# Grade 5 Drama Sample Unit

## Learning Objectives Checklist for Mini-units: Using Student Ideas and Inspiration (Unit 2) and Drama and World Cultures (Unit 4)

The checklist below is the same checklist that appears at the beginning of the Grade 5 Drama section of the curriculum guide. The objectives that are checked are those selected for teaching and/or reinforcement in the Grade 5 Sample Unit. Note that some objectives are addressed more than once in the sample unit and that other objectives are better addressed in other drama units.

The students will:

| √√ | sustain belief in the dramatic situation |
| √ | develop belief in own roles and accept/respond to others in role |
| √ | use language purposefully when speaking and writing in role |
| √ | assume a wider range of roles in drama work |
| √ | reflect on how roles function within a drama |
| √√ | begin to appreciate the responsibilities and satisfaction of working co-operatively within dramatic contexts |
| √√ | contribute ideas that aid the progress of the drama |
| | demonstrate the ability to listen at all times within a drama |
| √ | demonstrate respect for the contributions of others |
| √ | begin to understand how imagination can extend the dramatic contexts |
| √ | develop confidence in using a variety of strategies within dramatic situations |
| √ | incorporate research into drama work |
| √ | understand that limiting choices creates focus, which serves an important function in drama work |
| √ | recognize and understand that surprises create tension, which serves an important function in drama work |
| √ | recognize that contrast can be deliberately incorporated into drama work |
| | develop awareness that characters/roles, objects, and places are symbols that serve important functions in drama work |
| | recall and express responses to the drama work both in and out of role |
| √ | make connections between own experiences and contributions to the work |
| | use the language of drama in reflecting upon the drama work |
| √√ | recognize that there are many ways to reflect on and respond to drama |
| | discuss their dramas in relation to own lives and communities |
| √ | begin to identify that dramas can develop in new ways based on discussions about drama work |
| √ | develop an awareness that plot develops through a series of actions and consequences |
| | identify how the various characters contribute to the dramatic presentation |
| √ | examine ways that dialogue affects a dramatic presentation |
| √ | develop an awareness that theme refers to the main idea of dramatic presentations |
| √ | develop an awareness of how sound and music are organized within dramatic presentations |
| | begin to understand the various ways that design can contribute to dramatic presentations |
| | understand how tension, contrast, and dynamics contribute to the balance and unity of dramatic presentations |
| | respond in a variety of ways to plays they view as audience |
| √ | continue to examine how plays are made |
| √ | develop the awareness that ideas in plays are influenced by the communities and societies in which they are created |
| | become familiar with why people become involved with dramatic presentations in own community |
| √ | examine forms of drama in various cultures, past and present |
| | develop an awareness of how dramatic presentations affect the daily lives of people |
| √ | examine the work of Saskatchewan and Canadian dramatic artists, including First Nation and Métis artists |
| | become aware of the relationship of drama to the other arts |
Common Essential Learnings Objectives Checklist for Grade 5

The objectives that are checked are those that are selected for teaching and/or reinforcement in the Grade 5 Sample Unit. Note that some objectives are addressed more than once.

The students will:

<table>
<thead>
<tr>
<th>Objective</th>
<th>Grade Level</th>
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<tbody>
<tr>
<td>√√ discuss or write about the ideas presented using their own language in order to better understand drama (C)</td>
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<td>√√ show their understanding of ideas by providing an alternate response (C)</td>
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<td>√ explore and express the purpose for and meaning of what they are doing (C)</td>
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<td>√√ summarize their understanding (C)</td>
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<td>√√ listen for various purposes (C)</td>
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<td>√√ use their own words to make notes (C)</td>
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<td>√√ gradually incorporate the vocabulary of drama into their talk and writing (C)</td>
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<td>√ transfer knowledge of mathematical concepts to everyday applications (N)</td>
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<td>√ begin to understand that creative, inquiry, and problem-solving processes can be adapted to fit particular needs rather than ones that must be followed “lock-step” (CCT)</td>
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<td>√√ extend abilities to use all of the senses to explore, experiment, create, and interact with the environment (CCT)</td>
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<td>√ begin to understand attributes of creative thinking such as originality, flexibility, generation of many ideas (fluency), and openness (CCT)</td>
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<td>√√ develop a range of ideas through use of individual and group brainstorming, drawing, manipulating objects, acting ideas out using people and things (CCT)</td>
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<td>√√ participate in problem-solving and decision-making discussions in ways that support the development of several ideas or alternatives (CCT)</td>
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<td>√√ develop many ways to demonstrate and/or represent what has been learned (CCT)</td>
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<td>√ extend abilities to design and construct original objects that are useful and/or personally meaningful (CCT)</td>
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<td>√ examine their immediate experiences with technology in the home and in the school (TL)</td>
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<tr>
<td>√ explore the impact of technological change on their immediate environment (the natural and constructed world) (TL)</td>
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<td>√√ explore the distribution and uses of technology in the community (TL)</td>
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<tr>
<td>√ understand the benefits and limitations of technological tools in drama (TL)</td>
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<tr>
<td>√√ continue to develop the ability to “think ahead” and assess/weight the impact of her/his actions on self and others (PSD)</td>
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<tr>
<td>√√ develop the understanding and skills/abilities related to active, respectful listening or listening to learn from others (PSD)</td>
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<tr>
<td>√√ understand and use basic co-operative skills and abilities and follow co-operative group processes as outlined for specific learning situations (PSD)</td>
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<tr>
<td>√√ demonstrate their achievements in a wide range of appropriate ways (IL)</td>
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<tr>
<td>√√ plan brief self-directed projects stating how, why, and when and developing criteria for evaluation (IL)</td>
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<tr>
<td>√√ make choices in learning that reflect their needs and interests (IL)</td>
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<tr>
<td>√√ analyze and understand consequences of decisions and results of learning experiences (IL)</td>
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<tr>
<td>√√ focus on and complete learning tasks (IL)</td>
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<tr>
<td>√√ conduct a search for resources or materials (IL)</td>
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<tr>
<td>√√ identify and appropriately use a variety of available resources (IL)</td>
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Unit 2: Ideas and Inspirations – A Sample Unit

Time: 6-8 weeks

Teacher Note:
The following sample unit has been developed from the Starter List of Activities. The purpose is to illustrate how the suggested activities for all the units can be developed into more detailed lesson plans, incorporating the Common Essential Learnings and the grade 5 learning objectives.

Following is an example of how one teacher might choose to lead her students through a drama unit. It is important to remember that each drama will evolve in its own unique way and that the following sample is not intended to be adhered to in a step-by-step manner. The teacher and students may decide to take the drama in many different directions. It is important to listen to the ideas of the students and to take your lead from them.

Mini-unit: Using Student Ideas as Inspiration

Sample Topic: Responding to Literature

Teacher Information:
The starting point for each lesson in this mini-unit is taken from literature. Novels, poems, stories, and plays are a rich resource for drama. Strategies and structures for the drama are suggested, but the ideas must come from the students.

There are many ways to approach a response to literature:

- retell the story with actions
- use a new point of view (e.g., gender, age, culture)
- tell the story from a different genre or style
- use flashforward or flashback as a starting point
- change narration to an unlikely protagonist (e.g., a dog, a bug, a tree)
- adapt the story into a play, a puppet show, a dance, an artwork, a song
- use Reader’s Theatre techniques as a way to look at the story in a fresh way
- present the story as a living newspaper and highlight the plot into news stories
- debate the theme on a talk show with characters from the book as the guests
- use a poem to create a radio drama.

The drama episodes will be shaped by “what if” questions that require students to stretch their thinking and to extend their use of language. The focus for each drama will be stated as a question to be explored.

Lesson 1

Time: 30 minutes

Components: Creative/Productive
Critical/Responsive

Supplies/Resources

- A variety of children’s picture books; students could bring their favourites from their childhood
- Stories such as Beware of the Storybook Wolves by L. Child

Learning Objectives

Students will:

- begin to appreciate the responsibilities and satisfaction of working co-operatively within dramatic contexts.
- contribute ideas that aid the progress of the drama
- discuss or write about the ideas presented using their own language in order to better understand drama (C)
- explore and express the purpose for and meaning of what they are doing (C).

Procedure

1. Discussion
   Make a display of children’s picture books using favourite books brought in by the students. Ask questions about the books to establish what is known about each. Why are they beloved books? Do the illustrations help tell the story? Can you relate to any of the characters in the books? Do you think they have particular sounding voices?

Teacher Note:
Use questioning techniques to encourage discussion and reflection. The responses help direct the drama and identify ideas for inspiration. The sample unit is meant as a guide only and is not to be followed step by step.

2. Focus for the drama: What if characters could leave their book and enter our world?
In order to refresh their memories, students are to select one children’s book to read. There may be more than one person to a book. After reading the book, they are to select a character from the book they would like as a role. The character will be able to leave the book and step into this world.

3. Parallel play
Enter in role as a librarian and welcome each of the storybook characters to the school. Explain that they are now in a grade 5 classroom and soon will be asked to take a seat. Invite them to first take a look about the room and to get settled for class. Do they all know what school is?

4. Hot seat/Improvisation
One of the students may wish to take on the role of teacher, while you might take on the role of a storybook character, the principal, a janitor, or a parent.

Use the student’s ideas to improvise a day in a grade 5 classroom. The characters may be monsters, animals, human, or mythical, but be sure they still listen to one another.

One activity for the class may be a show and tell time in which each character can show something imaginary from their original home.

5. Tableau
Offer to take their picture as a souvenir before heading back to their books. What kind of picture would they like? Ask them to pose for the “camera”; take an imaginary picture.

Teacher Note:
Teachers may want to include a reading of Beware of the Storybook Wolves, written and illustrated by Lauren Child. This is an amusing book that shows what happens when wolves and fairies escape from their books.

Lesson 2

Time: 50 minutes
Components: Critical/Responsive Creative/Productive

Learning Objectives

Students will:
• develop belief in own roles and accept/respond to others in role
• begin to identify that dramas can develop in new ways based on discussions about drama work
• develop an awareness that theme refers to the main ideas of dramatic presentations
• show their understanding of ideas by providing an alternate response (C)
• summarize their understanding (C).

Procedure

1. Story theatre
Enter in role as a movie director. Explain that your reason for being in their town is that you are looking for a new subject for a movie. Ask if they have heard about characters named Goldilocks, Little Red Riding Hood, and the Three Little Pigs. Ask them to tell you what they know about these characters.

Divide the class into three groups and assign one of the stories to each group. Explain that they have a short time to decide how to show you the story, but it must be told in one minute. Each person must be involved in the story in some way (i.e., as characters, animals, chairs, or trees).

2. Focus for the drama: How can fairy tale themes be related to modern times?

Meeting
Still in role as the movie director, thank the students for explaining the story to you. Discuss what the real message is for each. What is the theme? For example, the theme of Goldilocks might be trespassing; Little Red Riding Hood – talking to strangers; Three Little Pigs – bullying. How can these messages be made relevant for youth today?

3. Improvisation
Students work in their groups again and improvise new stories based on the original theme of the story. Students take turns watching the scenes with the director. Talk to the students about their ideas for the movies.

Lesson 3

Time: 30 minutes
Components: Cultural/Historical Creative/Productive

Supplies/Resources
• Lewis Carroll’s poem “Jabberwocky”
• A page for each student on which is written one word from the poem. Select words that will be fun and/or difficult to pronounce.
• Optional: a tape recorder and tape
• Optional: various percussion instruments

Learning Objectives

Students will:
• sustain belief in the dramatic situation
• examine ways that dialogue affects a dramatic presentation
• develop an awareness of how sound and music are organized within dramatic presentations
• summarize their understanding (C)
• use their own words to make notes (C)
• develop a range of ideas through use of individual and group brainstorming, drawing, manipulating objects, acting ideas out using people and things (CCT).

Procedure

1. Teacher in role
   Enter in role as a foreign exchange student struggling to understand English. Explain that you have found some words but do not know what they mean or even how to pronounce them. Can they help you? Hand out papers with one of the strange words from “Jabberwocky” on each paper. There should be enough for each student to have a different word. Let students practise how to pronounce the word and to figure out a definition (made-up definitions are acceptable). Students then teach you the words.

2. Choral speaking
   Hand out copies of the full poem and read it aloud, taking turns with various lines. Now that the words are in context students should be able to figure out the meaning.

3. Focus for the drama: What if the poem was made into a radio play?
   Still in role as the exchange student, ask if they will help you make a tape to send home to your family, as you want to share with them your English skills. How can it be made interesting as an audio recording? What do they suggest?

Teacher Note:
It is optional to actually record the reading for the students. Though it is interesting to hear their own voices on tape, it can also help them to respond critically to the effects achieved. Listen to student suggestions on ways to improve the radio play. Encourage them to think about aural cues they can give in the reading as opposed to visual information. Consider the use of sound for special effects.

4. Interview
   Students take on the role of the mighty warriors who slew the Jabberock. Ask them questions about the battle and how they felt. What will they do now that they are heroes? Will life change for them?

5. Tableau
   Students pose for a photo for the local paper, re-enacting the moment the beast was killed.

Lesson 4

Time: 30 minutes

Components: Cultural/Historical
Creative/Productive

Learning Objectives

Students will:
• recognize that there are many ways to reflect on and to respond to drama
• develop an awareness that plot develops through a series of actions and consequences
• develop a range of ideas through use of individual and group brainstorming, drawing, manipulating objects, acting ideas out using people and things (CCT)
• develop many ways to demonstrate and/or represent what has been learned (CCT)
• extend abilities to design and construct original objects that are useful and/or personally meaningful (CCT).

Procedure

1. Role
   Tell students you would like to move the drama to the foreign exchange student’s imaginary country. This country has many laws and regulations. Children, especially, do not have any rights and freedoms. Students will take on roles that are leaders, followers, rebels, or peacemakers. Some can take on roles as law enforcers. Discuss other details that help to build the imagined world. Use student ideas for the drama.

2. Focus for the drama: What if books and stories were banned?
Meeting
Students are in role and respond to the announcement in different ways. How will this law affect their life? How will they teach their children? Call a secret meeting to discuss what can be done.

Teacher Note:
The role you choose to take depends upon the drama progression. Drama needs conflict, but it also may need orderliness. Your role may be as victim, expert, leader, oppressor, or sympathizer. Your role may change in the course of the drama as needed.

3. Improvisation
Use improvisation to show the planned series of actions as developed in the meeting. What are the consequences of these actions?

4. Mapping
Create a story map that shows the actions of the group. What might be the outcome from these actions? How has the problem been resolved?

Optional Extension:
This drama may lead the class into discussions about rights and freedoms in our country and in other countries around the world. It may also lead into a social studies unit on government and early Saskatchewan history.

Lesson 5
Time: 50 minutes
Components: Cultural/Historical Critical/Responsive

Supplies/Resources
• A novel or short story the class has already read

Learning Objectives
Students will:
• participate in problem-solving and decision-making discussions in ways that support the development of several ideas or alternatives (CCT)
• develop the understanding and skills/abilities related to active, respectful listening or listening to learn from others (PSD).

Procedure
1. Discussion
Now that stories and plays are no longer banned in the exchange student’s country, it is time to put on a play.

Ask the class if they know how a play is created. Explain the role of the playwright, the director, the designers, the stage crews, and the actors. Tell them you would like to do a drama in which they play the people who work in a famous theatre.

2. Focus for the drama: What if a novel or short story was made into a play?

Meeting
Enter the room in role as a writer. Introduce yourself as the writer of “____”, the story or novel recently read by the class. Explain you have come in response to their letter asking for permission to make a play out of your story. Ask them questions about who they are and why they have contacted you. They will need to convince you of their expertise.

3. Writing/Drawing
Still not convinced they will be able to present the story well, tell them they have some time to come up with a plan to present to the writer.

They must also decide how to make the play meaningful to the people of this community now that books and stories are no longer banned. What can they do with the play so that the community and its new sense of freedom is reflected in the project?

4. Voting
Students “pitch” their concepts to the writer for the play. If there are too many ideas, the group must negotiate and vote in order to agree on the final project.

5. Drawing
Create posters to advertise the play. What will be the title? What kind of image will best suit the theme? How will the local community be represented?
Teacher Information:
Clowns have existed through the ages and across many cultures. Sometimes called tricksters, fools or even jester, they are known by many names. Their job is to teach us through their humour and honest appraisal of the world. Clowns are speakers of truth – they help us learn to laugh at ourselves.

This mini-unit takes place at a school for clowns in which the students will learn about the history of clowns and develop clowning skills. Students will also develop a clown character, explore scenarios for clown “turns” (skits), and work together to save the school from closing.

Mini-unit: Drama and World Cultures
Sample Topic: Clowns Around the World
Lesson 1

Time: 30 minutes

Components: Cultural/Historical
       Creative/Productive

Supplies/Resources

• Copies of a funny cartoon

Learning Objectives

Students will:

• develop confidence in using a variety of strategies within dramatic situations
• recognize that contrast can be deliberately incorporated into drama work
• make connections between own experiences and contributions to the work
• discuss or write about the ideas presented using their own language in order to better understand drama (C)
• show their understanding of ideas by providing an alternate response (C)
• participate in problem-solving and decision-making discussions in ways that support the development of several ideas or alternatives (CCT).

Procedure

1. Group discussion
   Ask students to think about things that make them laugh. Hand out cartoons for the class to look at. If possible, show a funny clip from a movie. Brainstorm topics or situations that are funny. What is it that makes us laugh in situations?

Teacher Note:
As the teacher, you know your class dynamics well enough to determine how the groups should be formed. Make it clear that the focus of laughter is to laugh at ourselves or our own situations. They are not to make fun of another person, as feelings can get hurt (even unintentionally between friends). You may need to preface the activity with a discussion about respect for feelings and privacy.

2. Focus for the drama: Entering clown school

   Teacher in role
   Introduce yourself to the class as the clown school master just opening a training academy in town. Welcome the students to the admissions office. Divide the class into small groups.

3. Improvisation
   Each small group is to show as well as tell, a story. The plan must involve everyone in the group in some manner. Give them about five minutes to plan the story in their group. Groups take turns showing their story to the clown master.

   The Clown Master shows the “secret handshake” and then shakes each student’s hand and welcomes him/her into the clown school.

Lessons 2 and 3

Time: 45 minutes

Components: Cultural/Historical
       Critical/Responsive

Supplies/Resources

• Background on “Clowns Around the World” (see following Teacher Information box)
• Access to research material (books, encyclopedia, Internet)
• Journals (students write in them throughout the process)
Learning Objectives

Students will:
- examine forms of drama in various cultures, past and present
- examine the work of Canadian dramatic artists
- listen for various purposes (C)
- examine their immediate experiences with technology in the home and in the school (TL)
- conduct a search for resources or materials (IL).

Teacher Information:
The following information is provided as background notes and can be used at your discretion. You may wish to provide some formal notes for the students or share it more informally as a way to organize student research.

Clowns Around the World
- first recorded about 2270 BC in Egypt
- comic spirit of clowning exists in every culture
- there are many styles of clown
- clowns may know a variety of performing skills, such as juggling, magic, contortion, acrobatics, storytelling, puppetry, tightrope walking, singing, and clever dialogue
- known by their ludicrous antics, distinctive costume, and buffoonery
- characterized by broad, graphic humour, absurd situations, and vigorous physical action
- some First Nations cultures had some type of clown character — they played an important role in the social and religious life of the nation, and in some cases were believed to be able to cure certain diseases
- court jesters were given great freedom of speech: often were the only one to speak out against the ruler’s ideas and through humour, able to affect policy.

For more information refer to www.clownsofamerica.org/history.htm

Procedure

1. Focus for the drama: What do you know about clowns of the world?

   In role as the clown school master, ask the students what they know about clowns. Assign them a project in which they must research clowns to see what other information can be discovered. An option may be to group the students to research different topics such as historical background, cultural studies, and types of clowns.

   Types of clowns to research include Auguste, Harlequin, Jester, Fools, Trickster, Mime, and rodeo clown.

   Some famous clowns are Charlie Chaplin, Red Skeleton, Harpo, and Mr. Bean. Cirque de Soleil is a Canadian company of circus performers and clowns without animals. Now famous throughout the world, you can find examples of their work on video. One Saskatchewan clown is Izzy, created by Shannan Calcutt. Refer to her website if you wish to find out more about her work. Can the students think of any other examples?

   Teacher Note:
   This activity is meant to provide a greater context for students so that they may understand and appreciate what the term “clown” involves. It is not intended to involve a time consuming amount of research.

2. Sharing information

   Students share the information researched through a talking circle or other form of presentation.

   It may take more than one period to conduct the research and to share the material found. You might choose to simplify by providing them with information sheets to read and summarize for the group.

Lesson 4

Time: 30 minutes

Component: Creative/Productive

Supplies/Resources
- A variety of ordinary classroom objects for students to play with as props: pencil, tape, eraser, cup, ruler, paper, shoe, bottle, stapler, and so on.

Learning Objectives

Students will:
- assume a wider range of roles in drama work
- incorporate research into drama work
recognize and understand that surprises create tension, which serves an important function in drama
summarize their understanding (C)
transfer knowledge of mathematical concepts to everyday applications (N)
extend abilities to use all of the senses to explore, experiment, create, and interact with the environment (CCT).

Procedure

**Teacher Note:**
Clowns find ways to make the ordinary extraordinary. Begin to look at things differently. Encourage playfulness and exploration. An object is a prop and can be used in many ways. If an emotion can be played on a scale of 1 to 10, a clown will play it at 10. Students should be familiar with this concept from the previous research completed.

1. **Focus for the drama: How do clowns train and develop skills?**

   **Game**
   In role as the clown master, explain to the students that they will be practicing some clown skills today. The first exercise helps them develop their imagination and think quickly.

   “This is a…”
   Students stand in a circle; teacher holds up a paintbrush and says, “This may look like a paintbrush, but in fact it is a …”. The teacher then mimes using the object as if it is something else; for example, a toothbrush or a magnifying glass. When the students have correctly identified what it is, the brush is passed on and then used as a new object again, until correctly guessed. Each person takes a turn imagining a new use for the object. The game focuses on imaginary play with an object and the concept of prop use.

   Remind the students that the key to becoming a good clown is simple: have fun, react to situations, and respond to impulses. The following exercises apply these skills.

2. **A variation game**
   “Transmogrify”. Once again students stand in a circle, but this time they are to imagine or mime all objects. The first person imagines holding a ball of clay. He or she shapes it into an object and uses it in a manner that suggests what it is. Once it is guessed, he or she passes it to the next person, who then pulls it into a new shape. The game continues until everyone has had a turn.

3. **Parallel play: Playing with a prop**
   Give each student an ordinary classroom object, and ask them to look at it carefully. This is to be their clown prop. Consider the size, the weight, the shape, and its ordinary use. Ask each to think of a brand new, fantastical, or extraordinary use for the object. Play with the object to explore how it might be put to use in this new way.

   Next they are to play with changing the quality of the object. Imagine the prop is now completely covered in a slippery slime; it is impossible to hang onto and slips from the hands. Desperate to not lose the prop, they are to try to capture the slippery object.

4. **Journal**
   Students are to keep a journal in order to remember the skills taught. The first task is to describe the prop with which they worked. Make a list of all the ways in which it might be used. Ask them also to respond to the question, “What are the challenges to becoming a clown?”

**Lesson 5**

Time: 30 minutes

Component: Creative/Productive

**Supplies/Resources**
- The same collection of props used in the previous lesson

**Learning Objectives**

Students will:
- use language purposefully when speaking and writing in role
- demonstrate respect for the contributions of others
- participate in problem-solving and decision-making discussions in ways that support the development of several ideas or alternatives (CCT)
- begin to recognize and appreciate instances of critical thinking as exemplified by individuals or groups (e.g., in classroom interactions, discussions, stories, articles, or on radio and television) (CCT)
- understand and use basic co-operative skills and abilities and follow co-operative group processes as outlined for specific learning situations (PSD).
Procedure

1. **Improvisation: A lost prop**
   Divide the class into two groups; one group is to sit and watch the second group (they will later trade places and repeat the exercise). To reduce the size of groups divide the class into four small groups. Remind the students that as clowns they must do everything with great exaggeration. A clown makes everything bigger than life. Ask them to follow the instructions given:

   "Pick up the prop (from the previous exercise) and look at it as if it is the most precious object in the entire world. Look at all the others with suspicion and hide your valuable object behind your back. Carefully (and sneakily) find a place to hide the object in the room without letting the others see what you are doing. Walk about very proud of yourself. You are so proud of yourself you may even do a little dance. Suddenly you realize you cannot remember where you hid the prize. You are panic stricken and begin looking for it everywhere. You sit down and cry. You have a tantrum. You finally quiet down; you suddenly remember where it is, run to it, and recover the object. You are so pleased you jump for joy."

2. **Providing feedback**
   Ask the watching group to tell the active group what they saw while observing their actions. Model for them ways to provide positive comments that describe what they saw and its effectiveness.

   Sample comments might be similar to the following:
   - I really enjoyed watching the expression on your face when you realized it was lost.
   - You showed your feelings with the slump of shoulders and by dragging your feet.
   - It was interesting to watch the sneaky way you walked while hiding the object.
   - You could see what you were thinking by watching your eyes.

3. **Journal response**
   Write about how it felt to work with a prop. Were they able to imagine the qualities as described (e.g., precious, valuable). How did it feel to try the exercise while others were watching?

Lesson 6

Time: 30 minutes

Components: Creative/Productive  Critical/Responsive

Supplies/Resources

- A variety of hats (students may be asked to contribute from home). It is best if they represent many styles and shapes.
- If possible, have a collection of clown noses. They can be found in plastic or foam. If noses are not available, paint the end of the nose red (tempera paint mixed with liquid soap will wash off easily).
- A selection of lively (possibly funny) dance music (e.g., disco, rap, chicken dance, others).

Learning Objectives

Students will:

- begin to understand how imagination can extend the dramatic contexts
- understand that limiting choices creates focus, which serves an important function in drama work
- develop the understanding and skills/abilities related to active, respectful listening or listening to learn from others (PSD)
- understand and use basic co-operative skills and abilities and follow co-operative group processes as outlined for specific learning situations (PSD).

Procedure

1. **Game: “Changing Emotions”**
   In role as the clown master, explain how clowns play their emotions very large. This game allows students to express emotions in a big way. Students form pairs and sit on the floor facing each other. The purpose is to work with emotions, feeding off one another. The partners must try to always hold eye contact with one another. They are to react to what the other person is doing and make it bigger. One person begins laughing; the partner also laughs, but even louder. The first person responds even bigger. On the cue from the clown master, they
are to change laughing to crying, letting it get bigger and bigger. On cue, change once again to laughter. Carry on switching back and forth a few times.

2. **Focus for the drama: To cheer up kids in the hospital.**
Call together all the clown students and explain that they have been invited to the Hospital for Sick Children to dance for the children.

Select half the group to take on the role of children in the hospital while the others are the clowns. (They take turns and reverse roles later). In the essence of time, the class may divide into four groups with two sets of clowns simultaneously entertaining two sets of patients.

3. **Improvisation**
Enter the hospital and greet the sick children. The teacher may want to take on a role as a doctor and then introduce the clowns.

Explain that the clowns are to leave the room, choose a hat, make an entrance into the room as clown, and dance to the music. Line up the hats on a table just outside the class door. They can paint their nose red (or don a clown nose). When they hear the lively (and fun) music, the clowns are to enter the room. The nose, the hat, and the energetic music transforms them into clown characters.

4. **Switch roles: Dancing as one**
The second group of clowns now take a turn at dancing. This time add in a variation that requires the group to move as one clown. Touching shoulders, they work together moving as one (without talking). They can also try moving at different levels, standing in a line one behind the other, or lying on the floor side by side and working co-operatively.

Have the children thank the clowns for their visit. Thank the clowns for cheering them up.

5. **Talking circle/Journal**
Discuss the drama as a group. How did it feel to have on a nose and a hat? Were you surprised by your ability to move to the music? Ask them to write about it in their journal.

During periods of reflection, students are called upon to talk about their thinking and to provide reasons for the decisions they made. At these times, they are beginning to evaluate their own responses to the work. As they continue to participate in dramas, slowly and surely they move toward deeper understandings both about the topics explored in their dramas and dramatic art form.

**Lesson 7**

Time: 30 minutes

Components: Creative/Productive
Critical/Responsive

**Supplies/Resources**
- An imaginary newspaper ad from the personal section
- Hats and noses (or paint for the nose)
- A variety of boxes

**Learning Objectives**

Students will:
- sustain belief in the dramatic situation
- contribute ideas that aid the progress of the drama
- develop a range of ideas through use of individual and group brainstorming, drawing, manipulating objects, acting ideas out using people and things (CCT)
- develop many ways to demonstrate and/or represent what has been learned (CCT)
- understand and use basic co-operative skills and abilities and follow co-operative group processes as outlined for specific learning situations (PSD).

**Procedure**

1. **Interview**
Enter in role as a new student to the clown school. Introduce yourself to the other students and be in awe of their training and skill. Express your fears that you will never be able to do what they can do as you are very shy. As you interact with them, ask questions about the school and their training.

Show them the newspaper personal ad that made you decide to join the school. It can say something like, “Sad and lonely in her castle tower. My princess refuses to smile. Large reward for making her laugh again.”
2. **Focus for the drama: To develop a clown character.**

   Discuss going to the castle and how students will prepare to meet the princess. Students will develop clown characters. Recall the clowns from the research and discuss qualities they might incorporate. What will characterize each clown (e.g., a hobo, always happy, always sad, worried, overly confident, braggart, silent, jumpy, grumpy, silly, elegant). Choose a name for the clown.

3. **Parallel play: A turn with a box**

   Provide the clowns with some boxes of various sizes. Through parallel play, the clowns are to use the box in some way. As they play with the box they use the idea of “surprise” and they begin to develop a “clown turn”. Some leading questions may be: How will your clown approach the box? What do you think is in the box? How will you treat the box? For what will it be used? Is it very heavy? Is it important? Does it have a smell? Does it make a sound? What might be inside the box?

4. **Brainstorming**

   Ask clowns for help in selecting ideas that would contribute to clown turns involving at least two people. Ideas should include a problem to be overcome and might include the following:

   - a lost item
   - the last piece of cake
   - a broken object
   - waiting for a bus
   - a bee in a flower
   - making a sandwich
   - a fear of heights.

5. **Improvisation**

   Determine pairs or groups and assign scenario ideas. Clowns work on the idea to create a turn. Do they have a problem to solve? Remember not all solutions must be practical; they may even be quite fantastical.

   Take turns showing the scenarios to the other clowns. Be sure to emphasize they are simply sharing their ideas, not performing. Students are asked to provide feedback and positive comments.

6. **Journal reflection**

   Write about your ideas for cheering up the princess in the tower. Will the clowns be able to make her laugh? What will they do with the reward money?
Sample Assessment Form  
Grade 5 Sample Unit – Ideas and Inspirations  
Mini-unit: Using Student Ideas as Inspiration

This sample assessment form can be used throughout the sample unit to record students’ learning for specific objectives. There are blank templates available on page 26-44.

<table>
<thead>
<tr>
<th>Student’s Name</th>
<th>Contribute ideas that aid the progress of the drama</th>
<th>Develop an awareness that theme refers to the main idea of dramatic presentations</th>
<th>Develop an awareness of how sound and music are organized within dramatic presentations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student A</td>
<td>She selected a Wild Thing character and was a challenge to the “teacher” in role, but was not inappropriate.</td>
<td>Was able to readily identify themes in the stories.</td>
<td>Decided to use a pencil on a garbage can to set a rhythm for the poem.</td>
</tr>
<tr>
<td>Student B</td>
<td>He was an invisible character and was very quiet, yet still engaged in the drama.</td>
<td>Seemed to understand the concept but offered little to the discussion.</td>
<td>Surprised everyone by offering to sing the chorus — and has a lovely voice.</td>
</tr>
<tr>
<td>Student C</td>
<td>Wanted to be the teacher and kept good control of the “students”.</td>
<td>Thought the Goldilocks theme was about children being abandoned by their parents.</td>
<td>Able to make very effective special effects sounds with her mouth.</td>
</tr>
</tbody>
</table>
## Sample Assessment Form

### Grade 5 Sample Unit – Ideas and Inspirations

#### Mini-unit: Using Student Ideas as Inspiration

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>To Some Degree</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sustain belief in the dramatic situation</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Develop an awareness that <em>plot</em> develops through a series of actions and consequences</td>
<td>√</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Examine ways that <em>dialogue</em> affects a dramatic presentation</td>
<td></td>
<td>√</td>
<td></td>
</tr>
</tbody>
</table>

**Comments:**

Amy is able to grasp the characters and can adopt any number of roles quite readily. She can tell me what the plot is of the story verbally, but had great difficulty creating a story map. Her struggles with language also appeared in the lesson with the poem. I found that she was able to overcome the difficulty when given encouragement.
Sample Assessment Form  
Grade 5 Sample Unit – The World of Drama  
Mini-unit: Drama and World Cultures

This sample assessment form can be used throughout the sample unit to record students’ learning for specific objectives. There are blank templates available on page 26-44.

<table>
<thead>
<tr>
<th>Student’s Name</th>
<th>Contribute ideas that aid the progress of the drama</th>
<th>Incorporate research into drama work</th>
<th>Make connections between own experiences and contributions to the work</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student A</td>
<td>Asked to bring in juggling balls to show to the class.</td>
<td>Spent time at the public library as well and found some good books for the class.</td>
<td>Was not able to think of a personal story, but told something that happened to a friend.</td>
</tr>
<tr>
<td>Student B</td>
<td>Developed a silent clown who communicated through signs.</td>
<td>Was very eager to do research, reluctant to limit the time spent on it.</td>
<td>Seemed shy at first to share, but eventually told a small story.</td>
</tr>
<tr>
<td>Student C</td>
<td>Had lots of ideas for everyone else, but needed help making choices for himself.</td>
<td>Had some trouble staying on task and liked to distract others.</td>
<td>Had many stories to share and had difficulty narrowing it down.</td>
</tr>
</tbody>
</table>
## Sample Assessment Form

**Grade 5 Sample Unit - The World of Drama**  
**Mini-unit: Drama and World Cultures**

**Student’s Name:** _________________________________________  
**Date:** _____________________________

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>To Some Degree</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>Listen and co-operate with the group</td>
<td></td>
<td>√</td>
<td></td>
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<tr>
<td>Write in role as a way of expressing self</td>
<td></td>
<td></td>
<td>√</td>
</tr>
<tr>
<td>Begin to understand how imagination can extend the dramatic contexts</td>
<td>√</td>
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</table>

**Comments:**

*Megan has trouble listening to others. This unit had lots of opportunity for moving about and switching activities often - this allowed her to participate more fully with her classmates. She was able to focus on the tasks and co-operated to a greater degree than before. She was very pleased to see her ideas used in the drama and has made some real improvements. She was not able to write in role in class, but was able to respond verbally to me when we moved into a quiet room. She agreed to complete the written work at home.*