

MPS 3-6 Page to Stage Literacy through Drama Camp

Subject: Page to Stage Literacy through Drama

Grade: 3-6, ~20 students

Time: 4 days, 3 hour days

Guiding Question: How can we use devising and drama to enhance written and reading literacy in young learners?

Curriculum Outline:

- **Day 1:** Intro *What Do You Do With an Idea?* and idea brainstorm
- **Day 2:** Beginning, middle, and end work and initial dramaturgy
- **Day 3:** Poetry connections and group story building and script creation
- **Day 4:** Rehearsal and performance

Resource Materials:

- *What Do You Do With an Idea?* by Kobi Yamada

Overarching AZ State Standards:

- 4.L.3 Use knowledge of language and its conventions when writing, speaking, reading, or listening.
- 4.RL.2 Determine a theme of a story, drama, or poem from details in the text; summarize the text.
- TH.CR.2.5a Devise original ideas for a theatrical work that reflect collective inquiry about characters and their given circumstances.
- TH.PR.6.6 Incorporate voice, movement and gestures to communicate emotions in a guided theatrical experience (e.g. process drama, story drama, creative drama).

Supplemental Documents/Materials:

- Daily Schedule Printouts (x4) [MPS 3-6 Daily Schedules](#)
 - Note: you can make a copy of the google slide deck to edit it if needed.
- Craft Printouts (x2) [MPS 3-6 Craft Handouts](#)
- Shel Silverstein Poem Printout [Shel Silverstein Poems - MPS P2S](#)
- Mad-Libs Style Script [What Do You Do with an Idea Script Outline](#)

Thursday Showcase:

The performance on Thursday for the final 30 minutes of camp will showcase an original devised piece based on the reading and exploration of the *What Do You Do With an Idea?* book. We have included a sample “mad libs” style script that goes along with the story and devising/rehearsal process within each lesson plan. Facilitator should use their judgment on how much of the mad-libs script should be used and how much the participants can be challenged to take the lead on devising away from the script.

Daily Schedule:

The chart below is a helpful guide. All times are flexible.

TIME	Monday	Tuesday	Wednesday	Thursday
9:00 AM	Welcome & Community Agreement	Opening Ritual	Opening Ritual	Opening Ritual
9:05 AM		Game	Game	Game
9:10 AM				
9:15 AM	Opening Ritual	Lit Activities	Lit Activities	Craft
9:20 AM				
9:25 AM				
9:30 AM	Intro to Story	Lit Activities	Lit Activities	Rehearsal
9:35 AM				
9:40 AM				
9:45 AM	Story w/ Drama	Craft	Craft	Rehearsal
9:50 AM				
9:55 AM				
10:00 AM	Snack Time	Snack Time	Snack Time	Snack Time
10:05 AM				
10:10 AM				
10:15 AM	Lit Activity	Devising Activities	Devising Activities	Rehearsal & Prep for Presentation
10:20 AM				
10:25 AM				
10:30 AM	Craft & Lit Activity Cont.	Devising Activities	Devising Activities	Rehearsal & Prep for Presentation
10:35 AM				
10:40 AM				
10:45 AM	Game(s)	Game	Game	Showcase!
10:50 AM				
10:55 AM				
11:00 AM	Closing Ritual	Closing Ritual	Closing Ritual	Showcase!
11:05 AM				
11:10 AM				
11:15 AM	Closing Ritual	Closing Ritual	Closing Ritual	Showcase!
11:20 AM				
11:25 AM				
11:30 AM	Closing Ritual	Closing Ritual	Closing Ritual	Showcase!
11:35 AM				
11:40 AM				
11:45 AM	Closing Ritual	Closing Ritual	Closing Ritual	Showcase!
11:50 AM				
11:55 AM				

Day 1: MPS 3-6 Page to Stage Literacy through Drama Camp

Goal: Participants will use drama and literacy games to engage with, pantomime, and build from a story.

Objectives – Students will:

- Participants will use their voices and bodies to reenact dramatic scenarios.
- Participants will work together to create a community agreement.
- Participants will interpret themes and lessons from a story.
- Participants will use drama methods to problem solve.
- Participants will create a collective narrative using visual prompts.
- Participants will use their imaginations to brainstorm and share ideas.

AZ State Standards:

- 4.RL.2 Determine a theme of a story, drama, or poem from details in the text; summarize the text.
- 4.SL.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others' ideas and expressing their own clearly.
- TH.CR.1.4c . Imagine how a character moves and speaks to support the story and given circumstances in a theatrical work.
- TH.PR.6.6 Incorporate voice, movement and gestures to communicate emotions in a guided theatrical experience (e.g. process drama, story drama, creative drama).

Materials:

- *Book:* *What Do You Do With an Idea?* by Kobi Yamada
- *Craft:* stones, paint pens and/or paint & paint brushes, paper plates (for paint palette), option for pencils/markers & paper to plan stones
- *Other:* whiteboard & expo marker or giant post-it & markers for community agreement, daily schedule, premade story stones, paper & coloring utensils

Procedure:

Welcome & Name & Motion (5 min)

1. Invite participants to stand in a circle and welcome them to their first day of camp!
2. Explain: “We will go around, and each person will share their name and a movement. The group will pass that name and movement around the circle as fast as they can, the first person to go will repeat their own name and movement. The next person in the circle will choose a new movement with their name to be passed around.”
3. The game continues until everyone has had a chance to share their name and movement.

Community Agreement (Quaker Charter) (15 min)

1. Ask the group “How do you want to feel in this class space?”
 - a. Write down all the adjectives the group brainstorms without editing. Can give examples such as “happy” or “safe.” Facilitator can add adjectives they feel strongly about.
2. Have the group come to consensus on approximately 5 adjectives. Suggestions for narrowing down the list include asking students if there are words that mean the same thing i.e happy and joyful or if there are words they feel strongly for or against.
3. Use those words to write action-items for how the group will accomplish each goal.
 - a. ie: If the feeling word is “respected,” what do we need to do as a group to feel respected? Perhaps it’s to actively include everyone, to listen, or to raise our hands before speaking.
 - b. Try to keep these sentences in the positive (“We will listen to everyone’s voices,” instead of “We will not interrupt each other.”)
 - c. Write these sentences and the feeling words on a clean sheet of paper or giant post-it note.
4. All sign the charter (or charter is printed & signed the following day). Display the charter visibly for all days of camp.

Opening Ritual (10 min)

1. Invite participants to take a seat in a circle and explain that each day we will begin each day by going over the schedule and introducing our question for the day.
2. Schedule: Using the printout, preview the schedule of the day.
 - a. As you complete tasks, check them off on the printout.
3. Question of the day:
 - a. What’s your favorite thing about yourself?

Intro to Story (10 min)

1. State: “This week we will be reading the story *What do you do with an Idea* by Kobi Yamada and then creating our own play based on the book.”
2. Ask: “What is an idea?”
 - a. Write down notes on the giant sticky notes or white board. If using a white board, be sure to take a picture before erasing at the end of the day.

Story w/ Points of Participation & Drama (30 min)

Reading & Entering the Drama

1. Read the first half of *What Do You Do with an Idea?* by Kobi Yamada
 - a. Sample moments of interaction (~1 per page):
 - i. Ask: How did the illustrator represent the idea?
 - ii. Ask: Why did they walk away?
 - iii. Ask: Have you had an idea follow you before?
 - iv. Ask: Why did they hide it?

- v. Ask: Why did the idea need attention?
 - vi. Ask: What are they doing with the idea now?
 - vii. **STOP:** And, at first, I believed them. I actually thought about giving up on my idea. I almost listened to them.”
2. Entering the Drama:
- a. Ask: “You almost listened to them, but you didn’t. What did you do with your idea?”
 - b. Magic Bag (*Childsplay*)
 - i. Instruct participants that you have brought a magic bag with something special in it.
 - ii. Pull the (imaginary) bag down from the ceiling as a group - 3 tries
 - iii. “Take out” the idea, one for each participant.
 - iv. Push the bag back up to the ceiling.

Problem Solve Pantomime & Exiting the Drama

1. “You have an idea that others think is bad. What can you do with your idea?”
 - a. Take suggestions for solutions from the participants and pick three (or more as time allows) to act out.
 - i. Possible solutions include sharing your idea, playing with the idea (jumping, shaking, changing), giving your idea a hug
2. “All of the ideas are incredible. Let’s see what the character in the book does with their idea. Hang onto your idea and let’s keep reading.” Prompt participants to take a seat.

Finish Book Reading & Reflection

1. Read the second half of *What Do You Do with an Idea?* by Kobi Yamada
 - a. Sample moments of interaction (~1 per page):
 - i. Ask: What did they do with their idea?
 - ii. Ask: What do you think it dreamed about?
 - iii. Ask: How does walking on your hands make you see things differently?
 - iv. Ask: How did the idea change?
2. Reflection
 - a. How can an idea change the world?
 - b. What ideas do you have about changing the world?

Snack Time (30 min - adjust time as necessary)

1. Bring participants to the nearest restroom to use the restroom and wash their hands.
2. Eat snacks! Cleanup, wash hands again if needed.

Lit Activity - Story Stones, Group Storytelling (20 min)

1. One at a time, participants take turns pulling out a stone and adding on to the story based

on the image on the stone (1 or 2 sentences only). Ex. If the stone features a banana the participant might say and then they ate a banana or then they slipped on a banana.

2. Facilitator should guide participants to contribute only ideas based on their stone and that connect to the previous story.
3. Extensions:
 - a. Act out the story created.

Craft - Create your own story stones (30 min)

1. State: “Now it’s your turn to create your own story stones. You can think about stones that might connect to the ideas you shared earlier.”
2. Each participant should paint at least one stone. Images can be concrete or abstract. Let the stones dry.
 - a. Feel free to use the provided set of story stones as an example or look up images to give participants a visual reference.
3. Extension: Use new stones for more story building.

Game - What’s Dat (mainstages) (10 min)

1. Participants sit in a circle. Give one participant a random object in the room and instruct them to use it as anything other than what it is. The other participants must guess what they are using the object as. Ex. Brushing your hair, playing guitar, etc
2. Pass the object to each participant in the circle and repeat.
3. Extensions: Option to pass it around a second time or choose another object and repeat.

Game - Who Started the Motion (10 min) (Spolin)

1. Participants sit in a circle. One participant exits the room or goes somewhere they can’t see.
2. Silently pick a leader to begin making a simple motion. All participants copy the leader’s motion. Instruct the leader to periodically change their motion.
3. Invite the outside participant to return and guess (3 chances) who the leader is.
4. Repeat.

Closing Ritual (10 min)

1. Closing Question: What’s one word to describe how you’re feeling at the end of camp on our first day?
2. Closing Coloring: Draw a picture of an idea you have.
 - a. Facilitator puts on background music. Participants color until they are picked up.

Extension:

1. Extend Story Stones by building multiple stories with the option of acting them out.
2. *Game - 15 Second Facts:* Facilitator sets a timer for 15 seconds. One at a time

participants share as many facts about themselves as they can. Facilitator can make the game into a competition to see who can name the most facts. Sidecoach: If participant is stuck, ask them about siblings, favorite color, etc.

Assessment: *Authentic, within activity*

1. The facilitator should assess narrative comprehension of the story within the drama. If the group struggles to recall the story while pantomiming, facilitator should spend time repeating the story for comprehension.
2. Facilitator can assess problem-solving skills based on participant responses in the drama.
3. During reflection, facilitator should check for comprehension of larger themes and return to the story as necessary.
4. During Story Stones, facilitator will assess comprehension of creating a narrative based on the contribution of each participant. Sidecoach as necessary.

Day 2: MPS 3-6 Page to Stage Literacy through Drama Camp

Goal: Participants will think critically about a story and make connections to their own ideas.

Objectives – Students will:

- Participants will use their voices and bodies to make frozen images of the beginning, middle, and end of a story.
- Participants will make connections between a story and their own ideas.
- Participants will begin to structure a performance narrative.
- Participants will use their imaginations to brainstorm and share ideas.
- Participants will work together to use their bodies to create collective movement.

AZ State Standards:

- 4.RL.3 Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character’s thoughts, words, or actions).
- 4.RF.4 Read with sufficient accuracy and fluency to support comprehension.
- TH.PR.4.5a Describe the essential events in a story or script that make up the dramatic structure in a theatrical work.
- TH.RE.8.5a Describe how to make choices based on personal experiences in a theatrical work.

Materials:

- *Book:* *What Do You Do With an Idea?* by Kobi Yamada
- *Craft:* Balloons, glue/modge podge, newspaper, drop cloths, sponge brushes, scissors, paper plates
- *Other:* daily schedule, whiteboard or giant post-its, paper & writing/coloring utensils

Procedure:

Opening Ritual (10 min)

1. Invite participants to take a seat in a circle.
2. Schedule: Using the printout, preview the schedule of the day.
 - a. As you complete tasks, check them off on the printout.
3. Question of the day:
 - a. What is your favorite character from a book, movie, or TV show and why?

Game - Charades (10 min)

1. Participants sit in audience position. One participant goes up and begins acting while the rest of the group guesses what they are acting out. Repeat with each participant.
2. Modifications:
 - a. Give a theme - animals or school activities

- b. Divide the group into teams to compete

Lit Activities (30 min)

Reread the Story - Focus on Character & Beginning/Middle/End

1. Regroup into a seated circle.
2. Ask: “What is a character?” Take participants' answers, and define character as “a person (human, animal, or other) in a story including books, plays, and movies.
3. State: “We’re going to re-read *What do you do with an Idea* thinking about the main character in each part of the story. A story is told in three parts: beginning, middle, and end. As we read, your job is to notice how the character and story change from the beginning, to the middle, and the end.”
4. Re-read the story out loud. Option to have participants read the story, passing the book around the circle after each participant has read one page.

Beginning, Middle, End Across the Room

1. Point to the left side of the room and state that’s the beginning of the book, point to the middle of the room as the middle of the book, and the right side as the end.
 - a. Ask students to move to each point in the room as a game to practice. Try a few times at each point randomly so they get used to moving from one to the next.
2. Next, share that you will ask when events happened in the story and tell the students that they will walk to where it is. Use the following prompts (or add your own):
 - a. When did the character have an idea? [*beginning*]
 - b. When did people make fun of the idea? [*middle*]
 - c. When did the character hide the idea? [*beginning*]
 - d. When did the idea get bigger? [*middle & end*]
 - e. When did the character and the idea become friends? [*middle*]
 - f. When did the idea become a part of everything? [*end*]
 - g. When did the character decide to love the idea and do fun things with it? [*middle*]
 - i. Have participants share fun things they remember from the book – playing, building a house for it to dream, do handstands, think big
 - h. When did the character use their idea to change the world? [*end*]
3. Note: Tailor follow up questions to where they are standing. Ask students to explain why they chose to go where they are.

Craft - Begin “[Idea](#)” Paper Mache (30 min)

1. Make paper mache eggs to represent ideas.
2. Blow up balloons and paper mache over them.
3. Leave the balloons to dry overnight. Ensure participant names are on each balloon.

Snack Time (30 min)

1. Bring participants to the nearest restroom to use the restroom and wash their hands.
2. Eat snacks! Cleanup, wash hands again if needed.

Devising Activities (45 min)

Beginning/Middle/End Tableaux

1. Gather in a circle.
2. State: “Earlier we identified the beginning, middle, and end of the story. Now we are going to make tableaux for each of those parts of the story. A tableaux is a frozen and silent picture with our bodies. Let’s practice one big tableaux together to start.”
3. “Let’s make a tableau of what our main character looks like when they are playing with their idea. Take a moment to think about the character happy with their idea, and when I countdown and say “FREEZE!” everyone will make their frozen image. Ready? 3, 2, 1, FREEZE!”
 - a. Allow participants to move their heads to look at what frozen images everyone has made.
 - b. If time: make observations about what you notice participants are doing with their bodies and facial expressions.
4. Return to the circle and explain that next we’ll make three different tableaux from the beginning, middle, and end of the story.
5. Add On Tableaux: Starting with the beginning, give participants a moment to think about an important picture from the first part of the story and call volunteers up one at a time to add onto the tableaux. Repeat with two more tableaux for the middle and end of the story. Emphasize that not everyone needs to be in each tableaux and give opportunities for new participants to jump up in different rounds.
 - a. Analyze each tableaux:
 - i. To the audience:
 1. Who or what do you see happening in this tableaux?
 2. How do you know that is what you see/what is happening?
 3. What thoughts or emotions do you see happening in this tableau?
 - ii. To the actors: Who or what are you? (if unclear) What can you do to revise your statue to make it more clear?
 - b. Options and modifications:
 - i. Give each tableaux a title.
 - ii. Do multiple tableaux for the middle of the story.
 - iii. Add movement to the tableaux after the frozen image is established.
 - iv. Rather than add-on tableaux, you can opt to do rehearsed tableaux. In a rehearsed tableaux, split participants into three groups (beginning, middle, and end) and give them 3-5 minutes to rehearse a frozen image to share with the larger group. Analyze as outlined above.

Dramaturgy Dump

1. Regroup in a circle with the Story Stones the participants painted the previous day.
2. State: “At the end of this week we will perform a show that we create based on the book we are reading and your own ideas. We want the performance to be completely made by you. Yesterday you all shared ideas and painted Story Stones based on your ideas. Today we made frozen images of the beginning, middle, and end of the book. Now we need to brainstorm how to combine all of those ideas into one performance.”
3. Facilitator leads a discussion and takes notes on chart paper. Facilitator may guide the discussion using the performance template or be led by student ideas, whichever option feels right for the group.
4. Facilitator should direct the group to discuss the conflict or obstacle in the performance. Will they use the conflict from the book, people not liking their idea, or create a new conflict?

Game - Machine (Spolin & Dawson, Kiger Lee) (10 min)

1. Invite participants to sit facing an open space, which will be your dedicated stage space.
2. Ask a volunteer to move into the center and make a simple sound and motion that can be repeated comfortably; this is the first piece of the machine.
3. That participant continues while others add on to the machine with their own sounds and motions. Ideally, each player’s motions should relate to what the other players are doing—as the pieces of a machine do.
4. Variations:
 - a. Create a machine with a theme or prompt. Some examples include: an animal, the solar system, the ocean, or a specific machine such as a clock or pasta maker.
 - b. After creating a machine without a prompt, ask participants what that machine could have been or title the machine.
 - c. Conduct the machine to move faster or slower, like an orchestra conductor.
5. Possible Sidecoaching:
 - a. “Keep doing your sound and motion so others can join in!”
 - b. “When you see a place to add on, jump in!”
 - c. "Make sure to choose a sound/motion that is repeatable for a long period of time."
 - d. "Try to move with your whole body, not just your hands and arms."
 - e. "Remember that our machine does not have to be a straight line, try to use the space 3-dimensionally."

Closing Ritual (15 min)

1. Closing Question: What is one word to describe how you’re feeling after our morning creating together?
2. Closing Coloring: Draw a picture of your favorite character (or characters).
 - a. Facilitator puts on background music. Participants color until they are picked up.

Extension:

1. *Game - Human Knot*: Participants stand in a circle and take hands with two different people in the circle who are not standing next to them. Without releasing hands, participants should untangle the circle so they are no longer knotted. It is ok if participants are facing out at the end.
2. *Story Stones* - Create new stories using the Story Stones.

Assessment: *Authentic, within activity*

1. The facilitator should assess comprehension of beginning, middle, and end of the story within the drama.
2. Facilitator can assess performance skills during tableaux activities.
3. During Dramaturgy Dump, facilitator can assess ability to make connections between self and story.

Day 3: MPS 3-6 Page to Stage Literacy through Drama Camp

Goal: Participants will think critically about a poem and make connections between the poem, a story and their own ideas in preparation for performance.

Objectives – Students will:

- Participants will use their bodies to interpret and reenact poetry.
- Participants will write their own poems drawn from their imaginations.
- Participants will make connections between poetry, a story, and their own ideas.
- Participants will orally write a collective narrative.
- Participants will use their bodies to pantomime their collective narrative.

AZ State Standards:

- 4.L.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
- 4.W.4 Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above).
- TH.CR.3.5b Create technical elements that occur in rehearsal for a theatrical work. (e.g. lighting, sound, scenery, props, costumes, makeup, media).
- TH.PR.5.6a Participate in a variety of acting exercises and techniques that can be applied for a theatrical work.

Materials:

- *Book:* *What Do You Do With an Idea?* by Kobi Yamada
- *Craft:* paper mache eggs from yesterday, drop cloths, paint, paint brushes, paper plates (for paint palettes)
- *Other:* daily schedule, poetry handouts, whiteboard or giant post-its, paper & writing/coloring utensils

Procedure:

Opening Ritual (10 min)

1. Invite participants to take a seat in a circle and explain that each day we will begin each day by going over the schedule and introducing our book for the day.
2. Schedule: Using the printout, preview the schedule of the day.
 - a. As you complete tasks, check them off on the printout.
3. Question of the day:
 - a. What is a story you like and why?

Game - Startle (van de Water, McAvoy, & Hunt) (10 min)

1. Gather students back in a circle. Instruct them that now that we are getting to know each other we can be a little bit more silly together and use our voices again in this game.
2. "In a moment I will ask you to look down at your feet. Then, I'll count 'one, two, three.' On three, everyone looks up at one other person in the circle. If you're looking at someone and they are looking back at you, you are both STARTLED! That means you'll faint dramatically onto the floor."
3. Continue until there are only two people standing, and play another round or two if time permits. The group will continue to get better the more you play.

Lit Activities - Poetry (30 min)

Poetry Reading

1. Hand out the "[Shel Silverstein Poetry](#)" printouts and state: "As we think about writing our own show, we are going to look at another type of artistic writing- poetry. All four of these poems are written by the poet, Shel Silverstein."
2. Ask for volunteers to read each of the poems out loud. After each poem analyze:
 - a. What is this poem about?
 - b. What makes this poem special?
 - c. Is this poem funny? Why or why not? What makes something funny?

Poetry on Your Feet - Machine OR Tableaux

1. Have students choose their favorite poem (repeat with others as time allows) and create either a tableau or machine, depending on which one participants enjoyed more or were most successful at from the previous days.
2. Tableau: Call up volunteers one at a time to add onto the poem tableaux, reminding them that a tableaux is a frozen image with our bodies. Remind participants that not everyone has to come up to the stage area- having an audience is equally important!
 - a. Analyze:
 - i. To the audience:
 1. Who or what do you see happening in this tableaux?
 2. How do you know that is what you see/what is happening?
 3. How does this tableaux relate to the poem?
 - ii. To the actors: Who or what are you? (if unclear) What can you do to revise your statue to make it more clear?
3. Machine: Same as tableaux, with repeatable sounds and movements (as in day two).
 - a. Possible Sidecoaching:
 - i. "Keep doing your sound and motion so others can join in!"
 - ii. "When you see a place to add on, jump in!"
 - iii. "Make sure to choose a sound/motion that is repeatable for a long period of time."
 - iv. "Try to move with your whole body, not just your hands and arms."

- v. "Remember that our machine does not have to be a straight line, try to use the space 3-dimensionally."

Poetry Writing

1. State: "Now that we've read poetry and played a poetry game up on our feet, it's time to create our own poems!" Pass out paper and pencils/markers.
2. Ask: "Based on what we've done today, what are the important parts of a poem? Some examples include:
 - a. Subject
 - b. Character
 - c. Rhyme
 - d. Rhythm
 - e. Repetition
 - f. Beginning/Middle/End
 - g. Conflict or an Obstacle
3. Prompt participants to make choices based on those important parts and take their turn to write a Shel Silverstein style (or their own style!) poem! Circle the room to assist and sidecoach.
 - a. If some participants are done sooner than others, challenge them to refine their poem or write another poem. Alternatively, point out the importance of drawings in Shel Silverstein's poetry and give an opportunity for participants to draw a picture that goes with their poem.
4. Extension: When everyone is done, have participants read their poems out loud to the group or in pairs (time depending).

Craft - Paint "[Idea](#)" Paper Mache (30 min)

1. Return the paper mache eggs to the participants.
2. Instruct participants to paint the eggs to represent their ideas. They can use the egg in the book as inspiration or paint using their imaginations.
3. Leave the balloons to dry overnight. Ensure participant names are on each egg.

Snack Time (30 min)

1. Bring participants to the nearest restroom to use the restroom and wash their hands.
2. Eat snacks! Cleanup, wash hands again if needed.

Devising Activities (45 min)

Dramaturgy Dump

1. State: "Today we will continue devising our performance using the book, your ideas, and the poem as our inspiration. Yesterday we brainstormed what we thought was important to include in the performance. Let's talk some more about how/if we want to add in the

poem we used today.”

2. Facilitator leads a discussion about whether or not to incorporate the poem into the performance, and if yes, how to do so. Facilitator should take notes on the chart paper.

Group Storybuilding

1. Orient the group to sit facing the chart paper.
2. State: “We brainstormed a lot of great ideas. Now we need to create the story, from beginning to middle to end.”
3. Facilitator should recap all of the ideas discussed previously as necessary and remind the group that there are no wrong answers.
4. Much like an activity where a group builds a story one sentence at a time, the group will build the cohesive story for the performance. This method requires a nuanced technique of balancing student contributions with facilitator shaping of the story with certain prompts. For example, the facilitator might say, “Once upon a time there was a...,” and then call on a student to supply the answer. If the student says “a dog,” the facilitator might then prompt, “whose name was...,” and call on another student.
5. Facilitator takes notes on the chart paper and periodically recaps the story so far, taking care to remind the group of ideas from previous devising sessions that still need to be included. Facilitator may guide the discussion using the performance template or be led by student ideas, whichever option feels right for the group.

Our Story: Beginning/Middle/End Tableaux (option to cut for time)

1. State: “Yesterday we made tableaux representing the beginning, middle, and end of the book. Now we need to make tableaux representing the beginning, middle, and end of the story we have created.”
2. Add On Tableaux: Starting with the beginning, give participants a moment to think about an important picture from the first part of the story and call volunteers up one at a time to add onto the tableaux. Repeat with two more tableaux for the middle and end of the story. Emphasize that not everyone needs to be in each tableaux and give opportunities for new participants to jump up in different rounds.
 - a. Analyze each tableaux:
 - i. To the audience:
 1. Who or what do you see happening in this tableaux?
 2. How do you know that is what you see/what is happening?
 3. Do you think we need to add anything to this tableaux?
 - ii. To the actors: Who or what are you? (if unclear) What can you do to revise your statue to make it more clear?
 - b. Options and modifications:
 - i. Do multiple tableaux for the middle of the story.
 - ii. Add movement to the tableaux after the frozen image is established.

- iii. Rather than add-on tableaux, you can opt to do rehearsed tableaux. In a rehearsed tableaux, split participants into three groups (beginning, middle, and end) and give them 3-5 minutes to rehearse a frozen image to share with the larger group. Analyze as outlined above.

Staged Script Creation

1. Have participants sit in audience position.
2. Begin staging the performance and adding lines. Use the created tableaux for the beginning, middle, and end as guideposts that you can work backwards and forwards from.
3. Facilitator should act as narrator for the story (and for the performance) and can guide the devised staging in this way. For example, the facilitator might say, “Now we are traveling in the ocean,” and the group would begin to move as if in water.
4. Facilitator should narrate to add lines for each participant based on their characters. Ex. “And then she said...,” and allow the participant to supply the line.
5. Facilitator should take thorough notes of the script on chart paper. Ideally the whole script should be complete by the end of day.

Game - Dog & Bone/Lion & Mouse (Spolin) (10 min)

1. Participants sit in a circle. One participant sits in the middle as the lion. Place a water bottle or other small object in front of the lion and instruct them to close their eyes.
2. Facilitator silently points to the mouse who will try to steal the object from the lion. If the lion hears someone they should point in the direction of the sound. If successful, swap for a new lion.
3. If the mouse successfully steals the object, they should hide it behind their back. Instruct the lion to wake and guess (3 tries) who stole the object. Sidecoach: Help the students think of strategies to keep the lion from guessing. Sometimes participants will give away the answer, so encourage teamwork to keep the lion from guessing.
4. Repeat with a new lion and mouse.

Closing Ritual (15 min)

1. Closing Question: What is one word that you are thinking about from our rehearsal today?
2. Closing Coloring: Draw a picture to go along with your poem, or feel free to write a new poem with a brand new picture.
 - a. Facilitator puts on background music. Participants color until they are picked up.

Extension:

1. *Story Stones* - Create new stories using the Story Stones.
2. *Game - Charades (10 min)*: Participants sit in audience position. One participant goes up and begins acting while the rest of the group guesses what they are acting out. Repeat

with each participant. Modifications: Give a theme - animals or school activities or divide the group into teams to compete

Assessment: *Authentic, within activity*

1. Facilitator should assess comprehension skills during poetry reflection and tableaux.
2. Facilitator can assess writing skills during individual poetry writing.
3. During Dramaturgy Dump, facilitator can assess ability to make connections between self, poem, and story.
4. Facilitator can assess ability to construct narrative during Group Storybuilding.
5. Facilitator can assess performance skills during staging of the story.

Day 4: MPS 3-6 Page to Stage Literacy through Drama Camp

Goal: Participants will rehearse and perform a devised performance based on literature and imagined ideas.

Objectives – Students will:

- Participants will rehearse a scripted performance.
- Participants will use their bodies to pantomime their collective narrative.
- Participants will create a collective performance of their own creation, based on a story, poetry, and participant ideas.

AZ State Standards:

- 4.SL.4 Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.
- 4.L.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
- TH.CR.3.5a Discuss and revise an improvised or scripted theatrical work through repetition and self- reflection.
- TH.CR.1.6a Identify blocking based on a character in a theatrical work.

Materials:

- *Book: What Do You Do With an Idea?* by Kobi Yamada
- *Craft:* construction paper, pencils, scissors (kid & adult), tape or glue
- *Other:* daily schedule, whiteboard or giant post-its, paper & writing/coloring utensils

Procedure:

Opening Ritual (10 min)

1. Invite participants to take a seat in a circle and explain that each day we will begin each day by going over the schedule and introducing our book for the day.
2. Schedule: Using the printout, preview the schedule of the day.
 - a. As you complete tasks, check them off on the printout.
3. Question of the day:
 - a. Have you had any new ideas this week? If so, what was your new idea?

Game - What are you doing? (van de Water, McAvoy, & Hunt) (10 min)

Note: If there is a favorite game from earlier in the week, feel free to repeat it, use the suggestion below, or play a favorite game of your choice.

1. “To practice pantomime and warm up bodies and voices we’ll play a game called ‘What are you doing?’ ”

2. Explain that the first person (A) will begin pantomiming an activity without sound (bouncing a basketball) and the person next to them in the circle (B) will ask, “What are you doing?” A continues their action but replies that they are doing any activity *besides* what they are actually doing. They might say “I’m planting flowers in.”
3. B immediately begins to pantomime the described activity, in this case, planting flowers.
4. The game continues around the circle until everyone has had a turn.

Craft - [Paper Crowns](#) (15 min)

1. Cut paper crowns out of paper, using tape or glue to attach them.
2. Decorate the crowns as desired.
3. Ensure participant names are on each crown.

Rehearsal (45 min)

1. If there are parts of the performance that still need to be staged, do that using the method from the previous day.
2. Block how the performance will begin. For example:
 - a. Facilitator introduces title of the show
 - b. Participants sit in chairs along the back wall until it is time for them to perform
3. Run through the performance, pausing to rework or adjust moments as needed. There is no need for participants to be memorized. Facilitator should narrate to guide the performance and cue participants with their lines as necessary. There may be moments where participants read the poems they have written or the story.

Snack Time (30 min)

1. Bring participants to the nearest restroom to use the restroom and wash their hands.
2. Eat snacks! Cleanup, wash hands again if needed.

Rehearsal & Presentation Prep Exercises (40 min)

1. Warmup: Warm up participant voices and bodies using any method.
 - a. Example: Countdown shake - Shake each hand and each foot 8 times, then 7, then down to 1.
2. Practice having participants sit quietly when they are not performing. Facilitator exits the space and returns in role as a grandma who says hello to all the participants. Participants should try to sit quietly without waving or speaking or laughing.
3. Practice vocal projection. Facilitator sits at the back of the room and one at a time participants come center stage and say, “Hi my name is…” Facilitator guides participants to repeat until they are loud enough without shouting.
4. Practice curtain call. All participants make a straight line across the stage and take a bow. Then, starting on one end of the line, participants say their names (and role if applicable), going down the line until all have spoken. Repeat until participants are able to bow in

unison.

5. Run through the performance again if necessary and if time allows.

Showcase Presentation (30 min)

1. Do the show!
2. Facilitator should introduce and conclude the performance.
 - a. Intro: “Thank you for coming. My name is ... and it has been a pleasure to work with your students this week to create their very own performance based on the book *What Do You Do with an Idea?* by Kobi Yamada [*show book*]. The students additionally brainstormed their own ideas and even wrote their own poems, all of which you will see in the performance. Enjoy!”
 - b. Outro: “Thank you again! Please have your student take home all of the crafts they created this week.”

Extension:

1. Play games from the week as time allows (Machine, Charades, Dog & Bone, etc.)

Assessment: *Authentic, within activity*

1. During rehearsal, facilitator should assess story and performance recall ability and additionally rehearse challenging areas as necessary.
2. Facilitator can assess the success of the camp based on the strength of the final script and individual and collective performances.