

ARTS IMPACT LESSON PLAN

Theater and Writing Infused Lesson

Lesson Three: *Creating Dialogue for Characters*

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Enduring Understanding

Creating specific dialogue for a character can express actions and feelings.

Lesson Description (Use for family communication and displaying student art)

Students learn how character's situations and emotions can be communicated through dialogue. Working with partners and using the "Creating Dialogue Worksheet," students decide on two characters, a dramatic situation, and write a short scene with dialogue. Each duo presents their scenes to the class and reflects on the writing process.

Learning Targets and Assessment Criteria

Target: Makes a specific physical choice to convey a given condition.

Criteria: Uses posture, gesture, and facial expressions to communicate the physical attributes of an object.

Target: Identifies the actions between two characters.

Criteria: Writes dialogue that clearly expresses a given situation and the associated character feelings.

Target: Communicates dialogue using physical and vocal choices.

Criteria: Uses body and voice to express the actions of a specific character in a given situation.

Vocabulary

Arts Infused:

Action
Character
Dialogue
Given Situation
Objective

Writing:

Verbs

Arts:

Physical choice
(gesture, posture,
facial expression)
Vocal choice

Materials

Museum Artworks or Performance

Seattle, WA

Book-It Repertory Theater
Seattle Children's Theatre

Tacoma, WA

Broadway Center for the Performing Arts

Materials

Whiteboard or chart paper & markers;
Arts Impact journal; Pencil;
Miscellaneous "hand held props"; Lesson
worksheet; White cardstock: 8.5x11",
copy character cards from lesson, cut
into individual cards

Tools

Body, voice, imagination

Learning Standards

WA Arts State Grade Level Expectations

For the full description of each WA State Arts
Grade Level Expectation, see:

<http://www.k12.wa.us/Arts/Standards>

1.2.1 skills and techniques: *facial expressions,
gestures, movements*

1.2.2 skills and techniques: *vocal choice for
character*

1.2.3 skills and techniques: *creates a
character/script*

1.2.6 skills and techniques: *creates a scene*

1.2.8 skills and techniques: *create/perform a
character from a script*

1.4.1 Audience skills

2.1.1 Creative Process

2.2.1 Performance Process

2.3.1 Responding Process

3.1.1 Communicates through the arts

Common Core State Standards in ELA (Language)

For a full description of CCSS Standards by grade
level see:


<http://www.k12.wa.us/CoreStandards/ELAstandards/>

continued

W.4.3. Write using effective techniques: dialogue, actions, characters, event sequence
W.4.8. Recall information from experience.
L.4.1. Conventions of grammar: verbs, adjectives, adverbs, produce sentences.
L.4.2. Conventions of spelling, capitalization, punctuation
L.4.3. Conventions when writing: choose words and phrases to convey ideas precisely.

ICON KEY:

 = Notes specific *Writers Workshop* Curriculum strategies addressed

 = Indicates note or reminder for teacher

 = Embedded assessment points in the lesson

COLOR CODING for ARTS AND LITERACY INFUSED PROCESSES:

GENERATE IDEAS	CONSTRUCT MEANING	SELF-REFLECT
<p>Gather Information</p> <ul style="list-style-type: none">• From WHAT you know• From WHO you know• Brainstorm	<ul style="list-style-type: none">• Create drafts• Organize ideas• Make a choice	<ul style="list-style-type: none">• Check in with self• Check in with others• Refine work

Pre-Teach

This is the third writing infused lesson in a series of three. The first two infused lessons, **The Super Expressive Body – Character Attributes** and **Exaggerated Voice**, should be taught before this lesson.

LESSON PREP: Prepare Character Cards and the “Creating Dialogue Worksheet” for distribution to the students.

Lesson Steps Outline

1. WARM UP. Lead “Pass the Ball” exercise.

Criteria-based teacher checklist: reverse checklist: Uses posture, gesture, and facial expressions to communicate the physical attributes of an object.

2. Lead a GROUP REFLECTION on the warm-up.

Criteria-based group reflection: Describes choices made in expressing the quality of the imaginary ball.

3. Using the “Creating Dialogue Worksheet”, demonstrate writing four lines of dialogue based on a given character.

4. Arrange students in pairs. Guide students as they pick a Character Card from the deck (see end of lesson for cards) and fill out their own worksheet.

Criteria-based teacher checklist; written response on “Creating Dialogue Worksheet”: Writes dialogue that clearly expresses a given situation and the associated character feelings.

5. Guide students as they rehearse their scene for presentation to the class.

6. Lead students as they present their scenes.

Criteria-based teacher checklist: Uses body and voice to express the actions of a specific character in a given situation.

7. Lead a **group reflection** (as time permits) on especially vivid lines of dialogue.

Criteria-based group reflection: Analyzes what makes vivid dialogue.

8. Guide **self-reflection**.

Criteria-based self-reflection. Metacognitively reflects on the process of writing dialogue.

LESSON STEPS

- ▣ Pre-determine how the room will be set-up for students to move through space – desks moved to the side or students moving among the desks.
- ▣ Cut out the Character Cards for use by the students.
- ▣ Prepare enough copies of the “Creating Dialogue Worksheet” for each student.

1. Lead “Pass the Ball” exercise. Arrange students in a large standing circle and pass an imaginary ball to a student. That student passes the “ball” to the next student. The “ball” continues around the circle until it is back where it started. Another “ball” is passed but it is endowed with a different quality (heavy). The students pass the ball as before, only this time, they communicate with their bodies that it is heavy. This continues with two more “balls” which have the new qualities of “sticky/goeey/smelly” and “extremely hot.”

▣ When assessing the criteria in this lesson, any students who are not meeting criteria will be very clear to you, so you may want to use a reverse checklist, putting a “0” where students have not met criteria, rather than trying to notate every single one who has met criteria. You can go back later and give those who have met criteria a “1.” This information will let you know who needs more practice to guide your future instruction.

- (Holding up imaginary ball). *I have a ball in my hands. Do you see it? No? Well, this is a very special imaginary ball that we are all going to make seem real. If you look at my hands, you will see that the ball is about the size of a basketball...and it's about as heavy.*
- *I am going to pass the ball to my left. That person is now in charge of keeping the ball “alive.” You must fully commit your body to telling the story of the ball as we pass it around the circle. Remember, the ball is this big (gestures).*

Facilitate as students pass the “ball” around. When it arrives at the beginning, change the attribute and repeat.

- *Now, pretend the ball is very heavy! It's the same size but now it weighs about 50 pounds!*
- *Now, the ball is about the size of a tennis ball...and it's super goeey and sticky! Not only that, it smells awful! How can you show that with your body and your faces? (“ball” goes around the circle)*
- *Now, it's the same size but it's super hot! Ow! Ow! Hot potato! (“ball” goes around the circle)*

☑ Criteria-based teacher checklist: reverse checklist: Uses posture, gesture, and facial expressions to communicate the physical attributes of an object.

2. Lead a group reflection on the warm-up.

- *First of all, how did you know what to do with your bodies to communicate that the ball was heavy? Right, you have picked up something heavy before, you have background knowledge that helps you generate an idea and construct meaning with your bodies.*
- *Turn to the person to your left and tell them one thing that you did with your body or that you observed someone else do to communicate that the ball was heavy.*

- *Who wants to share some observations?*

☑ Criteria-based group reflection: Describes choices made in expressing the quality of the imaginary ball.

3. Using the “Creating Dialogue Worksheet”, demonstrate writing four lines of dialogue based on a given character.

📖 mini-lesson, guided writing, using schema, small moments

- *We’re going to be actors and writers. Actors and writers often think and work the same. We’ll be learning ways in which actors and writers generate their ideas, construct meaning and reflect. Today, you will be working with a partner to develop a small scene using dialogue.*
- *What does dialogue mean? Right, it is what characters say to each other. The writers who create plays are called playwrights, and they specialize in creating dialogue for characters by focusing on the situation that they are in.*
- *Right now, I want you to help me generate ideas for a few lines of dialogue. First of all, I’m going to pick a character “A”: A Dog Walker. Since I will be working with a partner, I need character “B”. Who might be a character interacting with a Dog Walker?*

Solicit ideas, pick one.

- *Great, let’s say it is the Dog Owner. What might the situation be?*

Solicit ideas, pick one.

- *Let’s say the walker is picking up the dog to go walking. What might the first line of dialogue be?*
- *The second?*
- *What vivid verbs and/or descriptors could we use?*

The Dialogue may look something like this:

A: Is Fluffy ready?
B: Yes, but be careful—she bites!
A: If she’s vicious, I’ll charge you double my fee!
B: What? You’re fired!

- *What feelings are involved in this scene? Who will volunteer to read what we created?*

Two volunteers read the scene out loud.

4. Arrange students in pairs. Guide students as they pick a Character Card from the deck (see end of lesson for cards) and fill out their own worksheet. Facilitate as students create dialogue using the “Creating Dialogue Worksheet” (see end of lesson).

📖 mini-lesson, independent writing, using schema, small moments

- *You will be generating ideas with your partner as you create this scene. The card you pick should be Character "A". You and your partner need to decide who "B" is.*
- *Also, remember the situation should be related to who Character "A" is, keep it in the reality of the character.*
- *Fill in the worksheet with your choices. Keep your dialogue simple.*
- *Think about how your characters interact with one another.*
- *What is their relationship?*
- *Maybe one character wants something from the other – we call that an "objective."*
- *What might these characters need from each other?*

Criteria-based teacher checklist; written response on "Creating Dialogue Worksheet": Writes dialogue that clearly expresses a given situation and the associated character feelings.

5. Guide students as they rehearse their scene for presentation to the class.


- *Actors construct meaning out of their scripts by making choices, rehearsing their actions, and practicing dialogue.*
- *Decide who is playing "A" and who is playing "B".*
- *Remember how we used our super expressive bodies to play characters.*
- *Remember how we explored using our voices.*
- *Use your bodies and voices to communicate your characters and your dialogue.*
- *What emotions go with your lines of dialogue?*
- *Also, while you are rehearsing you might discover that you need to change or alter some of your dialogue. Just make sure you write in the new line(s).*
- *Remember, we are acting out these lines of dialogue—not just reading them.*

6. Lead students as they present their scenes.

- *As we watch these scenes, I want you to keep your ears open for any lines of dialogue that may stick out in your mind.*
- *Maybe the writers used a really great descriptive word or a vivid verb.*
- *Maybe, they delivered it in a way that made it stand out.*
- *If a line jumps out at you, jot it down and we'll talk about it.*

Criteria-based teacher checklist: Uses body and voice to express the actions of a specific character in a given situation.

7. Lead a group reflection (as time permits) on especially vivid lines of dialogue. Reflect and share a line of dialogue that stood out.

 looking closely – observing

- *What makes that line of dialogue so effective?*
- *What word(s) jump out at you?*

Criteria-based group reflection: Analyzes what makes vivid dialogue.

8. Guide self-reflection.

- *How challenging was it to write dialogue?*
- *What made it difficult or easy?*
- *Did knowing the situation between the characters help you write the dialogue? Why?*
- *How did you work with your partner to develop your dialogue? Did you collaborate? Did you divide the work up?*

Criteria-based self-reflection: Metacognitively reflects on the process of writing dialogue.

Creating Dialogue for Characters Character Cards

DENTIST	WEIGHT LIFTER
WAITER/WAITRESS	COP
ROCK STAR	DOCTOR
HAIR DRESSER/ BARBER	BUS DRIVER
PHOTOGRAPHER	COOK
ASTRONAUT	BABY
TEACHER	SCIENTIST
CAR MECHANIC	SALESPERSON

Creating Dialogue for Characters Creating Dialogue Worksheet

Name: _____

Date: _____

CHARACTER "A"

CHARACTER "B"

SITUATION:

DIALOGUE:

"A"

"B"

"A"

"B"

ARTS IMPACT LESSON PLAN Theater and Writing Infusion

Fourth Grade Lesson Three: *Creating Dialogue for Characters*

STUDENT SELF-ASSESSMENT WORKSHEET

▣ Teachers may choose to use or adapt the following self-assessment tool.

Disciplines	THEATER	THEATER/WRITING	THEATER	Total
Concept	Posture, Gesture and Facial Expressions	Dialogue	Characterization	3
Criteria	Uses posture, gesture and facial expressions to communicate the physical attributes of an object	Writes dialogue that clearly expresses a given situation and the associated character feelings	Uses body and voice to express the actions of a specific character in a given situation	
Student Name				

ARTS IMPACT LESSON PLAN Theater and Writing Infusion

Fourth Grade Lesson Three: *Creating Dialogue for Characters*

CLASS ASSESSMENT WORKSHEET

Disciplines	THEATER	THEATER/WRITING	THEATER	Total 3
Concept	Posture, Gesture and Facial Expressions	Dialogue	Characterization	
Criteria	Uses posture, gesture and facial expressions to communicate the physical attributes of an object	Writes dialogue that clearly expresses a given situation and the associated character feelings	Uses body and voice to express the actions of a specific character in a given situation	
Student Name				
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28.				
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30.				
Total				
Percentage				

What was effective in the lesson? Why?

What do I want to consider for the next time I teach this lesson?

What were the strongest connections between theater and writing?

Teacher: _____

Date: _____

ARTS AND WRITING LESSON: *Creating Dialogue for Characters*

Dear Family:

Today your child participated in an **Arts and Writing** lesson. We talked about character's situations and emotions can be communicated through dialogue.

- We made physical choices (movement, gesture, posture) to show that an imaginary ball was heavy, sticky, or hot.
- We worked with a partner and created a scene with two characters and wrote lines of dialogue.
- We presented our scenes to the class.

You could write your own dialogue based on a real situation (having dinner, deciding on what game to play, etc.)

Enduring Understanding

Creating specific dialogue for a character can express actions and feelings.