to create two lists:</i></p> <ol style="list-style-type: none"><li><i>1. Determine and then create a list of what each character wants/needs. OBJECTIVE(S).</i></li><li><i>2. Determine and list what is getting in the way of that character from getting what they desire. OBSTACLE(S).</i></li></ol> <p><i>Finally, let’s quickly discuss what you have learned from breaking the scene into UNITS. In what way(s) do you better understand/feel the pressuring that is taking place between the characters?</i></p>	
<p><b>Explain</b> (Days 9 &amp; 10)</p> <p><i>True or False? Different characters go about getting with they need in different ways. Briefly explain your responses.</i></p> <p><i>Because different characters exert pressure and react to pressure in different ways, it is very important to explore, in detail, the characters in your scene.</i></p> <p><i>As in Module 1, you should pick one of the characters in the scene and create a character web and/or social location map that communicates all you know/understand about that character. Place special focus on what your character wants (OBJECTIVES) and what is preventing him/her from getting it (OBSTACLE).</i></p> <p>OR</p> <p><i>You can choose to create a character collage. Find a collection of images that “match” the characters in your scene. Consider the following questions:</i></p>	<p>Kick off the Explain section with a very brief prompt that elicits student thought/response.</p> <p><b>Character Web</b> A web or concept map – sometimes referred to as a Bubble Map – is a diagram that can be used to show relationships between ideas and concepts related to a character. The diagram consists of shapes that are connected by relationship lines. The central shape – most often a circle – contains the character’s name. Relationship lines then spoke out to other circles that contain things most important to the character being explored – their values (e.g., family, education, religion, money, new clothes, cell phone, etc.). Relationship lines then spoke out from the values to related characters, ideas, and concepts (e.g., from the shape containing “family” might be shapes that include “closest to mother,” “at odds with father,” “best friend – closer to her than my sister,” etc.). When viewed in its entirety, the concept map/web/bubble map can provide an in-depth study of a given character.</p> <p>Instructions for and examples of the webbing technique can be found on the following websites:</p> <p>YouthLearn <a href="http://www.youthlearn.org/learning/teaching/techniques/we">www.youthlearn.org/learning/teaching/techniques/we</a></p>

## Module 2: PLAYING: Breathing Life Into “Texts”

### Lesson 1: Discovering the Building Blocks of an Existing Text

- *What do they look like?*
- *How do they carry themselves (POSTURE)?*
- *What are they wearing (COSTUMES)?*
- *Where do characters hang out or spend their time?*
- *Where are the characters at the time of the scene (SETTING)?*

*Once you have found a series of images create a collage – digitally or by cutting and mounting on poster board.*

*Challenge yourself to place special focus what the characters want (OBJECTIVES) and what is preventing them from getting what they want (OBSTACLE)?*

*After you have completed your social location map or character collage I am going to ask you to write a brief journal entry that explains some of the things you now know about your character and the scene in which they are involved. You should address the following in your writing:*

- *Dramatic Action -- What is happening in the scene?*
- *Who is doing what to whom?*
- *Which character seems to have the upper hand (at the beginning, middle, at the end)?*
- *Where do changes occur?*
- *Why?*

[bbing/webbing](#)

Concept Map

[http://en.wikipedia.org/wiki/Concept\\_map](http://en.wikipedia.org/wiki/Concept_map)

How to Create a Bubble Map

[http://www.ehow.com/how\\_5032600\\_create-bubble-map.html](http://www.ehow.com/how_5032600_create-bubble-map.html)

Students should use colored markers and a large piece of paper or poster board on which to create their Character Web. They can also use online sites such as:

Brainstorm and mind map online

<https://bubbl.us/>

#### **Character Collage**

Using old magazines, newspapers, and/or imagery found online, instruct students to create a collection of images that “match” the characters in their scene.

They should consider all the questions listed in the left-hand column (student instructions) as they look for the images.

Instruct the students to create a collage of these images – digitally or by cutting and mounting them on poster board.

Challenge students to place special focus upon what the characters want (OBJECTIVES) and what is preventing them from getting what they want (OBSTACLE).

#### **Social Location and Identity Marker Maps**

Detailed instructions contained in Module 1 - Lesson #1.

IMPORTANT NOTE:

Some students may want to combine webbing and imagery – developing a multi-layered character

## Module 2: PLAYING: Breathing Life Into “Texts”

### Lesson 1: Discovering the Building Blocks of an Existing Text

	<p>analysis. It is encouraged that Character Webs and Collages be displayed about the work space. Students can continue to draw from them, furthering their understanding of their characters, as they work on and rehearse the scenes.</p> <p>Also, if time allows, you may want to have the students make brief presentations to the class, explaining all that they have discovered about their characters.</p>
<p><b>Elaborate</b> (Day 11)</p> <p><i>Now take a look at several additional scenes drawn from the same play from which your initial scene came. You will notice that these new scenes include the same characters.</i></p> <p><i>Read each of these scenes using the same set of techniques you used with the initial scene. Begin breaking the scenes apart in search of the <b>DRAMATIC ACTION</b> as well as discovering the <b>OBJECTIVES</b> and <b>OBSTACLES</b> of the characters.</i></p>	<p>NOTE: Ideally you will work with a play that contains several scenes with the same characters. A good example would be to use the teenagers’ “Hey” scenes from <i>Next to Normal</i>, although the third one does include language that some may find objectionable. Other plays include, <i>The Rivers and Ravines</i>, <i>The Good Times are Killing Me</i> and <i>The Diary of Anne Frank</i>.</p> <p>NOTE: If time permits, encourage students to focus on how to look beyond the scene(s) in question, broadening the scope to the entire play. Encourage them to use the Internet to conduct their research.</p> <ul style="list-style-type: none"><li>• Where can we find additional clues to better answer/round out some of what we have learned by an initial reading of the scene?</li><li>• Who is the playwright? (personal context) When was the play written? (historical context)</li><li>• Has the playwright provided us with any introductory text?</li><li>• Are there any notes of explanation about the style, setting, tone, character descriptions, etc.? What can be learned from these?</li></ul>

## Module 2: PLAYING: Breathing Life Into “Texts”

### Lesson 1: Discovering the Building Blocks of an Existing Text

<p><b>Extend</b> (Day 12)</p> <p><i>Take a look at any existing digital recordings of the scenes with which they have been working (the three “HEY” Scenes from Next to Normal or whatever you chose).</i></p> <p>AND/OR</p> <p><i>Let’s listen to a recording of the scene(s) with which we have been working.</i></p> <p><i>How is your understanding of the scene(s) enhanced by observing how others interpret the same material? In what ways is this interpretation similar/different than yours?</i></p> <p><i>What theatrical elements were used to make the story – and the pressuring that fuels the story – easy to understand?</i></p> <p><i>Finally, create a personal reaction to your experience with the “HEY” scenes from Next to Normal. You may want to find/create a series of digital images, sounds, etc. It can also take the form of a blog or journal entry. Your personal reaction should address the following questions:</i></p> <ul style="list-style-type: none"><li>• <i>What resonated with you about the scene(s)?</i></li><li>• <i>What have you learned from the characters in the scene(s)?</i></li><li>• <i>How can you apply what you have learned into your own life?</i></li></ul>	<p><b>Resources</b></p> <p>Show Clip – <i>Next to Normal</i> – HEY (ticket moment) <a href="http://www.youtube.com/watch?v=HuuDp8TLm0">http://www.youtube.com/watch?v=HuuDp8TLm0</a></p> <p>Show Clip – <i>Next to Normal</i> – Hey #3 <a href="http://www.youtube.com/watch?v=Cg38GJL7WN0">http://www.youtube.com/watch?v=Cg38GJL7WN0</a></p> <p><i>Next to Normal</i> Original Cast Recording</p> <p>Have students discuss and share how their understanding of the scene(s) is enhanced by observing how others interpret the same material.</p> <p>Help students identify effective examples of lighting, costume, set, and prop usage.</p> <p>*This Personal Reaction project could be included in the students’ digital portfolio.</p> <p>Students could be encouraged to dig deeper into one of the new, related scenes by recording their research/responses in a digital form/file. This digital file of research/analysis could include: imagery, sound effects, music, etc. that provide clues and help develop understanding of dramatic action, character, tone, setting, etc.</p>
--	---

### Rubric for Discovering the Building Blocks of an Established Text – Lesson 1

#### To Come

**Attachment 2.1**  
**Theatre and Media Communications**  
**Module 2: PLAYING: Breathing Life into “Texts”**  
**Lesson 1: Discovering the Building Blocks of an Existing Text**

Recommended during “Engage” content on Module Two, Lesson One, Day 2-3. It is recommended that you use all of the following exercises to help students practice and develop their abilities of physical control, focus, and collaboration.

**MOVEMENT IN SPACE**

Ask the students to move around an open space – be sure to clearly designate the boundaries. Their goal is to fill the space at all times.

Students will walk around the space, moving in and around each other – always filling the space.

They should have their heads/eyes up. Shoulders should be relaxed. A natural arm swing should be encouraged. They cannot touch each other (always encourage students to respect each other’s space).

Then say, “If there were a cameraperson above taking photos, the photos should all capture us equidistant from one another -- at all times.”

At various moments instruct the students to freeze. Have them evaluate how well they are achieving the goal. Are we filling the space? Are all of us equidistant from each other? How can we do better?

Continue the exercise, always demanding that the students get better and better at achieving their goal.

VARIATIONS (once students have mastered the movement in space):

- 1) Have students move in slow motion.
- 2) Have them move backwards.
- 3) Move as if the space were filled/they were covered with chocolate syrup. Encourage them to use their entire body to get through the syrup.
- 4) Move as if the space was filled with: popcorn, marshmallows, tall weeds, etc.

## **MIRROR WORK**

Split group into pairs. Determine which student in each pair is #1, and which is #2. Ask them to raise their hands to commit to their number.

Explain that the goal is to mirror your partner's exact movement. Make it very clear that the "leader" must use slow, flowing movement. NOTE: You may have to demonstrate.

Instruct them to look into each other's eyes. (If they look at their partner's feet, they will not be able to see their partner's entire body.)

Also, instruct the students to refrain from talking. They will need to focus/concentrate if the exercise is to be successful.

Play slow, soothing instrumental music. Ask students to let the music help determine their movement.

Have the #1's begin with slow, flowing movement. The #2's should work to exactly mirror their partner's movement.

Switch leadership approximately every 15 seconds. As students get more proficient, the length of time can increase. Switch the leadership with a simple instruction "Now #2's take over." The pairs should switch the leadership without a break in movement.

VARIATIONS (once students have mastered the mirroring exercise):

- 1) Ask them to continue moving without anyone leading.
- 2) Have students mirror one another but with a two-count delay.

NOTE: Throughout the activity, remember to stop and process the students' success as well as ways in which they can improve. Always challenge them to evaluate so that they can improve.

## **MIRROR WORK WITH PUSH/PULL EMPHASIS**

Using what they have learned through pairs mirror work, have students explore "pressuring" from one character to another.

All of the same rules apply: 1) slow, flowing movement; 2) constant eye contact; 3) limit talking; 4) no physical contact with partner.

This time ask the #1s to move in a way that clearly exerts "pressure" on or over the #2s (for instance, a pushing or shoving gesture). The #2s should receive the pressure and then recover by finding a movement or gesture that exerts pressure back onto the #1s.

Constantly remind students that they are using slow, flowing movement throughout. It is very important that they work for strong control of their physical movement.

Once the students have mastered the physical pressuring of one another, work for slow, flowing movement that captures back and forth pressuring – the PUSH and PULL – between two characters.

As before, appropriate music will help.

Finally, you may want to freeze the students at various moments and discuss the images of pressuring that they have created. This kind of discussion may be helpful in playing the dramatic action in their scene work.

### **HEART BEAT EXERCISE**

(This exercise is adapted from a workshop presented by the National Theatre of the Deaf.)

Ask the group to stand in a circle. Make sure the participants are spaced evenly around the circle.

Begin with one large ball (the heart beat). Instruct the students to gently toss the ball around the circle to the right. You should give them a slow beat to establish a slow, consistent tossing rhythm from one person to the next person to the next person, etc. Each student must catch the ball each time with both hands. The toss from one person to the next should create a matching arc each time it is tossed. Remind the students that the heart beat always takes precedence over everything else.

Once the students have mastered the heart beat ball, add other objects:

- 1) roll a different colored ball across the floor to each other
- 2) use a different kind of ball, and ask students to bounce pass it to each other across the circle
- 3) wave a flag, and pass it to the person on your left
- 4) put a hat on, take it off, and pass it to the person on your right

Remind students they must always make eye contact before throwing any ball to other players across the circle.

Always remind students that the heart beat takes precedence. It must continue on in a slow, rhythmic pattern. Anytime the heart beat is missed, dropped, or in some way “breaks down,” stop and process what caused the problem. Students should be encouraged to concentrate and collaborate and always being challenged to improve their skills.

## Module 2: PLAYING: Breathing Life into “Texts”

### Lesson 2: OPEN SCENE:

*Personal Experience + Research + Imagination + Collaboration = Meaning*

---

Lesson 2

**Open Scene:**

***Personal Experience + Research + Imagination + Collaboration = Meaning***

**Duration: 8 days**

Students will apply the knowledge and skills gained in Lesson 1 to a different kind of text – an open scene. In addition to developing a greater understanding of dramatic action and characterization, they will begin to understand the importance of drawing from their own personal experiences and imagination to help make meaning and clearly communicate a character, situation, or story.

### Lesson 2 Objectives:

- apply the process for exploring and understanding dramatic texts to a different kind of text
- apply understanding of pertinent theatrical vocabulary and concepts
- begin to develop an understanding of drawing upon their own personal experiences and imagination in telling a story/making meaning

### Resources:

#### Artists:

Fran Hodge  
William Ball  
Jon Jory

#### Websites:

Open Scenes

- <http://www.theatreteachers.com/lesson-plans/open-scenes>
- [http://www.buckley.org/data/files/News/Homework/Open\\_Scenes2.pdf](http://www.buckley.org/data/files/News/Homework/Open_Scenes2.pdf)

Using Open Scenes or Ambiguous Scenes with Young Actors

- <http://dramaticapproachestoteaching.com/post/13891009182/using-open-scenes-or-ambiguous-scenes-with-young>

Objectives, Obstacles and Tactics

- [http://en.wikibooks.org/wiki/Theatre\\_and\\_Acting/Objectives,\\_Obstacles,\\_Tactics](http://en.wikibooks.org/wiki/Theatre_and_Acting/Objectives,_Obstacles,_Tactics)

#### Books, Magazines, and DVDs:

- *Play Directing: Analysis, Communication and Style*. Fran Hodge, Prentice-Hall, various editions.

## Module 2: PLAYING: Breathing Life into “Texts”

### Lesson 2: OPEN SCENE:

*Personal Experience + Research + Imagination + Collaboration = Meaning*

- *A Sense of Direction: Some Observations on the Art of Directing.* William Ball, Drama Book Publishers, 1984.
- *Tips: Ideas for Directors.* Jon Jory, Smith and Kraus, Inc., 2002.
- *Tips: Ideas for Actors.* Jon Jory, Smith and Kraus, Inc., 2000.

#### Student Materials:

Nerf balls (BALL TOSS)	
------------------------	--

	Teacher Preparation & Notes
	Suggested Duration: 8 days (1 day = 50 minutes)
<p><b>Elicit</b> (Day 1: 20 min)</p> <p><i>Let’s take a look at the “scene” in front of you.</i></p> <ul style="list-style-type: none"> <li>• <i>What is it?</i></li> <li>• <i>What does it remind you of? (Text Chain)</i></li> <li>• <i>How do we make meaning from a text chain? What do we usually know about the person who is texting to us?</i></li> <li>• <i>What information do we know about their situation?</i></li> </ul> <p><i>Can I have two volunteers to read the text chain aloud, almost as if it was a scene? What kind of “meaning clues” can be found in the text chain? Let’s cite specific examples.</i></p> <p><i>What information/knowledge/ understanding do you possess that helps make sense of this chain of communication?</i></p> <p><i>Does texting between people involve the pressuring that was discussed/discovered when we looked at the dramatic action in the “Hey” Scenes (Module 2 – Lesson 1)? In what ways?</i></p> <p><i>When was the last time you received a text and felt pressured by the person who had sent it to you?</i></p>	<p>Provide students with a brief text chain – project onto a screen so all can see OR provide each student with a copy of the text chain. Sample text chain is included in Attachment 2.2. Guide their exploration with the series of listed questions. Stress the reservoir of rich, personal experience that each of us brings to almost every moment in our lives. We continually access it to help make meaning of new moments/challenges. Also, underscore the “conventions” of texting: short phrases, incomplete sentences, time gaps, etc.</p>

## Module 2: PLAYING: Breathing Life into “Texts”

### Lesson 2: OPEN SCENE:

*Personal Experience + Research + Imagination + Collaboration = Meaning*

---

#### **Engage** (Day 1: 30 min)

*Now let’s turn our focus to another kind of scene.*

*I would like two new individuals to quickly read the scene aloud.*

*In what ways is this scene like the text chain we just looked at? How is it different?*

*How does it compare to the “Hey” scenes from Next to Normal (or other scenes that have been used) that we explored earlier? In what ways are they similar? Different? What did you know about the characters/situation/etc. in the “Hey” scene that you do not know about the characters in this particular scene?*

*Your challenge is to employ the tools that have been introduced to discover – AND CREATE – all the information needed to breathe life into this scene.*

*Before you start, let’s quickly review some keys to use when reading a scene for meaning. In what ways does reading and rereading it help you to better understand it?*

*Also, remember to interact with your script. Underline key words. If ideas or images come to your mind while reading, jot them down – even sketch them – in the margin. Commit to the script work by responding to it and interacting with it!*

*Find a partner and begin your investigation.*

Introduce several open scenes. (See URLs listed at start of lesson.) Students can be assigned a particular scene, or they can be allowed to choose one.

Have two volunteers read the scene aloud.

Have entire class react. Use the same kind of questions/ prompts that have been introduced in Lesson 1.

Teacher will lead a brief discussion on how we integrate clues from the text, personal experience, and imagination to make meaning – to create art.

Stress the importance of reading and rereading a text several times (silently, aloud, etc.). Change roles and read the scene over again.

Depending upon the students involved, the teacher may want to assign partners here.

## Module 2: PLAYING: Breathing Life into “Texts”

### Lesson 2: OPEN SCENE:

*Personal Experience + Research + Imagination + Collaboration = Meaning*

---

#### **Explore** (Days 2 – 4)

*Script Analysis & Creative Imagination/Research  
Read silently/read aloud/exchange roles and  
read again/re-read silently/etc.*

*Where does the scene take place? Make a list or  
highlight all the clues that suggest setting?*

*What time is it in the scene? (Time of day? What  
month of the year? What season?) Again, pay  
close attention to any clues that suggest time?*

#### **DRAMATIC ACTION**

*What is happening in the scene?*

*Who is doing what to whom?*

*Which character seems to have the upper hand  
(at the beginning, middle, at the end)? Where do  
changes occur? Why?*

*Divide scene into “thought/action breaks” (units).  
Remember to look for the places that the  
predominant source of pressuring changes from  
one character to the other.*

*Discuss with your partner what you think is  
happening. Create three lists:*

- 1) List every clue that comes directly from the text.*
- 2) List ideas or thoughts that are coming from your personal experience that parallel the situation(s) faced by the characters in the scene.*
- 3) List ideas that come from your imagination.*

#### **CHARACTERS**

*Who are the characters in the scene?*

*Again, list all possible clues that come directly  
from the script. List ideas that you bring to the  
challenge to make meaning.*

Split the class into pairs. Ask each pair to Read/Analyze the Open Scene.

Remind/encourage students to interact with the text – marking the scene with pencils (thought/action breaks, key words, possible pauses, etc.) Students need to get in the habit of notating and recording their reactions, thoughts, and ideas.

Teachers may want to look back into Module 2 – Lesson 1 and review some of the DRAMATIC ACTION analysis work that was done. It can/should be incorporated here as well.

## Module 2: PLAYING: Breathing Life into “Texts”

### Lesson 2: OPEN SCENE:

*Personal Experience + Research + Imagination + Collaboration = Meaning*

---

*Again, I want to urge you to be sure to interact with your scripts – commit to the exploration. Keep track of your ideas by recording notes in the margins and in your journals. Underline words and phrases that seem important to the characters – to you.*

#### **BALL TOSS**

*I want you to recall the BALL TOSS exercise that we did in Lesson 1. Do you remember why we did it? It had to do with discovering the DRAMATIC ACTION in the scene – the pressuring from one character to another, back and forth, back and forth.*

*Let’s use the ball toss with the Open Scene we are now exploring.*

*Working with your scene partner, “toss” one of the balls with each line of the scene. Before tossing the ball, however, you will read a line from the scene. Read each line and then “toss” the ball to your partner. Your partner will catch the ball, read the next line and “toss” it back. Try it.*

*Now let’s do the same thing only this time I want you to begin to match each “toss” with the intensity of pressuring that is taking place from your character to the other. You might:*

- 1) hand the ball to your partner*
- 2) roll the ball*
- 3) throw it with great velocity*
- 4) bouncing the ball*
- 5) toss it gently,*
- 6) etc.*

*Remember, your goal is to make additional*

Provide each pair of students with set of Nerf-type balls to use in exercise. Refer to Attachment 2.1 used in Lesson 1 for complete instructions for the ball toss activity.

## Module 2: PLAYING: Breathing Life into “Texts”

### Lesson 2: OPEN SCENE:

*Personal Experience + Research + Imagination + Collaboration = Meaning*

---

<p><i>discoveries about the DRAMATIC ACTION.</i></p> <p><i>Let’s share a few things that we have discovered about the pressuring from one character to another.</i></p> <p><i>Again, just as we did in Lesson1, I would like each set of pairs to create two lists:</i></p> <ol style="list-style-type: none"><li><i>1. Determine and then create a list of what each character wants/needs: OBJECTIVE(S).</i></li><li><i>2. Determine and list what is getting in the way of that character from getting what they desire: OBSTACLE(S).</i></li></ol>	<p>Teacher may want to list out ideas on overhead or white board.</p> <p>NOTE: Teachers are encouraged to share information from the directing books listed at top of lesson – excellent resources having to do with character OBJECTIVES and OBSTACLES.</p>
<p><b>Elaborate</b> (Day 5: 30 min)</p> <p><i>Now, go back to your script and read the scene over again several times – silently and aloud – plugging in what you have discovered about the dramatic action.</i></p> <p><i>Check your UNIT BREAKS to make sure they accurately reflect/parallel the DRAMATIC ACTION. Make any changes that are necessary.</i></p> <p><i>With your partner create several frozen images that capture/communicate important pressuring moments between the characters. Capture these moments with digital photographs</i></p>	
<p><b>Evaluate</b> (Day 5: 20 min, Day 6)</p> <p><i>Consider all that you have learned about the characters through your exploration of the dramatic action as well as the analysis and creative imagination/research work that you have done with the open scene.</i></p> <p><i>Let’s add to your analysis work. With your partner, look over the units into which you have</i></p>	<p>This is a place to continue managing digital assets.</p>

## Module 2: PLAYING: Breathing Life into “Texts”

### Lesson 2: OPEN SCENE:

*Personal Experience + Research + Imagination + Collaboration = Meaning*

---

*divided your scene.*

- *Number each one (1, 2, 3, etc.)*
- *Give each unit a title (for example: The Arrival; The Greeting; The Invitation, etc.)*
- *Then create a phrase – one sentence for each unit – that captures/describes the DRAMATIC ACTION that takes place in each of your units (for example: Character A mocks Character B, and Character B deflects the insult.) Make sure your phrase contains who is doing what to whom and how they react.*
- *Add photographs (from the Elaborate section above) and place them at their appropriate spot in the script.*

*Add your written script analysis to the contents of your digital portfolio. It will become a resource for all future work.*

### **Extend** (Days 7 & 8)

*Using the video camera – possibly a cell phone -- (or other video equipment if available), record a “performance” of your scene. Watch it and write a brief, personal response to your work. You may want to use the following questions as a guide for your response:*

- *What moments in the scene seemed to work best? Explain.*
- *In which moments did the story/DRAMATIC ACTION seem most clear? Explain.*
- *Were there moments that could be improved upon? How?*

*Finally, if you were going to have the opportunity to perform the scene for an audience, generate a list of all the elements you might want to add for that performance.*

*NOTE: Think of elements that might help to*

This is a place to continue managing digital assets.

Related and/or Alternative Activity:

Teachers may want to review with students the Webbing Exercise/Social Location Exercise/Wordle (several of which were introduced in Module 1) to help students to further explore/shape characters. Any/all of these exercises/resources can again be used here to great benefit.

## Module 2: PLAYING: Breathing Life into “Texts”

### Lesson 2: OPEN SCENE:

*Personal Experience + Research + Imagination + Collaboration = Meaning*

---

*clarify the story, character relationship, tone, mood, etc. Think back to when we watched the “Hey” scene examples on YouTube. Recall the theatrical elements that you noticed that really helped in the story telling.*

*Add your video and list of theatrical elements to your digital portfolio.*

### **Rubric Open Scene – Lesson 2**

**To Come**

DRAFT

**Attachment 2.2**  
**Theatre and Media Communications**  
**Module 2: PLAYING: Breathing Life into “Texts”**  
**Lesson 2: Open Scene**

Hope you are feeling okay. Tried to call you today but learned you were out.

May have to skip tomorrow. Slammed with work. Available early sat? 8:30?

Birthday celebration. Can't do 8:30.

Have you run today? Interested in afternoon run?

What about Sunday afternoon? 5? 6?

5 at town lake?

Cannot wait! Warning -- might say "let's walk" a lot!

Ok. We'll do what we can. No pressure! Movement!!!!

I can't run today. My back is out. I'm so bummed.

Do you need food/soup/anything?

Don't need anything. Thanks. Depressed. Bummed out.

Hang in there!

Sounds good. Thanks.

Hope your back is feeling better. Please let me know if you need anything.

It's on mend. Was able to run 3 miles yesterday and felt pretty good. Available for Friday?

5:30 at the bridge?

Yes! Can't wait!

## Module 2: PLAYING: Breathing Life into “Texts”

### Lesson 3: Effective Compositions to Enhance Story

---

Lesson 3

### ***Effective Compositions to Enhance Story***

Duration: 8 days

Students will review some of the elements of strong compositions that were introduced in Module 1. They will look at additional guidelines for developing strong visuals and then develop a list of their own. Finally, students will create a series of frozen images that capture the DRAMATIC ACTION of their dramatic text/open scene.

#### **Lesson 3 Objectives:**

- research “rules” for creating strong, effective compositions and develop their own personal guidelines
- apply guidelines to dramatic scenes by creating frozen compositions to capture, play, and communicate DRAMATIC ACTION.
- research and explore other theatrical elements that can play an important role in communicating story.

#### **Resources:**

##### **Websites:**

Krista Price – Composition (YOU TUBE)

<http://www.youtube.com/watch?v=EbGOdGUssIQ>

Marietta Desting –Digital Storytelling: Basic Thoughts About Visual Composition

<http://www.hippasus.com/resources/viscomp/index.html>

Ten Rules of Photo Composition

<http://www.digitalcameraworld.com/2012/04/12/10-rules-of-photo-composition-and-why-they-work/>

10 Top Photography Composition Rules

<http://www.photographymad.com/pages/view/10-top-photography-composition-rules>

Visual Composition Slideshow

[www.slideshare.net/bluedevels/visual-composition-slideshow-17141280](http://www.slideshare.net/bluedevels/visual-composition-slideshow-17141280)

##### **Books, Magazines, and DVDs:**

*Play Directing: Analysis, Communication and Style* by Fran Hodge

## Module 2: PLAYING: Breathing Life into “Texts”

### Lesson 3: Effective Compositions to Enhance Story

#### Student Materials:

Visual examples of strong compositions	poster board and markers
Cell phones or cameras OR sketching materials	

	Teacher Preparation & Notes
	Suggested Duration: 8 days (1 day = 50 minutes)
<p><b>Elicit</b> (Day 1:30 min)</p> <p><i>“I don't think so much about verbal comedy. I always think about visual comedy. I was raised watching silents, and I'm always thinking about how to make cinema, not good talking - although I want good talking. I'm much more interested in framing, composition, and orchestration of bodies in space, and so forth.”</i></p> <p style="text-align: right;">Alexander Payne</p> <p><i>This is a statement by Alexander Payne, an American film director and screenwriter, known for the films Election, About Schmidt, Sideways, and The Descendants.</i></p> <p><i>Have any of you seen any of these films? Do you recall anything about the visual element of the work?</i></p> <p><i>What does Alexander Payne mean when he states he “was raised watching silents?” In what way are “silents” related to the frozen frame work that we have already done?</i></p> <p><i>We are going to use Think/Pair/Share to explore how this quote relates to the importance of creating strong compositions</i></p>	<p>Display the quote to the left either by writing it on a large white board or projecting it on a screen. Then, use Think/Pair/Share to help students relate the quote to their own understanding about the role that strong compositions have in effectively staging a scene/play.</p> <p>NOTE: Additional quotes concerning visual composition can be found at: <a href="http://www.brainyquote.com/quotes/keywords/visual_3.html#iL2CfX4KeCwHpe0r.99">http://www.brainyquote.com/quotes/keywords/visual_3.html#iL2CfX4KeCwHpe0r.99</a></p> <p>You may want to briefly summarize some student responses and record them on a white board.</p>

## Module 2: PLAYING: Breathing Life into “Texts”

### Lesson 3: Effective Compositions to Enhance Story

<p><i>when acting/staging/playing a scene.</i></p> <p><b>THINK</b> <i>On your own, think about what Alexander Payne is saying about the role strong compositions play in film, media, and theatre. Quickly write down some of the ideas/thoughts that come to mind. (5 minutes)</i></p> <p><b>PAIR</b> <i>Turn to a partner and discuss how this quote relates to acting/staging/playing a scene of a play. Think about what the film director is suggesting is the most important element of telling stories. (10 minutes)</i></p> <p><b>SHARE</b> <i>One person from each pair will share one or several ideas from your discussion. (10 minutes)</i></p>	<p>Once again, create a list of the big ideas that each pair of students shares. Underscore the importance of strong compositional work in telling stories.</p>
<p><b>Engage</b> (Day 1: 20 min, Day 2)</p> <p><b>Part 1</b> <i>Let’s quickly recall/review some of the work we did in Module 1/Lesson 3 concerning the key elements and examples of composition.</i></p> <p><i>Take a look at this image. Imagine these are the characters in your scene. Let’s briefly discuss the following criteria/rules as they relate to the image.</i></p> <p><i>The power of the center</i> <i>--The rule of thirds</i> <i>--Lines of direction</i> <i>--Common shots and angles</i> <i>--Leading action through image</i></p>	<p>Teacher shares a visual image that includes two characters who have been “captured/frozen” in a strong composition. Ideally, the image could be projected onto a large screen.</p> <p>NOTE: Again, such examples of real people captured in moments of strong compositions can often be found in “coffee table books” containing candid photographs of individuals at work, at play – doing what they do in a normal day.</p> <p>Teachers should pull from composition material used in Module 1.</p> <p><b>Composition and Digital Photography</b> Next, students will explore how elements of visual composition relate to digital photography and storytelling. Use this website as a resource for explaining and demonstrating key elements and examples of composition: <a href="http://www.hippasus.com/resources/viscomp/index.html">http://www.hippasus.com/resources/viscomp/index.html</a></p>

## Module 2: PLAYING: Breathing Life into “Texts”

### Lesson 3: Effective Compositions to Enhance Story

*Now I am going to ask you to do a bit of research. Working in groups of four, take a look at these two websites and compare the content presented in each. How do these lists compare with the “Composition and Digital Photography” site we have been exploring? Look for similarities and differences. With the help of others in your group, come up with a list of rules that will help you to enhance the compositions you use to tell the story/play the scene.*

Ten Rules of Photo Composition

<http://www.digitalcameraworld.com/2012/04/12/10-rules-of-photo-composition-and-why-they-work/>

10 Top Photography Composition Rules

<http://www.photographymad.com/pages/view/10-top-photography-composition-rules>

*Once you have come up with your list, write it on the piece of poster board that I will provide to your group. Be ready to present your ideas to the class.*

### **Explore** (Days 3 & 4)

*Now, I want to you watch a video about images (COMPOSITIONS) created to convey meaning on stage. It was created by a high school teacher in Michigan for students much like you. Note that many of the images are drawn from productions done by high school students.*

*According to the video, what are the key aspects of strong COMPOSITIONS?*

- Levels
- Depths (planes)

As you show images from the website above, explain and demonstrate the following criteria:

- The power of the center
- The rule of thirds
- Lines of direction
- Common shots and angles
- Leading action through image

NOTE: Teachers may also want to pull from other websites focusing on strong composition that are listed at beginning of the lesson.

Provide students with the URLs for two websites that present “rules” of strong compositions (in left column). Working in small groups, have them compare the two websites and look for similarities and differences. Have each group develop a list of their own rules to share with the class – rules that, if followed, will enable them to enhance their visual storytelling.

Ask each group to write out their lists on large pieces of poster board. Put the posters up about the room. As a class, look for similarities and differences in the rules/ideas contained in the lists.

Show the online video on Theatrical Composition created by high school theatre instructor Krista Price.

<http://www.youtube.com/watch?v=EbG0dGUsslQ>

Teacher leads brief discussion about the video.

How does information in video add to your definition and understanding of COMPOSITION?

What are the key aspects of COMPOSITION stressed in the video?

- Levels
- Depths (planes)
- Power of Triangles (avoid straight lines)
- Focus Points

## Module 2: PLAYING: Breathing Life into “Texts”

### Lesson 3: Effective Compositions to Enhance Story

---

- *Power of Triangles (avoid straight lines)*
- *Focus Points*

*How are these “aspects” similar to the compositional elements we have used to look at digital photography?*

*How does the information in the video add to your definition/understanding of COMPOSITION?*

*In our work with the “Hey Scenes” (Lesson 1) and the Open Scene (Lesson 2) – actually all scenes, here is a key question to consider: How can strong composition work help actors experience the pressuring contained in the scene as well as communicate that pressuring/dramatic action to the audience?*

*Select another of the Hey Scenes or a second open scene for your work.*

*Recall “Great Game of Power” from Module 1. Use two chairs and an appropriate prop (base the selection of the prop on the specifics of your scene) to create a series of five frozen frames (COMPOSITIONS) that clearly capture and communicate the dramatic action. This time let one chair represent each of the characters.*

*NOTE: Think about all that you have to do to analyze the scene – before you begin to create your images.*

*Capture your five images by taking a photograph of each one or by doing a quick sketch of each one. Arrange the images in chronological order on a piece of poster board.*

Teachers may want to have students take a moment and reflect upon this question in their journals.

Guide students to find another scene with which to work. A second open scene will work, or you may want to ask them to look at a scene that is related to the one used in Module 2/Lesson 1.

#### **Great Game of Power**

(From Augusto Boal’s *Games for Actors and Non Actors*, 2<sup>nd</sup> Edition. Routledge, 2002)

This time have pairs of students (scene partners who worked together on the open scene exercises in Lesson 2) create a series of three-dimensional images that match/capture the pressuring in their open scene. Students should replace the water bottle that was used with this exercise in Module 1 with a prop that is appropriate to their particular scene.

Students should take a photograph of each of their three-dimensional images and arrange them in chronological order (either on computers or on poster board). The images can also be recorded by doing simple sketches.

Each pair of students (scene partners) will print their photos and arrange them in chronological order. Again, sketches could be used here.

## Module 2: PLAYING: Breathing Life into “Texts”

### Lesson 3: Effective Compositions to Enhance Story

---

#### **Explain** (Day 5)

*As we have done before, give each a title/phrase that captures the pressuring.*

*Next, meet with the scene partners of another group and share your visual journey/timeline of the dramatic action. Focus on the change/shift/progression in the tug-of-war pictured between the characters. Be sure to use your titles/phrases in your sharing.*

Combine pairs of students (scene partners) with a pair of students with whom they have not worked. Each pair will share their visual journey/timeline with the other. Explanations and discussions should focus on the DRAMATIC ACTION/pressuring captured in each of the images, as well as the change/shift/progression in the tug-of-war pictured between the characters.

NOTE: If time allows, you might suggest that students create their images, replacing the chairs with themselves (their characters). It is important to spend the time if it allows students to physicalize a concept/idea being explored.

#### **Elaborate** (Day 6, Day 7: 30 min)

*“Theatre is art. It is art in motion.”*

*This is the opening statement in the video created by the high school teacher in Michigan. When you think of a piece of art, what comes to your mind? Can anyone share their thoughts on what Krista Price meant when she suggested that theatre is art that moves?*

*Next, read your open scene aloud again as you put it on its feet. Draw from the five frozen frames that you have created with the chairs. This time, however, you will assume the place of the chairs in your compositions. Work through it.*

*Remember to apply all of the compositional guidelines that have been introduced and reviewed.*

*Next, read the scene and draw from the frozen moments you found, but this time do not freeze in the “pictures” that you created. Use the frozen moments to help find, guide, and determine your staging or “blocking” – a*

Post the quote on a white board or project it on to a large screen.

If possible, you may want to share frames of a motion picture with the class to underscore the concept of effective compositions that are in continual motion.

## Module 2: PLAYING: Breathing Life into “Texts”

### Lesson 3: Effective Compositions to Enhance Story

<p><i>fluid movement from one dramatic moment to the next.</i></p> <p><i>Work through your scene several times until you feel the staging/blocking captures the DRAMATIC ACTION in your scene.</i></p>	
<p><b>Evaluate</b> (Day 7: 20 min)</p> <p><i>Let’s take a look at the following quote by award-winning American actor, Jack Lemmon.</i></p> <p><i>“Acting doesn’t have anything to do with listening to the words. We never really listen, in general conversation, to what another person is saying. We listen to what they mean. And what they mean is often quite apart from the words. When you see a scene between two actors that really comes off, you can be damned sure they’re not listening to each other – they’re feeling what the other person is trying to get at.”</i></p> <p><i>How do Mr. Lemmon’s thoughts relate to the work we have been doing with DRAMATIC ACTION?</i></p> <p><i>Possible additional questions: Can the DRAMATIC ACTION always be found just by knowing the literal meaning of the words used by the characters? In the work you have been doing, think about how you and your scene partner have uncovered or created the DRAMATIC ACTION?</i></p>	<p>Project the quote by award-winning American actor Jack Lemmon or provide each student with a personal copy.</p> <p>After having the quote read aloud, ask the students how the quote relates to the work they have been doing to uncover, play, and communicate the DRAMATIC ACTION of their scene.</p> <p>Have each student create a brief written reflection on the meaning of the quote.</p> <p>Discuss responses as a class before moving on.</p> <p>If time allows, possibly have students reflect back upon their scene work and select/choose the moment that they believe was the most powerful moment in their scene – a moment in which the DRAMATIC ACTION and relationship between characters was crystal clear.</p>
<p><b>Extend (Day 8)</b></p> <p><i>Work through the scene several more times. Share them with the class.</i></p>	<p><i>Possibly ask students to take another look at the YouTube video.</i></p> <p>Show Clip – “Next to Normal” - HEY (ticket moment) <a href="http://www.youtube.com/watch?v=HuudPp8TLm0">http://www.youtube.com/watch?v=HuudPp8TLm0</a></p>

## Module 2: PLAYING: Breathing Life into “Texts”

### Lesson 3: Effective Compositions to Enhance Story

---

<p><i>Add props – recall the YouTube video of “Hey” Scenes – ticket. Also, add furniture pieces to help find/clarify pressuring – “obstacle course.”</i></p>	
--	--

### Rubric for *Effective Compositions to Enhance Story* – Lesson 3

To Come

DRAFT

## Module 2: PLAYING: Breathing Life into “Texts”

### Lesson 4: Making Meaning from a Musical Text

---

Lesson 4

### ***Making Meaning from a Musical Text***

Duration: 9 days

Students will be provided with a “musical text” and challenged to make meaning, create characters, and communicate the dramatic action that propels the characters’ story. Students will be encouraged to draw upon all of the analyses and compositional skills introduced in Modules 1 and 2.

#### **Lesson 4 Objectives:**

- explore and analyze a new kind of text, a brief piece of music, to create a scene
- use all of the analyses and compositional skills covered in the first three lessons to bring the new text to life

#### **Resources:**

##### **Suggested Artists:**

Norman Rockwell (selected paintings)

*Homecoming G.I.*

*Breaking Home Ties*

##### **Websites:**

The Elements of Music

<http://musiced.about.com/od/beginnerstheory/a/musicelements.htm>

History of Music, Elements of Music

<http://historyofmusic.tripod.com/id6.html>

##### **Books, Magazines, and DVDs:**

The teacher should find brief cuts of instrumental music (60 – 90 seconds) that could inspire character and story. Movie soundtracks like the two listed below are a great resource as various cuts were composed to underscore very brief scenes.

- *The Natural*, “Iris and Roy” (track #6) – Original Movie Soundtrack
- *Meet Joe Black*, “Death and Taxes” (track #11) – Original Movie Soundtrack
- *Play Directing: Analysis, Communication and Style*. Fran Hodge, Prentice-Hall, various editions.
- *A Sense of Direction: Some Observations on the Art of Directing*. William Ball, Drama Book publishers, 1984.
- *Tips: Ideas for Directors*. Jon Jory, Smith and Kraus, Inc., 2002.
- *Tips: Ideas for Actors*. Jon Jory, Smith and Kraus, Inc., 2000.

#### **Student Materials:**

## Module 2: PLAYING: Breathing Life into “Texts”

### Lesson 4: Making Meaning from a Musical Text

Evaluation sheets	Copies of Norman Rockwell images
-------------------	----------------------------------

	Teacher Preparation & Notes
	Suggested Duration: 9 days (1 day = 50 minutes)
<p><b>Elicit</b> (Day 1)</p> <p><i>I am going to play several brief clips of music, and I want you to listen to each one very carefully. You may even want to close your eyes to help focus your listening.</i></p> <p><i>What does the first selection bring to mind?</i></p> <p><i>Describe the musical elements in the first selection: tempo, melody, major or minor tonality, rhythm, etc.</i></p> <p><i>In what ways do the musical elements affect how the music makes you feel? How do they affect what the music brings to your mind?</i></p> <p><i>Why is music used in the making of movies?</i></p> <p><i>How is music used in the theatre? Cite specific examples that you have experienced or observed.</i></p>	<p>Play a variety of brief clips from the musical scores of well-known movies (e.g., <i>Raiders of the Lost Ark</i>, <i>Star Wars</i>, <i>To Kill a Mockingbird</i>, etc.).</p> <p>Ask students to analyze and discuss each of the clips played. Then ask them to compare each with the other.</p> <p>NOTE: Teachers may want to refer to or share online resources with students in order to facilitate discussion of the “meaning making” or storytelling elements of music.</p> <p>The Elements of Music <a href="http://musiced.about.com/od/beginnerstheory/a/musicelements.htm">http://musiced.about.com/od/beginnerstheory/a/musicelements.htm</a></p> <p>History of Music, Elements of Music <a href="http://historyofmusic.tripod.com/id6.html">http://historyofmusic.tripod.com/id6.html</a></p> <p>Possibly have students watch a scene from a movie with strong underscoring. Ideally, you would use a scene that includes a clip of the music used in the opening discussion.</p>
<p><b>Engage</b> (Day 2)</p> <p><i>In this lesson, we are going to use a piece of music as our text – similar to how we used the “Hey Scene” and the open scenes that we have already explored.</i></p> <p><i>Again, I am going to play you a brief piece of music, and I want you to listen to it with your eyes closed. Let the music – and the elements of the music – paint a picture or feeling in your mind and heart.</i></p>	<p>Next, play a brief musical “text” for the students. Working on their own, have them listen with their eyes closed. Then ask them to list everything they see, hear, smell, feel – the same questions that were used in previous lessons of Module 2.</p> <p>Suggested Musical Texts: The Natural (Iris and Roy – track #6) “Meet Joe Black” (Death and Taxes – track #11) Once again, stress the importance and value of</p>

## Module 2: PLAYING: Breathing Life into “Texts”

### Lesson 4: Making Meaning from a Musical Text

<p><i>(Listen to the clip.)</i></p> <p><i>Now, I want you to listen to it again. After listening to it the second time, make a quick list of everything the music causes you to see, hear, feel, smell, and taste.</i></p> <p><i>(Listen to the clip.)</i></p> <p><i>Take a moment to list out your ideas.</i></p> <p><i>Now, let’s share some of what you heard/saw/felt with the class.</i></p> <p><i>Okay, let’s listen to the piece of music one more time, and see if you can make further discoveries about this text.</i></p> <p><i>(Listen to the clip one more time.)</i></p> <p><i>Be sure to add any new ideas to your list.</i></p> <p><i>How does one’s understanding of a text grow with multiple readings/listenings?</i></p>	<p>re-reading and re-listening to a text, no matter what type of text is being analyzed.</p> <p>Finally, ask students what they are drawing upon to derive or create meaning from the musical text. Just like with the other kinds of texts covered in Module 2, stress the importance of the rich personal experience that each of the students brings to -- and can use -- in any situation.</p>
<p><b>Explore</b> (Days 3 &amp; 4)</p> <p><i>Based upon the work you have done with existing texts (published and open scenes), you are now going to go through a very similar creative process with a brief piece of music/underscoring.</i></p> <p><i>Listen to your piece of music several times. With your partner come up with a list of everything you see/hear/feel.</i></p> <p><i>Imagine that there are two characters in your scene/short story. Based on what you discover from listening to the music, decide who the characters are. Focus on their relationship. What is the dramatic</i></p>	<p>Split the class into pairs. Depending upon the technology available, each pair of students can be provided with a different piece of music, or, all of the pairs can work on with the same piece. It is important to use very brief selections (1 minute or less in length) in which the musical elements create a building action, movement, and resolution.</p> <p>Instruct students to uncover/create all of the textual clues and information they can from listening to the musical text several times. Encourage them to find much the same information they discovered when analyzing both the published scenes and the open scenes.</p>

## Module 2: PLAYING: Breathing Life into “Texts”

### Lesson 4: Making Meaning from a Musical Text

action that takes place in your scene? Who is doing what to whom? How does your scene begin? What happens in the middle? Where does it end?

Now, working with your partner, create a series of 3-5 frozen compositions that communicate the dramatic action of your scene or story.

Replay the frozen frames as you play the music.

Possibly introduce the idea of determining unit breaks, etc., based upon changes in music – tone, key changes, tempo changes, pitch, volume, etc.

NOTE: This is another moment where you may want to refer to the elements of music.

The Elements of Music

<http://musiced.about.com/od/beginnerstheory/a/musicelements.htm>

History of Music, Elements of Music

<http://historyofmusic.tripod.com/id6.html>

NOTE: Depending upon the level of the class, the teacher may want to provide added guidance to the Explore section by suggesting a theme for the musical text. For instance, the teacher may announce that the scene must be a reunion or farewell between two characters. The students will then be allowed to fill in all of the other information. Teachers can also consider offering visual examples of the theme that is being suggested. Students might then be asked to use the visual example as a starting point for their series of frozen compositions.

- An example for a reunion scene could be Norman Rockwell’s *Homecoming G.I.*
- An example for a farewell scene might be Norman Rockwell’s *Breaking Home Ties*

### **Explain** (Day 5)

As you did earlier, work with your partner to give each of your frozen frames a title, such as “The Meeting,” “The Confrontation,” “The Attempt to Avoid,” Etc.

Teachers are encouraged to share information from the directing books listed at the beginning of the lesson, which include excellent resources having to do with character ACTION VERBS.

## Module 2: PLAYING: Breathing Life into “Texts”

### Lesson 4: Making Meaning from a Musical Text

---

<p><i>Then, for each frozen frame come up with a one-line summary of the pressuring that is taking place between the characters. You may want to use ACTION VERBS in your one-line summaries.</i></p>	
<p><b>Elaborate</b> (Day 6)</p> <p><i>Now let’s move from frozen frame work to continuous action. Play the story you have created from the musical text without freezing. Use the frozen frames as a guide or reference point.</i></p> <p><i>Continue to draw from and discover exactly what the script has to offer. Allow the music to really shape your work. Start your playing when the music begins, and end your scene when the music finishes.</i></p> <p><i>Also, work to incorporate several props that will help to ground your work, as well as compositional elements that were covered in Lesson 3.</i></p> <p><i>Play through the musical scene several times. After each playing, briefly discuss your work with your partner. What might you do differently to make the story more clear? What changes could be made? Might you want to add something? Each time before you replay your scene, make sure you and your partner have several specific goals in mind of how you want to improve the work.</i></p>	<p>Underscore the importance of self-evaluation. Help students incorporate this into all of their work. It may be good for them to always be challenged to find 2-3 things upon which they could improve. You may want them to take notes, writing their critiques in order to help them focus on what it is they hope to improve each time they replay the scene/revise their work.</p>
<p><b>Evaluate</b> (Days 7 &amp; 8)</p> <p><i>It is time to share your musical scenes with other members of the class.</i></p> <p><i>When you are viewing scenes, I am going to ask you to briefly evaluate what you see. You should offer brief remarks on the evaluation sheet provided.</i></p>	<p>Provide students with several evaluation sheets (Attachment 2.3)</p> <p>Students should watch all of the scenes presented, but you may want to organize the evaluation in such a way that they are only asked to offer written feedback to 2 or 3 of the scenes that are presented. All students will receive written feedback but not necessarily from every student in the class.</p>

## Module 2: PLAYING: Breathing Life into “Texts”

### Lesson 4: Making Meaning from a Musical Text

---

Let’s quickly take a look at what I am asking you to focus on:

- *Effective compositions – find 2-3 examples in the scene. Explain why the compositions were effective.*
- *Moments that seemed somewhat out of focus – find 1-2 moments that seemed confusing. Explain.*
- *Look for clear pressuring back and forth between the characters? Where was it clearest?*
- *Clarity of character relationship. Moments that were most clear? Moments that seemed out of focus?*
- *Effective use of other technical elements such as props, costumes, etc.*

*Before we begin, let’s briefly discuss the type of feedback that helps you the most. Are there some guidelines we might all use to help make our feedback most effective?*

Students will share their scenes, and classmates will provide feedback on what they have seen.

Based upon the discussion about how best to offer evaluation, you may want to develop some class guidelines. These guidelines might be posted in the room for all future work.

## Module 2: PLAYING: Breathing Life into “Texts”

### Lesson 4: Making Meaning from a Musical Text

---

#### **Extend** (Day 9)

*Take a careful look at the feedback forms you received from your classmates, and come up with three things upon which you and your partner can improve.*

*Rework your scene several times focusing on the elements you want to improve.*

*Take a moment and reflect upon the process you and your scene partner went through to develop and refine your scene. In a brief written reflection, include 3-5 new ideas, realizations, and/or best practices you would like to incorporate into your work in the future.*

You may want to encourage students to come up with several lines of dialogue that will help communicate the story they have developed. If you choose to do this, it is best if the lines are kept very short, even one-word utterances.

#### **Rubric for Making Meaning from a Musical Text – Lesson 4**

**To Come**

**Attachment 2.3**  
**Theatre and Media Communications**  
**Module 2: PLAYING: Breathing Life into “Texts”**  
**Lesson 4: Making Meaning from a Musical Text**

EVALUATION SHEET

- Effective Compositions – find 2-3 examples in the scene. Briefly explain why the compositions were effective.
  
- Moments that seemed somewhat out of focus – find 1-2 moments that seemed confusing. Explain.
  
- Look for clear pressuring back and forth between the characters? Where was it clearest?
  
- Clarity of character relationship. Moments that were most clear? Moments that seemed out of focus?
  
  
- Effective use of other technical elements, such as props, costumes, etc.

## Module 3: GENERATING: DEVISING NEW WORK

### Lesson 1: Oral History

---

Lesson 1

**Oral History**

Duration: 3 days

Students will explore the oral history interview process as well as become acquainted with various scripts that have been created based on oral history transcripts. A series of tips for setting up and conducting successful interviews will be covered. Students will also collaborate to identify an appropriate theme to guide activities throughout the module.

#### Lesson 1 Objectives:

- explore the value of interviews in creating original theatre and capturing the oral history of a community
- examine effective interview questions and techniques

#### Resources:

##### Suggested Artists:

Studs Terkel  
Eve Ensler  
Anna Deavere Smith  
Moisés Kaufman and the Tectonic Theater Project

##### Websites:

Additional Curricula:

<http://www.tellmeyourstories.org/>

<http://www.learnnc.org/lp/pages/764>

[http://www.bfuu.org/oralhistory/documents/oralhistory\\_training.pdf](http://www.bfuu.org/oralhistory/documents/oralhistory_training.pdf)

Oral History Interview Techniques:

<http://www.youtube.com/watch?v=jTCzxWt1RQk>

<http://williamwolff.org/courses/the-oral-history-interview/>

Databases with Oral Stories:

<http://storycorps.org/>

<http://thisibelieve.org/>

<http://thisamericanlife.org/>

<http://snapjudgment.org/>

Specific Interviews or Oral Stories:

<http://www.thisamericanlife.org/radio-archives/episode/449/middle-school>

[http://www.youtube.com/watch?v=-Lug\\_lxFKo8](http://www.youtube.com/watch?v=-Lug_lxFKo8)

# Module 3: GENERATING: DEVISING NEW WORK

## Lesson 1: Oral History

Examples of Theatre Developed from Interviews:

<http://www.youtube.com/watch?v=uQ1OyKy9FwM>

(This includes excellent examples of characters developed by Anna Deveare Smith. The final clip does include one word that may be inappropriate for your classroom.)

<http://www.youtube.com/watch?v=awTx8iBm4u8>

(This is a strong trailer for The Laramie Project. It does include several derogatory comments that you may need to process with the students.)

### Books:

- *Scripting Our Lives: Oral History Theatre—A collection of practical methods and script shell foundations* available at: <http://www.seniortheatre.com/scripting-our-lives-oral-history-theatre-a-collection-of-practical-methods-and-script-shell-foundations/>
- *Working* by Studs Terkel
- *The Good War* by Studs Terkel
- *Is There Life After High School?* by Ralph Keyes

### Plays/Musicals

- *Working the Musical*. Adapted by Stephen Schwarz and Nina Faso, Music by Craig Carnelis, Micki Grant, Mary Rodgers and Susan Birkenhead, Stephen Schwartz, James Taylor
- *The Laramie Project* by Moisés Kaufman and the Tectonic Theater Project
- *The Good War: A Musical Collage of WWII*
- *Is There Life After High School?* Book by Jeffrey Kindley, Music and Lyrics by Craig Carnelia

### Student Materials:

paper	pencil
recording device (audio or video)	computer with Internet access

Teacher Preparation & Notes	
Suggested Duration: 3+ days (1 day = 50 minutes)	
<p><b>Elicit</b> (Day 1: 10 min)</p> <p><i>Today we are going to listen to a short excerpt of a radio show. Let's listen to this interview from "This American Life," where the host interviews a 14-year-old girl, Annie, about what middle school was like.</i></p>	<p><b>Overview</b> In this lesson, students will explore the potential for interviews to capture a community or individual's history, and how theatre skills may help develop effective interviewing techniques.</p> <p><b>Preparation</b> Download the "Prologue" from episode 449,</p>

## Module 3: GENERATING: DEVISING NEW WORK

### Lesson 1: Oral History

#### GROUP DISCUSSION

*Take a moment and think about the audio clip we just listened to. As a group, let's discuss the clip. Raise your hand to respond to each question.*

- 1. What was the main idea of the audio clip? [Possible response: The social challenges of being a middle school student.]*
- 2. How did incorporating sound bites from the interview with Annie influence the overall piece? [Possible responses: You were able to hear from an actual teenager, you could hear how she still felt uncomfortable talking about middle school.]*
- 3. This interview was a part of an hour-long segment about middle school, which incorporated additional interviews. What other people could he have interviewed, and what might he have asked them about, to further explore the topic of middle school? [Possible responses: Current middle school students talking about fitting in, a teacher or principal talking about a school dance, a parent recalling when he or she was in middle school.]*

"Middle School" from "This American Life."

<http://www.thisamericanlife.org/radio-archives/episode/449/middle-school>

Prepare speakers to play the prologue for the class.

Write the following websites on the board or projector:

<http://storycorps.org/>

<http://thisibelieve.org/>

<http://thisamericanlife.org/>

<http://snapjudgment.org/>

#### Group Discussion

Play the audio clip "Prologue" from "Middle School" for the students. After listening to the prologue, discuss with students the main idea of the clip, how interview was used to tell the story, and what other interviews might be used to compliment the prologue.

## Module 3: GENERATING: DEVSING NEW WORK

### Lesson 1: Oral History

<p><b>Engage</b> (Day 1: 15 min)</p> <p><i>In this lesson, we are going to examine as a class how we can use personal stories and interviews to create original theatrical performances.</i></p> <p><b>INTERVIEW SEARCH</b> <i>Take about 10 minutes to search online for another example of an interview story that is interesting to you. You may use any of the websites on the board. As you listen to interviews, pay specific attention to the interviewer – does he or she offer commentary on the interview? What questions or comments does he or she make to help the interviewee tell his or her story or make him or her more comfortable?</i></p> <p><b>PARTNER SHARING</b> <i>Partner up with the person beside you. Give your partner a brief summary of the interview you found, why you found it interesting, and what role the interviewer had in the storytelling and interview process.</i></p>	<p><b>Interview Search</b> Give students about 10 minutes to look for another example of an interview story on one of the provided websites. Students should consider not just what makes the story interesting but also how the interviewer helps elicit the story from the interviewee.</p> <p><b>Partner Sharing</b> Students will partner with the person beside them. After giving a brief summary of the interview and what they liked about it, students will discuss how the interviewer influenced the storytelling and interview process.</p>
<p><b>Explore</b> (Day 1: 25 min)</p> <p><i>In our class project, we are all going to take on the role of interviewer, interviewing multiple people within our community. As a class, we will need to determine a common theme that we will use for all of our interviews. A few examples of themes that are broad enough to appeal to everyone, but that are still specific enough so that multiple interviews will relate to one another, include: loss of love; change; war; travels; biggest challenge faced by our community or equality.</i></p>	<p>Students will determine a common theme to use for all of the interviews for the remainder of this module. The theme should be broad enough to appeal to all interviewees but also specific enough so that the interviews can be presented as a set.</p> <p><b>Group Brainstorming</b> Students will brainstorm, in groups of 4-5,</p>

## Module 3: GENERATING: DEVISING NEW WORK

### Lesson 1: Oral History

<p><b>GROUP BRAINSTORMING</b> <i>Break into groups of 4-5, and take five minutes to discuss different themes our class could use for this project. By the end of your five minutes, your group should come up with one theme you would like to propose to the class.</i></p> <p><b>CLASS DISCUSSION</b> <i>Choose a representative from your group to present your theme to the class. Share your theme as well as a brief explanation as to why you think this theme will be effective for this class project.</i></p> <p><i>We will now vote on which theme to use for our class project. Please close your eyes, and vote for one theme.</i></p> <p><b>DEVELOPING QUESTIONS</b> <i>Now that we have determined a theme, let's begin thinking about potential interview questions. Your questions may change based on who you are interviewing, and may even change in the moment depending on your interviewee's responses. However, an interviewer wants to always be prepared with a set of provocative questions that will lead to open-ended responses. For the example theme "loss of love," possible questions could be: When is a time in your life when you lost a love? How did you respond to this loss? How do you feel about this incident now that you are older?</i></p> <p><i>As an exit slip, please write at least five well developed interview questions on a piece of paper and turn it in as you leave class.</i></p>	<p>appropriate themes for the class project. Each group should select one theme to propose to the class.</p> <p><b>Class Discussion</b> Each group will share their proposed theme and an explanation as to why they think it would be successful. The class will take a vote to determine the theme.</p> <p><b>Developing Questions</b> As an exit slip, students will develop a minimum of five well thought out interview questions pertaining to the class theme. Students will turn in their exit slip as they leave the class.</p>
<p><b>Explain</b> (Day 2: 10 min)</p> <p><i>In our last class, we determined a class theme</i></p>	<p><b>Think, Pair, Share</b> Have students think through what they already</p>

## Module 3: GENERATING: DEVISING NEW WORK

### Lesson 1: Oral History

<p><i>and developed potential interview questions. Today, we are going to explore what it means to be an effective interviewer. Let's use Think/Pair/Share to explore what we already know about interview skills.</i></p> <p><b>THINK</b> <i>Imagine you are being interviewed about a personal story from your past. What could an interviewer do to help you feel confident, comfortable, and relaxed?</i></p> <p><b>PAIR</b> <i>Turn to a partner and discuss your thoughts.</i></p> <p><b>SHARE</b> <i>One person from each pair will share out one sentence or big idea from your discussion. [Possible responses: good eye contact, smiling and laughing at appropriate times, looking physically relaxed, active listening, asking questions that help forward the story]</i></p>	<p>know about how an effective interviewer conducts him or herself. After giving them time to think silently, ask students to turn to a partner and discuss their thoughts. After about five minutes of partner discussion, ask groups to have one partner share out one idea from their discussions.</p>
<p><b>Elaborate</b> (Day 2: 40 min)</p> <p><i>As we can see, we already know a lot about what an effective interviewer looks like. Some of the most important things we can do to begin our interview successfully are show up on time; be prepared with questions, paper, a pencil, and a recording device; dress appropriately; and greet our interviewer with a smile and handshake.</i></p> <p><i>Make sure you have a strong working knowledge of the recording device you are using for the interview. Practice using it as much as necessary prior to conducting the interview.</i></p> <p><i>During the interview, it is important that we</i></p>	<p><b>Interview Skills Exercises</b></p>

## Module 3: GENERATING: DEVISING NEW WORK

### Lesson 1: Oral History

<p><i>remain focused and supportive of our interviewee. We can help our interviewee feel more comfortable by making good eye contact, focusing on them, listening, and not being afraid to connect with them.</i></p> <p><b>INTERVIEW SKILLS EXERCISES</b> <i>Many theatre exercises can help us develop these skills to be a confident interviewer. Let's do a few exercises now to help focus on these skills.</i></p>	<p>Students will participate in theatre exercises to explore important interview skills.</p> <p>(*See Attachment 3.1-Descriptions of Interview Skills Exercises for instructions on each of the activities below.)</p> <ul style="list-style-type: none"><li>-Eye Contact: Clap Around</li><li>-Focus: Zip Zap Zop</li><li>-Listening: This is a Red Ball</li><li>-Emotional Connection: Mirror</li></ul>
<p><b>Evaluate</b> (Day 3: 30 min)</p> <p><i>Over the past few days, we have been preparing ourselves for the interview process by developing questions and focusing on important interview skills.</i></p> <p><i>We are now going to pretend that we are conducting our first interview. We will record ourselves so that we can evaluate our strengths as an opportunity for growth as an interviewer.</i></p> <p><b>RECORDING PRACTICE INTERVIEWS</b> <i>In a group of three, practice walking in to the interview, greeting the interviewee with a handshake and smile, explaining the theme and purpose of the interviews, and asking the first question. Also remember that you should show up on time, dress appropriately, and have all your necessary materials (paper, pencil, and an audio or video recording device).</i></p> <p><i>After you have each practiced, repeat the process, this time using a recording device. Take turns with one of you being the interviewer, one being the interviewee, and one being the recorder until everyone has had</i></p>	<p><b>Preparation</b> Determine how students will record their practice interviews. If you have tablets or digital cameras for class use, they can record and play back their videos on that device. Some students may have enough recorders on their phones to have at least one recorder per group. If you do not have enough recorders for the class, you may adjust this so that peers are giving one another feedback, rather than students completing self-evaluations.</p> <p><b>Recording Practice Interviews</b> In groups of three, students will practice the beginning of their interviews, focusing on entering the room, greeting the interviewee, explaining the theme and nature of the class project, setting up their supplies, and asking the first question.</p> <p>After each student has practiced once, the group will then repeat the process, this time using an audio/video recorder.</p>

## Module 3: GENERATING: DEVISING NEW WORK

### Lesson 1: Oral History

<p>a turn.</p> <p><b>SELF-EVALUATION</b> <i>Take a moment to watch the video with your practice interview. On a piece of paper, rate your practice interview on a 1 to 4 scale, with 4 being the strongest, in each of the following categories. After you rate yourself, add a one-sentence explanation of your rating for each category, including how you can strengthen your score if it is less than a 4.</i></p> <ol style="list-style-type: none"><li>1. Eye contact</li><li>2. Body language and gesture</li><li>3. Focus on the interviewee</li><li>4. Volume and vocal confidence</li><li>5. Overall confidence</li><li>6. Preparation</li><li>7. Professionalism</li></ol>	<p><b>Self-Evaluation</b> Students will complete a self-evaluation of their work (if you are unable to record their practice interviews, you may have peers provide feedback in each of these categories). Students will, in writing, rate themselves on a 1 to 4 scale in each of the following categories: eye contact, body language and gesture, focus on the interviewee, volume and vocal confidence, overall confidence, preparation, and professionalism. Students will include a one-sentence explanation for each category, including how they plan to improve in that area.</p>
<p><b>Extend</b> (Day 3: 20 min)</p> <p><b>STUDENT EXAMPLES</b> <i>We have now all seen ourselves on camera in these practice interviews. Let's have a few volunteers model the beginning of an interview in front of the class. First, we will need two volunteers, one to play the interviewer and one to play the interviewee.</i></p> <p><i>[Discuss what each volunteer does effectively in the practice interview.]</i></p> <p><b>FINAL REFLECTION</b> <i>Now, on the same piece of paper where you evaluated your practice interviews, please answer the following in paragraph form. Turn this in as you exit the class.</i></p> <ol style="list-style-type: none"><li>1. <i>What are your overall strengths as an interviewer? Where are your biggest opportunities for growth?</i></li></ol>	<p><b>Student Examples</b> After they have evaluated their interviewing skills, ask for volunteers to repeat the process in front of the class for feedback. Focus on the strengths of each interviewer as they model the process for the class.</p> <p><b>Final Reflection</b> As an exit slip, students will add to their self-evaluation a two-paragraph response to the lesson. Students will write about their overall strengths and opportunities for growth and the importance of feeling prepared and confident when going to conduct an interview. Students will turn in their papers as they exit the classroom.</p>

## Module 3: GENERATING: DEVISING NEW WORK

### Lesson 1: Oral History

---

<p>2. Why is it important to practice interview skills? Why is it important to feel prepared and confident when going to conduct an interview?</p>	
--	--

### **Rubric for Oral History – Lesson 1**

**To Come**

DRAFT

## Attachment 3.1

### Theatre and Media Communications

#### Descriptions of Interview Skills Exercises

Recommended during “Elaborate” content on Module Three, Lesson One, Day 2

It is recommended that you use all of the following exercises to help students understand each of the components of effective interviewing or similar exercises that hit on each of these key ideas.

#### **Eye contact: Clap around**

Materials: None

1. Students will stand in a circle.
2. One student will begin the clap by facing the person to his or her right. The two people will face one another, raise their arms, and attempt to clap at the exact same moment so that it sounds like one clap.
3. The person that received the clap will then turn to the next person, and they will repeat step two, trying to clap together so that it sounds like one clap. This will continue around the circle.
4. Once students are comfortable with this, the direction of the clap may be reversed. In order to reverse it, the person who just received the clap will remain facing the person who just clapped, and the two will clap together a second time.

*Remember that the goal here is to connect and communicate effectively. Make clear eye contact with your partner. If you are going to reverse the direction of the clap, show them in your eye contact and body language that that is what you plan to do.*

#### **Focus: Zip Zap Zop**

Materials: None

1. Students will stand in a circle.
2. One student will start the exercise by making direct eye contact with someone else in the circle. He or she will send the energy to that person by clapping their hands and

then pointing to the person (the effect here should be one smooth motion, with the clap turning into the point) while saying “Zip.”

3. The person that received the energy will now make the same clap and point motion to someone else in the circle, again using direct eye contact, while saying “Zap.” The next person will repeat the gesture to a new person in the circle while saying “Zop.” This will continue in that order: zip, zap, zop, zip, zap, zop. The objective is to be as fast and rhythmic with this as possible, without messing up the order of the syllables.
4. If time permits, you may play for outs, where a person is out if he or she takes too long, is not loud enough, does not use direct eye contact, or says the wrong syllable.

*This game requires extreme focus at all times, since you never know when the energy will be passed to you. Relate this to an effective interviewer, who is always listening and dedicating his or her full focus to the interviewee.*

### **Listening: This is a Red Ball**

Materials: None

1. Students will stand in a circle.
2. The facilitator will begin the exercise by crossing to another person in the circle and pantomiming passing a ball (about the size of a softball) to the person while saying “This is a red ball.” The person who receives the ball will say “Thank you red ball.” The facilitator will take that person’s place in the circle. The person who now has the red ball will cross to a new person in the circle and repeat.
3. The facilitator will continue adding more pantomimed balls and objects into the circle. This may progress with green balls, yellow balls, and so on, including one very large ball and one very small ball. The facilitator may add more creative objects to the mix, such as a crying baby, angry cat, fish, or marshmallow fluff.
4. Periodically, stop the action and take inventory. Make sure that none of the objects have been dropped (or duplicated) to test if students really listened to what objects they received.

*This is a goofy game that tests our ability to listen, especially once we have multiple objects in the mix. While it is not bad to have to ask your interviewee to clarify or repeat information, the better you listen and take notes during the interview process, the more you will communicate to the interviewee that what they have to say is important to you.*

## Emotional Connection: Mirror

Materials: None

1. Students will stand with a partner in actor neutral, about three feet away from one another. Students should stand with enough space so that they may move about without running into other pairs or objects.
2. Students will pick a person A and person B. While maintaining eye contact, person A will begin a movement. Person B should mirror that movement, with the goal being to appear as though they are both moving at the exact same time, with no clear leader.
3. After a moment, students will switch so that person B is leading and person A is following.
4. If time allows, the instructor can call out A and B multiple times, so that partners may practice switching from one person leading to the other without breaking the flow in their movement.

*This exercise really requires you to connect with your partner. Eye contact and trust are key. Think about how this level of connection might translate into your interviews.*

## Module 3: GENERATING: DEVISING NEW WORK

### Lesson 2: Discovering My Community

---

Lesson 2

### ***Discovering My Community***

Duration: 5+ days

In Lesson 2 students will view and briefly analyze a video trailer of a play filmed for television that was entirely based upon oral history interviews. Students will conduct the first of three interviews and transcribe their recordings. Next they will select a brief segment of the interview and begin to develop it as a monologue. The class will examine the playwright's responsibility to the individual whose thoughts and words he/she is using as the basis for a script. A homework extension of this lesson suggests students conduct two additional interviews outside of class, one with a member of their family, another with someone in the community.

#### **Lesson 2 Objectives:**

- identify ways in which theatre artists can use interviews to create original theatre and capture the oral history of a community
- apply the interview process, gather material, and analyze material for dramatic value

#### **Resources:**

##### **Suggested Artists:**

Studs Terkel  
Eve Ensler  
Anna Deavere Smith  
Moisés Kaufman and the Tectonic Theater Project

#### **Websites:**

Additional Curriculum:

<http://www.tellmestories.org/>

<http://www.learnnc.org/lp/pages/764>

[http://www.bfuu.org/oralhistory/documents/oralhistory\\_training.pdf](http://www.bfuu.org/oralhistory/documents/oralhistory_training.pdf)

Oral History Interview Techniques:

<http://www.youtube.com/watch?v=jTCzxWt1RQk>

<http://williamwolff.org/courses/the-oral-history-interview/>

Databases with Oral Stories:

<http://storycorps.org/>

<http://thisibelieve.org/>

<http://thisamericanlife.org/>

<http://snapjudgment.org/>

## Module 3: GENERATING: DEVISING NEW WORK

### Lesson 2: Discovering My Community

Specific Interviews or Oral Stories:

<http://www.thisamericanlife.org/radio-archives/episode/449/middle-school>

[http://www.youtube.com/watch?v=-Lug\\_lxFKo8](http://www.youtube.com/watch?v=-Lug_lxFKo8)

Examples of Theatre Developed from Interviews:

<http://www.youtube.com/watch?v=uQ1OyKy9FwM>

<http://www.youtube.com/watch?v=awTx8iBm4u8>

#### Books:

- *Scripting Our Lives: Oral History Theatre—A collection of practical methods and script shell foundations* available at: <http://www.seniortheatre.com/scripting-our-lives-oral-history-theatre-a-collection-of-practical-methods-and-script-shell-foundations/>
- *Working* by Studs Terkel
- *The Good War* by Studs Terkel
- *Is There Life After High School?* by Ralph Keyes

#### Plays/Musicals:

- *Working the Musical*. Adapted by Stephen Schwarz and Nina Faso, Music by Craig Carnelis, Micki Grant, Mary Rodgers, and Susan Birkenhead, Stephen Schwartz, James Taylor
- *The Laramie Project* by Moisés Kaufman and the Tectonic Theater Project
- *The Good War: A Musical Collage of WWII*
- *Is There Life After High School?* Book by Jeffrey Kindley, Music and Lyrics by Craig Carnelia

#### Student Materials:

paper	highlighter
pencil	Interview questions developed in Lesson 1
recording device (audio or video)	Digital camera (optional)

	Teacher Preparation & Notes
	Suggested Duration: 5+ days (1 day = 50 minutes)
<p><b>Elicit</b> (Day 1: 15 min)</p> <p><i>In the last lesson, we examined specific techniques and skills needed for successful interviewing. Let's look at an example of how interviews can be used to devise original theatre performances before we conduct our official interviews.</i></p>	<p><b>Overview</b></p> <p>In this lesson, students will conduct three interviews to gather material for the final group performance. Students will transcribe the interviews, identify the main idea, and select moments of the interview text that would lend themselves to dramatic performance.</p> <p><b>Preparation</b></p>

## Module 3: GENERATING: DEVISING NEW WORK

### Lesson 2: Discovering My Community

<p>EXAMPLE OF DEVISED THEATRE</p> <p><i>Let's watch this video trailer for the movie version of The Laramie Project, which was first a play devised from interviews. The play is based on a true story about a young man who was killed in a hate crime due to his sexuality.</i></p> <p><i>Now, on your piece of paper [or in an online journal or blog], let's use DAR to respond to this video. Please write your responses in as much detail as possible.</i></p> <p>DESCRIBE</p>	<p>Download the extended trailer to <i>The Laramie Project</i>, available here: <a href="http://www.youtube.com/watch?v=awTx8iBm4u8">http://www.youtube.com/watch?v=awTx8iBm4u8</a></p> <p>Determine what method will best suit your students to record their interviews. All students should capture an audio recording of their interview. They may also capture a video recording, and may take photographs of the interviewee, both of which will be useful with the remainder of the module. If you do not have enough voice recorders or digital cameras for your class, consider these options:</p> <ol style="list-style-type: none"><li>1. Students may have recording capabilities on their phones, mp3 players, or tablets.</li><li>1. Program: If you do not already have an audio program installed on the computers, students may use a free online program like <a href="http://www.vocaroo.com">http://www.vocaroo.com</a>.</li><li>2. Microphones: If computers do not already have microphones built into them, you will want to supply students with microphones such as the Snowball Microphone, which has a USB connection to plug directly into a computer. Handheld audio recorders are sufficient as well, as long as the audio can easily transferred to a computer.</li></ol> <p><b>Example of Devised Theatre</b></p> <p>Students will watch the extended trailer to <i>The Laramie Project</i>.</p>
---	---

## Module 3: GENERATING: DEVISING NEW WORK

### Lesson 2: Discovering My Community

<p><i>Describe the video excerpt of The Laramie Project.</i></p> <p><b>ANALYZE</b> <i>Analyze how interviews aided in the creation of this theatrical work. How much of the text and personalities of the characters do you think came directly from the interviews, and how much do you think was embellished by the writers and/or actors? Why?</i></p> <p><b>REFLECT</b> <i>Reflect on the responsibilities of theatre artists who use interviews to create original theatre work. What are their responsibilities to the people they interview?</i></p>	<p><b>Describe, Analyze, Reflect</b> Students will use Describe, Analyze, Reflect (DAR) to examine the video. Students will describe the video, analyze how they think the interviews helped in the development of the work, and reflect on the responsibility of the theatre artist when using interviews to create work.</p>
<p><b>Engage</b> (Day 1: 35 min)</p> <p><i>Let's use this quick game to transition into the next activity.</i></p> <p><b>CREATIVE GROUPING</b> <b>Find someone who ...</b> <i>I am going to call out a series of instructions. Your goal is to complete the instructions as quickly as possible without talking.</i> <i>-Find someone wearing the same color as you.</i> <i>-Find someone who has the same hair color as you.</i> <i>-Find someone who is about the same height as you.</i> <i>-Find someone whose hands are about the same size as yours.</i> <i>-Find someone who has the same eye color as you.</i></p> <p><b>CONDUCTING STUDENT INTERVIEWS</b> <i>The person you are paired with is the person that you will conduct your first interview with, using the questions you have already</i></p>	<p><b>Creative Grouping</b> When finding partners, encourage students to find partners with whom they may be less familiar to continue developing the classroom community. <b>Find someone who ...</b> is a community building activity in its own right and helps people meet new partners through a fun, non-threatening activity.</p> <p><b>Conducting Student Interviews</b> Students will interview one another, using the class theme and the questions they created in the Lesson 1. Students will work with a partner, with each</p>

## Module 3: GENERATING: DEVISING NEW WORK

### Lesson 2: Discovering My Community

<p><i>developed. Before you begin the interview, here are a few reminders:</i></p> <p><i>Remember, depending on how your partner responds to the questions, you may need to come up with additional questions to guide them through the interview.</i></p> <p><i>Also, remember to set up a recording device before you begin the interview and to take notes throughout the interview.</i></p> <p><i>Finally, one of the things we will be exploring is how to make our final theatre performance multimedia. That means we may want to incorporate audio clips of the interviewee, video clips of the interviewee, or photographs. Make sure you document your interview using at least one of those three methods.</i></p> <p><i>Please find a comfortable place in the classroom with your partner and begin. I will call time in about 15 minutes to switch roles so that each person has the chance to interview.</i></p>	<p>student taking 15 minutes to interview the other. Students will capture an audio recording of the interview and take notes. Students can also capture video footage or photographs (depending on the class capabilities).</p> <p><b>Steps for Success</b></p> <ol style="list-style-type: none"><li>1. Remind students of the theme determined by the class in Lesson 1. Their questions should be geared toward getting responses related to that theme.</li><li>2. Help students keep an eye on the time so that each student gets an equal amount of interviewing time.</li><li>3. Remind students of the interview skills and conduct reviewed in Lesson 1.</li><li>4. If students are struggling to get material from their interviewee, side coach them on the process: <i>Remember to look your interviewee in the eyes and let them know you are listening. What open-ended questions can you ask your interviewee? What about his or her story are you still curious about?</i></li></ol>
<p><b>Explore</b> (Day 2: 30 min)</p> <p><b>TRANSCRIBING INTERVIEWS</b> <i>Today we will transcribe the interviews we conducted with our fellow classmates. Play back your recording, and transcribe it word for word. Accuracy is key here, as the way that your interviewee phrased things will give us a lot of clues about his or her character traits and emotions later on.</i></p> <p><i>Use transcribing as a chance to really begin reviewing the interview so that you are very familiar with it for the next step.</i></p>	<p><b>Transcribing Interviews</b> Students will transcribe the interviews that they conducted. Students should aim to transcribe the interviews word for word to best capture the character.</p>

## Module 3: GENERATING: DEVISING NEW WORK

### Lesson 2: Discovering My Community

<p><b>ANALYZING THE INTERVIEW</b> <i>We are now going to use the transcript to analyze the interview.</i></p> <p><i>At the top of the page, write the main idea of the interview as though it were the title of the piece. Look through your transcript, asking “What is the interview about?”</i></p> <p><i>Now, go through the interview with your highlighter. Highlight at least three selections of the interview (at least one sentence long each) that stand out to you. Perhaps there is a moment where the personality of the interviewee is very clear, where they describe something dramatic, where they have a poignant thought, or where a personal discovery/realization is made. Regardless of what draws you to the text, recognize that the places you highlight will help you turn this interview into a scene or monologue for a theatre performance.</i></p>	<p><b>Analyzing the Interview</b> Using the transcriptions, students will analyze the interviews they conducted. Students will write the main idea of the interview at the top of the paper, and will highlight at least three ideas, phrases, or themes of the interview (at least one sentence long each) that stand out to them.</p>
<p><b>Explain (Day 2: 20 min)</b></p> <p><i>Look through the excerpts that you chose from your transcribed interview. Think about why these moments stand out to you and what impact they have. Now, picture a piece of theatre that was somehow inspired by this interview. What does it look like: is it a scene, a monologue, or perhaps choral speak? Does it incorporate music, video, or photography?</i></p> <p><b>PARTNER SHARING</b> <i>Return to the partner you interviewed and explain which selections you chose from the interview, why you chose them, and how you could see this interview becoming a theatrical performance.</i></p>	<p><b>Partner Sharing</b> Students will return to the partner with whom they conducted the previous day’s interview. Students will explain why they chose their selections and how they envision the interview becoming a theatrical performance (as a scene or monologue, incorporated music or digital media, etc.)</p>

## Module 3: GENERATING: DEVISING NEW WORK

### Lesson 2: Discovering My Community

#### **Elaborate** (Day 3: 40 min)

##### CHARACTER EXERCISES

*Today we will be performing for one another, so let's do a few theatre exercises to warm ourselves up. These exercises will help us think about how we can use our voice and body to create characters that are different than ourselves.*

##### INTERVIEW PERFORMANCES

*We are going to begin looking at what it means to perform material that you gathered in an interview.*

*Remember, if you use this interview in our group performance, you will be able to cut or edit the language. For today, we are going to use a section of our interviews, word for word, so that we are focusing more on the performing than the writing.*

*Select a portion of your interview that is about one minute long. You are going to deliver this excerpt as a MONOLOGUE, one person talking to another person. Think about how you are going to portray this person and their story. Remember that, while it is perfectly acceptable (and encouraged) for you to make physical and emotional choices that embody this character, we want to be honoring the interviewee and their story. It should never come across as though we are making fun of someone.*

*Practice delivering your monologues in groups of 3 or 4.*

*Now we will see a few examples from volunteers.*

#### **Character Exercises**

Students will participate in theatre exercises to explore how to make physical and vocal choices for a character.

(\*See Attachment 3.2-Descriptions of Character Building Exercises for instructions on each activity.)

-Physical Choices: Silly Walks

-Vocal Choices: "Will you marry me?"

#### **Interview Performances**

Students will take a one-minute excerpt of their interview and perform it, word for word, as though it were a monologue. Students will rehearse in small groups of 3-4 students first, and then volunteers will perform for the class.

#### **Tips for Success**

1. Encourage students to apply the character-building exercises to their performances, while keeping characters realistic.
2. Remind students that they have a responsibility toward their interviewees, and to treat the interview material, and how they perform it, with respect.
3. Coach students on volume and diction as they work.

## Module 3: GENERATING: DEVISING NEW WORK

### Lesson 2: Discovering My Community

<p><b>Evaluate</b> (Day 3: 20 min)</p> <p><b>SELF-REFLECTION</b> <i>Take out a piece of paper and a pencil. Now that you have had the opportunity to conduct, transcribe, and perform an excerpt of your interview, reflect on the following questions. Write 3-5 sentences for each prompt.</i></p> <ol style="list-style-type: none"><li><i>1. Did your interview give you good material that you could use in a theatrical performance? In future interviews, what could you do differently as the interviewer to enhance the quality of your interviewee's responses?</i></li><li><i>2. How did it feel to perform someone else's words? How did it feel to know that someone else was performing your words? How did this influence your understanding of the responsibility of the theatre artist when performing works based on interviews?</i></li></ol> <p><b>HOMEWORK</b> <i>I will collect your responses as you leave the class. Your homework for the next two evenings will require you to interview two more individuals for our class project: one interview with a family member, and one interview with a person in your community who you do not know very well but who interests you. Each interview should last at least 15 minutes. Please complete at least one of these interviews this evening and the other interview no later than tomorrow. You will have time to transcribe and analyze the interviews in class.</i></p>	<p><b>Self-Reflection</b> Students will complete written self-reflections on their first interview and performance. Students will reflect on the quality of material that they gathered from their first interview and how they can improve their interview skills to gather more quality material in the future. Students will reflect on how the interview and performance process affected their understanding of the theatre artist's responsibility to his or her interviewees.</p> <p><b>Homework</b> Students will conduct two more interviews on the same theme: one interview with a family member, and one interview with a person in the community who the student does not know well but who he/she finds interesting. Students will have two evenings to collect these interviews and should complete the first interview by the following school day. They only need to record the interview and will be given time to transcribe in class.</p> <p>(NOTE: Students may need additional time to successfully set up these interviews and the interviewees may need more notice. This may affect the timing of this lesson. You may need to figure out a way to schedule these interviews earlier in the Module/Lesson.)</p>
<p><b>Extend</b> (Days 4 &amp; 5)</p>	<p><b>Working with Interviews</b> Students will have time to work with the interviews they conducted outside of class. Students will</p>

## Module 3: GENERATING: DEVISING NEW WORK

### Lesson 2: Discovering My Community

---

#### WORKING WITH INTERVIEWS

*You were asked to complete two additional interviews outside of class: one interview with a family member and one interview with a person in your community who you do not know very well but who interests you. You will have two days in class to work on the following:*

- 1. Transcribing interviews*
- 2. Identifying the main idea of the interview*
- 3. Highlighting at least three sections of the interview (at least one sentence or longer) that stand out to you.*
- 4. Gathering any additional material of your interviewee (photographs or video) that we may be able to use in our final performance.*

transcribe interviews, identify the main idea, highlight three sections, and gather additional material such as photographs and video (if they have not already).

#### **Tips for Success**

1. If students did not complete the homework assignment, they may interview someone on campus or conduct another interview with a classmate.

### **Rubric for Discovering My Community – Lesson 2**

**To Come**

## Attachment 3.2

### Theatre and Media Communications Descriptions of Character Building Exercises

Recommended during “Elaborate” content on Module Three, Lesson Two, Day 3

It is recommended that you use all of the following exercises to help students understand each of the components of effective interviewing or similar exercises that hit on each of these key ideas.

#### Physical Choices: Silly Walks

1. Students will stand in an open space where they cannot touch anyone or anything else.
2. Students will begin walking around the space in their neutral walk. Students do not need to walk in a circle; they can walk around the open space wherever they like as long as they do not talk to or touch other students.
3. Introduce the concept of leading with a specific body part. This is the body part that brings the most forward energy to a person’s walk and can say a lot about his or her character. For example, someone that leads with his or her chest might puff out his or her chest. Have students try this. Ask students what sort of character this suggests (depending on how they interpret the walk, most people will say one who is confident, strong, or militant).
4. Call out different body parts and have students practice leading with each of part. As students work, ask them to silently consider what sort of character they picture themselves as with each walk. Example body parts: Forehead, chin, stomach, hips, toes.  
*When we perform scenes and monologues based on real people, we still have the chance as actors to create a character. Think about the person that you interviewed; what body part might you lead with to portray him or her? How could you physically hold yourself to create a character different than yourself?*

#### Vocal Choices: “Will you marry me?”

1. Students will stand in a circle.
2. Students will say the phrase “Will you marry me?” Have everyone say it at once. (Any other phrase will work too.)
3. Introduce the concept of vocal choices to students. There are many ways beyond goofy voices or accents to alter your voice to create a different character. Share the following

vocabulary with students and have them practice saying the phrase “Will you marry me?” with the extremities for each vocabulary word:

- a. Pitch: Say the phrase extremely high and extremely low; try being monotone
- b. Volume: Say the phrase extremely loud and extremely soft
- c. Rate: Say the phrase extremely fast and extremely slow
- d. Quality: Say the phrase extremely breathy and extremely nasally
- e. Pause: Play with different places to pause throughout the phrase

*How does the line change with each vocal choice? What type of character do you see saying the line? While most people use a variety of pitches, volumes, and so on as they talk, most of us have our own “neutral” way of talking. If you can identify a neutral voice that is specific to your character, for example, someone who has a slow, breathy voice and frequently pauses for a long time in the middle of a thought, then you will be able to create a character voice that is very different from your own.*

DRAFT

## Module 3: GENERATING: DEVISING NEW WORK

### Lesson 3: Adapting the Interview to Monologue

---

Lesson 3

### ***Adapting the Interview to Monologue***

Duration: 6 days

This lesson will continue building on the interviews gathered in Lesson 2. Students will explore, in much greater detail, how oral history interviews have been adapted for theatrical performances. They will view a young man, approximately the same age they are, performing a monologue based upon a personal story. Students will analyze his delivery skills and begin to focus on ways in which they can effectively share their own monologues. Finally, students will select one interview to develop into a monologue for performance and will then work in pairs to connect their monologues for a multi-person performance.

#### **Lesson 3 Objectives:**

- adapt a transcribed interview into a monologue, considering pace, flow, and dramatic action of the piece while remaining true to the original intention of the interview
- perform a monologue based on an oral history interview, considering vocal and physical expression and character choices
- examine how two contrasting monologues can be pieced together to create a multi-person theatrical performance.

#### **Resources:**

##### **Suggested Artists:**

Studs Terkel  
Eve Ensler  
Anna Deavere Smith  
Moisés Kaufman and the Tectonic Theater Project

##### **Websites:**

Additional Curriculum:

<http://www.tellmeyourstories.org/>

<http://www.learnnc.org/lp/pages/764>

[http://www.bfuu.org/oralhistory/documents/oralhistory\\_training.pdf](http://www.bfuu.org/oralhistory/documents/oralhistory_training.pdf)

Oral History Interview Techniques:

<http://www.youtube.com/watch?v=iTCzxWt1RQk>

<http://williamwolff.org/courses/the-oral-history-interview/>

Databases with Oral Stories:

<http://storycorps.org/>

<http://thisibelieve.org/>

<http://thisamericanlife.org/>

## Module 3: GENERATING: DEVISING NEW WORK

### Lesson 3: Adapting the Interview to Monologue

<http://snapjudgment.org/>

#### Specific Interviews or Oral Stories:

<http://www.thisamericanlife.org/radio-archives/episode/449/middle-school>

[http://www.youtube.com/watch?v=-Lug\\_lxFKo8](http://www.youtube.com/watch?v=-Lug_lxFKo8)

#### Examples of Theatre Developed from Interviews:

<http://www.youtube.com/watch?v=uQ1OyKy9FwM>

<http://www.youtube.com/watch?v=awTx8iBm4u8>

#### Books:

- *Scripting Our Lives: Oral History Theatre—A collection of practical methods and script shell foundations* available at: <http://www.seniortheatre.com/scripting-our-lives-oral-history-theatre-a-collection-of-practical-methods-and-script-shell-foundations/>
- *Working* by Studs Terkel
- *The Good War* by Studs Terkel
- *Is There Life After High School?* by Ralph Keyes

#### Plays/Musicals:

- *Working the Musical*. Adapted by Stephen Schwarz and Nina Faso, Music by Craig Carnelis, Micki Grant, Mary Rodgers, and Susan Birkenhead, Stephen Schwartz, James Taylor
- *The Laramie Project* by Moisés Kaufman and the Tectonic Theater Project
- *The Good War: A Musical Collage of WWII*
- *Is There Life After High School?* Book by Jeffrey Kindley, Music and Lyrics by Craig Carnelia

#### Student Materials:

pencil	paper
Transcribed interviews developed in lesson 2	Copies of “Working” transcriptions and script (1 copy for every 3-4 students)

	Teacher Preparation & Notes
	Suggested Duration: 6 days (1 day = 50 minutes)
<b>Elicit</b> (Day 1: 10 min)	<b>Preparation:</b> Select an oral history interview transcript that has been adapted into a successful script for the stage. Students will also need a copy of the adapted scene from the corresponding script. Possible examples follow:

## Module 3: GENERATING: DEVISING NEW WORK

### Lesson 3: Adapting the Interview to Monologue

---

	<p><b>Transcript</b> “Grace Clements” from <i>Working: People Talk about What They Do All Day and How They Feel About What They Do</i> by Studs Terkel.</p> <p><b>Corresponding Script</b> <i>Working, A Musical</i> from the book by Studs Terkel, adapted by Stephen Schwartz and Nina Faso NOTE: Use Grace and Millworkers scene/song – Act I, pp. 31-34.</p> <p><i>The Grace Clements interview is especially interesting as it inspired the musical’s best-known song, “ Millwork” by James Taylor. Having students analyze how the themes/lyrics of the song were drawn from the original transcript is a very worthwhile exercise.</i></p> <p>OR</p> <p><b>Transcript</b> “Mike LeFevre” from <i>Working: People Talk about What They Do All Day and How They Feel About What They Do</i> by Studs Terkel.</p> <p><b>Corresponding Script</b> <i>Working, A Musical</i> from the book by Studs Terkel, adapted by Stephen Schwartz and Nina Faso NOTE: Use Mike LeFevre’s monologues – Act I, pp. 4-5/Act II, p. 24 (NOTE: check language depending upon community.)</p> <p>OR</p>
--	---

## Module 3: GENERATING: DEVISING NEW WORK

### Lesson 3: Adapting the Interview to Monologue

<p><i>Please take a look at the monologue that has just been handed out. Can we have a volunteer who will read it aloud?</i></p> <p><i>Let’s quickly explore all you know about this character after listening to/reading the monologue. Just like when we looked at images earlier in this class and listed everything we saw, quickly make a list of everything you learned: Age? Health? Where they live/work? Family? Hopes? Disappointments? Etc.</i></p> <p><i>What is it that the character says that resonates the most with you? Explain.</i></p> <p><i>If you were to summarize in a single sentence what the character most needs/wants, what would that be?</i></p> <p><i>As you might have guessed, the monologue we are looking at was adapted from the transcript of an oral history monologue – much like the interview process we have been working on in class. Today, we are going to examine what it looks like to take the interviews we’ve collected and develop them into dramatic text.</i></p>	<p><b>Transcript</b> “Ginny Phillips” from <i>Is There Life After High School</i> by Ralph Keyes.</p> <p><b>Corresponding Script</b> <i>Is There Life After High School, A Musical</i> suggested by the book by Ralph Keyes. Book by Jeffrey Kindley, Music and Lyrics by Craig Carnelia. NOTE: Use Ginny Phillips’ monologue – Act II, pp. 36-37.</p> <p>First, provide students with a copy of the monologue with which they will be working.</p> <p>Instruct students to each make a list of everything they know about the character. Ask them to recall how they were asked to “read” a series of visual images earlier in the course and to apply the same principle of including everything that they observed.</p> <p>Facilitate a brief discussion with the students.</p>
<p><b>Engage</b> (Day 1: 20 min) ANALYZING SCRIPT EXCERPTS <i>Within your groups, look at both the interview transcript and the script excerpt.</i></p> <p><i>Go through the script excerpt and underline/highlight anything that is taken word for word from the interview. Look for paragraphs, sentences, phrases – in some case important words – that were drawn directly from the interview.</i></p>	<p><b>Preparation</b> Provide students with the corresponding interview transcript from which the monologue was developed. They will also need highlighters.</p> <p><b>Analyzing Script Excerpts</b> In their groups, students will examine the interviews and script excerpts. Students will notate what was taken word for word from the interview (underlining once) and what was paraphrased from the interview (underlining twice). Anything that remains should be text added by the playwrights.</p>

## Module 3: GENERATING: DEVISING NEW WORK

### Lesson 3: Adapting the Interview to Monologue

Now go through the script excerpt and see if there is anything that is similar to the interview but that was not taken word for word from the interview. Double underline this text.

#### GROUP DISCUSSION

Discuss the following questions with your group. Be prepared to share your responses.

1. Why do you think the playwrights made the choices they did to add, change, or delete text from the interview? [Possible response: to help with the pace of the dialogue, for dramatic action, to fit within the structure of a song]
2. Is the overall main idea of the interview the same? Do you feel as though the playwright was respectful to the thoughts and personality of the interviewee? Why or why not? [Responses will vary.]
3. What is the difference between a play like “Working,” which at times includes adjustments to/adaptations of the text of an interview, and a play like “Laramie Project,” which used interviews verbatim without making any additions? What is the justification for each type of theatre? [Possible response: In “Working” the text “inspired” music and lyrics as well as spoken monologues, whereas “The Laramie Project” is structured as a documentary or journalistic piece. Any time a text is musicalized there are unique challenges to be met. By adjusting some of the text, the creative team has more control and shape over the work. In both examples (“Working” and “The Laramie Project”) the

#### Group Discussion

Within their groups, students will discuss why the playwrights made these specific choices to add, change, or delete text from the original interview; if the final product is still faithful to the original interview; and why playwrights might chose to either alter the interview text (as in “Working”) or keep it verbatim (as in “The Laramie Project”).

## Module 3: GENERATING: DEVISING NEW WORK

### Lesson 3: Adapting the Interview to Monologue

<p><i>emphasis remains on the true words of the interviewees.]</i></p> <p><b>CLASS DISCUSSION</b>  <i>Let's hear your responses to these questions. Please select a group member to share one big discovery your group had during this discussion.</i></p>	<p><b>Class Discussion</b>            Each group will select a group member to share one big discovery their group had during the discussion.</p>
<p><b>Explore</b> (Day 1: 20 min)</p> <p><b>MONOLOGUE DRAFTING</b>  <i>You will now have the remainder of class time to work independently on creating a monologue from one of the three interviews you conducted. Remember, you may alter the text as necessary to help with the flow, pace, and dramatic structure of your monologue. However, place emphasis on remaining true to the thoughts, main idea, and character of your interviewee.</i></p> <p><i>Your monologue should be between one and two minutes long. Please finish your rough draft of it for homework.</i></p>	<p><b>Monologue Drafting</b>            Students will work independently for the remainder of class time to develop the rough draft for their monologues (they will choose only one of their three interviews to develop into a monologue). The monologues should be between one and two minutes long. Students should complete a rough draft for homework.</p> <p><b>Tips for Success</b></p> <ol style="list-style-type: none"> <li>1. Encourage students to recall the class theme that was developed in Lesson 1. Which interview did they have that best fits in that theme?</li> <li>2. Remind students that they may alter the text as necessary to help with the flow, pace, or dramatic structure of the monologue.</li> <li>3. Remind students of the importance of remaining true to the interviewee's main idea, character, and perspective.</li> </ol>
<p><b>Explain</b> (Day 2: 50 min)  <i>Please take out your rough draft of your monologue.</i></p> <p><b>MONOLOGUE WORKSHOPS</b>  <i>Today we are going to share our rough draft in groups of 3-4. In your group, please spend</i></p>	<p><b>Monologue Workshops</b>            Students will work in groups of 3-4 to workshop their monologues. Students will take turns reading</p>

## Module 3: GENERATING: DEVISING NEW WORK

### Lesson 3: Adapting the Interview to Monologue

<p><i>about 10 minutes focusing on each person’s monologue.</i></p> <p><i>When it is your turn, read your monologue out loud. Then, explain to your group how this monologue differs from the original interview text. What did you add, delete, or change, and why?</i></p> <p><i>After a person shares his or her monologue, take time to give him or her feedback on the work. Is the character clear? Is the main idea of the monologue clear? Does the monologue move well? Is there any part of the monologue that could benefit from expansion or clarification?</i></p> <p><i>As you give feedback to your peers, remember to be respectful of their feelings and their creative control in the piece. You may make compliments or offer suggestions but keep feedback positive and constructive.</i></p> <p><b>MONOLOGUE REWRITING</b>  <i>Now that you have received feedback from your group, take a moment to consider any rewrites you would like to make to your monologue. You may work on those rewrites now and should have a final draft of your monologue ready at the start of class tomorrow.</i></p>	<p>their monologues, explaining to the group what choices they made to adjust the original text and why, and receiving positive and constructive feedback from their group members.</p> <p><b>Tips for Success</b></p> <ol style="list-style-type: none"> <li>1. Monitor the time so that each student has about 10 minutes to present and receive feedback for his or her monologue.</li> <li>2. Encourage students to begin thinking about the vocal delivery of their monologues as they read them aloud.</li> <li>3. Side-coach students on appropriate ways to frame constructive criticism.  <i>Let’s remember to offer two specific positive comments for each constructive comment we say.</i>  <i>Offer specific constructive comments, so that the playwright has ideas for how to adjust his or her work.</i>  <i>Can you rephrase your comment so that it is a suggestion or a question, rather than telling the playwright what he or she “needs” to do?</i></li> </ol> <p><b>NOTE: DEPENDING UPON THE MAKE UP AND EXPERIENCE LEVEL OF YOUR CLASS, YOU MAY WANT TO INTRODUCE GUIDELINES FOR CONSTRUCTIVE CRITICISM MUCH EARLIER IN THE CURRICULUM.</b></p> <p><b>Monologue Rewriting</b>          Students may use the remainder of class time to write the final draft of their monologues, incorporating the feedback from their peers. Students should complete the final draft by the start of class tomorrow.</p>
<p><b>Elaborate</b> (Day 3: 50 min)</p>	<p><b>Preparation</b>          Download the audio performance of “The Last Mile,” written and performed by Noah St. John at age 15, available here:</p>

## Module 3: GENERATING: DEVISING NEW WORK

### Lesson 3: Adapting the Interview to Monologue

<p><b>“THE LAST MILE”</b> <i>Today, we are going to rehearse our monologues in preparation for performing them for one another tomorrow. Let’s listen to and watch this recorded story called “The Last Mile,” by Noah St. John. Noah wrote this story when he was 15, and it is a great example of a personal story as well as vocal expression.</i></p> <p><i>Watch Noah’s delivery very closely.</i></p> <p><i>What did you notice about Noah’s delivery of his piece? What vocal and physical choices did Noah make to help tell the story? [Possible responses: Explosive consonants, good volume, varied tempo and tone to express shifts in dramatic action, use of physical stillness, natural gestures, bigger physical movements as the energy of the piece picked up, etc.]</i></p> <p><b>VOCAL EXERCISES</b> <i>Let’s participate in some vocal exercises to help us with our own vocal expression.</i></p> <p><b>GROUP REHEARSALS</b> <i>Now you will have the opportunity to rehearse your monologues in groups of 3-4. Please have</i></p>	<p><a href="http://www.youtube.com/watch?v=-Lug_lxFKo8">http://www.youtube.com/watch?v=-Lug_lxFKo8</a></p> <p><b>“The Last Mile”</b> Students will watch the Noah St. John’s performance of “The Last Mile,” and will discuss the vocal and physical delivery of the performer.</p> <p>Teachers may want to show the clip a second time after students have discussed the young performer’s delivery.</p> <p><b>Vocal Exercises</b> Students will participate in vocal exercises to identify important components of a successful performance.</p> <p>(*See Attachment 3.3 “Descriptions of Vocal Exercises” for instructions on each of the activities below. Also, you are likely to have vocal exercises with which you and your students are familiar that could be used here.)</p> <ul style="list-style-type: none"><li>-Volume: “Help me!”</li><li>-Diction: Tongue Twister</li><li>-Emotional Tone: “I love my baby brother”</li><li>-Operative Words: Pantomime Ball Toss</li></ul> <p><b>Group Rehearsals</b> Students will divide into groups of 3-4 to rehearse</p>
---	---

## Module 3: GENERATING: DEVISING NEW WORK

### Lesson 3: Adapting the Interview to Monologue

<p><i>everyone in your group perform their monologue for feedback.</i></p> <p><i>Be prepared to share your monologue with the class tomorrow. It does not need to be memorized, but you will be evaluated on both the writing and the performance.</i></p>	<p>their monologues. Students will take turns performing their monologues and receiving group feedback.</p> <p>Students should continue rehearsing their monologue as homework. Students should be prepared to present their monologue in the next class. It does not need to be memorized but should be well rehearsed and prepared.</p> <p>NOTE: Depending upon the makeup of your class, you may need to allow additional time for this rehearsal process.</p>
<p><b>Evaluate</b> (Day 4: 50 min)</p> <p>MONOLOGUE PERFORMANCES <i>Today we are going to watch everyone perform their monologues. Remember, it does not need to be memorized, but you will be evaluated on both the writing and the performance.</i></p> <p>SELF-EVALUATION <i>On a piece of paper, rate your final monologue on a 1 to 4 scale, with 4 being the strongest, in each of the following categories. After you rate yourself, add a one-sentence explanation of your rating for each category, including how you can strengthen your score if it is less than a 4.</i></p> <ol style="list-style-type: none"><li><i>1. Final writing of monologue: Did it have pace, flow, and clear writing?</i></li><li><i>2. Final performance of monologue: Did you make character choices? Did you have effective volume, clarity, and vocal expression?</i></li><li><i>3. Was your final writing and performance a reflection and tribute to your original interview? Why or why</i></li></ol>	<p><b>Monologue Performances</b> Students will perform their monologue for the class. They may use their scripts.</p> <p><b>Self-Evaluation</b> Students will complete a self-evaluation of their work. Students will, in writing, rate themselves on a 1 to 4 scale in each of the following categories: monologue text; monologue performance; and faithfulness to the original interview text. Students will include a one-sentence explanation for each category, including how they could improve in that area.</p>

## Module 3: GENERATING: DEVISING NEW WORK

### Lesson 3: Adapting the Interview to Monologue

<p>not?</p>	
<p><b>Extend</b> (Days 5 &amp; 6)</p> <p><i>While we all interviewed people based on the same common theme, we saw yesterday how diverse all of our monologues are. Today, we will start exploring how our monologues can interact with one another, which will help us begin thinking about our final performance.</i></p> <p><b>PEOPLE TO PEOPLE</b> <i>Find a partner in 10 seconds. I am going to call out a series of body parts, for example, “elbow to elbow.” Touch elbow to elbow with your partner. Now, if I call out “hand to shoulder,” you will release your elbows and touch one hand to one another’s shoulders. (Continue offering body part combinations.) When I call “people to people,” find a new partner.</i></p> <p><i>(Continue for about three rounds, calling out people to people followed by new body combinations.)</i></p> <p><i>The person you are with now will be your partner for the next exercise.</i></p> <p><b>CONNECTING MONOLOGUES</b> <i>You will need your monologues, a piece of paper, and a pencil for this activity. Gather those items and find a space to work with your partner.</i></p> <p><i>Read your monologues with one another.</i></p> <p><i>You may have monologues that feel very similar to one another, or you may have monologues that contrast one another. Either</i></p>	<p><b>People to People</b> Use fun theatre games to help students find new partners to work with and to continue building ensemble in the class. People to People from Module 1/Lesson 1 pairs students up at random. The instructor calls out any combination of body parts (starting with simple combinations like “knee to knee” and building to more complex such as “foot to elbow”). Students will connect those body parts with one another (i.e., each partner will touch his or her foot to the other partner’s elbow). Each time a new command is made, students may release the previous command. When the instructor calls “People to People,” students will find a new partner. Play multiple rounds. The person they are with during the final round will become their partner for the next exercise.</p> <p><b>Connecting Monologues</b> With their partners, students will read through their monologues. They will then “splice” their monologues together, so that the pieces transition between one monologue and the next multiple times. Most likely, this will not read as a traditional scene; rather, it will read as a theatrical performance with two contrasting pieces that may be linked in tone, content, or broad theme.</p> <p><b>Tips for Success</b></p> <ol style="list-style-type: none"><li>1. Encourage students to play creatively with this process. How often, and when, the</li></ol>

## Module 3: GENERATING: DEVISING NEW WORK

### Lesson 3: Adapting the Interview to Monologue

---

*way will work fine for this exercise.*

*With your partner, you are going to splice together your monologues so that they are both performed at the same time, going back and forth between each monologue. Look at your writing and when it makes the most sense to switch from one monologue to the next.*

*For example, you may switch back and forth to show the beginning, middle, and ends of your stories. You may have similar words or ideas that you can use as transition. You may have places where you transition for comedy, or for a contrast in emotional tone. You may even have lines that you say at the same times as one another. Feel free to make artistic choices that allow your two pieces to work in tandem.*

*After you splice together your monologues, practice performing them together (you may hold your scripts). You may look at each other as though you are in a scene, look straight out at the audience as though you cannot hear one another, or a combination of the two. You may want to incorporate movement.*

#### CLASS SHARING

*Let's watch each of these two-person scenes. Pay attention to how the pieces work with or contrast one another, even though they were selected at random.*

#### CLASS DISCUSSION

*Let's discuss what we just saw. Were there any pieces that surprised you with how well they fit together? Were there any pieces where you enjoyed the contrast of the two monologues? What creative choices did the performers make to transition from one piece to the next?*

piece transitions from one monologue to the next, depends on the nature of the two monologues and how the students wish to showcase the pieces in performance.

2. Students may make artistic choices about the use of movement, overlapping text, whether the actors make eye contact or look straight into the audience, and so on.
3. Encourage students to embrace if their pieces have two contrasting tones, or very different content. How can they use this to their advantage to find humor or poignancy in their performance?

#### Class Sharing

Students will share their two-person scenes with the class.

#### Class Discussion

As a class, students will discuss the performances they just experienced.

## **Module 3: GENERATING: DEVISING NEW WORK**

### *Lesson 3: Adapting the Interview to Monologue*

---

#### ***Rubric for Adapting the Interview to Monologue – Lesson 3***

***To Come***

DRAFT

### Attachment 3.3

## Theatre and Media Communications

### Descriptions of Vocal Exercises

Recommended during “Elaborate” content on Module Three, Lesson Three, Day 3

It is recommended that you use all of the following exercises to help students understand each of the components of vocal performance, or similar exercises that hit on each of these key ideas.

#### Volume: “Help Me!”

Materials: None

1. Students will stand in a circle.
2. Students will say the line “Help me!” in the following scenarios. In each scenario, it is very important that you get help, regardless of the volume. Encourage students to use their bodies to act out each of these scenarios.
  - a. Say “Help me!” like the person is sitting right next to you at the movies, and you don’t want anyone else to hear you.
  - b. Say “Help me!” like the person is on the other side of the street as you, and you don’t want to scare them away.
  - c. Say “Help me!” like the other person is driving past you, and you have hurt your leg and can’t walk.
  - d. Say “Help me!” like you are stranded on an island, and the other person is going by in a helicopter.
3. Encourage students to reflect on how their volume changed with each line. Chances are, they had more vocal energy with each line as well. Have students reflect on how it might influence their work on their voiceovers.

*Which volume is most appropriate for recording a voiceover? (Probably the second time, which was loud enough for the microphone to pick up but not too loud to alter the sound.) When might you change the volume of your voiceover to match a shift in emotion?*

## Diction: Tongue Twister

Materials: None

1. Students will stand in a circle.
2. Students will repeat this tongue twister after you (you may use an alternate tongue twister if desired):  
  
*A big black bug / Bit a big black bear / And made the big black bear bleed blood.*
3. Have students repeat this tongue twister until they are more comfortable with it.
4. Reflect on how diction (articulation) is important in understanding this tongue twister, illustrating the importance of articulating the end of a phrase, and anywhere where two plosive sounds are next to one another. At first, students are likely to skip the “k” at the end of “black,” the “d” at the end of “blood,” or change “t” to a “d” in “bit.” Have students point out these moments and then repeat with correct diction.

*What sounds are we most likely to skip over or alter as we say this tongue twister?*

*Have you ever not understood something at a movie or play? How does not understanding something change the meaning or enjoyment of it for an audience?*

## Emotional Tone: “I Love My Baby Brother”

Materials: None

1. Students will stand in a circle.
2. Have students say the line “I love my baby brother” to you however they think it would be natural to say it. Chances are, most of them will say it the same way, emphasizing the word “love.”
3. Now, have students say the line “I love my baby brother” in as flat and emotionless a way as possible, trying not to have any energy in their voices.
4. Ask for volunteers to say “I love my baby brother” one at a time with different emotions or intentions.

Examples: Say “I love my baby brother like ...”

- a. Your baby brother is driving you crazy.
- b. Your baby brother is the cutest thing ever!
- c. Your baby brother has a very stinky diaper.
- d. You are just saying this to suck up to your parents.
- e. You are saying this to make your baby sister jealous.

*How did the line change with these different scenarios? How did the actors change their pitch, volume, word emphasis, or emotional tone? In what moments in your voiceover can you use the way in which you say something to emphasize what you are thinking or feeling?*

### **Operative Words: Pantomime Ball Toss**

Materials: None

1. Students will stand in a circle.
2. Introduce students to the idea of “operative” words. These are the words that carry the most meaning in a sentence (which, as explored in the previous exercise, might change based on the context). For example, in the sentence “Will you marry me?” it is most natural to emphasize the word marry, as that is the word that is most important in the sentence.
3. Ask students to pick a short sentence or phrase from their digital story rough draft (no more than 5 words).

*Think for a moment about which word is the operative word in your phrase or sentence. This is the word you will emphasize in this exercise and is the same word that it would be most natural to emphasize in your voiceover.*

4. Make up your own sentence or phrase to use to model the exercise (anything will work, such as “I want a cheese pizza!”). Pantomime throwing a small ball to one of the students, throwing the ball on the operative word “pizza.”

*Notice how, even though I had energy and volume during the whole line, I had the most during the word “pizza.” Pretending to throw the ball on the operative word “pizza” helped me to make the word expressive, because my voice and body were working together.*

5. Once a student receives the ball, he or she will throw it to another person in the circle while saying his or her line. Students who have already received the ball should sit in their spot. The final person should throw the ball back to you.

6. The purpose of this exercise is to help students identify operative words and to have energy in their voice through incorporating physical energy, so students will probably not be focusing on how they will actually say this line during their voiceover recording. You may extend this exercise to really help students have fun physically and vocally by letting them “morph” the ball into other items: boulders, flames, even silly items such as kittens will work with this exercise.

DRAFT

## Module 3: GENERATING: DEVISING NEW WORK

### Lesson 4: Creating a Community of Voices

---

Lesson 4

### **Creating a Community of Voices**

Duration: 6+ days

The final lesson in Module 3 will allow students to take the monologues developed in Lesson 3 and, in collaboration with several of their classmates, combine them to create multi-person scenes or montages. The groups will be encouraged to incorporate creative elements introduced in Modules 1 and 2, including movement and compositional elements, digital media, and musical underscoring. The students will rehearse their presentations in preparation for a class sharing.

#### **Lesson 4 Objectives:**

- develop an original four-person performance based on the monologues from Lesson 3
- incorporate creative elements, including props, movement and musical underscoring
- use digital media to enhance overall performance
- explore the artistic and logistical choices necessary to mount a public performance.

#### **Resources:**

##### **Suggested Artists:**

Studs Terkel  
Eve Ensler  
Anna Deavere Smith  
Moisés Kaufman and the Tectonic Theater Project

##### **Websites:**

Additional Curriculum:

<http://www.tellmeyourstories.org/>

<http://www.learnnc.org/lp/pages/764>

[http://www.bfuu.org/oralhistory/documents/oralhistory\\_training.pdf](http://www.bfuu.org/oralhistory/documents/oralhistory_training.pdf)

Oral History Interview Techniques:

<http://www.youtube.com/watch?v=jTCzxWt1RQk>

<http://williamwolff.org/courses/the-oral-history-interview/>

Databases with Oral Stories:

<http://storycorps.org/>

<http://thisibelieve.org/>

<http://thisamericanlife.org/>

<http://snapjudgment.org/>

Specific Interviews or Oral Stories:

## Module 3: GENERATING: DEVISING NEW WORK

### Lesson 4: Creating a Community of Voices

<http://www.thisamericanlife.org/radio-archives/episode/449/middle-school>  
[http://www.youtube.com/watch?v=-Lug\\_lxFKo8](http://www.youtube.com/watch?v=-Lug_lxFKo8)

Examples of Theatre Developed from Interviews:

<http://www.youtube.com/watch?v=uQ1OyKy9FwM>  
<http://www.youtube.com/watch?v=awTx8iBm4u8>

#### Books:

- *Scripting Our Lives: Oral History Theatre—A collection of practical methods and script shell foundations* available at: <http://www.seniortheatre.com/scripting-our-lives-oral-history-theatre-a-collection-of-practical-methods-and-script-shell-foundations/>
- *Working* by Studs Terkel
- *The Good War* by Studs Terkel
- *Is There Life After High School?* by Ralph Keyes

#### Plays/Musicals:

- *Working the Musical*. Adapted by Stephen Schwarz and Nina Faso, Music by Craig Carnelis, Micki Grant, Mary Rodgers, and Susan Birkenhead, Stephen Schwartz, James Taylor
- *The Laramie Project* by Moisés Kaufman and the Tectonic Theater Project
- *The Good War: A Musical Collage of WWII*
- *Is There Life After High School?* Book by Jeffrey Kindley, Music and Lyrics by Craig Carnelia

#### Student Materials:

pencil	digital camera (one for every five students)
paper	copy of monologue from Lesson 3
computer with Internet access	

Teacher Preparation & Notes	
Suggested Duration: 6+ days (1 day = 50 minutes)	
<p><b>Elicit</b> (Day 1: 10 min)</p> <p>CREATIVE GROUPING MONOLOGUES  <i>Let's consider our monologues from the last lesson. How many ways can we find to group ourselves to see how our monologues are similar and different from one another? For example, if I asked you to group yourself according to the main emotion of your piece, what group would you be in: angry, happy, sad, hopeful, bitter, or</i></p>	<p><b>Creative Grouping Monologues</b>            Students will consider different ways in which their monologues can be grouped to explore the similarities and differences in their works. Students will begin by grouping pieces based on emotion and will brainstorm additional ways in which they can group, such as content, genre, and so on.</p>

## Module 3: GENERATING: DEVISING NEW WORK

### Lesson 4: Creating a Community of Voices

<p><i>perhaps another group? Group yourself based on the emotion of your piece now.</i></p> <p><i>Now, what are some other ways we could use to group ourselves?</i></p> <p><i>Take class suggestions, and/or use the following:</i></p> <ul style="list-style-type: none"><li>-Content</li><li>-Genre: comedic, dramatic, romantic</li><li>-Personality of character: shy, outgoing, goofy</li><li>-Character demographics: age, gender, etc.</li></ul>	
<p><b>Engage</b> (Day 1: 20 min)</p> <p><i>Grouping our pieces can help us appreciate just how many similarities, and how much diversity, are within our pieces. You are now going to select a group of 4 to work with on our final class performance.</i></p> <p><b>DETERMINING GROUPS</b> <i>As you consider your group, think about what you recall about one another's monologues and all of the interesting ways in which we just grouped ourselves. Can you find a group that will highlight the theme in a similar way or will offer commentary in the diverse perspectives within your group? Take a moment to discuss options with your fellow classmates. When you have found your group of four, take a seat with them.</i></p> <p><b>GROUP BRAINSTORM</b> <i>Your group is going to work on a four-person scene/script that somehow incorporates segments of all of your monologues, similar to the two-person scenes we did at the end of the last lesson.</i></p> <p><i>With this performance, you should use the text you developed for your monologue, but you will have more freedom. Within your group, let's</i></p>	<p><b>Determining Groups</b> Based on the previous exercise, students will select their own groups of four, with the goal being to find a group that interests them regarding how their pieces could potentially interact with one another (i.e., pieces that are similar in tone or pieces that are drastically different from one another).</p> <p><b>Group Brainstorm</b> In their groups of four, students will brainstorm a list of creative choices that they could make to enhance their overall performance, such as adding narration or incorporating music or dance.</p>

## Module 3: GENERATING: DEVSING NEW WORK

### Lesson 4: Creating a Community of Voices

<p><i>brainstorm ways that you could make your final performance unique. What creative choices could you make with your monologues, or in addition to your monologues, to bring an edge to your performance? Write one list for your group.</i></p> <p><b>CLASS DISCUSSION</b> <i>Choose one idea that your group had. Please share that idea with the class.</i></p> <p><i>[Possible responses:</i> <i>-Add narration</i> <i>-Add lines of dialogue or scenes</i> <i>-Incorporate music</i> <i>-Incorporate movement or dance</i> <i>-Incorporate choral speak (multiple voice sharing one monologue divided between them)</i> <i>-Overlapping dialogue]</i></p>	<p><b>Class Discussion</b> Each group will select a representative to share one idea that the group brainstormed. If necessary, the instructor will supplement the discussion with additional ideas, such as:</p> <ul style="list-style-type: none"><li>-Add narration</li><li>-Add lines of dialogue or scenes</li><li>-Incorporate music</li><li>-Incorporate movement or dance</li><li>-Incorporate choral speak (multiple voice sharing one monologue divided between them)</li><li>-Overlapping dialogue</li></ul>
<p><b>Explore</b> (Day 1: 20 min, Day 2)</p> <p><b>SCRIPT DEVELOPMENT</b> <i>You will have the remainder of class today and all of class tomorrow to work on a script within your group. As you work on your script, keep the following in mind:</i></p> <ul style="list-style-type: none"><li>• <i>Your script needs to incorporate your monologues from the last lesson, but how you incorporate them and other dialogue or elements that you add in, is up to your group.</i></li><li>• <i>Your final piece should be between four and six minutes long.</i></li><li>• <i>All group members should participate equally in the development and performance of your script.</i></li><li>• <i>Keep the class theme in mind as you develop your script.</i></li></ul>	<p><b>Script Development</b> Groups will work on developing their script for the final performance, which should run between four and six minutes and use all four group members' monologues.</p> <p><b>Tips for Success</b></p> <ol style="list-style-type: none"><li>1. As students work, remind them that there is no one way that their final scene needs to look. Encourage them to incorporate one of the creative elements they brainstormed at the beginning of the lesson.</li><li>2. If groups finish early, they may spend time rehearsing or memorizing their scenes.</li></ol>
<p><b>Explain</b> (Day 3: 50 min)</p>	

## Module 3: GENERATING: DEVISING NEW WORK

### Lesson 4: Creating a Community of Voices

<p><b>SCRIPT READ-THROUGHS</b> <i>Today we will read our scripts out loud to the class. You may use your scripts but start thinking now about the vocal delivery and performance of the script as you read aloud.</i></p> <p><i>After your group presents your script, be prepared to explain how you envision this scene in performance. Are there any elements you will be incorporating that we do not see yet?</i></p>	<p><b>Script Read-Throughs</b> Students will read their scripts out loud in front of the class. After they read the script, they will explain how they see this scene looking in its final performance (i.e., movement or music that has not yet been incorporated).</p>
<p><b>Elaborate</b> (Days 4 &amp; 5)</p> <p><b>BLOCKING</b> <i>Now that we have final scripts developed for our class performance, let's incorporate BLOCKING, or movement. Blocking is any movement that is used to tell the story, explain character relationships, or help articulate the emotion of a moment. Your blocking may be very simple, or you may make creative choices with it. Here are some things to consider:</i></p> <p><i>You are limited to four chairs, but with creative thinking you can even use your bodies to create different environments or moods. This is called abstract movement.</i></p> <p><i>Recall the story "The Last Mile" that we watched, and how Noah's movement mirrored the emotional and vocal intensity of the piece. Make</i></p>	<p><b>Preparation</b> Consider how students will work on the digital component required for this performance. If student computers and/or digital cameras are available, they may work on collecting images and putting them in a simple slideshow program, such as iMovie or PowerPoint. Students should save slideshows on a flash drive or in a class folder if available for easy viewing.</p> <p><b>Blocking</b> Students will <b>block</b>, or add movement, to their scenes. You may help the students by limiting their use of props/chairs/stools/etc.</p> <p>Introduce the purposes of blocking: to help tell the story, explain character relationships, or articulate the emotion of a moment. Suggest ways in which students can incorporate blocking to create environment through abstract movement or help give focus.</p> <p>NOTE: This is a good place to quickly review the composition work that was explored in Module 2. If time allows, you may want to have students look at some of the imagery that was introduced and discussed. Urge them to review their lists of compositional "rules" (the posters developed in group work), even review the Krista Price video on</p>

## Module 3: GENERATING: DEVISING NEW WORK

### Lesson 4: Creating a Community of Voices

*sure that your blocking is supporting what is already in your script.*

*Blocking helps us know which person to focus on at a given moment. For example, if one person is closer to the audience, or is the only person standing, our eyes will automatically go to them. How can you use blocking to help transition from one person to the next?*

*Let's take some time to focus specifically on blocking as we develop our performances.*

#### DIGITAL ELEMENTS

*We are going to incorporate one more element: digital photographs and/or videos. While we want the emphasis to be on the performance, digital media can be used to enhance your overall performance and to emphasize that the works are inspired by real people's stories.*

*At a bare minimum, please create a slideshow with 4 images that will project behind you during your performance. These may be images that you collected of your interviewee or images that you find online that relate to the content of your monologues.*

*If you have video footage of an interview, there may be a way for you to incorporate a clip or two at the beginning or end of your scene, or even throughout the scene, to serve as a monologue of its own. Another option would be to select a video clip that is a direct quote used in one of your monologues, and play the clip as the actor says the quote live. Don't be afraid to be creative with your choices.*

*Think about how your slideshow will time with your final performance. You may set up your slideshow so that it plays automatically, or you may need to have a student from another group*

theatrical composition.

Students will rehearse their scenes with a focus on blocking.

#### Digital Elements

As students rehearse their scenes, they will add a digital element of photographs and/or videos to their scene. Students will use a minimum of four photographs, which may be photographs of their interviewee or photographs found on the Internet or taken by the students that express the theme or content of the scene. Students may choose to include video footage in addition to or instead of photographs.

Ask students to consider how the digital media will play with their scene. They should either time it to play automatically or coordinate with another student to run the slideshow for them.

## Module 3: GENERATING: DEVISING NEW WORK

### Lesson 4: Creating a Community of Voices

<p><i>help you to run your slideshow during your performance.</i></p> <p><b>REHEARSAL</b>  <i>Continue rehearsing your scene within your group. We will soon be presenting these scenes, fully memorized.</i></p> <p><i>As you work, consider all of the elements that we've learned about as a group: vocal and physical expression, character choices, blocking, and the responsibility that you have toward the original interview.</i></p>	<p>NOTE: You will need to determine the amount of time your class needs for rehearsal, especially if the students have had limited experience memorizing lines. You may want/need to help students learn how to memorize.</p> <p>NOTE: If necessary, refer to a simple straightforward technique for the memorization of lines in Attachment 3.4.</p> <p><b>Rehearsal</b>          Students will continue rehearsing their scenes, focusing on blocking, memorization, and the incorporation of digital media.</p>
<p><b>Evaluate</b> (Day 6: 30 min)</p> <p><b>FINAL PERFORMANCES</b>  <i>Today we will watch our final performances. You will be evaluated on your final script as well as the performance itself.</i></p> <p><b>PEER REVIEW</b>  <i>Take out a piece of paper and a pencil. As your peers perform, please write two specific positive comments for each group, as well as one constructive comment for each group. I will collect your feedback at the end of class.</i></p>	<p><b>Preparation</b>          Consider how the digital media will be projected for the final performance. While any digital projector will work, if space and technical means allow you to use a rear projector, you will avoid the image being projected directly onto the actors.</p> <p><b>Final Performances</b>          Students will present their final performances of their scenes.</p> <p><b>Peer Review</b>          As students watch the group performances, they will write two specific positive comments for each group, as well as one constructive comment for each group.</p>
<p><b>Extend</b> (Day 6: 20 min)</p> <p><i>[Tailor this dialogue depending on whether or not</i></p>	<p><b>Preparation</b>          Determine if you would like the class to do a public</p>

## Module 3: GENERATING: DEVISING NEW WORK

### Lesson 4: Creating a Community of Voices

---

*you have plans to perform these pieces for the public]*

#### GOING BEYOND THE CLASSROOM

*Consider the possibility of performing these scenes as one play for the public. Let's have a class discussion of what that would look like. Raise your hand to share an idea that you have about the following:*

- 1. Who is our target audience (who would be most impacted by watching this piece)?*
- 2. What would we do to get the word out to this target audience?*
- 3. What is the ideal location for a performance?*
- 4. What order of scenes would feel the most cohesive and give an arc to the performance?*
- 5. What suggestions do we have to make the performance flow from one scene to the next? Could we incorporate music? Should we alter or add to our scripts? How could we use movement to help with transitions?*

performance of this play. If this is desired, begin considering performance locations and dates.

#### **Going Beyond the Classroom**

Students will consider the possibility of performing their play publically. If this is not feasible, this discussion can just be hypothetical to consider the logistics that go into planning a performance. As a class, the students will discuss target audience, marketing, scheduling, ordering the scenes, and adding elements to help the scenes feel like one cohesive play.

### **Rubric for Creating a Community of Voices – Lesson 4**

**To Come**

**Attachment 3.4**  
**Theatre and Media Communications**  
**Module 3: GENERATING: Devising New Work**  
**Lesson 4: Creating a Community of Voices**

This technique for memorizing lines is recommended for use during the “Elaborate” section of Module Three, Lesson 4, Days 4-5. Many students will have had little prior experience memorizing lines. You may want to take time to walk the entire class through the process.

**MEMORIZING LINES**

Select a short monologue with which to work. It may be best to use one of the oral history monologues that the students have created.

Read the entire monologue aloud. As stressed in Module 2, encourage students to interact with the text: marking key words, underlining important phrases, repetitive words, segments, etc.

Divide the monologue into units as was done with the scene work in Module 2.

The students’ approach should be to memorize the units – one at a time – rather than attempting to memorize the entire monologue in one setting. Students should be encouraged to memorize for meaning – honoring their earlier and ongoing interaction with the text (stressing key words and phrases, etc.)

For each unit:

***Read the first sentence aloud. (NOTE: If the sentences are very long, the student may need to work with shorter segments, breaking the sentence into logical phrases.)***

***Read the sentence again.***

***Now, look up/away from the script and repeat the sentence out loud. Make certain the students repeat the sentence correctly – word for word.***

***Look back at the script and read the sentence again.***

***Look up/away from the script and repeat the sentence out loud, again.***

***Do this as many times as needed until the student has the sentence memorized perfectly, word for word. Remind them to continually work to understand/communicate/memorize with meaning.***

Next, move to the next sentence in the unit. Follow the same basic steps. Once the students have memorized the second sentence, have them put it together with the first one that they learned.

***Looking at the text, read the first two sentences aloud.***

***Then look up/away from the script and repeat the two sentences out loud.***

***Look back at the script and read the two sentences out loud, again.***

***And, once again, look up/away from the script and repeat the two sentences out loud.***

Continue these same steps for each sentence until the entire unit is memorized. Once the students have a unit memorized, encourage them to take a break.

Students should then approach the second unit in much the same fashion. Once it is memorized, have them add it to the first unit. Build the memorization unit by unit. Remind students to always work to understand/communicate/memorize with meaning.

# Module 4: Engaging Community—Socially Relevant Performance Making

## Lesson 1: Identifying With Social Justice

---

Lesson 1

### ***Identifying With Social Justice***

Duration: 5 days

In this lesson, students will explore how digital media and performance can bring about change in a community. Each student will identify a social justice topic that resonates with him or her personally, and the lesson will culminate in an online blog to create dialogue surrounding this topic. This lesson builds performance connections between theatre and media.

#### **Lesson 1 Objectives:**

- articulate and explore the social challenges within the community
- examine social justice and how it impacts an individual
- explore how performance and digital media/technology create the opportunity to impact social change

#### **Resources:**

##### **Suggested Artists:**

Michael Rohd  
Viola Spolin  
Augusto Boal

##### **Websites:**

Photo Philanthropy: Photography Driven by Social Change. Social Change Driven by Photographer.

<http://photophilanthropy.org/newblog/>

Social Change & Global Issues Photography Since 1990

<http://www.photosensitive.com/>

Blue Earth: Photography That Makes a Difference

<http://www.blueearth.org/>

Flickr: A Photo Management and Sharing Application/Site

<http://www.flickr.com/>

CNN: A US Cable News Channel

<http://www.cnn.com/>

USA Today: A National American Newspaper Online Access

<http://www.USAToday.com/>

New York Times: An American Daily Newspaper

# Module 4: Engaging Community—Socially Relevant Performance Making

## Lesson 1: Identifying With Social Justice

<http://www.nytimes.com/>

EDUBLOGS: An Education Blogging Site for E-portfolios, Class Sites, and More

<http://www.edublogs.org/>

### Student Materials:

Pencil	Thumb drive for storing research/creative work
Paper	
Computer with Internet access	
Index card	

	Teacher Preparation & Notes
	Suggested Duration: 5 days (1 day = 50 minutes)
<p><b>Elicit</b> (Day 1: 15 min)</p> <p><b>“Mother Dear, one day I’m going to turn this world upside down.”</b> --Martin Luther King, Jr.</p> <p><i>Dr. Martin Luther King, Jr. said this to his mother when he was just a boy and was upset that other children would not play with him because of the color of his skin.</i></p> <p><i>When Dr. King fought for equality for all races, he brought about social justice in our country. Let’s use DAR to explore this quote and what the term “social justice” means. Please write your responses in as much detail as you can.</i></p> <p><b>DESCRIBE</b> <i>On your paper [or in an online blog or journal entry], describe a time when a person you know was not treated fairly because he or she was seen as “different” from others.</i></p>	<p><b>Preparation:</b> Write the quote to the left on the board. Invite students to analyze what the quote means. Then, use <b>Describe, Analyze, Reflect/Relate</b> to help students connect the quote to their own lives and to clarify the meaning of social justice. Students will describe, in writing, a moment when they witnessed social injustice. Then, students analyze the circumstances behind that incident, reflect on what could be done to create social justice, and relate how technology and performance can help bring about social change.</p>

# Module 4: Engaging Community—Socially Relevant Performance Making

## Lesson 1: Identifying With Social Justice

<p><b>ANALYZE</b> <i>Why do you think the person was not treated fairly in this moment? What causes humans to treat others unfairly when we see them as different than ourselves?</i></p> <p><b>REFLECT</b> <i>Imagine that you were the person who was treated unfairly. What would you do to “turn the world upside down” so that people did not treat you as different?</i></p> <p><b>RELATE</b> <i>How do you think we can use the technology and performance tools that we have developed in our class to encourage people to treat one another with fairness and respect and bring about social change?</i></p>	
<p><b>Engage</b> (Day 1: 35 min)</p> <p><i>For this next activity, consider all of the different ways that people experience social injustice in our school or community. How do you see people being treated unfairly based on their gender, race, physical or mental ability, religion, and so on?</i></p> <p><b>REAL AND IDEAL IMAGES</b> <i>As a class, let’s decide on a form of social injustice, or oppression, to use for the first round of this exercise. May I have suggestions from the class?</i></p> <p><i>Now, I would like to ask for six volunteers to come to the front of the classroom. One of you will serve as the “sculptor” and will place the other five performers in a tableau, or frozen image, that depicts this form of</i></p>	<p>Now, students will use Augusto Boal’s “Real and Ideal Images” exercise to develop further understanding of social change (see Boal, Augusto and Jackson, Adrian. <i>Games for Actors and Non-actors, 2<sup>nd</sup> Edition</i>. Routledge, 2002). The class will identify a form of oppression that people within their community face.</p> <p>Ask for five volunteers to serve as performers in the real/ideal image activity. One volunteer will “sculpt” the performers into a frozen tableau that represents the identified form of oppression. This will be the real image, which represents the oppression.</p> <p>The five performers will then work together to create a second frozen tableau where there is no longer any oppression. This will be the ideal image. The performers should work toward an ideal image that could be realistically achieved.</p>

# Module 4: Engaging Community—Socially Relevant Performance Making

## Lesson 1: Identifying With Social Justice

*oppression.*

*What we have here is our “real” image, which depicts the oppression and the need for social change. Performers, remember this tableau, but now I would like to ask you to work together to sculpt a second tableau which that represents the “ideal” image – what this would look like if there were no oppression.*

*Let’s now see the transition between these two different tableaux. Please start with the first tableau – the real image – and when I say “go” please move into the ideal image in slow motion. This movement will represent the social change.*

*Those of you watching: did you feel as though the transition into the ideal image felt realistic? Could you see this change happening in your community? If not, what adjustments could the performers make to make this more realistic?*

*Now, let’s get another group in front of the class, and we will select another topic.*

### GUIDED REFLECTION

*Let’s discuss what we just experienced as a group. In this exercise, in what ways did we see oppression depicted? What choices did the performers make to represent social change? How did seeing these things visualized in performance influence your understanding of oppression and social change?*

When the second tableau is complete, the performers will be asked to move in slow motion from the real image to the ideal image, which Boal calls the “Image of Possible Transition,” representing the act of social change.

Ask for feedback from the audience on whether the transition was realistic. If necessary, have the performers go back and adjust the transition so that it feels like a realistic possible change. Once the performers and the audience feel that this depiction of social change is believable, ask for another group of performers, choose a new topic, and repeat the process. Repeat until everyone has had a turn or as time allows.

### Steps for Success

1. Side-coach the sculptor to consider the facial expressions of the performers and their physical relationships to one another.
2. Encourage students to make the transition as believable as possible. For example, rather than all performers moving separately, performers might take hands and help one another move as a representation of making amends.
3. This activity could also be done in small groups. Each group could determine one social justice issue and represent it through real and ideal images/sculpting work.
4. If students get stuck in moving from the real to the ideal image, coach them to create a middle image/tableau that represents one action that could help society move from the real to the ideal situation.

### Guided Reflection

Once the exercise is complete, discuss how the exercise impacted students’ understanding and perception of social change. Discuss how

# Module 4: Engaging Community—Socially Relevant Performance Making

## Lesson 1: Identifying With Social Justice

	<p>performance played a role in helping students visualize and empathize with different forms of oppression.</p>
<p><b>Explore</b> (Day 2: 30 min)</p> <p><i>Today we will continue our exploration of social justice through investigations in digital media.</i></p> <p><i>Traditional media has long used text and photography to share current events, but how has technology changed the way information is shared?</i></p> <p><i>Using the Internet, look for current event articles pertaining to social justice. As you look, pay attention not just to the information that you are finding, but how it is displayed using technology. How does digital media create opportunities for sharing more information or dialoguing about a subject?</i></p> <p><i>Find one to two social justice current event articles, and, when you have found one that you like, make sure you keep it up in your browser so that you may share your findings with a partner.</i></p>	<p>Next, students will look at Internet news sources to find articles pertaining to social justice. Students should consider not only the information within the article but also how the digital format of the article allows for the use of other technologies to supplement the content (such as incorporating slide shows or video, allowing user comments, providing links to related websites or articles, and allowing sharing on social media sites). Students are to look for one to two articles on websites that they will then share with a partner.</p> <p><b>Steps for Success</b></p> <ol style="list-style-type: none"><li>1. Encourage students to look at reputable news sources, such as <i>New York Times</i>, CNN, and <i>USA Today</i>.</li><li>2. Challenge students to look for articles that are about a social justice topic that speaks to them personally.</li><li>3. As students work, side-coach them to continue considering the ways that digital media is utilized on different websites: <i>How does this website allow you to share your opinion or use social media? How does this website help you find more information on the topics that interest you?</i></li></ol>
<p><b>Explain</b> (Day 2: 20 min)</p> <p><b>PARTNER SHARING</b></p> <p><i>Now you will work with a partner to share your findings. Give them a summary of your article, and then show them the article on the</i></p>	<p>Give students the opportunity to share their findings with their partner and/or with the entire class. Ask students to summarize the information within their article and to share their observations on how technology enhanced how they experienced the article.</p>

# Module 4: Engaging Community—Socially Relevant Performance Making

## Lesson 1: Identifying With Social Justice

<p><i>website. With your partner, discuss the layout, graphics, and ways that the website uses links, commenting options, and so on, to enhance how people experience the article through technology.</i></p> <p><b>CLASS SHARING</b> <i>We will now have the opportunity for volunteers to share their findings with the class. Please summarize the article, and then show us the article on the website. Share how the digital format enhanced how you experienced the article.</i></p> <p><b>GUIDED REFLECTION</b> <i>On an index card, write down one positive impact that technology has on sharing current events and promoting social justice. Now, consider if there are any negative repercussions to digital media and how it impacts current events and social justice. Write one potential negative on your card. Turn in your card as you exit class.</i></p>	<p><b>Steps for Success</b></p> <ol style="list-style-type: none"><li>1. If you chose to share with the class, consider how the website will be displayed for the class. If possible, use a projector to make class viewing easier.</li></ol> <p><b>Guided Reflection</b> As an exit slip, ask students to write one positive impact that technology has on sharing current events and promoting social justice. Also ask students to brainstorm one potential negative that digital media may have on sharing current events.</p>
<p><b>Elaborate</b> (Day 3: 30 min)</p> <p><b>CREATIVE GROUPING</b> <b>Find someone who ...</b> <i>I am going to call out a series of instructions. Your goal is to complete the instructions as quickly as possible without talking.</i></p> <ul style="list-style-type: none"><li>-Find someone wearing the same color as you.</li><li>-Find someone who has the same hair color as you.</li><li>-Find 2 people who are about the same height as you.</li><li>-Find 2 people whose hands are about the same size as yours.</li><li>-Find 3 people who have the same eye color</li></ul>	<p><b>Creative Grouping</b> When finding partners, encourage students to find partners with whom they may be less familiar to continue developing the classroom community.</p> <p><b>Find someone who ...</b> is a community building activity in its own right and helps people meet new partners through a fun, non-threatening activity.</p> <p><b>Topic Brainstorming</b> With their group members from the last grouping prompt (those who are wearing a similar color), students will select one topic of social justice that interests all the students in the group. Examples may include: racial, ethnic, or gender equality; poverty; bullying; educational opportunities; health care access; child abuse.</p>

# Module 4: Engaging Community—Socially Relevant Performance Making

## Lesson 1: Identifying With Social Justice

<p>as you. -Find 3 people who are wearing a similar color as you.</p> <p><b>TOPIC BRAINSTORMING</b> <i>Pay attention to the group of people you are now with. You should all be wearing a similar color. The people you are with now will be your group for this next activity. With your group, create a list of social issues you would like to change within your school, community, or lives. In what ways do you see people being treated unfairly? Write the list on one piece of paper.</i></p> <p><b>CAPTURING PHOTOGRAPHS</b> <i>With your group, you will now take at least three photographs, each representing a different topic from your brainstorming list. Your photographs may be of objects, people, or a combination of both. Remember to consider lighting, camera angle, and composition as you create these images.</i></p> <p><i>When you have captured your three images, please upload them onto your computer and save them. You may need them for tomorrow’s assignment.</i></p> <p><b>SHARING PHOTOGRAPHS</b> <i>Make sure you have uploaded your three images onto a computer and saved them. Now, please join your group with another group. One group at a time, please go through your three photographs. Elect a speaker to share what your photographs represent and what artistic choices your group made to illustrate this social issue.</i></p>	<p><b>Capturing Photographs</b> Each group will use one digital camera to take three photographs. Each photograph will represent a different topic from their brainstorming session.</p> <p><b>Steps for Success</b></p> <ol style="list-style-type: none"><li>1. Remind students that they may take photographs of themselves, objects, or both.</li><li>2. As students work, remind them that their photographs are art and encourage them to consider elements such as lighting and camera angle.</li><li>3. Define the parameters for where students may go to take their photographs beforehand. If possible, allowing students to use space outside of the classroom will provide them with additional inspiration for the exercise.</li></ol> <p>Allow groups to partner up with one other group or share with the entire class, depending on time limitations. Have groups share what their photographs represent and what artistic choices they made to represent their theme.</p>
<p><b>Evaluate</b> (Day 3: 20 min)</p>	<p><b>Guided Reflection</b> Students will use <b>Describe, Analyze, and Reflect</b> to evaluate their process and visual story and how</p>

# Module 4: Engaging Community—Socially Relevant Performance Making

## Lesson 1: Identifying With Social Justice

<p><i>Now, on a sheet of paper [or in an online blog or journal entry], we are going to reflect on this assignment and your understanding of social justice.</i></p> <p><b>DESCRIBE</b> <i>Describe the three photographs your group captured in today’s exercise.</i></p> <p><b>ANALYZE</b> <i>Analyze how these images represent social injustice and the need for social change.</i></p> <p><b>REFLECT</b> <i>Reflect on this question: “What is social justice and how is it relevant to me?”</i></p>	<p>their perspective on social justice has shifted since starting this lesson.</p>
<p><b>Extend</b> (Days 4-5: 100 min)</p> <p><i>Over the past week we have been not only identifying social justice issues but have also been exploring how technology can aid in the awareness of these issues. In this class, it is important for us to see that you have the power to use technology in a positive way to draw attention to important social justice issues and help create change.</i></p> <p><b>OPTION 1: PLANNING A BLOG</b> <i>Over the next two days, you are going to select a social issue that is important to you, about which you will develop a plan for a blog. While we will not have the time to fully develop a blog in class, you will have the beginning of a blog so that if you are passionate about this topic, you can continue developing it at home using the many free blog resources that are available online.</i></p> <p><i>First, think of a topic and title for your blog.</i></p>	<p><b>Creating a Social Justice Blog</b> Depending on your time frame, students will either create a blog on a social issue topic that relates to them or may begin the planning stages of a blog. Steps for either option are listed below:</p> <p><b>Option 1: Planning a Blog</b> Students will begin the process of creating a blog for a social or community issue about which they feel passionate. Students should complete the following:</p> <ol style="list-style-type: none"><li>1. <b>Titling their blog:</b> Students should create a computer folder and label it by their last name, followed by the title of their blog. Example: Smith_One Change at a Time.</li><li>2. <b>Select an image that would serve as the main image of the blog:</b> This can be a photograph the students take or a copyright free image they find online. Students should save this image in their folder.</li><li>3. <b>Writing their first blog post:</b> This can be done in Microsoft Word and saved in their folder.</li></ol>

## Module 4: Engaging Community—Socially Relevant Performance Making

### Lesson 1: Identifying With Social Justice

*You are going to create a folder on your desktop [or flash drive or student folder], which you will title with your last name and the name of your blog.*

*Now, please find a photograph that you would use as the main visual for your blog. This may be a photograph you have taken yourself or a copyright free image that you find online. Save the photograph in your blog folder.*

*Finally, please open up Microsoft Word. Here, you will write your first blog post. This is you talking as yourself about this issue. You may write what you like for the blog post, as long as it relates directly to your topic. You also have the option to include photographs or links to other websites that talk about this issue.*

#### OPTION 2:

*Over the next two days, you are going to select a social issue that is important to you, about which you will create a blog. We are going to use the website Edublogs to create our blogs.*

*Go to [www.Edublogs.org](http://www.Edublogs.org) and create your log on information.*

*Now think about the issue you would like your blog to be about, and title your blog.*

*From here, we are going to go through the Edublog tools to learn how to customize our blog layout, write a post, and create additional pages. You may get as creative with your blog as you like, but you must have a minimum of one post and one additional page. We are also going to learn how to*

#### Option 2: Creating a Blog

Students will use the website

<http://www.edublogs.org/> to bring attention to a social or community issue about which they feel passionate. Edublogs is a free and easy-to-use site available to teachers and students. The blog should, at minimum, include the following:

1. A layout design: To design the layout of the blog, go to “Choose your theme” or “Customize the look of your blog.” Here, students can select layouts and colors and can upload background images.
2. One blog post: To make a new post, go to the “+New” button at the top of the page and select “Post.” The post should include at least one uploaded picture, at least one tag, and at least one link to an outside website that relates to the social issue.
3. One page: To make a new page, go to the “+New” button at the top of the page and select “Page.” This should be a page that offers general information about the social issue and should also include at least one uploaded picture.

**Note:** Video and music are not available on the free version of Edublog.

#### Steps for Success

1. Encourage students to monitor their time so that they are not getting caught up in the layout of their blog without also adding quality content.
2. Depending on your time frame, students can further use their skills by creating images in Photoshop (or using their visual story from Day 3) as the background image of their blog.
3. If students complete the task early, encourage them to make multiple posts, share their blogs with classmates, and comment on one another’s posts.

## Module 4: Engaging Community—Socially Relevant Performance Making

### Lesson 1: Identifying With Social Justice

---

*create tags so that your posts may be sorted by topic, make hyperlinks to other websites, and upload images.*

#### SMALL GROUP SHARING

*Please work in groups of three with the people close to you. First, take the time to look at one another's blogs one at a time. As you look at a blog, give the creator the opportunity to talk about the design choices he or she made, as well as the topic of the blog. When you have looked through all three blogs, please visit one another's blogs and, using your Edublog username, write at least one comment for each of your partner's blogs.*

#### REFLECTION

*Using an index card, please write one or two sentences in response to this question: "How has creating this blog changed your perspective of the Internet and technology, and how do you see yourself using technology and the Internet for social change in the future?" You will turn in your index card as your exit slip for today's class.*

#### **Small Group Sharing**

When students have completed their blogs, ask them to work in a group of three. First, students should walk one another through their blogs, sharing their design choices and information about their topic. Then, students can log on to Edublog and visit one another's blogs to leave comments on their posts.

#### **Guided Reflection**

As an exit slip, have each student write one or two sentences on an index card about how creating this blog has changed their perspective of the Internet and technology. Students will turn their index card in as they leave the class.

## **Module 4: Engaging Community—Socially Relevant Performance Making**

### *Lesson 1: Identifying With Social Justice*

---

#### **Rubric for *Engaging Community – Socially Relevant Performance Making* – Lesson 1**

**To Come**

DRAFT

## Module 4: Engaging Community—Socially Relevant Performance Making

### Lesson 2: Telling Our Stories in the Digital Age

---

Lesson 2

### ***Telling Our Stories in the Digital Age***

Duration: 6 days

This lesson, along with lesson three, will begin combining the performance and digital media skills that students have developed over the course in order to develop, perform, and record a personal story. In this lesson, students will identify the qualities of good storytelling, explore the power of story to affect social change, and perform/record voiceovers for their digital stories.

#### **Lesson 2 Objectives:**

- Explore the relationship between personal stories and social justice
- Apply digital storytelling steps to develop and perform socially relevant personal narratives

#### **Resources:**

##### **Suggested Artists**

Michael Rohd  
Viola Spolin  
Augusto Boal  
Joe Lambert

##### **Websites**

The Center for Digital Storytelling  
<http://www.storycenter.org/>

This American Life: A Weekly Public Radio Show  
<http://www.thisamericanlife.org>

You Tube: A Video Sharing Website  
<http://www.youtube.com>

This I Believe: An International Organization Engaging People in Writing and Sharing Essays Describing the Core Values that Guide Their Daily Lives  
<http://thisibelieve.org>

Free Play Music: An Online Music Library  
<http://www.freeplaymusic.com>

Sound Jay: A Free Sound Effects Website  
<http://www.soundjay.com>

# Module 4: Engaging Community—Socially Relevant Performance Making

## Lesson 2: Telling Our Stories in the Digital Age

---

American Music Company: A Catalogue of Music Tracks

<http://www.americanmusicco.com> (Account required)

Vocaroo: An Online Voice Recording Service

<http://www.vocaroo.com>

“Always Go to the Funeral”: A This I Believe Audio Essay (3 minutes long)

<http://thisibelieve.org/essay/8/>

“Mind Games”: A This American Life Radio Story

<http://www.thisamericanlife.org/radio-archives/episode/286/mind-games>

Dramatic Redemption: Shakespeare Behind Bars (A radio story)

<http://www.npr.org/templates/story/story.php?storyId=5673246>

The Center for Digital Storytelling’s Cookbook (A guide to digital storytelling)

<http://www.storycenter.org/storage/publications/cookbook.pdf>

Seven Steps of Digital Storytelling by Joe Lambert

<http://prezi.com/j0ag715pr0yl/seven-steps-of-digital-storytelling/>

### Books, Magazines, and DVDs:

*Digital Storytelling: Capturing Lives, Creating Community* by Joe Lambert

The Center for Digital Storytelling’s *Digital Storytelling Cookbook* by Joe Lambert

### Student Materials:

Computer	Microphone
Headphones	Voice recording programming (Garage Band, Audacity, or an online version)
Paper	Index card (one per student)
Pencil	

	Teacher Preparation & Notes
	Suggested Duration: 6 days (1 day = 50 minutes)
<b>Elicit</b> (Day 1: 15 min)  INTRODUCTION <i>Today we are going to begin exploring how we</i>	<b>Preparation</b> Find and download the digital story “Always Go to the Funeral” from National Public Radio’s “This I Believe” series, available here:

## Module 4: Engaging Community—Socially Relevant Performance Making

### Lesson 2: Telling Our Stories in the Digital Age

---

can use digital media and performance to share our stories. Let's listen to an example of a recorded audio story, called "Always Go to the Funeral." This audio essay or story comes from a program on National Public Radio called "This I believe..."

#### "IT MAKES ME THINK ..."

Take a moment to reflect on this story. What does it make you think about life, death, and relationships? Complete the phrase "It makes me think ..." with one thought or idea the story gave you. Now, let's share out a few of your responses. Raise your hand if you would like to share your "It makes me think ..." statement.

#### THINK, PAIR, SHARE

Consider how the story "Always Go to the Funeral" made you think differently. We are going to use Think, Pair, Share to explore the relationship between storytelling and social change.

On your own, think about how storytelling may help create social change.

Now, turn to a partner and discuss how this story in particular and storytelling in general may help create social change. What about storytelling can influence the ways in which people see the world and one another? Can stories make the world a better place? Why and how so?

One person from each pair will now share out one sentence or big idea from your discussion.

<http://thisibelieve.org/essay/8/>

(Other optional stories are listed under "Websites" above. Choose a story that you believe will draw your students in immediately.)

#### "It Makes me Think ..."

This reflective exercise is a great tool to get students making statements in response to an image, story, or performance. Students will respond to what they experience by completing the sentence "It makes me think ...". Examples from the story "Always Go to the Funeral" might include: "It made me think that we should put others' needs before our own," or "It made me think that we should let someone know we appreciate them before it is too late."

#### Think, Pair, Share

Have students think through how the storytelling might be used for social change. After giving them time to think, ask them to turn to a partner and discuss their thoughts. After five minutes ask groups to have one partner share out one idea from their discussions.

# Module 4: Engaging Community—Socially Relevant Performance Making

## Lesson 2: Telling Our Stories in the Digital Age

### Engage (Days 1 and 2: 50 min)

#### THE SEVEN STEPS OF DIGITAL STORYTELLING (30 MINUTES)

*Now that we experienced an example of an audio-based digital story and started thinking about our own stories, let's break down the process of creating an original digital story that will include a voice over, photos, and music or sound. These seven steps are defined by the Center for Digital Storytelling. They will help us see what effective storytelling looks like and how we will go about creating our digital stories.*

*Step 1. Owning your Insights: The storyteller selects a true story from his or her life. The storyteller determines what his or her story will be about and then digs deeper to determine what the story means. In "Always Go to the Funeral," the story is about not wanting to go to a funeral as a small child, but the meaning of story is that the most difficult ways to show our support to other human beings are often the most meaningful.*

*Step 2. Owning your Emotions: The storyteller reflects on his or her emotional connection to this story and considers how he or she will reflect this emotion honestly through the writing or performance of the story. Being emotionally honest requires the storyteller to be vulnerable to the audience and will make the piece more meaningful and memorable to the listener. How does the storyteller accomplish this in "Always Go the Funeral"?*

*Step 3. Finding the Moment: Steps 1 and 2 help the storyteller gain clarity about the story he or she wants to tell. "Finding the Moment"*

**Preparation:** Write the titles of the seven steps of Digital Storytelling (from the Center for Digital Storytelling's Process) on the overhead, or create a brief PowerPoint with each title on a different slide. Here is a link to Joe Lambert's Prezi presentation on the seven steps:

<http://prezi.com/i0ag7l5pr0yl/seven-steps-of-digital-storytelling/>

You will need to include an eighth additional step, "Using Your Story to Create Social Change."

#### **The Seven Steps of Digital Storytelling**

Using the Seven Steps of Digital Storytelling from the Center for Digital Storytelling's *Digital Storytelling Cookbook* (outlined in the left hand column), walk students through the steps of the digital storytelling process. With each step, guide the class to engage in the steps and imagine how they might relate to "Always Go the Funeral," the audio story used in the "Elicit" section of this lesson.

#### **Defining the Eighth Step**

To remind students of the necessity for their stories to relate their own lives to social justice or social change, students will use **Think, Pair, Share** to consider a new "eighth step" called "Using Your Story to Create Social Change," and what that step might entail for the storyteller.

## Module 4: Engaging Community—Socially Relevant Performance Making

### Lesson 2: Telling Our Stories in the Digital Age

---

helps the storyteller articulate the meaning and emotion of the story to the audience. The “moment” is the point of change or discovery to help illustrate his or her insight to the audience. In “Always Go to the Funeral,” the moment is when the speaker looks back at the masses that have gathered at her father’s funeral and realizes how many people’s lives he touched by attending so many funerals himself.

**Step 4. Seeing your Story:** Step 4 looks at the visual component of the digital story. The visual component aids in the telling of the story, and, according to the *Digital Storytelling Cookbook*, “Well-chosen images act as mediators between the narrative and the audience.” The storyteller should not just consider which images to include but also how to order the images, when to change from one image to the next, how to change images (i.e., cross fade and the timing of transitions), and how/if to incorporate movement (zooming in or out of an image). The storyteller must gather or create the images necessary to tell his or her story. “Always Go the Funeral” did not include visual images, but what kind of visual images or transitions might you imagine if you were to move this audio story into a visual digital story?

**Step 5. Hear your Story:** Step 5 considers two elements—the voiceover and the potential for music or sound effects to enhance the storytelling. With the voiceover, the step looks at how the emotional tone influences the vocal performance, how the storyteller’s personality comes out in the vocal performance, and how the vocal performance helps signify the “moment” of the story. The storyteller must also determine if and how music and sound

## Module 4: Engaging Community—Socially Relevant Performance Making

### Lesson 2: Telling Our Stories in the Digital Age

---

effects are used during the story. Do they represent shifts in emotion, do they help clarify an environment, or do they help emphasize the “moment” of the story?

**Note:** Copyright free music and sound effects are recommended, and website options are available at the beginning of this lesson. If copyrighted material is used, it should not be used in its entirety, should be credited at the end of the piece, and the piece should be used for educational purposes only.

**Step 6. Assembling your Story:** Now that the storyteller has made important decisions about his or her story, it is now time for the creation of the final product. All of the components are now put together through creating a final script; storyboarding how the story, visuals, music and/or sound effects, and transitions go together; recording a voice over; gathering images and music and/or sound effects; and assembling all of the materials together in Windows Movie Maker, iMovie, or another movie making program.

**Step 7. Sharing your Story:** The final step involves considering the intended audience and the best way to go about sharing the story. For a class assignment, the storyteller will be sharing his or her story with the class, but that does not need to be the only intended audience. The storyteller may consider this story a gift for one person or a group of people that he or she will give directly to them, or a story that will be shared with the masses via online sharing sites. This step also includes reflecting on the process, and how creating this story has changed the storyteller.

DEFINING THE EIGHTH STEP (10 MINUTES)

## Module 4: Engaging Community—Socially Relevant Performance Making

### Lesson 2: Telling Our Stories in the Digital Age

<p><i>Those are the seven steps as defined by the Center for Digital Storytelling. Since we will be creating digital stories that are related to social justice, let's use Think, Pair, Share to image an eighth step: Using Your Story to Create Social Change.</i></p> <p><i>On your own, imagine what this eighth step would entail for the storyteller. How might this be important for the storyteller to consider from the very beginning of the process?</i></p> <p><i>Now, turn to a partner and share your thoughts. How does the creation of the digital story, and the sharing of the digital story, change when you consider social change?</i></p> <p><i>One person from each pair will now share out one sentence or big idea from your discussion.</i></p>	
<p><b>Explore</b> (Day 2 and 3: 75 min)</p> <p><b>GENERATING IDEAS (30 MINUTES)</b> <i>We will be working on our own stories that we will write and record. In addition to creating a voiceover like "Always Go to the Funeral," you will be pairing your voiceover or audio story with music and images to create a digital story. Your story should in some way deal with social justice.</i></p> <p><i>The next series of exercises will help us come up with multiple ideas that you could use for your digital story.</i></p> <p><b>DEVELOPING STORIES (15 MINUTES)</b> <i>By this point, you should select one of the ideas that popped up for you during the previous exercises, which you will use to develop your own digital story. These next exercises will help you begin the writing</i></p>	<p><b>Generating Ideas</b> Students will now have the opportunity to develop ideas for their digital stories and begin the writing process. Any, or all, of the following theatre exercises can be used to help students generate ideas for their stories.</p> <p>(*See Attachment 4.1 "Descriptions of Story Generating Exercises and Script Development Exercises" for instructions on each of the activities below.)</p> <ul style="list-style-type: none"><li>-A Time in my Life When ...</li><li>-Interviews</li><li>-I Come From a Place Poems</li><li>-Guided Tours of our Pasts</li></ul> <p><b>Developing Stories</b> Once students have selected a story that they would like to use for their digital story, any, or all, of the following exercises can be used to help students begin developing their scripts.</p>

# Module 4: Engaging Community—Socially Relevant Performance Making

## Lesson 2: Telling Our Stories in the Digital Age

<p><i>process. Follow along with me to begin developing one of your story ideas.</i></p> <p><b>WRITING SCRIPTS (30 MINUTES)</b>  <i>We will spend the remainder of the class time developing our scripts. Remember to tell the story from your perspective, remember the seven steps we learned today, and make sure that your story is somehow connected to a social justice issue. You will have time to continue developing your story tomorrow, but your story will need to be in a place where you can share it with other students at the start of class. Please have a first draft of your story finished by the start of class tomorrow.</i></p>	<p>(*See Attachment 4.1 “Descriptions of Story Generating Exercises and Script Development Exercises” for instructions on each of the activities below.)</p> <ul style="list-style-type: none"> <li>-Sticky Note Writing</li> <li>-Sensory Memory</li> <li>-Tableau Work</li> </ul> <p><b>Writing Scripts</b>          Students will begin developing their voiceover scripts. Students will need to be in a place where they can share their story for feedback by tomorrow, so they may need to continue working on their first draft as homework.</p> <p><b>Steps for Success</b></p> <ol style="list-style-type: none"> <li>1. Help students keep the scripts succinct. A one-page story will yield a 2-3 minute digital story and will require that students capture, bring in, or find many images. If you are up against a time challenge, encourage students to keep their stories to a half of a page by the time they record their voice-overs.</li> <li>2. You may want to get creative and have students create six-sentence stories or six-word stories based on their story explorations. This will keep digital photography and editing to a minimum.</li> </ol>
<p><b>Explain</b> (Day 3: 50 min)</p> <p><b>REFLECTING ON THE EIGHT STEPS (20 MINUTES)</b>  <i>Let’s use the Seven (, for us, Eight) Steps of Digital Storytelling to explain our process and reflect on how our scripts are coming along. On a piece of paper, write the eight steps,</i></p>	<p><b>Preparation</b>          Write the Seven Steps of Digital Storytelling (and the eighth additional step “Using Your Story for Social Change”) on the overhead.</p> <p><b>Reflecting on the Eight Steps</b>          Ask students to reflect, in writing or in pairs/discussion, on how the Seven (and eighth additional) Steps of Digital Storytelling relate to the</p>

# Module 4: Engaging Community—Socially Relevant Performance Making

## Lesson 2: Telling Our Stories in the Digital Age

*skipping a few lines between each step.*

*Explain how these elements are present in the script you are developing. While we have not yet reached all eight steps, you may use this as an opportunity to start thinking ahead to the work you are going to do as we progress.*

*Step 1. Owning your Insights: What is your story about? What is the greater meaning of the story?*

*Step 2. Owning your Emotions: What is the emotional tone(s) of your story?*

*Step 3. Finding the Moment: What is the moment in your story when the meaning of the story becomes clear?*

*Step 4. Seeing your Story: What visual images do you picture as you read your story?*

*Step 5. Hearing your Story: What choices will you make in your voiceover regarding emotional tone, showing your personality, and helping signify the “moment” of the piece? What choices will you make regarding music or sound effects?*

*Step 6. Assembling your Story: How do you see all of these elements fitting together to make your digital story unique? What is the overall tone or emotional impact of the piece?*

*Step 7. Sharing your Story: Who is your target audience? In what ways might this story be shared with the public?*

*Step 8. Using Your Story to Create Social Change: How does your story relate to social justice or social change through its writing?*

work they have done thus far on their digital stories. Students will write the titles of the eight steps on their papers, skipping a few lines after each title. Then, students reflect on how the steps are evident in their own work. While the eight steps consider the full digital storytelling process and students have only written scripts at this point, they may use this as an opportunity to think ahead to how they imagine their finished products looking.

### **Partner Sharing**

Students will partner up to share their stories and explain how the eight steps are present in their work. Each partner will have the opportunity to offer feedback focusing on how to help the storyteller accomplish the eight steps, which moments are the most resonant, and which moments could use elaboration or clarification.

### **Continuing Script Development**

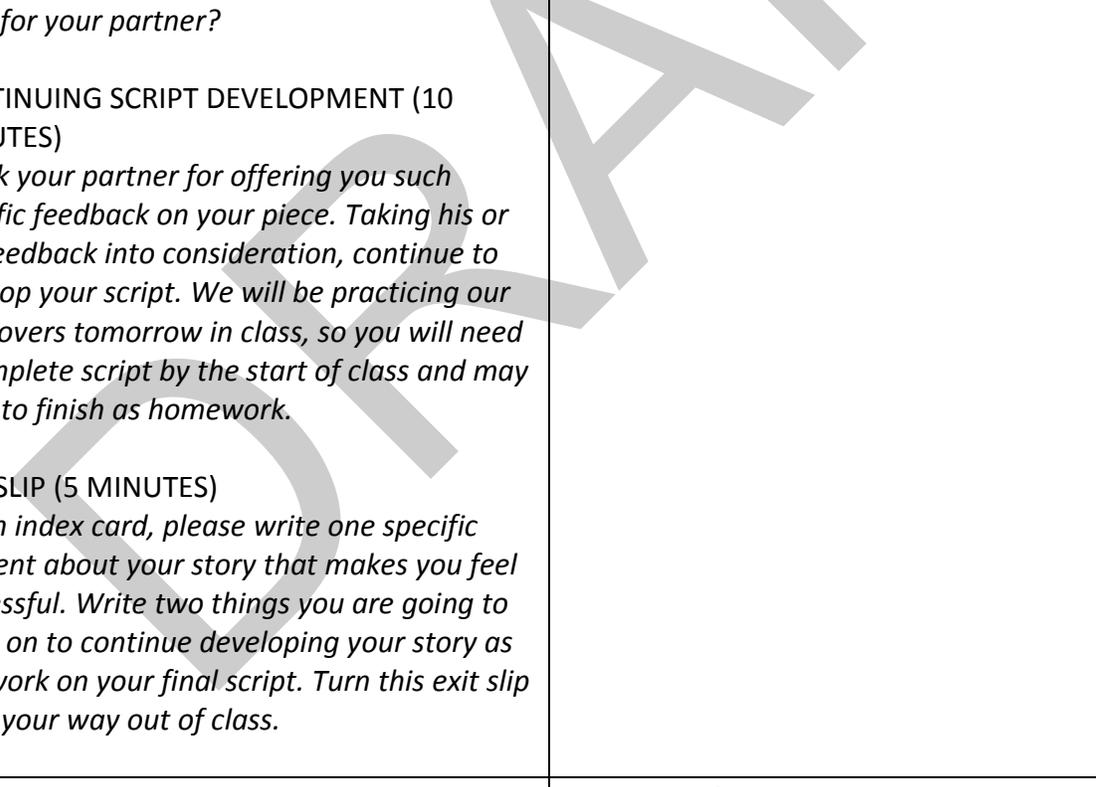
Considering their peer’s feedback, students should continue to develop their final scripts in order to record them out loud. Students will need to be able to practice their voiceovers tomorrow, so may need to finish their final script as homework.

### **Exit Slip**

As an exit slip, each student should write on an index card one thing that the group liked about his or her story, and two things that he or she is going to focus on to continue developing the story for the final draft.

# Module 4: Engaging Community—Socially Relevant Performance Making

## Lesson 2: Telling Our Stories in the Digital Age

<p><i>How might you use the sharing of your story to create change within your community?</i></p> <p><b>PARTNER SHARING (15 MINUTES)</b> <i>Find a partner to share the rough draft of your story with. Take turns reading your stories aloud and explaining to your partner how the eight steps are present in your work.</i></p> <p><i>Once your partner has shared his or her story, share constructive feedback with him or her. If your partner is struggling with one of the eight steps, what suggestions do you have? What moments in your partner’s story are particularly memorable or impactful to you, and why? What parts of the story do you want to know more about? What questions do you have for your partner?</i></p> <p><b>CONTINUING SCRIPT DEVELOPMENT (10 MINUTES)</b> <i>Thank your partner for offering you such specific feedback on your piece. Taking his or her feedback into consideration, continue to develop your script. We will be practicing our voiceovers tomorrow in class, so you will need a complete script by the start of class and may need to finish as homework.</i></p> <p><b>EXIT SLIP (5 MINUTES)</b> <i>On an index card, please write one specific element about your story that makes you feel successful. Write two things you are going to focus on to continue developing your story as you work on your final script. Turn this exit slip in on your way out of class.</i></p>	
<p><b>Elaborate</b> (Day 4: 50 min)</p> <p><b>VOCAL EXERCISES (30 MINUTES)</b> <i>As we have learned, the content of the digital</i></p>	<p><b>Vocal Exercises</b> Students will participate in vocal exercises to identify important components of a successful voiceover.</p>

# Module 4: Engaging Community—Socially Relevant Performance Making

## Lesson 2: Telling Our Stories in the Digital Age

<p><i>story is important, but the delivery of the story is equally as important. We are now on Step 5, where we will focus on Hearing our Stories.</i></p> <p><i>We want your personality to come out in your recorded voiceover, and we also need to hear your voiceover, understand your voiceover, and hear the emotional tone(s) of your voiceover. These exercises will help you as you practice saying your voiceover out loud.</i></p> <p><b>PRACTICING VOICEOVERS (20 MINUTES)</b>  <i>Let’s use these new tools as we practice saying our voiceovers out loud.</i></p> <p><i>As you say your story out loud, here are a few reminders to consider. Even though many of us feel self-conscious about our voices, you want your story to sound like you. Don’t change your voice; instead, think about allowing your personality to come through in your voiceover. You will, however, want to consider the volume, diction, emotional tone, and operative words.</i></p> <p><i>Practice reading your story out loud in groups of 3 or 4. After one person has finished saying his or her story, offer that person one compliment and one suggestion for when they do their recording using today’s vocabulary (volume, diction, emotional tone, and operative words). Continue doing this until everyone has had the chance to practice.</i></p> <p><i>We will be recording our voiceovers in class tomorrow, so continue rehearsing your voiceover as homework.</i></p>	<p>(*See Attachment 4.2 “Descriptions of Vocal Exercises” for instructions on each of the activities below.)</p> <ul style="list-style-type: none"> <li>-Volume: “Help me!”</li> <li>-Diction: Tongue Twister</li> <li>-Emotional Tone: “I love my baby brother”</li> <li>-Operative Words: Pantomime Ball Toss</li> </ul> <p><b>Practicing Voiceovers</b>          Students will practice performing their voiceovers in groups of 3 – 4, receiving feedback on their overall performances as well as their use of volume, diction, emotional tone, and operative words.</p> <p>As homework, students will continue rehearsing their voiceovers in preparation for recording them tomorrow.</p>
<p><b>Evaluate</b> (Day 5: 50 min)</p> <p><b>RECORDING VOICEOVERS (40 MINUTES)</b></p>	<p><b>Preparation:</b>          Prior to class, determine the best way for your group to record voiceovers from the following options. (Depending on your classroom set up and</p>

# Module 4: Engaging Community—Socially Relevant Performance Making

## Lesson 2: Telling Our Stories in the Digital Age

Now we will be recording our voiceovers for our digital stories.

### SELF EVALUATION (10 MINUTES)

Let's take a moment to listen to our voiceovers at our computers. Please pull up your saved voiceover and, when I say go, put in your headphones to listen to your voiceover. As you listen to your voiceover, reflect on the following in writing. For each of these items, rate your work on a 4-point scale and write one sentence to justify your rating. 4 points is the best score and 0 points reflects the lowest score.

1. *Volume: Performer is consistently audible and shifts in volume are used to reflect changes in emotion.*
2. *Diction: Performer is consistently understandable.*
3. *Emotional Tone: Performer uses vocal energy and appropriate shifts in emotion to convey the meaning of the piece.*
4. *Identifying the Moment: The "moment" of the piece is clearly identified through a change in volume, pace, use of silence, or emotional tone.*
5. *Personality: The performance allows his or her own personality to show through.*
6. *Overall rating of Voiceover.*

recording capabilities, teach students how to use the recording programs and record students in small groups.)

1. Program: If you do not already have an audio program installed on the computers, students may use a free online program like <http://www.vocaroo.com>.
2. Microphones: If computers do not already have microphones built into them, you should supply students with microphones such as the Snowball Microphone, which has a USB connection to plug directly into a computer. Handheld audio recorders are sufficient as well, as long as the audio can be easily transferred to a computer.
3. Headphones: Provide students with headphones or ask them to bring their own. This will make listening back to their voiceovers free of distractions.
4. Background noise: If possible, use multiple small spaces to allow students to record voiceovers without background noise. If the only option is a large classroom, you may want to have students record 2 to 3 at a time so that they can be spaced throughout the room. While those students are recording, the other students may silently read through their scripts, or may play a quiet focus game (Such as "On the Line" from Module 1, Lesson 1).
5. Saving voiceovers: Students may save their voiceovers in student digital portfolios, folders, and/or flash drives.

### Self-Evaluation

Put the following prompts on the projector:

1. Volume: Performer is consistently audible and shifts in volume are used to reflect changes in emotion.

# Module 4: Engaging Community—Socially Relevant Performance Making

## Lesson 2: Telling Our Stories in the Digital Age

	<ol style="list-style-type: none"><li>2. Diction: Performer is consistently understandable.</li><li>3. Emotional Tone: Performer uses vocal energy and appropriate shifts in emotion to convey the meaning of the piece.</li><li>4. Identifying the Moment: The “moment” of the piece is clearly identified through a change in volume, pace, use of silence, or emotional tone.</li><li>5. Personality: The performance allows his or her own personality to show through.</li><li>6. Overall rating of Voiceover</li></ol> <p>Students will listen to their voiceovers at their independent computers (on headphones). Students will rate themselves on a 4-point scale in each category and will provide a one-sentence justification for each rating. Students will submit this self-evaluation at the end of class.</p>
<p><b>Extend</b> (Day 6: 50 min)</p> <p><i>Yesterday we completed our voiceovers, but we have not yet finished “Hearing our Stories.” Today we will be selecting music and/or sound effects for our digital stories. Remember that not every moment needs background music or a sound effect. Sometimes just the voiceover is the most powerful option. However, if you would like to add music and/or sound effects, here are some options.</i></p> <p><i>I have listed websites on the board where you may find copyright-free songs and sound effects.</i></p> <p><i>How is the music helping create the emotional tone of your piece? What is the appropriate amount of music or sound effects to use for your piece? Is there a place in your piece</i></p>	<p><b>Preparation:</b></p> <ol style="list-style-type: none"><li>1. Prior to class, determine which audio editing program your class will be using to add music to their voiceovers: Garage Band, Audacity, etc. If using iMovie, the program comes with several standard pieces of music to underscore digital stories.</li><li>2. Put the following copyright-free websites on the projector:  <a href="http://www.freeplaymusic.com">-http://www.freeplaymusic.com</a> <a href="http://www.soundjay.com">-http://www.soundjay.com</a> <a href="http://www.americanmusicco.com">-http://www.americanmusicco.com</a> (Account required)</li></ol> <p>Students will add music and/or sound effects to their voiceovers. As students work, side-coach them on their progress.</p> <p>(Depending on the programming you are using, show students how to add music and sound effects</p>

## Module 4: Engaging Community—Socially Relevant Performance Making

### Lesson 2: Telling Our Stories in the Digital Age

---

<p><i>where just voiceover might be the most impactful?</i></p> <p><i>Remember to save your work. We will be using these voiceovers to create full digital stories next.</i></p>	<p>to their voiceover, adjust levels, etc.)</p> <p>NOTE: If copyrighted material is used, it should not be used in its entirety, should be credited at the end of the piece, and the piece should be used for educational purposes only.</p>
--	--

DRAFT

## **Module 4: Engaging Community—Socially Relevant Performance Making**

### *Lesson 2: Telling Our Stories in the Digital Age*

---

#### **Rubric for *Lesson 2: Telling Our Stories in the Digital Age***

**To Come**

DRAFT

**Theatre and Media Communications Curriculum**  
**Descriptions of Story Generating Exercises and Script Development Exercises**

**Tips for Success:**

1. The following series of exercises are intended to help students brainstorm stories for their digital stories and to develop their scripts. These exercises may each be used on their own or used together to give students multiple approaches to the process.
2. As students work, remind them that the goal will be to select a story that relates their lives to social justice or social change. To help remind students of this, it may help to have an overall class theme that all students are working with, such as “The Need for Change,” “Acceptance,” or “Equality.”

**Story Generating Exercises**

**A Time in my Life When ...**

Materials: None

1. Students will sit in a group of 5-6 in a circle.
2. Give students specific prompts related to social change that they can use to form a sentence starting with “A time in my life when ...”.

(examples: “A time in my life when I saw the need for social change,” “... I was treated unfairly,” “... I regretted how I treated another person,” “... I learned what social justice means”)

*Take a moment to think silently about how you could complete this thought in only one sentence. Right now, we are not telling our stories; rather, we are finding memories that could later be expanded on to tell our stories.*

3. Students will go around the circle and share their sentences out loud, using no more than one sentence.
4. If time allows, repeat the process with multiple prompts.
5. If time allows, invite students to respond in pairs and give them two minutes each to tell a story related to each prompt.

## Interviews

Materials: Paper and pencil

1. This exercise is a good extension of the “A Time in my Life When ...” exercise above or can stand on its own as long as students already have decided which personal story they would like to use.
2. Students will select one memory that they would like to tell a story about related to social change.

*Think of a moment in your life when you witnessed or experienced something that illustrates the need for a social change.*

3. In partners or small groups of 3-4, one student will share the basic plot of his or her story.
4. The other students will interview the storyteller by asking specific questions.

*Look for questions that will lend themselves to an open-ended answer. You may ask the storyteller to describe what they saw, what they felt, or what they thought. If other people were a part of the story, you may ask the storyteller how he or she thinks the other people were feeling.*

5. As the storyteller talks, the interviewers will write down specific words, phrases, images, or sentences that resonated with them. They will then give the notes they took to the storyteller so that he or she may use them to expand on his or her story if desired.
6. Repeat until both partners or the whole group have had the chance to be interviewed.

## I Come From a Place Poems

Materials: Paper and pencil

Source: *Teaching for Joy and Justice* by Linda Christensen

1. Students will write “I Come From a Place” poems. These poems are free-verse (no rhyme or meter) poems that repeat the phrase “I come from a place” throughout the poem. Examples of these poems are available online.

*You may write this poem based on any place you feel you come from: your childhood home, your school, your family, your community, or perhaps your personality. What about your past or your life makes you you?*

*As you write your poem, you may find that each “I come from a place” conjures up a new memory or image – the poem does not need to be a linear story or one idea.*

2. Students may share their poems with partners or in small groups.
3. Tip: Point out to students that the purpose of this exercise is to help students generate multiple memories and to help them see what gives them a unique perspective worth sharing in a digital story. Remind students that they will want to find a story that relates to social justice and social change. Perhaps their poems had lines that referenced bullying, family, religion; these memories may have a connection to social justice and social change.
4. Extension: When students share their poems, their partners or small groups may point out specific lines or images that stand out to them. The student can make a note of these lines to possibly develop into his or her digital story.

### **Guided Tours of Our Pasts**

Materials: None

1. Students will select an environment from their childhood that was meaningful and memorable to them.

*Think about an environment from your childhood that was significant to you. It could be big or small: for example, you could choose your bedroom, house, or entire neighborhood. You may choose an environment that was not your home but where you spent a significant amount of time such as a friend or relative’s house, a park, or your school, for example. This should be a place that you feel emotionally connected to and remember well.*

2. Students will spend a moment with their eyes closed, quietly reflecting on that environment and trying to remember as many details as they can.

*As you picture this environment, think carefully about the layout of this environment, trying to remember as much as you can. Think about the colors of the environment. Think about specific objects or details that you remember about the environment. Consider the overall mood of the environment. When you think you have a very clear picture of this environment in your mind, open your eyes.*

3. Students will find a partner and physically walk their partner through the space (as though they are actually there). Students will point out specific things that they remember in this “guided tour.”

*Share as much detail as you can with your partner, so that it is as if you are actually there. If you have a memory about an object or a specific place in this environment, go ahead and share it with your partner!*

4. Once one student has finished giving the guided tour, the other partner will share his or her environment.
5. Tip: Point out to students that the purpose of this exercise is to help students generate multiple memories and to help them see what gives them a unique perspective worth sharing in a digital story. Remind students that they should find a story that relates to social justice and social change. If students reflect on the items, images, and memories from this exercise, they may be able to link one back to a moment in their life where they experienced social injustice and the need for social change.

### **Story Developing Exercises**

#### **Sticky Note Writing**

Materials: One sticky note per student, pencils

1. This is a simple tool to help students start the writing process so that they are not overwhelmed by a blank piece of paper. It also helps students understand that the quality of writing is more important than the quantity. Students will be given two minutes to write their story on one sticky note. They may only use that one sticky note (front and back, if necessary) to tell their story.

*While one sticky note may not seem like a lot of space for details, this exercise will help you determine what the most important elements of your story are. Remember that your story should be one that is from your life and relates to social justice or the need for social change.*

2. Students will share their sticky notes with a partner. The partner can then ask any questions on things that he or she wanted to know more about; this will help the storyteller see where he or she could continue elaborating on the story.

#### **Sensory Memory**

Materials: Paper and pencil

1. Students should write the five senses (sight, hearing, smell, taste, and touch) on a blank piece of paper, skipping a few lines as they go.
2. Thinking about their story and environment, the student should list as much as he or she can recall seeing, hearing, and so on.

*If you cannot actually remember one of the senses, you can use your imagination to fill in that detail, but see if you can come up with at least one thing for each sense.*

### **Tableau Work**

Materials: None

1. This exercise helps identify the beginning, middle, and end of a story, as well as the “moment” of change. Students should work independently to develop three separate tableaux, or frozen pictures, about their story.
2. The first tableau represents the storyteller at the beginning of his or her story (this might be a literal plot point or an emotional state).
3. The second tableau represents the storyteller at the “moment” of the story where he or she experienced change or realized the greater meaning of the story.
4. The third tableau represents the storyteller at the end of his or her story.
5. Once students have developed the three tableaux, they should memorize them and practice transitioning from tableau one into two and from two into three.
6. Ask for volunteers to perform their three tableaux in front of the class. (You may ask for four or five volunteers to perform simultaneously so that the students are more comfortable with this). Call out each tableau, one, two, and three, so that students transition at the same time.
7. Ask the students in the audience to reflect on what they observed in the tableaux.

*Whose story seemed to change drastically from beginning to end, and how did it change? Whose story had a clear emotional tone to it, and what was the tone?*

8. If time allows, repeat with multiple volunteers.

## Theatre and Media Communications Curriculum

### Descriptions of Vocal Exercises

It is recommended that you use all of the following exercises to help students understand each of the components of vocal performance or similar exercises that hit on each of these key ideas.

#### **Volume: “Help Me!”**

Materials: None

1. Students will stand in a circle.
2. Students will say the line “Help me!” in the following scenarios. In each scenario, it is very important that you get help, regardless of the volume. Encourage students to use their bodies to act out each of these scenarios.
  - a. Say “Help me!” like the person is sitting right next to you at the movies, and you don’t want anyone else to hear you.
  - b. Say “Help me!” like the person is on the other side of the street as you, and you don’t want to scare them away.
  - c. Say “Help me!” like the other person is driving past you, and you have hurt your leg and can’t walk.
  - d. Say “Help me!” like you are stranded on an island, and the other person is going by in a helicopter.
3. Encourage students to reflect on how their volume changed with each line. Chances are, they had more vocal energy with each line as well. Have students reflect on how this activity (specifically vocal energy and inflection) might influence their work on their voiceovers.

*Which volume is most appropriate for recording a voiceover? (Probably the second time, which was loud enough for the microphone to pick up but not too loud to alter the sound.) When might you change the volume of your voiceover to match a shift in emotion?*

#### **Diction: Tongue Twister**

Materials: None

1. Students will stand in a circle.
2. Students will repeat this tongue twister after you. (You may use an alternate tongue twister if desired.)

*A big black bug / Bit a big black bear / And made the big black bear bleed blood.*

3. Have students repeat this tongue twister until they are more comfortable with it.
4. Reflect on how diction (articulation) is important in understanding this tongue twister, illustrating the importance of articulating the end of a phrase and anywhere where two plosive sounds are next to one another. At first, students are likely to skip the “k” at the end of “black,” the “d” at the end of “blood,” or to change “t” to a “d” in “bit.” Have students point out these moments and then repeat with correct diction.

*What sounds are we most likely to skip over or alter as we say this tongue twister?*

*Have you ever not understood something at a movie or play? How does not understanding something change the meaning or enjoyment of it for an audience?*

### **Emotional Tone: “I Love My Baby Brother”**

Materials: None

1. Students will stand in a circle.
2. Have students say the line “I love my baby brother” to you however they think it would be natural to say it. Chances are, most of them will say it the same way, emphasizing the word “love.”
3. Now, have students say the line “I love my baby brother” in as flat and emotionless a way as possible, trying not to have any energy in their voices.
4. Ask for volunteers to say “I love my baby brother” one at a time with different emotions or intentions.

Examples: Say “I love my baby brother like ...”

- a. Your baby brother is driving you crazy.
- b. Your baby brother is the cutest thing ever!
- c. Your baby brother has a very stinky diaper.
- d. You are just saying this to suck up to your parents.
- e. You are saying this to make your baby sister jealous.

*How did the line change with these different scenarios? How did the actors change their pitch, volume, word emphasis, or emotional tone? In what moments in your voiceover can you use the way in which you say something to emphasize what you are thinking or feeling?*

### **Operative Words: Pantomime Ball Toss**

Materials: None

1. Students will stand in a circle.
2. Introduce students to the idea of “operative” words. These are the words that carry the most meaning in a sentence (which, as explored in the previous exercise, might change based on the context). For example, in the sentence “Will you marry me?” it is most natural to emphasize the word marry, as that is the word that is most important in the sentence.
3. Ask students to pick a short sentence or phrase from their digital story rough draft (no more than 5 words).

*Think for a moment about which word is the operative word in your phrase or sentence. This is the word you will emphasize in this exercise and is the same word that it would be most natural to emphasize in your voiceover.*

4. Make up your own sentence or phrase to use to model the exercise. (Anything will work, such as “I want a cheese pizza!”) Pantomime throwing a small ball to one of the students, throwing the ball on the operative word “pizza.”

*Notice how, even though I had energy and volume during the whole line, I had the most during the word “pizza.” Pretending to throw the ball on the operative word “pizza” helped me to make the word expressive, because my voice and body were working together.*

5. Once a student receives the ball, he or she will throw it to another person in the circle while saying his or her line. Students who have already received the ball should sit in their spot. The final person should throw the ball back to you.
6. The purpose of this exercise is to help students identify operative words and to have energy in their voice through incorporating physical energy, so students will probably not be focusing on how they will actually say this line during their voiceover recording. You may extend this exercise to really help students have fun physically and vocally by letting them “morph” the ball into other items such as boulders, flames, or even silly items such as kittens.

## Module 4: Engaging Community: Socially–Relevant Performance Making

### Lesson 3: Putting It all Together: Making and Sharing our Digital Stories

---

#### Lesson 3

### *Putting It All Together: Making and Sharing Our Digital Stories*

**Duration: 6 days**

In this lesson, students will finish compiling their digital stories from Module 4, Lesson 2. They will look at how photographs have changed the world and analyze the relationship between images, stories, and power. Students will capture digital images for their digital stories, edit their assets into a completed digital story, and examine how to share their stories with an audience to create social change.

#### **Lesson 3 Objectives:**

- Employ storytelling tools to engage, inspire, and provoke dialogue with their community
- Use digital media and technology to create, assemble, and edit digital stories
- Perform and distribute digital stories that enact or inspire the social change they want to see in their community

#### **Resources:**

##### **Suggested Artists:**

Michael Rohd  
Viola Spolin  
Augusto Boal  
Joe Lambert

##### **Websites:**

Digital Journalist: 100 Photographs That Changed the World  
[http://digitaljournalist.org/issue0309/lm\\_index.html](http://digitaljournalist.org/issue0309/lm_index.html)

Free Play Music: An Online Music Library  
<http://www.freeplaymusic.com>

Sound Jay: A Free Sound Effects Website  
<http://www.soundjay.com>

American Music Company: A Catalogue of Music Tracks  
<http://www.americanmusicco.com> (Account required)

Vocaroo: An Online Voice Recording Service  
<http://www.vocaroo.com>

# Module 4: Engaging Community: Socially–Relevant Performance Making

## Lesson 3: Putting It all Together: Making and Sharing our Digital Stories

### Student Materials:

Computers	Movie making software (iMovie, Windows Movie Maker, Final Cut Pro, or Powerpoint—slideshow version)
Pencils	
Paper	
Digital cameras	

	Teacher Preparation & Notes
	Suggested Duration: 6 days (1 day = 50 minutes)
<p><b>Elicit</b> (Day 1: 10 min)</p> <p><b>INTRODUCTION</b>  <i>Think about visual images you have seen that have made a strong impression on you. Perhaps this is something you saw on the television, in movies, online, in the news, or in advertising. Why do you think these images were so impactful?</i></p> <p><b>EXAMPLES OF PHOTOS</b>  <i>Let’s look at some examples of images that inspired change across the world. These are photos that were in LIFE magazine, and when they were published, they helped change history.</i></p> <p><b>GROUP DISCUSSION</b>  <i>Which of these pictures speak to you the most? (Ask for examples) Let’s read the description of how that image helped create change.</i></p> <p><i>Now, having looked more closely at this photo and read the description, what do you think it is about this photo that made it so memorable that it created change? Raise your hand if you have an observation to make.</i></p> <p><i>Let’s look at a few more examples.</i></p>	<p><b>Preparation</b>            On a digital projector, pull up the <i>LIFE</i> magazine “100 Photos That Changed the World.”</p> <p>Make copies of the digital story storyboarding template, enough for each student to have multiple copies (see websites).</p> <p><b>Introduction</b>            Students will think about visual images that made a strong impression on them and what made the images so memorable.</p> <p><b>Examples of Photos</b>            As a class, look at examples of <i>LIFE</i> magazine photos that, historically, created change in the online photo essay “100 Photographs That Changed the World.” Look through as many of the photos as time allows.</p> <p><b>Group Discussion</b>            Ask a student to select a picture that stands out to them. Look at that picture and read out loud the description below the picture.</p> <p>Then ask the class to reflect on why that image made history. Perhaps it was something that had never been done or seen before (such as the first</p>

## Module 4: Engaging Community: Socially–Relevant Performance Making

### Lesson 3: Putting It all Together: Making and Sharing our Digital Stories

<p><i>Each of these images has a story to tell. In many of them, the stories either reflect change or created change.</i></p>	<p>x-ray), or perhaps it is something about the emotion, composition, or lighting of the photograph that makes it memorable. Look at 3 to 4 other images as time allows.</p>
<p><b>Engage</b> (Day 1: 15 min)</p> <p><i>Next, you will capture, find, or otherwise create visual images to go in your digital story that elicit an emotional reaction, just as the examples that we looked at did. You may use any combination of photographs you take yourself, copyright-free images you find online, or photographs you bring from home.</i></p> <p><b>CREATING A SHOT LIST</b> <i>In order to create our digital stories, we will need to create a list of what images we need to acquire. Let’s take a moment to read through our digital story scripts [or listen to them on the computer]. What do you picture with each moment, and where is it appropriate to change from one image to the next?</i></p> <p><i>On a piece of paper, write a list of each image you will need, in the order you will put them in your digital story. Pay attention to how often you change from one image to the next; you want to strike a balance between too few and too many pictures.</i></p> <p><i>As you create your shot list, you may want to make a note of if this is an image you will want to search for online, if you will want to take a photograph of the image, or if you have a photo you can bring in from home to use.</i></p>	<p>Students will read through (or listen to) their digital story scripts, considering what images they will need to acquire in order to assemble their digital stories. You can set up computers with headphones or simply invite students to work off of a typed script of their story/narrative.</p> <p><b>Creating a Shot List</b> Students will create a list of the photos they need to find online (copyright-free), bring from home, or take with a digital camera in order to make their digital story. *You might use a story board template here or invite students to make a list.</p> <p><b>Tips for Success</b></p> <ol style="list-style-type: none"><li>1. The list should be written in sequential order.</li><li>2. It will help students to make note as they work of which images they need to find online, bring from home, or capture with a digital camera.</li><li>3. Students should strive to know exactly what the audience member will see during each moment of their voiceover, though if there are moments that are unclear they can leave them blank for the time being so that they can continue making progress.</li><li>4. Point students back to earlier modules where you discussed elements of visual composition and directing the viewer’s eye in photography. Remind students that all of these images must live in the same story together and create some visual cohesion.</li></ol>

## Module 4: Engaging Community: Socially–Relevant Performance Making

### Lesson 3: Putting It all Together: Making and Sharing our Digital Stories

<p><b>Explore</b> (Day 1: 35 min)</p> <p><b>GATHERING IMAGES</b> <i>Let’s spend the remainder of class time gathering the images on your shot lists.</i></p> <p><i>You may work in a small group to take digital photos, or you may search for copyright-free images online. Remember that if you have photos to bring from home, bring them tomorrow on a flash drive, or bring the actual photo and we can scan the image.</i></p> <p><i>When you have finished gathering your images, save them in your student folder (or flash drive). You will be using these to create your final digital story.</i></p>	<p><b>Gathering Images</b> Students will begin gathering the images for their digital stories. Students should gather as many photographs as they have time for, and should save them in their student folders or flash drives when they are finished.</p> <p><b>Steps for Success</b></p> <ol style="list-style-type: none"><li>1. Remind students that they may take photographs of themselves, objects, or both.</li><li>2. As students work, remind them that their photographs are art, and encourage them to consider elements such as lighting and camera angle as well as visual composition from the earlier modules.</li><li>3. Define the parameters for where students may go to take their photographs beforehand. If possible, allowing students to use space outside of the classroom will provide them with additional inspiration for the exercise.</li><li>4. If students spend time searching online, remind them to search for copyright-free images.</li></ol>
<p><b>Explain</b> (Day 2: 15 min)</p> <p><b>SHARING IMAGES</b> <i>Yesterday, we created shot lists and began gathering the images for our final digital story. Hopefully you have all, or most, of your images by this point.</i></p> <p><i>Select three images you would like to share with a partner. Explain to your partner why you selected each of these images and how they will fit into your digital story. Is there an element of the image that you thought would be emotionally evocative? Does the image have</i></p>	<p><b>Preparation</b> Determine which computer program you will be using to create the final digital stories: iMovie, Windows Movie Maker, Final Cut Pro, etc.</p> <p><b>Sharing Images</b> Students will select three of their images to share with a partner. In addition to sharing the actual image, students will explain why they selected the image and how it fits into their digital story.</p>

## Module 4: Engaging Community: Socially–Relevant Performance Making

### Lesson 3: Putting It all Together: Making and Sharing our Digital Stories

<p><i>sentimental value, or is the image used for irony or humor?</i></p>	
<p><b>Elaborate</b> (Day 2: 35 min, Day 3: 50 min, Day 4: 50 min)</p> <p>ASSEMBLING DIGITAL STORIES <i>We are now ready to assemble our digital stories.</i></p> <p><i>You will be working independently over the next three days to develop your digital story. As you work, follow your shot list, using your digital camera, photographs from home, or copyright free photographs you find online.</i></p>	<p><b>Assembling Digital Stories</b> Students will work independently to assemble their digital stories. Students will need guidance in the technical elements of this, depending on the programs being used by the class (iMovie, Windows Movie Maker, Final Cut Pro, etc.).</p> <p><i>(Depending on the program and method you will be using for your digital story, explain the steps to the students.)</i></p> <p><b>Note:</b> If time is running short or programs are not available to edit movies, alternative methods may be used. For example, PowerPoint can be used with each photograph as its own slide, and the student can even time the slides to play automatically and can set transitions for each slide. On PowerPoint, the voiceover can be used as music to play throughout the presentation, or another option would be to have students deliver the voiceover live while the slides play. At its most basic, all of the photographs could be put in a slideshow and clicked through as the student says their voiceover live.</p> <p>As students work, offer side-coaching with the following types of questions:</p> <p><i>What effect do you want as you transition from one photograph to the next here?</i></p> <p><i>Your voiceover seems to shift tone emotionally here. How can you use the timing of your visual images to match that shift?</i></p> <p><i>Which image(s) are you using during the pivotal “moment” of your story? What are you doing to place emphasis on that moment?</i></p>

## Module 4: Engaging Community: Socially–Relevant Performance Making

### Lesson 3: Putting It all Together: Making and Sharing our Digital Stories

<p><b>Evaluate</b> (Day 5: 50 min; Day 6: 20 min)</p> <p>SHARING STORIES (DAY 5: 50 MINUTES) <i>We have now completed our digital stories and will have the opportunity to share them with one another to celebrate all of our hard work.</i></p> <p>REFLECTION (DAY 6: 20 MINUTES) <i>On a piece of paper [or in an online blog or journal entry], let’s use DAR to reflect on the digital storytelling process and how we can use these stories to inspire social change. Write in as much detail as possible.</i></p> <p>DESCRIBE <i>Describe the digital story you created.</i></p> <p>ANALYZE <i>What was the major insight, or big idea, that you made with your story?</i></p> <p>REFLECT <i>How might your story be used to inspire social change? Who could you share your story with to inspire change?</i></p>	<p><b>Preparation</b> Think through the most efficient and effective way to share your digital stories with the class. If you are unable to project a story for the entire class to see, consider having students share their stories in small groups so that they may work at their individual computers.</p> <p><b>Sharing Stories</b> Students will now share their digital stories with the class. If necessary, students may give a brief introduction before their video begins.</p> <p><b>Describe, Analyze, Reflect</b> Students will use <b>Describe, Analyze, Reflect</b> to reflect on their individual digital stories. In writing, students will describe their digital story, analyze the big ideas presented in their story, and reflect on how they might use their story to inspire social change.</p>
<p><b>Extend</b> (Day 6: 30 min)</p> <p>PLANNING BEYOND THE CLASSROOM <i>As we’ve learned, the seventh step is to share our digital stories. While we’ve already shared them with one another, what can we do to use our stories to create social change with our broader community and to reach our intended audience?</i></p> <p>[This section below may be modified to work with the entire class, if the class used the same topic to develop their stories.]</p> <p><i>Form a group of 4 to 5 students. Find group members that had a similar social justice topic as</i></p>	<p><b>Preparation</b> Write the questions below on the whiteboard.</p> <p><b>Planning Beyond the Classroom</b> Students will develop a plan, in small groups or as a class, to share their digital stories at a performance event with an intended audience. (In order to do this, students should have similar topics or similar target audiences.)</p> <p>For example, if several students have pieces that focus on acceptance and the target audience is the school, perhaps they could ask for permission to share their videos at a school assembly. Or, if students have a message they</p>

## Module 4: Engaging Community: Socially–Relevant Performance Making

### Lesson 3: Putting It all Together: Making and Sharing our Digital Stories

---

<p><i>your own.</i></p> <p><i>We are going to work within our groups to devise plans to share these digital stories with the public. As you work, think about the intended audience you would like to reach with your digital stories in order to create change.</i></p> <p><i>Brainstorm ideas with your group, and answer the questions on the board in writing. By the time you are done, you should have a solid plan of what sort of event you would like to hold, how you would reach your intended audience, and how you can use your digital stories beyond the event to continue to inspire change.</i></p> <p>[Conclude the lesson with plans to move forward with the event, if possible. If that is not possible within your given timeframe, encourage the students to continue developing their events on their own and to share their stories with their communities, whether at live events or via social media.]</p>	<p>would like to share with their broader community, they could advertise and host an event.</p> <p>In writing, students will consider the following:</p> <ol style="list-style-type: none"><li>1. What sort of event would you hold? Would it incorporate any other performance elements (i.e., live performance?)</li><li>2. Who will attend your event? What will you do to get the word out? How do you hope your story will impact your chosen audience?</li><li>3. How could you use digital media to market the performance?</li><li>4. How will your digital stories “live on” beyond your event? How can you continue to share them with others to affect change?</li></ol> <p>If possible, students can implement this plan to share their digital stories with the intended audience.</p>
---	--

## **Module 4: Engaging Community: Socially–Relevant Performance Making**

### *Lesson 3: Putting It all Together: Making and Sharing our Digital Stories*

---

#### **Rubric for *Putting it all Together: Making and Sharing our Digital Stories* – Lesson 3**

**To Come**

DRAFT