

Lesson 1: What is Theatre?/Observation

OBJECTIVE: Students will demonstrate the understanding that theatre is the art of telling stories through acting, and how observing the world around you is a first step to becoming a great actor.

MATERIALS:

- Large writing surface (dry erase board/chart paper)
- A bowl with slips of paper that have different emotions written on them (see list on page 7)

I recommend beginning each session with a few words about what the goal/plan is for the day, then immediately jumping into a warm-up activity. Especially with young kids, it's important to get them moving and engaged as soon as possible.

GREETING: Greet the students, introduce a little bit about yourself, then immediately begin the warm-up.

WARM-UP: Drama Game: Stop, Go, Jump!

- Tell the students to take the stage. (From this point on "stage" will refer to any open playing area.)
- When you say *GO*, they are to walk around the stage trying to fill up all the space, not leaving any gaps.
- When you say *STOP* they should stop. Try this out a few times.
- When you say *CLAP* they should clap, when you say *JUMP* they should jump. Try this out a few times, then mix it in with *GO* and *STOP*.
- When you say *KNEES* they should bend to put their hands on their knees, when you say *SKY* they should reach up toward the sky. Try this out, mixing it in with the previous commands.
- After they've gotten the hang of this, kick it up to Level 2. They are now to do everything in exact opposite. *STOP* means *GO*, *GO* means *STOP*, *CLAP* means *JUMP*, *JUMP* means *CLAP*, *KNEES* means *SKY*, *SKY* means *KNEES*.
- Try out this new level for awhile, slowly at first, then getting increasingly faster.
- Finally, kick it up to Level 3. You, the instructor, will be doing the actions literally as you say them, however the students should continue doing the exact opposite.
- Gather the students into a circle to reflect:
 - *Why do you think we played this game? What skills were we working on?*
 - *As an actor, you're going to be required to do things that sometimes feels unnatural, to step outside your comfort zone, and to always be focused and listening for direction. This helps prepare us for that.*

EXPLORATION: What is theatre? What makes a good actor?

- Ask the students if they can describe what theatre is.
 - *How is it different than reading a book?*
 - *How is it different than watching a movie?*

Have the students seated for this next activity. The best time to have the students seated to explore a new concept or idea is immediately following the warm-up activity.

Middle School Drama Lesson Plans

Marco Cascella



Middle School Drama Lesson Plans:

Drama and Education Manon van de Water, Mary McAvoy, Kristin Hunt, 2015-02-20 Drama and Education provides a practical comprehensive guide to drama as a tool for teaching and learning It is among the first practical drama and performance textbooks that address brain based neuroscientific research making the argument that creativity is necessary in our lives that embodied learning is natural and essential and that contextual learning helps us find our place in society in relationship to other peoples and cultures As well as a historical and theoretical overview of the field it provides rationale and techniques for several specific methodologies linear drama process oriented drama drama for social justice and performance art Each approach is supplemented with sample lesson plans activities ideas for differentiation and extensive bibliographies The topics are discussed from five key angles Historical and theoretical foundations Curricular applications Practical toolkits for a range of classrooms and learning environments Different strategies for lesson plans Extension options for longer workshops Alongside these core methods the integration of other innovative forms from performance art to Theatre of the Oppressed into drama based learning is explored as well as the pragmatic concerns such as assessment planning and advocacy for arts learning and arts education partnerships Drama and Education is the comprehensive textbook for teachers and students on Applied Theatre and Theatre and Education courses *Teaching Drama in the Classroom* Jeana Whiteaker, 2020-05 [The Influence of Dramatic Arts on Literacies for Black Girls in Middle School](#) Portia M. York, 2022-11-28 For urban middle school Black girls to fit in educational settings and society they must be seen and understood in their unique ways They must be able to utilize certain literacies that assist with navigating what they say and how they speak their confidence expressions and identities as Black girls in these settings In *The Influence of Dramatic Arts on Literacies for Black Girls in Middle School* York demonstrates the impact that practicing drama strategies has on foundational digital and identity literacies for middle school Black girls Personal stories of Black girls are shared on how drama strategies help them navigate discrimination racist and misogynistic slurs and even support their self confidence and public speaking The basis of these stories are told through a Black feminist thought lens which York uses to take readers through surprising drama strategies that Black girls adopt to help them become resilient and confident while embracing themselves fully Readers will see the benefits of Black girls practicing drama in a safe space guided by a drama teacher that is a Black woman who chooses culturally relevant pedagogy for her students [Active Learning Through Drama, Podcasting, and Puppetry](#) Kristin Fontichiaro, 2007-03-30 Contrary to the trend to do away with arts education as an unnecessary expense in schools trying to boost student test scores this book promotes and explains the value of integrated arts instruction in furthering the accomplishment of curricular objectives and fostering student achievement Accomplished library media specialist and arts instructor Kristin Fontichiaro discusses how drama shadow puppetry and podcasting can be used as tools to meet curriculum objectives in the K 8 media center By concentrating on the process of creating a piece of

drama or puppetry or a podcast as opposed to the goal of performance and by infusing the arts with curriculum objectives in story or research these techniques can intensify a child's learning and provide context for classroom curriculum objectives A discussion of the affective and academic benefits of this process based work as well as sample lessons are included Photographs and examples of student work illustrate the techniques Grades K-8 *Strategies for Teaching Boys and Girls -- Secondary Level* Michael Gurian, Kathy Stevens, Kelley King, 2011-01-06 In his best selling classic *Boys and Girls Learn Differently* Michael Gurian explained the origin and nature of gender differences in the classroom His important book explored the behavior teachers observed and the challenges they faced with both boys and girls in their classrooms Taking the next step *Strategies for Teaching Boys and Girls Secondary level A Workbook for Educators* offers teachers a hands on resource that draws on the Gurian Institute's research and training with secondary schools and school districts The workbook presents practical strategies lessons and activities that have been field tested in real classrooms and developed to harness boys and girls unique strengths The workbook is designed to help teachers build a solid foundation of learning and study habits that their students can use in the classroom and at home It covers the key curricular areas and offers proven techniques to make learning no matter what the subject more engaging for all students The workbook is an essential resource for all teachers who want to improve their practice and get the most from all students whatever their gender

Resources in Education, 2001-04 *How Drama Activates Learning* Michael Anderson, Julie Dunn, 2013-08-01 *How Drama Activates Learning Contemporary Research and Practice* draws together leaders in drama education and applied theatre from across the globe including authors from Europe North America and Australasia It explores how learning can be activated when drama pedagogies and philosophies are applied across diverse contexts and for varied purposes The areas explored include history literacy oracy and listening health and human relationships education science democracy social justice and global citizenship education bullying and conflict management criticality digital technologies additional language learning Drawing on a range of theoretical perspectives the contributors present case studies of drama and applied theatre work in school and community settings providing rich descriptions of practice accompanied by detailed analysis underpinned by the theoretical perspectives of key thinkers from both within and beyond the field of drama *Inclusive Language Teaching to Highly Able Students* Alberta Novello, 2025-02-27 This book focuses on the characteristics of language acquisition observed in highly able students and links them to the most effective language activities to be used The aim of the book is to provide an efficient tool for language teachers to successfully include gifted students in the language classroom and avoid underachievement which they are frequently exposed to The book provides a description of the concept of giftedness through examples and studies based on the latest neurological findings It presents practical lesson plans for teaching languages to gifted students which have been tested in different language classrooms The different cultural and geographical settings in which the lessons have been tested i.e. in Albania Italy Ireland Malta Finland and the USA provide an

international value to the collected data The book is not only useful to language teachers of highly able students but also for all teachers as it provides a clear description of the key aspects in inclusive language teaching and learning *Howard Flinch* Brendan Reason,2011-06-01 DescriptionEveryone is to some degree their own schizophrenic Brendan feels it is his job in life as a committed schizophrenic to pass on his experiences in coping with this disease Brendan feels he has a lot to offer his readers because of his success in dealing with life's problems This book is a mixture of autobiography and fantasy Basically a send up of UK psychiatry Roman Catholicism and the mixed up world of human relationships that we all inhabit The many characters appear under one name in one section but will then appear in another section as someone slightly different Brendan deals with his characters in this way in order to present them as characters in their own right but also as fragments of his own self Despite the serious subject matter of this book there is much laughter The book is an emotional roller coaster leaving the reader not knowing whether to be sad or happy but always laughing About the Author Brendan Reason is 54 and lives alone in Ipswich Brendan has suffered from a form of schizophrenia since 1976 but has never let this prevent him from living life to the full Since 1987 he has worked as a volunteer at the Ipswich Disabled Advice Bureau giving advice and help to people who are disabled He also regularly sings and plays guitar at the Bureau's AGM Brendan has an Honours degree in Social Administration and a post graduate certificate in Education Brendan believes he was much happier as a student than he is in the world of work and because of his mental health problems the longest he has held down a paid job is two and a half years Brendan has always written poetry and prose and in the mid nineties a small but well regarded publisher called Envoi Poets published a book of his poetry called Fragments of Eve and Other Poetry Another of his creative interests has been amateur dramatics both as a budding actor and script writer In 1987 The Wolsey Theatre in Ipswich performed several of Brendan's scenes and sketches in a lunchtime performance given over to local writing talent Brendan says that he feels privileged that life has given me something to write about and that means so much to me *Developing Readers* Jeffrey D. Wilhelm,1994 Collaborating With Students in Instruction and Decision Making Richard A. Villa,Jacqueline S. Thousand,Ann I. Nevin,2010-04-07 Join Luffy as he tries to become the king of the pirates and find the legendary treasure One Piece As a child Monkey D Luffy dreamed of becoming King of the Pirates But his life changed when he accidentally gained the power to stretch like rubber at the cost of never being able to swim again Years later Luffy sets off in search of the One Piece said to be the greatest treasure in the world The Straw Hat crew are the only ones standing in the way of the New Fish Man pirates taking complete control over Fish Man Island And when Hody puts his diabolical plan into action only Luffy can stop him Luffy may have become much more powerful thanks to his training but how can he hope to defeat a Fish Man at the bottom of the ocean Reads R to L Japanese Style for teen audiences *Substitute Teaching?* Amanda Yuill,2016-03-08 Get students on your side and make classroom management easier with this easy to read humorous survival guide Whether in the classroom for a single day or a longer term this handy resource is full of quick relationship

building activities that make the difference between a day of spitballs and a day where students give you handmade bracelets. A valuable time saver the book includes specific lessons for all grades in all subject areas. The ideal companion for the teacher just getting started, an experienced teacher filling in, or a full time classroom teacher looking for new ways to connect with students, this timely book offers the tips and tools you need to not only survive but succeed. *Introduction to Teaching* Gene E. Hall, Linda F. Quinn, Donna M. Gollnick, 2019-01-02. An ideal introductory text for aspiring teachers. *Introduction to Teaching: Making a Difference in Student Learning* is grounded in the realities and complexities found in today's schools. Acclaimed authors Gene E. Hall, Linda F. Quinn, and Donna M. Gollnick thoroughly prepare students to make a difference as teachers, presenting firsthand stories and evidence-based practices while offering a student-centered approach to learning. The authors focus on how to address one of the biggest challenges facing many of today's schools: ensuring that all students are learning and help teachers prioritize student learning as their primary focus. From true-to-life challenges that future teachers will face, such as high stakes testing, reduced funding, low retention, and Common Core State Standards, to the inspiration and joy they will experience throughout their teaching careers, the Third Edition paints an importantly authentic picture of the real life of a teacher. This title is accompanied by a complete teaching and learning package. **Play Structure** Tracy Lybbert, 2019-06-14. The first year I taught Middle School Theatre, an advanced student asked if they always had to do funny. She was tired of the basic sketches students created in game and improvisations. This unit provides options for how a scene can be developed. The second year I ran the comedy club, I realized that audiences were uncertain when a sketch was complete. I revised this unit using the framing format of the Raise Up Texas Program, supporting students in creating coherent work. In this unit, students will create coherent improvisations, perform a coherent scene, compare and contrast life situations with dramatic situations using the magic if, evaluate student work. *Outstanding Practices in the Arts, 1989-90 and 1990-91*, 1994. *Better Than Best Practice* Adam Lefstein, Julia Snell, 2013-11-12. This is a brand new multi-media resource to support new and experienced primary school teachers develop skills of critical reflection in order to improve teaching and learning. An integrated DVD and textbook present a range of innovative case studies comprising video clips of real teachers in the classroom, together with context and narrative, step-by-step guidance through key issues and commentary and debate from experts and professionals in the field. *Creativity, Critical Thinking, and Communication* Melissa Goodwin, Catherine L. Sommervold, 2012-07-13. *Creativity, Critical Thinking, and Communication* contains research strategies and lesson plans that will help increase students' skill level in the 3 Cs: creativity, critical thinking, and communication. The strategies of the 3 Cs renew stale curricula and support deeper learning of core concepts. This book provides parents and those interested in the education system a glimpse into how schools can be more efficient and effective by saving what works in education. *Creativity, Critical Thinking, and Communication*, **School Library Journal**, 2004. **Performing Arts Management** Jessica Rae Bathurst, Tobie S. Stein, 2010-02-23. Do you know what it takes to manage a

performing arts organization today In this comprehensive volume more than 100 managers of top nonprofit and commercial venues share their winning strategies Financial management building a funding base labor relations much more Explores the realities of running a performing arts organization today From theater to classical music from opera to dance every type of organization is included with information on how each one is structured key managerial figures its best practices for financial management how it handles labor relations and more Kennedy Center the Brooklyn Academy of Music Lincoln Center the Mark Morris Dance Company the New Victory Theater the Roundabout Theater the Guthrie Theater Steppenwolf Theater Company and many other top groups are represented Learn to manage a performing arts group successfully in today s rapidly changing cultural environment with Performing Arts Management

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