

TAI I LESSON PLAN DAY 1

Note: Please see Lesson Outline for Big Idea, Essential Question, Fine Arts Standards, Knowledge and Skills Objectives, and Formative/Summative Assessments.

VOCABULARY *If there are new or unusual terms to be explained or demonstrated in the art form or content area, write the terms and definitions here.*

Acting tools- Body, Voice, Imagination, and Concentration

Stage Directions- Stage Right, Stage Left, Upstage, Downstage, Center Stage

Failure-

MATERIALS AND RESOURCES FOR THE CLASS

None

MATERIALS AND RESOURCES FOR THE TEACHER

Chartpaper, "The Tortoise and the Hare" storybook.

PRIOR KNOWLEDGE

Talk to the teacher: What do students need to know in order to participate in your lesson? How can you tap into their experiences?

Students should be encouraged to physically engage with the lesson, and to prepare to be silly. Our main objective is to accept "failure" is an important part of the artistic process, so the first step is a willingness to look silly.

PROCEDURES *These are not always perfectly linear. You might move from modeling to guided practice and then back to modeling, depending on the skills and knowledge that students need to gather and practice before they are able to work independently. It is fluid, but all parts should be completed!*

Introduction/Motivation: *To build the community, start with a circle that includes a greeting, sharing, and a peek into what will happen during the lesson. Then spark interest in the proposed artmaking experience to bring students into the creative environment. This is the hook! Start with the art by demonstrating your art or sharing a variety of artists' work. This should connect to your Big Idea and Essential Question!*

1. **Teaching Artist will lead students to circle up and use their bodies to express themselves while they say their name. Teaching Artist will repeat this introduction each week (hopefully it gets faster every time) as a way to reinforce names and to get the students moving right off the bat.**
2. **Teaching Artist will talk to them about Physical Theater and showcase a brief example of Tableau/Pantomime. While doing this I will talk about how in order to get good at something, I have to fail at it first.**

Modeling: *This is an opportunity to teach the art elements, skills, and/or concepts, as well as to share your own creative process, so that they can find their own. This can also be the place where you articulate the why's, model revising and refining, and more!*

Teaching Artist will model and lead students through a warm-up of acting tools: voice, body, imagination, and concentration. Teaching Artist will introduce different parts of the stage and include this in the warm-up. The warm-up should take between 5-10 minutes.

Guided Practice: *This is the time to encourage the youth -- individually, in pairs, or as a whole group—to practice a skill(s) while the artist is modeling it for them and/or providing exemplars for each art-making experience.*

Warm ups are an important part of the artistic process. In Physical Theater especially, warm ups are important, to make sure our tools are primed and ready to go so we can avoid injury.

Vocal Warm Ups: "Hello Avocado" - Students repeat the phrase "Hello Avocado" at different volumes and different tones. We then layer in emotions. We say the phrase happy, angry, sad, jealous, etc. This is to start getting our imaginations active and because emotions come from different places in our body.

Physical Warm Ups: "Czechoslovakia: Boom sha boom" - this is a physical warm-up that also uses our now warmed up voice. Students clap and tap a rhythm with their hands by tapping their legs then clapping. They repeat in rhythm the following song:

"Czechoslovakia: Boom sha boom

Yugoslavia: Boom sha boom

Who's got the rhythm in their feet? (they stomp here)

We've got the rhythm in our feet.

Who's got the rhythm in our hips? One, two, three (they shake hips here)

We've got the rhythm in our hips.

Who's got the rhythm in their hands? (they clap three times here)

We've got the rhythm in our hands.

Who's got the rhythm in their heads? Ding dong (they shake their head side to side)

We've got the rhythm in our heads

Who's got the rhythm in their eyes? Who! (they throw their heads and heads back)

We've got the rhythm in our eyes."

This rhythm call and repeat game gets faster and faster. We move our whole body during this to warm it up.

Imagination Warm Ups: "This is not a pen" - All students pull out their pens. We hold them up. I say and they repeat back to me "This is not a pen." Then "This is not a pencil." Then "This is not a writing utensil." Then I say "It's a _____" and I fill in the blank with anything other than a pencil. We then act with the pen using our imagination to pretend the pen has become this new object. This repeats and students make suggestions.

Stage Direction Game: Poop Deck- this is a game that introduces Tableau to actors in an easy way and scaffolds the concept of stage directions.

Have a designated "stage area" in the classroom. Have all the students stand in this stage area. The "right" area of the space is "Poop Deck", the "center" area is "Main Deck" and the "left" area is "Quarter Deck". Have students move to the area you call out. You can try and trick them by pointing to a different area than the one you call out. You can also introduce other

tasks like “Cannonball” (Everyone ducks”) “Alligator” (Everyone makes alligator arms) “Captain’s Coming” (Stand at attention till teacher says “At ease”) “Man Overboard” (Everyone throws a life preserver). When students do the wrong task they are “out”.

Scaffolding:

You can eventually substitute the three areas with the nine areas of the stage: Upstage, Center Stage, Downstage, Stage Left, Stage Right, etc.

This can eventually turn into “Nine Corners”.

The reason we have “outs” in this game is so we can discuss what failure looks like and that it is the first part of getting better at a task.

Independent Practice: *This is when students have the opportunity to practice a skill/concept and/or create art independently of you. They can be doing this alone, with a partner, or in small groups, depending on the project. You should be circulating to provide help as needed and to ask guiding questions. This is sometimes known as the “work period.” This is the moment of “release!”*

We use all the skills we have worked on in our next activity **Side of Fries**. Students move about the designated stage space. The students are guided through different tempos and levels while moving. Students will then begin to make frozen pictures as small groups. They will create a “Burger with a side of fried,” a “school lunchroom” a “jungle,” etc. etc. They are working together to make these frozen pictures (or tableaux) without talking.

Don’t forget about opportunities for reflection....

“Learning doesn’t happen without reflection.” -Eric Booth
“If we do not reflect on activities, we do not learn from them.” -John Dewey

The following questions can be used as a guide to prompt student writing and/or discussion. Students should feel free to answer them in the form of their choice (ie. simply answer them, write a paragraph, make a list, brain dump, etc.) Consider having students who are comfortable share.

- What did you create? Describe the work.
- How did you create it? Describe the creative process you used.
- Why did you make certain artistic choices? What were you trying to communicate?
- What would you change about it now? Are there revisions you want to make?
- What did you learn about the art form? What did you learn about yourself?
- What kinds of challenges did you face today and how did you work through them?
- How did you work with your peers today? For example: Did you ask for feedback? Did you teach someone something? Did you ask for help?
- What do you still need to know in order to complete this piece?

****See also “Prompts for Student Reflection Using the Artist’s Habits of Mind (Lois Hetland)”**

THINK ABOUT....

Remember: the refinement process can last forever! Even if you are not having your students formally reflect in order to refine, how are you ensuring that they are getting feedback from YOU, the professional artist, to refine their work? What language are you using to elevate their work? How can you articulate your own creative processes so that students can identify and articulate theirs? This class is an amazing opportunity for them to really understand what it means to be an artist 😊

Closure: *This should be a simple way to end the lesson and indicate what might be happening the next day if it is an extended lesson. Students can share projects, check-in about progress with their project, answer questions posed by other students, write something on a post-it as an exit pass, etc. It is a great time to circle up and check in again with students!*

The end of every class will feature an inside-out examination: Students will share one thing they did, one interesting thing they saw someone else do, and one thing they learned. This will allow them to reflect on one thing they did that they liked and why, something they saw a classmate do and why they liked it (i.e. "I saw Tommy flap his wings like a bird, it was cool and I could tell he was being a bird" and they will reflect on one thing they learned. I will try and pull from different questions listed above to try and create variety

CLASSROOM TEACHER FOLLOW UP *What can the teacher do to complement/continue/complete the work?*

Reinforcing the concept that trying something and not being initially successful is an important part of the learning and artistic process.

LESSON ADAPTATIONS *How will you modify your instruction for students with special needs, English as a second language, gifted and talented, etc.?*

I will meet the students where they are! All games can be tweaked to make sure everyone is involved. I will make sure students understand the goals and gently encourage them to push themselves slightly outside of their comfort zone.

TAI I LESSON PLAN DAY 2

Note: Please see Lesson Outline for Big Idea, Essential Question, Fine Arts Standards, Knowledge and Skills Objectives, and Formative/Summative Assessments.

VOCABULARY *If there are new or unusual terms to be explained or demonstrated in the art form or content area, write the terms and definitions here.*

Tableau-a frozen picture.

Pantomime-using our bodies and imaginations to act like an object is in the same space as us.

Objective- Something that a character wants.

Tactic- Different strategies and ideas that a character uses to try and achieve their objective.

MATERIALS AND RESOURCES FOR THE CLASS

None

MATERIALS AND RESOURCES FOR THE TEACHER

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PRIOR KNOWLEDGE

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PROCEDURES *These are not always perfectly linear. You might move from modeling to guided practice and then back to modeling, depending on the skills and knowledge that students need to gather and practice before they are able to work independently. It is fluid, but all parts should be completed!*

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- 1. Teaching Artist will lead students to circle up and use their bodies to express themselves while they say their name. Teaching Artist will repeat this introduction each week (hopefully it gets faster every time) as a way to reinforce names and to get the students moving right off the bat.**
- 2. Teaching Artist will introduce the story of "The Tortoise and the Hare" and gauge general knowledge of the story.**

Modeling: *This is an opportunity to teach the art elements, skills, and/or concepts, as well as to share your own creative process, so that they can find their own. This can also be the place where you articulate the why's, model revising and refining, and more!*

Warm Up and Games:

Teaching Artist will review the actor tools to be warmed up: voice, body, imagination.

Vocal Warm Ups: "Hello Avocado" - Students repeat the phrase "Hello Avocado" at different volumes and different tones. We then layer in emotions. We say the phrase happy, andry, sad, jealous, etc. This is to start getting our imaginations active and because emotions come from different places in our body.

Physical Warm Ups: "Czechoslovakia: Boom sha boom" - this is a physical warm-up that also uses our now warmed up voice. Students clap and tap a rhythm with their hands by tapping their legs then clapping. They repeat in rhythm the following song:

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Who's got the rhythm in their heads? Ding dong (they shake their head side to side)

We've got the rhythm in our heads

Who's got the rhythm in their eyes? Whoo! (they throw their heads and heads back)

We've got the rhythm in our eyes."

This rhythm call and repeat game gets faster and faster. We move our whole body during this to warm it up.

Imagination Warm Ups: "What are you doing" - student will come up in front of the class, one at a time, and the group will ask "What are you doing?" The student will then pantomime a basic action (running, hammering, etc) and the students have to guess what they are doing.

Teaching Artist will teach vocabulary words "pantomime", "objective", and "tactic", as they come up throughout the games and lesson.

Discussion Time:

Teaching Artist will ask students what they know about the story the "Tortoise and the Hare" Then the Teaching Artists will read a short version of the story to the students.

Guided Practice: *This is the time to encourage the youth -- individually, in pairs, or as a whole group—to practice a skill(s) while the artist is modeling it for them and/or providing exemplars for each art-making experience.*

Nine Corners (Battleship)

Skill it teaches: Stage Directions (Review), Tactics

Description:

Teacher or selected Student Leader stands in front of the stage area. All the students stand in the 9 different areas of the stage (is best when areas are taped out to avoid confusion), the leader turns their back to the stage and counts down from 5. After they say 1, all students must stop moving. The Leader (with back turned and eyes closed) shouts out an area of the stage. All students in that area are out (explode). When there is only one student left, they become the new leader.

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Teaching Artist will reintroduce concept of “tableau” and students will create tableaus that illustrate the beginning, middle, and end of “The Tortoise and the Hare”. We will use different areas of the stage and talk about tactics and how we can show them clearly through our frozen stories.

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