

NEXT-LEVEL DRAMA: ADVANCED ARTS INTEGRATION IN THE STANDARD
CLASSROOM

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Abstract

Arts integration is a popular aspect of cross-curricular education, but often is misused in the traditional core-curriculum classroom. The typical attempt at ‘arts integration’ in the classroom, particularly with theatre and drama, does not attempt to include theatre TEKS or state standards. Instead, in these scenarios, a shallow attempt at the integration is incorporated, where students reenact scenes from history or physically embody scientific concepts without regard to actually learning theatre. This paper strives to serve as a critique of this method and offer a more in-depth version of arts integration.

The following thesis provides a detailed framework for any potential teacher who hopes to bring drama into the classroom in a successful way, incorporating the state standards to the subject. A unit plan and example units are also included, allowing for any instructor to get a full taste of what a cross curricular lesson with drama can look like. A glossary of a few simple theatrical terms is included at the end, indicating important theatrical concepts used in the example unit and can be used in the future for both long-term units and five minute activities.

One of the example lesson plans was implemented in a summer camp setting, with success. With the cooperation of administration and fellow teachers, the arts can be integrated into a classroom in order to enhance learning and increase student engagement.

Introduction

Though many core-curriculum classes, such as math or history, have taken the leap and embraced some form of cross-curricular education, there is an inherent flaw in the common implementation of the cross curricular lesson into these classrooms. Oftentimes, the secondary subject integrated into the classroom is only used to teach, rather than existing as supplemental instruction to be taught along with the original, or primary, subject. In Texas, attempts to incorporate art integration in the classroom specifically, theatre is often used as a vehicle to teach the TEKS (Texas Essential Knowledge and Skills) of a core curricular subject, aiming to enhance student engagement in the classroom, while its own TEKS are ignored completely. In these scenarios, for example, a part of history or an English book is performed for the students, or students reenact aspects of the event, but there is no emphasis on theatrical form or technique. In these classrooms, the educator does not think to incorporate the TEKS or to teach the art form that they are including into the lesson. By reviewing the merits of cross-curricular education, specifically the integration of drama into the classroom, as well as receiving a detailed framework for future lesson plans for the more-advanced core instructor looking to include the arts within their lesson plans, an instructor will be able to create effective lesson plans of their own, that include the arts in their lessons in a more integrated way than is the norm. Included in this paper is an example of lessons created for a history class incorporating theatre TEKS into its classroom, supplemented by a unit plan and key terms/resources for an interested instructor. The idea behind this project is to provide a guide for future instructors of drama integration. One of the lessons included

was applied at the Texas State Theatre Camp, with a varied group of students learning from both the theatrical and historical TEKS included in the lesson.

Arts Integration and the Incorporation of Drama

Arts Integration is a common form of cross-curricular education, where a core subject teacher includes art, music, or drama to help meet the state standards of their own content area, and tries to engage students more thoroughly in the content of their own discipline. These inclusions typically involve a project or physicalization of a specific concept from that content area. Drama is particularly common in arts-integrative learning as it can prove itself inclusive to the entire curriculum. Drama is inherent in the core subject areas in the nation-wide curriculum. (Ball, 1998) Drama is, even unconsciously, used in the classroom of nearly every subject. English and History appear predispositioned to incorporate drama in the classroom, but drama and play can be found in the math or science field as well— whether consciously or unconsciously. Drama is, by its very nature, narrative and performative. With the use of story in the classroom, any teacher in some way incorporates drama unconsciously. The reason many STEM, or science-technology-engineering-math, leaders have come to push for the acronym STEAM (the added ‘A’ in the acronym representing arts) is because the problem-solving elements of any of the hard sciences and related fields include the creativity oftentimes accompanying the arts. Any subject which requires public presentation from its students in, some way, incorporates theatre without really trying.

Theatre is often consciously incorporated as well— with varying degrees of success. The attempt, though not always successful, is almost never misguided. Drama is

often included in a number of classrooms because many teachers feel that students are more properly able to express knowledge and process information through the varied styles of learning that are present within a theatrical setting. This form of pedagogy does a better job of including those students who are not served by any one single-intelligence-based practice (Diaz & McKenna 2017).

When consciously incorporated, there is an active attempt to accommodate multiple types of learning and engage the students. More often than not, engagement is the main focus of the interdisciplinary action. Teachers attempt to reach the students who often grow bored in class by creating a narrative in the lesson. Small classroom-style plays are used in an attempt to make the material of the class “come alive”. But without focus given to make the drama good, the attempt can never be more than that— an attempt. Art and drama used in the classroom is merely *used*. There is no attention to the state standards that align with drama or art, and the execution of the theatrical concepts are never more than at a rudimentary level. The lack of exciting or ‘advanced’ material does not fulfill the purpose of the arts-integrated lesson to engage students and create an interesting and creative lesson automatically. Instead, teaching students specific, rather than broad, theatrical elements and challenging classroom skills in a safe way may serve to more actively include students in the lesson and captivate their interests. When defining the problems of many arts integrated classrooms, *Preparing Educators for Arts Integration*, edited by Diaz and McKenna, concludes that at the core of arts integration is the idea that the arts and core content areas can be combined to achieve one unified goal. Rather than forced integration, disciplines can be combined with equal emphasis on both

content areas, rather than reducing the fine arts subject to be subservient to the core discipline's learning.

In the majority of drama-inclusive classrooms, very little attention is paid to the drama itself. Drama may be defined as words and narratives told for an audience, but there are other, often forgotten, elements. History projects hoping to make famous individuals come alive pay no attention to even basic characterization; Shakespeare read aloud in an English class does not often look into theatrical form. The failure to delve into specifics is incredibly problematic. Students do not gain from a lack of information. In these scenarios, no information of theatrical terms and guidelines are being conveyed from teacher to student. The conclusion of many students is that theatre is inherently independent, rather than being an inclusive and ensemble-based group effort.

Teachers who attempt to integrate the arts— especially theatre— and do it poorly do so because of a fundamental lack of knowledge. Teachers study their own content area with little regard to others. There are two challenges teachers personally face with the introduction of the arts into the classroom. First, many teachers have a limited experience in the artistic fields. In the study of their own content areas, they feel confident and in control, but when placed in an artistic setting, they may doubt their own abilities. Many did not partake in arts education in childhood or adulthood, and others may have been told by their teachers or family that they are not artistic, or that they lack artistic talent. This creates a limited opportunity to participate in any artistic medium, which reflects on interdisciplinary action. Second, there is a limited availability for professional development in the arts, which is a challenge which falls upon administration. Teachers cannot be expected to expand their teaching repertoire or

broaden their own educational horizons in classroom management without the support and resources that administration and school districts can provide. (Diaz & McKenna, 2017)

The first step in combating this is to encourage teachers to accept their own possible artistic abilities. As mentioned, engaging in art with administrative help would be highly beneficial for a teacher-body. The only way any kind of widespread arts integration can be embraced is with the help of the school and school district. The supplement to this would be the teacher's own self-expression and a value for the arts. Drama is, by its very nature, a collaborative process, and teachers should feel free to enlist the aid of student leaders who are more than proficient in the subject of drama, though they may be on the same level (or lower) than the rest of the class in the core curriculum. Teachers embracing drama in arts integrative cross-curricular education should work to exercise their own skills in the artistic field, and the skills already present in their student body as well.

The Framework

In the proposed cross-curricular framework for a structured lesson, which for the purposes of this paper are meant for a 5-day-a-week fifty minute class, there are a number of elements that would come into play for a lesson that integrates art in an educational way. The following lesson is based on the Danielson approach, but with modifications suggested for a cross-curricular class.

The Danielson framework was selected as a general model, as a framework required by the Office of Educator Preparation at Texas State University, where the

practice of the new framework was implemented. The Danielson was created in an effort to allow teachers to create detailed step-by-step lesson plans in which specific student accommodations—such as those needed for special education, gifted and talented, struggling, or English Language Learners—are recognized and incorporated into the lesson for that day. The Danielson is divided up into a number of subsections, many of which were used in the proposed arts integrative framework.

First and foremost, an objective is a necessary start of any lesson plan for any curricular discipline. Most objectives address an audience and dictate what the students will be learning, practicing, or implementing during the class period. Some frameworks require an “ABCCD” format, representing the audience, behavior, criteria, content, and duration the lesson is taught, though this is flexible in most classroom environments. In the example lessons attached, the goal of the objective is to succinctly explain the point, or main idea, of the lesson, as the ABCCD format can often get repetitive, especially in a longer unit or in a project-based classroom environment.

The second most integral parts of a framework are the Texas Essential Knowledge and Skills, or TEKS, required in the state of Texas by law which dictates what content is mandatory to be taught in order to pass statewide exams or to measure learning in a specific content area. In a framework incorporating content from two different disciplines, it is necessary to include the TEKS for both subjects being taught, in order to cater to both content areas with specificity and direction. In the example framework, the ‘primary’ TEKS would serve to represent the overall lesson for the class the lesson is being presented in. The ‘secondary’ TEKS would serve to endorse the learning elements of the art or non-core class which are being brought into the classroom. An inclusion of

the ELPS, or English Language Proficiency Standards, would be highly beneficial in any framework, especially a lesson committing to the understanding and inclusion of different skill sets and abilities. The ELPS track and aid the progress of ELL, or English Language Learner, students in order to increase their acquisition of the English language as they learn the content for the course as well. In relation, in the suggested cross curricular framework, it is advised to include a justification for the lesson. The justification should indicate why that particular lesson is being taught, and why it is beneficial to include another subject in the course of the main subject. The justification may include life skills or information for the long term unit.

The framework should outline the parts of the lesson: the introductory activity, the lesson or practice activity, and the closing activity. The introductory activity should assess the students' prior knowledge and ease them into the day's lesson. The introductory activity should take no more than ten minutes, with some exceptions, as it merely serves to pull the students into the topic of the day. The lesson/-practice portion of framework, which follows the introduction, is the bulk of the class period. This aspect of the lesson teaches the student the important concepts associated with the TEKS and allows them to put those concepts into practice. The lesson and activity portions are combined, because many arts-integrated units use project based learning, where some days may forgo a structured lecture-style lesson entirely for individual monitoring as students research or create projects on their own or in groups. Regardless, this portion should stress the goals of the initial TEKS and allow for learning from each student. This is the aspect of the lesson plan which may have to be adjusted for ELL/disabled/gifted students, but that may be done on a class-by-class basis with the instructor's discretion.

Many frameworks, such as the Danielson Framework, require the instructor to indicate adjustments for each ‘category’ of student which may need special accommodations. Although an excellent idea in theory, this element is not included in the example framework as it is impossible for even the best instructor to predict the needs of every student before being familiar with the class. Teachers may have specific students with specific needs in their class, and should work to cater to those students as individuals, rather than a theoretical student who does not yet exist in their classroom environment. The Danielson exists in attempt to evaluate the teacher instruction by these accommodations, which, years later, is a method which has been criticized by the creator of the Danielson Framework itself, in which Charlotte Danielson claims that the focus is too much on the teacher evaluation portion rather than the education and service of students (Danielson, 2016). Instructors may indicate ideas for adjustments for a specific group of students in the lesson-activity portion of the class, but an entire separate section to accommodate to a group that may not exist in that particular teacher’s class is superfluous. The lesson-activity should end with the closing activity, reaffirming the elements of the TEKS for that day's lesson, and allowing students to absorb the information they have learned that day. These exit activities may culminate in a way that serves a dual purpose, where students both decompress and prepare for the next day's lessons and possibly double to supplement the next day’s introductory activity.

In the framework presented, there is a subsection concentrated on the reflective element for the instructor. Here the instructor is to write discussion questions for the lesson, rather than coming up with arbitrary questions on the spot. Additional questions, of course, should be incorporated as the lesson progresses and students engage in

dialogue, but there should be an initial teacher-question to begin with. The final section of the framework allows for the instructor to indicate what materials they will need for the lesson, in order to effectively lead instruction. The lesson plans are intended to be one page, for the instructor to use it as a well-meditated reference during the lesson.

The unit plan for this framework is a shorthand version of each lesson plans for two weeks, allowing the instructor to view the lessons of the overall unit as a whole rather than in as individual, disjointed segments. The included elements are the lesson title, the TEKS for both subjects, and the objective of each lesson. This is a visual aid for teachers who have a need to ‘map out’ their week for themselves and their own educational purposes.

In the example unit and lessons provided for this framework, the focus is on the American 1960s, intended for a junior-level American History course, and characterization, which is a topic often covered in the level-appropriate theatre class. The unit is incredibly specific because a large problem in many cross curricular lessons is a lack of direction and focus. Although it is rare for many classrooms to spend a two week unit on an entire decade, the period selected serves to pinpoint how drama can be used in the curriculum by focusing on a single subject. The 1960s also peaked many of the movements that affect students in their daily lives today, such as movements against racism, homophobia, and other relevant issues. The inclusion of and the focus on the social movements of the 1960s ties in to the need for culturally sustaining pedagogy, where students may see themselves in American history whether by race, sexuality, gender, or political perspective. The lessons’ aim was to be as concise as possible in order to indicate clear and direct messages about culture and the TEKS for the students.

Characterization is the focus for the theatrical unit as it is an often-overlooked element of drama in cross-curricular learning, though it deeply influences the way that specific characters or situations are viewed. It is an easy concept for most students of a variety of strengths to grasp, as it is simply the study of other people. The goal of these lessons were to be interesting and engaging for students, while proving themselves to be informative and challenging.

Example Lesson in Practice

The day two lesson over political cartoons was implemented during the Texas State Theatre Camp, as a session for the attendees of high school students age 14 to 18. Although adjustments were made to the lesson for this particular exploration (for instance, students participated using the characters from the shows they were rehearsing for during the camp process, rather than as an entirely new character they created as part of a larger unit), the primary focus remained the same: to supplement historical instruction with theatrical concepts, while still providing a solid basis of dramatic knowledge and skill. The lesson encouraged a great deal of play amongst students, as an improvisation-based exercise, and the students who participated across the sections were allowed to explore their situations and characters. There were three different groups, or class periods, of students, each who had a unique perspective on the lesson. Students seemed to have a similar background on what they perceived to be important in the 1960s—every class period cited the moon landing as being an important subject, few

students mentioned the Stonewall Riots or elements of the Civil Rights movement beyond “MLK”—and were engaged when learning what topic each political cartoon presented in the lesson was meant to represent. Although the students were primarily theatre students with little interest in history, there was a great deal of engagement: every student participated in the lesson, even before the dramatic elements were implemented, and almost every student shared a thought or opinion about the historical subject. Other factors, of course, should be noted when measuring student engagement. The lesson was presented in a more relaxed classroom environment where students were familiar with each other, the students were invited to take off their shoes for the later theatrical aspect of the lesson and sit on the floor, and the class sizes never exceeded twenty. Still, students seemed receptive to the historical element of the lesson. This does not mean there were not initial problems with class management: in the first class, there was a behavioral issue with a student during the improvisation portion of the assignment. This student said an inappropriate comment during his performance, and disciplinary action had to be taken. In a moment of reflection, adjustments were made for the second and third classes of the day, and the anticipation enabled the students to stay within their boundaries during the performance. This element, of course, is not a merit of the cross curricular lesson itself, but rather stresses the importance of reflective teaching, which an aspect of the framework is presented for the unit. The discussion aspect of the closing activity, present in the adjusted version of the lesson, allowed for direct dialogue with the students about their reaction to the different aspects of the lesson, and how they might use history as an acting tool in the future.

Based on the research and experience implementing the lesson, the conclusion drawn should show that cross-curricular education is, in fact, an important part to any classroom environment. The goal of the proposed unit and framework is to offer core teachers effective ways of integrating the arts and other subjects into their classroom, while the examples provide a visual guide that may be adjusted to fit specific needs to aid any instructor who wishes to implement a more advanced curriculum that includes other subjects. The primary goal for any instructor implementing these lessons is to remember which TEKS are from their primary content area and what they are teaching when including the secondary content area TEKS.

Blank Lesson Templates

	Monday	Tuesday	Wednesday	Thursday	Friday
<i>Week 1</i>	TEKS: LESSON: OBJECTIVE:	TEKS: LESSON: OBJECTIVE:	TEKS: LESSON: OBJECTIVE:	TEKS: LESSON: OBJECTIVE:	TEKS: LESSON: OBJECTIVE:
<i>Week 2</i>	TEKS: LESSON: OBJECTIVE:	TEKS: LESSON: OBJECTIVE:	TEKS: LESSON: OBJECTIVE:	TEKS: LESSON: OBJECTIVE:	TEKS: LESSON: OBJECTIVE:

LESSON: (Title)		SUBJECT 1/SUBJECT 2-GRADE
OBJECTIVE:		
PRIMARY TEKS	SECONDARY TEKS	
ELPS		
JUSTIFICATION		
INTRO ACTIVITY	CLOSING ACTIVITY	
LESSON - ACTIVITY		
REFLECTION QUESTIONS:		
MATERIALS		

Example Unit Plan and Lesson Plans

	Monday	Tuesday	Wednesday	Thursday	Friday
<i>Week 1</i>	<p>TEKS: USH.4.25 T3.5.C</p> <p>LESSON: Music and Movement</p> <p>OBJECTIVE: Students will use music from the 1960's to build an appropriate environment and character</p>	<p>TEKS: USH.9.F T3.2.B</p> <p>LESSON: Political Cartoons</p> <p>OBJECTIVE: Students will use analyze political cartoons and use them as the basis for the characterization of their own characters in a ten minute improvisation.</p>	<p>TEKS: USH.29.D T3.3.B</p> <p>LESSON: Play Research</p> <p>OBJECTIVE: Students will research aspects of the 1960s and connect them to the play <i>The Good Times are Killing Me</i> by Linda Barry in a short presentation</p>	<p>TEKS: USH.9.H T3.3B</p> <p>LESSON: <i>Good Times are Killing Me</i></p> <p>OBJECTIVE: Students will, as a class, read the play <i>The Good Times Are Killing Me</i>, taking notes for a later character analysis</p>	<p>TEKS: US4.25 T3.3.B</p> <p>LESSON: Play Analysis</p> <p>OBJECTIVE: Students will, as a class, read the play <i>The Good Times Are Killing Me</i>, conducting an analysis of the characters in the story.</p>
<i>Week 2</i>	<p>TEKS: USH.10.C T3.2.B</p> <p>LESSON: Environment Costume</p> <p>OBJECTIVE: Students will use recyclable materials to create costumes fit for the character they have been developing in class</p>	<p>TEKS: US4.25 T3.2.C</p> <p>LESSON: Poetry Improvisation</p> <p>OBJECTIVE: Students will play an improvisational name to demonstrate their knowledge of poetic constructs.</p>	<p>TEKS: US.4.25 T3.5.C</p> <p>LESSON: Poetry Assignment</p> <p>OBJECTIVE: Students will use poetry from the 1960s to create a scene using the characters they have previously created.</p>	<p>TEKS: US4.25 T3.5.C</p> <p>LESSON: Poetry Rehearsal</p> <p>OBJECTIVE: Students will rehearse their poem-scenes in increments of 5 minutes at a time, at various stations.</p>	<p>TEKS: US4.25 T3.5.C</p> <p>LESSON: Poetry Performance</p> <p>OBJECTIVE: Students will demonstrate their knowledge from the entire unit in a performance for their peers.</p>

LESSON: Music and Movement – 1		US History/Theatre III-11th grade	
OBJECTIVE Students will use music from the 1960’s to build an appropriate environment and character.			
PRIMARY TEKS <i>US4.25</i> —The student is expected to describe how various characteristics and issues in US History have been reflected in various genres of art/music/film/literature		SECONDARY TEKS <i>T3.5.C</i> —The student is expected to: compare communication methods of theatre with that of art, music, and dance and integrate more than one art form in an informal or formal performance.	
ELPS <i>ELPS.C.2.E</i> —The student is expected to use visual, contextual and linguistic support to enhance and confirm understanding of increasingly complex and elaborated spoken language			
JUSTIFICATION The lesson allows students to connect the class subject in their own life, allowing them to interpret media with meaningful messages to their own lives.			
INTRO ACTIVITY Students will write down what they know about the pop culture and political landmarks of the 1960s, students will share in first small groups and then as a class (5 minutes)		CLOSING ACTIVITY Students will share one song from their playlist within groups of 4 to 6 (5 minutes)	
LESSON – ACTIVITY The instructor will lead as students walk around the space, first in neutral and without acknowledging each other. Slowly, students will be instructed to gradually recognize each other's presence in the space. The instructor will then begin playing song from a pre-selected playlist of songs from the 1960s. Students will be given commands that relate to the song (Such as ‘allow the music to affect emotion’, ‘begin to build a character and react to the song’, etc) as they wander about the space. By the end of the activity, students should have constructed a concise character. (10 minutes) Students will be given paper, where they will be expected to write at least 5 attributes of this character (only one may be physical), and will then create a playlist of music (school appropriate) of at least 7 songs that they feel describes the mood/attributes of their character. (20 minutes) Students will then resume walking around the room and ‘playing’ (theatrically) to music to the playlist as well as with instructor commands, incorporating the traits they wrote down for their characters. (10 minutes)			
REFLECTION QUESTIONS What changes did you experience as you experience as the music changed? What is your favorite and least favorite attributes of the character you’ve created? How did other’s presence affect your character?			
MATERIALS Paper, writing utensils, music device, speakers, smart phones or computers			

LESSON: Political Cartoons – 2	US History/Theatre III-11th grade
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OBJECTIVE Students will use analyze political cartoons and use them as the basis for the characterization of their own characters in a ten minute improvisation.	
PRIMARY TEKS <i>USH.9.F</i> —The student is expected to: describe presidential actions and congressional votes to address minority rights in the United States, including desegregation of the armed forces, the Civil Rights acts of 1957 and 1964, and the Voting Rights Act of 1965	SECONDARY TEKS <i>T3.2.B</i> —The student is expected to: analyze characters from various genres and styles, describing physical, intellectual, emotional, and social dimensions
ELPS <i>ELPS.C.3.H</i> —The student is expected to narrate, describe, and explain with increasing specificity and detail as more English is acquired	
JUSTIFICATION The lesson provides a short crash-course on most of the subjects learned throughout the unit, as well as provides them with an understanding of media interpretation of historical events for further learning. Students will be able to add the theatrical skill they learned to their toolbox (as well as the activity in the lesson) to use for future performances.	
INTRO ACTIVITY Students will be given a prompt by the instructor. They will then write in a journal entry based on that prompt, incorporating their character from the previous day. (10 minutes)	CLOSING ACTIVITY Students will break into groups of 4 to 6 and discuss what they learned and offer compliments and critiques of each other's performances. (5 minutes)
LESSON – ACTIVITY The instructor will provide students with a number of political cartoons from the 1960s. Students will be assigned one of three cartoons on the board, and will choose one character in the cartoon and write three things about that character. Students will trade papers with a partner, and write what the cartoon most likely over-exaggerates. (10 minutes) The instructor will then show the class examples of offensive exaggeration in political cartoons, with a short lesson/explanation on why those types of exaggerations are harmful. (5 minutes) Students will take the paper they used for the anticipatory set and write down three physical, emotional, or psychological characteristics about their characters that could potentially be accidentally exaggerated about their character. (5 minutes) The instructor will allow the students to walk the space, while explaining an improvisation exercise to the class in which students will, as their characters, act as travelers waiting for a delayed flight in an airport. The students will be asked to 'exit' the stage, while student leaders help the instructor set up elements of the classroom to resemble an airport. Students will be asked to enter the stage. The scene will allow students to interact with each other and the environment around them, and the instructor will provide extra circumstances should the scene lag or stall (a character dies, the lights go out, etc). (15 minutes)	
REFLECTION QUESTIONS What is something you weren't aware of but learned from the political cartoons? What are the dangers inherent in exaggeration? What change in a classmate affected your performance most of all?	
MATERIALS A slideshow, paper, writing utensils, whatever mobile furniture is in the classroom	

LESSON: Play Research – 3		US History/Theatre III-11th grade
OBJECTIVE: Students will research aspects of the 1960s and connect them to the play <i>The Good Times are Killing Me</i> by Linda Barry in a short presentation		
PRIMARY TEKS <i>USH.29.D</i> —The student is expected to: use the process of historical inquiry to research, interpret, and use multiple types of sources of evidence		SECONDARY TEKS <i>T3.3.B</i> —The student is expected to: analyze and evaluate dramatic texts as a basis for technical discussions, considering themes, settings, times, literary styles, genres, and characters
ELPS <i>ELPS.C.3.E</i> —The student is expected to share information in cooperative learning interactions		
JUSTIFICATION Students will be able to build a skill for quick research about specific topics using the internet, as well as bringing their knowledge to non-academic settings and connecting them to real-life events		
INTRO ACTIVITY Students will divide into groups of 3-5 and spend time telling each other two traits about the character they have developed. (5 minutes)		CLOSING ACTIVITY Students will write a short journal entry about how the topic they researched relates to the play. (5 minutes)
LESSON – ACTIVITY Students, staying in their groups from the anticipatory set, will be given a topic to research (“White flight” of the 1960s, Author Linda Barry, Segregation in the 1950s, Integration in the 1960s, “Coming of Age” stories, and Brown v Board). They will be given a short amount of time, as a group, to research different aspects of their topics (5 minutes) Students will then be given 3 minutes per group to share a quick presentation-summary of the topic they researched (20 minutes) Students will then begin reading a cutting of <i>The Good Times are Killing Me</i> , after being assigned roles by the instructor (15 minutes)		
REFLECTION QUESTIONS What do you anticipate to be a major theme of the play? What did you specifically do in your small research groups?		
MATERIALS Smart phones, copies of the script (print or digital), paper, writing utensils		

LESSON: <i>The Good Times are Killing Me</i> - 4		US History/Theatre III-11th grade
OBJECTIVE Students will, as a class, read the play <i>The Good Times Are Killing Me</i> , taking notes for a later character analysis.		
PRIMARY TEKS <i>USH.9.H</i> —The student is expected to evaluate changes and events in the United States that have resulted from the civil rights movement, including increased participation of minorities in the political process		SECONDARY TEKS <i>T3.3.B</i> —The student is expected to analyze and evaluate dramatic texts as a basis for technical discussions, considering themes, settings, times, literary styles, genres, and characters
ELPS <i>ELPS.C.4.G</i> —The student is expected to demonstrate comprehension of increasingly complex English by participating in shared reading, retelling, or summarizing material, responding to questions, and taking notes to commensurate with content area and grade level needs		
JUSTIFICATION Students will be able to understand the importance of history in the lives of people who are not political leaders, and the impact of historical events on the life of the average person		
INTRO ACTIVITY Students will write a short journal entry about the play: their expectations of the plot, and which character they connect to the most. (5 minutes)		CLOSING ACTIVITY Students will write a journal entry as one of the characters in the play (5 minutes)
LESSON - ACTIVITY Students will then begin reading a cutting of <i>The Good Times are Killing Me</i> , after being assigned roles from the instructor. At the end of every scene, students will be asked to jot down a thought they had during the scene (one sentence) (40 minutes)		
REFLECTION QUESTIONS How has your opinion of the play changed as we have read? Which scene are you writing a journal entry for?		
MATERIALS Copies of the script, paper, writing utensils		

LESSON: Play Analysis - 5		US History/Theatre III-11th grade	
OBJECTIVE Students will, as a class, read the play <i>The Good Times Are Killing Me</i> , conducting an analysis of the characters in the story.			
PRIMARY TEKS <i>US4.25</i> —The student is expected to describe how various characteristics and issues in US History have been reflected in various genres of art/music/film/literature		SECONDARY TEKS <i>T3.3.B</i> —The student is expected to: analyze and evaluate dramatic texts as a basis for technical discussions, considering themes, settings, times, literary styles, genres, and characters;	
ELPS <i>ELPS.C.4.K</i> —The student is expected to demonstrate English comprehension and expand reading skills by employing analytical skills such as evaluating written information and performing critical analyses commensurate with content area and grade-level needs			
JUSTIFICATION Formative Assessment - students will practice character analysis on the play <i>The Good Times are Killing Me</i>			
INTRO ACTIVITY Students will finish reading the play, still taking notes on each scene. (10 minutes)		CLOSING ACTIVITY Students will break into small groups of 3 to 4 students and present their character analysis to the group. (10 minutes)	
LESSON – ACTIVITY Students will conduct an analysis of the character. Identifying physical and emotional traits, as well as the arc of the character through the exposition, rising action, climax, falling action and resolution. The student is encouraged to use quotations to track the character progress. The information can be presented and turned in a variety of ways (poster, visual, auditory, a performance), as long as the short one-page rough draft outline is written. (30 minutes)			
REFLECTION QUESTIONS Which character did you choose and why? Why did you choose the medium you did for this project?			
MATERIALS Copies of the play, magazine, paper, glue, scissors, markers, pencils.			

LESSON: Environment Costume - 6		US History/Theatre III-11th grade	
OBJECTIVE Students will use recyclable materials to create costumes fit for the character they have been developing in class			
PRIMARY TEKS USH.10.C—compare the impact of energy on the American way of life over time		SECONDARY TEKS T3.2.B— The student is expected to: analyze characters from various genres and styles, describing physical, intellectual, emotional, and social dimension	
ELPS <i>ELPS.C.2.I</i> —The student is expected to demonstrate listening comprehension of increasingly complex spoken English by following directions, rebelling, or summarizing spoken messages, responding to questions and requests, collaborating with peers, and taking notes commensurate with content and grade-level needs			
JUSTIFICATION Students will understand specific events and media interpretation in the 1960s, and will be able to understand how character affects dress and period.			
INTRO ACTIVITY Students will, be asked on a notecard to write down answers to questions such as "when do you think the environmental movement began?" and "What are ways you implement positive environmental practices in your daily life?" (5 minutes)		CLOSING ACTIVITY Students will present their paper dolls/'trash' outfits in increments 30 seconds. They will justify the choices based on time period, character personality, and physical environments. (10 minutes)	
LESSON - ACTIVITY The instructor will begin a quick mini-teach on the Green movement (5 minutes) Each student will be given a paper doll. Students will then be presented with a variety of 'trash' or recyclable items such as plastic bags, paper bags, yarn, foil, wrappers, soda bottles, etc. Students will be encouraged to create a period-appropriate outfit for thier characters out of the various materials. If there is additional time, students will draw a face and create hair for their character with markers and the same recyclable materials. (25 minutes)			
REFLECTION QUESTIONS When do you think the environmental movement began? What are ways you implement positive environmental practices in your daily life? What are some lesser-used environmental practices?			
MATERIALS Paper dolls, recyclable materials (yarn/aluminum foil/paper/plastic), glue, tape, smartphones			

LESSON: Poetry Improvisation - 7		US History/Theatre III-11th grade	
OBJECTIVE Students will play an improvisational name to demonstrate their knowledge of poetic constructs.			
PRIMARY TEKS <i>US4.25</i> —The student is expected to describe how various characteristics and issues in US History have been reflected in various genres of art/music/film/literature		SECONDARY TEKS <i>T3.2.C</i> —The student is expected to: portray believable characters in improvised and scripted scenes of various styles; and	
ELPS <i>ELPS.C.3.D</i> —The student is expected to speak using grade-level content area vocabulary in context to internalize new English words and build academic language proficiency			
JUSTIFICATION Students will gain a deeper understanding of the movements which have built a foundation of understanding and appreciating diversity amongst themselves and other			
INTRO ACTIVITY Students will write a short poem in any style they choose, and share with a partner (5 minutes)		CLOSING ACTIVITY Students will perform a microtheme, writing the information they learned from the lesson that day on a notecard. (5 minutes)	
LESSON – ACTIVITY The instructor will engage in a short lecture covering the Civil Rights, Women's Liberation, Stonewall, and Beatnick movements. (15 minutes). The objective of the lectures is to familiarize students with the various social movements, and to understand their significance. The lecture should be somewhat student-lead, as students engage in what they know or do not know about each movement. Students will work in pairs, improvising poems based on a line of song (10 minutes) Students will, in a circle, create a poem together where each student provides five lines. The subject of the 20/30/40+ person poem should be the various movements or events of the 1960s, and the students feelings thereof. (10 minutes)			
REFLECTION QUESTIONS Which movement were you the least familiar with prior to today's lesson? What style of poem do you connect the most with? How does a collective poem make poetry-writing easier or harder?			
MATERIALS PowerPoint slides, index cards, writing utensils			

LESSON: Poetry Assignment - 8		US History/Theatre III-11th grade	
OBJECTIVE Students will use poetry from the 1960s to create a scene using the characters they have previously created.			
PRIMARY TEKS <i>US.4.25</i> —The student is expected to describe how various characteristics and issues in US History have been reflected in various genres of art/music/film/literature		SECONDARY TEKS <i>T3.5.C</i> —The student is expected to: compare communication methods of theatre with that of art, music, and dance and integrate more than one art form in an informal or formal performance.	
ELPS <i>ELPS.C.4.B</i> —The student is expected to recognize directionality of English reading such as left to right and top to bottom			
JUSTIFICATION Students will be able to express themselves with poetry and art, a crucial part of art-based therapy			
INTRO ACTIVITY The instructor will present a demonstration of poetry as a scene using Langston Hughes' "Let America Be America Again". The instructor will check for understanding with questions. (10 minutes)		CLOSING ACTIVITY Students will engage in a short analysis of their scene establishing location, time, theme, and character relationship (10 minutes)	
LESSON – ACTIVITY Students will presented with a number of poems. Students must choose a partner and the pairs may choose up to 3 poems to use as dialogue for the scene (5 minutes) Students will then arrange the lines of their poems to create a scene (approximately two to three minutes). There must be a beginning, middle, and end to the scenes. The lines must be arranged in a way that makes sense. Students will be allowed to use only one poem, if they so choose. The lines should be consistent with the characters they have created in the unit. Students will have 20 minutes to create the scenes on paper and begin rehearsing (25 minutes)			
REFLECTION QUESTIONS What lead you to choose the poem you did? What is the distinct middle in your scene? How do you plan to incorporate your character? What lines reflect your character’s personality specifically?			
MATERIALS Paper, writing utensils, highlighters, paper copies of the poems "Let America Be America Again" script handouts, questions for analysis			

LESSON: Poetry Rehearsal – 9		US History/Theatre III-11th grade	
OBJECTIVE Students will rehearse their poem-scenes in increments of 5 minutes at a time, at various stations.			
PRIMARY TEKS <i>US4.25</i> —The student is expected to describe how various characteristics and issues in US History have been reflected in various genres of art/music/film/literature		SECONDARY TEKS <i>T3.5.C</i> —The student is expected to: compare communication methods of theatre with that of art, music, and dance and integrate more than one art form in an informal or formal performance.	
ELPS <i>ELPS.C.3.E</i> —The student is expected to share information in cooperative learning interactions			
JUSTIFICATION The activity will force students to focus on the rehearsal process, in short increments to learn focus and discipline			
INTRO ACTIVITY Students will write down each line their character says from their poem, writing a short 5-10 word "blurb" explanations as to why that fits with their character. (10 minutes)		CLOSING ACTIVITY Students will be given the performance order via the instructor, as well as performance instructions for the next day (if the stations are numbered, go in that order) (5 minutes)	
LESSON – ACTIVITY Students will break into their pairs for the poetry project. They will go to different stations around the room, rehearsing for 5 minutes at that station under the specifications/instructions of that station ("with scripts"/"without scripts"/"as an animal that represents your character"/"Fast"/"Slow"/"Dramatic"/"Comedic"/"With an accent"/"as if you are under water"/"as if you are floating in space"/etc) Students will rotate stations clockwise (the instructor may give each station a number to assuage fears of confusion). Students will probably not be able to rotate to every station, which is okay. The instructor will walk around for the first half of the activity, checking for understanding, and then will designate an area of the room students who wish for critique/a second set of eyes may approach for instructor input. (35 minutes)			
REFLECTION QUESTIONS: Which station gave you the most insight for your scene?			
MATERIALS Signs indicating stations (with station instructions), scripts			

LESSON: Poetry Performance - 10		US History/Theatre III-11th grade	
OBJECTIVE Students will demonstrate their knowledge from the entire unit in a performance for their peers.			
PRIMARY TEKS <i>US4.25</i> —The student is expected to describe how various characteristics and issues in US History have been reflected in various genres of art/music/film/literature		SECONDARY TEKS <i>T3.5.C</i> —The student is expected to: compare communication methods of theatre with that of art, music, and dance and integrate more than one art form in an informal or formal performance.	
ELPS <i>ELPS.C.2.G</i> —The student is Expected to understand the general meaning, main points, and important details of spoken language ranging from situations in which topics, language, and contexts are familiar to unfamiliar.			
JUSTIFICATION Summative Assessment - Students will create scenes using poetry from the 1960s, incorporating the characters they’ve developed in the unit.			
INTRO ACTIVITY Students will be given preparation time for their performance: they may use it to rehearse/discuss/look over lines/etc. (5 minutes		CLOSING ACTIVITY The instructor will lead a group discussion of critiques of each group. (The instructor will not give critiques themselves in front of the entire class: instead, students will share their glow and grows on a volunteer basis) (10 minutes)	
LESSON – ACTIVITY Students will sit in the audience in the performance order (based on the previous day) each group will go onto the performance space and perform. The audience members will be encouraged to write one 'grow' and one 'glow' (a negative and positive critique) for each performance. Each group will perform. (35 minutes)			
REFLECTION QUESTIONS How did your characters grow through the process? What adjustments would you make for future performances?			
MATERIALS Paper, Writing Utensil			

Glossary of Basic Theatrical Terminology

Actor - anyone conveying the narrative, a performer

Alexander Technique - a theatrical technique stressing the importance of the safe use of the human body, particularly in the upper body.

Audience - those viewing a particular performance

Beat – a moment in a scene

Blackbox – a small, intimate theatre which can be configured a multitude of ways for audience seating arrangements

Characterization - the specific physical, psychological, emotional, and social attributes of a character

Cheat out - to open oneself up more on stage to be more visible to the audience

Cold Read - reading a play without memorization, often for the first time.

Company Breath - a collective group breath for the entire classroom, used to create a sense of unity amongst students

Costume - what an actor or character wears when on stage performing

Critique - feedback for a performance, a good critique indicates what students did well and what they can and will improve upon in the future.

Dramaturgy - the research of fundamental elements of a play, such as time period, playwright's personal life, origin, place, etc.

Designer – the individual responsible for creating a certain technical element of the play.

This may include lighting, sound, costuming, set design, or props.

Diction – the clarity of speech

Director – the ‘leader’ of a theatrical production, the unifying vision of all other elements.

Ensemble - the unit of actors, the ‘company’ so to speak, working together as one unified team rather than several parts

Gesture – the physical movement of the hands and arms when speaking or performing

Improvisation - to invent action or dialogue on the spot

Laban - a system which focuses on the visualization of physical elements or specific human interactions.

Lights – the theatrical element that makes actors visible on stage

Make-up – a theatrical element that highlights the face’s natural features, can be used to change the face as well

Mask – a theatrical element that covers the face

Movement - the use of body and space to ‘play’ and engage actors, using specific techniques like the Alexander Technique or Laban Work.

Objective – the goal of a character in a scene

Off-book - having a play completely memorized, without the use of script.

Pantomime - silent movement or action, usually without the use of props.

Performance - the presentation of information or a narrative to an audience.

Play (verb) - the use of theatrical space in a creative or expressive way; a safe way for actors to use a specific space

Posture – the physicalization of the body in movement or in stillness

Proscenium – a ‘typical’ stage; a stage where the actors are on one side of the audience, typically on an elevated platform.

Prop - an object or moveable piece the actors use in a performance. Short for property.

Reader’s Theatre - a performance in which none of the actors are off book. Usually involves some movement. Considerably more rehearsed than a cold read.

Rehearsal - the practice of a script or presentation

Round (as in, ‘in the round’) – a theatre where the audience is on all four sides of the actors.

Scene – a unit of text, typically spanning one unit of time

Script - the written text for a play

Script Analysis - the careful overview of a script. Can be done from a variety of perspectives such as the actor’s analysis for a certain character, a designer’s analysis for specific technical elements, or a director's thematic/spatial analysis.

Set - stationary elements of the stage which exist to either indicate a particular setting or place or allow actors to play in the space.

Sound – the auditory elements of the theatre or performance

Space - the room; where theatre takes place. Can be a stage, but that is not mandatory.

Stage Manager – the person who ensures that rehearsals, performances, and information are run and conveyed smoothly; work with the director in a close number of areas.

Tech/Tech Week – the time in the rehearsal process where the technical elements (sound, costume, lighting, etc) are added to a production before performance

Theatre - an art form, the place in which actors present a story or an idea to a group of people, the audience.

Thrust – a theatre where the audience is on three sides of the stage

Voice – the actor's tool

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