



WILLIAM SHAKESPEARE  
Directed by Tim Crouch

## ABOUT THIS PACK

This pack has been designed to support the RSC's 2012 First Encounter Production of King Lear, directed by Tim Crouch. The production toured to schools and theatres in the UK as well as to the Park Avenue Armory in New York where it was also filmed. All of the activities in this pack have been aligned to the Common Core Standard and the New York City Department of Education Blueprint for the Arts\*. The film was made in partnership with the Park Avenue Armory and was made possible through the support of the Thompson Family Foundation and the Sidney E. Frank Foundation. Our thanks go to the Education team at the Park Avenue Armory for their help in developing the pack and advising on curriculum links. Although not explicitly stated, the activities in this pack are also suitable for use by teachers in the United Kingdom and can be aligned with curriculum guidelines for English and Literacy.

\*All Common Core Standards and links to the New York City Department of Education Blueprint for the Arts are listed in the Appendix at the back of this pack and are referred to as 'Standards' throughout.

## FIRST ENCOUNTER PERFORMANCES FOR YOUNG AUDIENCES

The RSC's First Encounter series for young audiences aims to give children and young people a vivid and enjoyable first experience of Shakespeare's work. These specially edited productions are created to provide a great first introduction to Shakespeare's plays for new audiences and sow the seeds for a life-long relationship with them.

## CONTENTS

Synopsis & Background	Page 2
Exploring Themes	Page 4
Exploring the Production	Page 6
Actors' Approaches to the text	Page 9
Resource Materials	Page 12
Appendix of curriculum links	Page 16

These symbols are used throughout the pack:

-  **READ**  
Notes from the production, background info or extracts
-  **PRACTICAL ACTIVITY**  
An open space activity
-  **CLASSROOM ACTIVITY**  
A classroom activity
-  **LINKS**  
Useful web addresses

## ACTIVITIES IN THIS PACK

There are several types of exercises contained in this Education Pack which will help you to prepare your students for watching the film and to reflect afterwards. Some of the activities are suited to a classroom but others may require more open space. Many of the practical exercises are based on the work the actors did in rehearsal and these can be adapted to suit the needs of you and your students.



### SYNOPSIS

To discover more about the plot of King Lear you can find a full synopsis of the play on the Royal Shakespeare Company's website at:

<http://www.rsc.org.uk/explore/shakespeare/plays/king-lear/synopsis.aspx>. If you also look at some of the performance history on those pages, you will see that the range of interpretive possibilities for the play is huge: directors, actors and designers each bring something new and different to their particular production.

## PRODUCTION BACKGROUND

King Lear is widely regarded as one of Shakespeare's greatest plays. It is rich and complex and a performance of the full text will take over three hours.

In the summer of 2012, a company of nine actors, a director and assistant director came together to create a version of the play specifically for young people that would run for around 75 minutes. First, Tim Crouch, the director, had to edit the full text down to a version that would play in that time. This meant that he had to make some hard choices about what to leave out. By the time Tim met with his actors, he had already worked with Lily Arnold, the designer, and agreed when and where the play would be set. As he explains, Tim chose to set this production at Christmas:

*"In this production it [the action of the play] spans seven days only. So the first scenes of "King Lear" in our production are on Christmas Day and the end scene of this production is on New Year's Eve. It's a time traditionally when families come together. So that's what happens in "King Lear", families come together, they come together with disastrous consequences and very often at that time of year families come together with disastrous consequences. I don't think I've done Shakespeare's play a disservice by placing it so clearly in a calendar date. If anything, I hope it's like putting salt in your meat, it just brings out the flavors that are already there"*

Once that decision has been made by the director, the designer can get to work and choices can be made about the music that accompanies the production. These elements combine to create this company's interpretation of the play. Once the actors start

working on it with the director and assistant director, the production starts to take on a life of its own:

*"Any director of any play has to enable the company to own the play. So, in a way, it no longer is Shakespeare's play, it becomes our play, and only by the company owning it can the audience own it as well. You have to take the material and make it your own, and that's what my job was – it's any director's job"*

The company rehearsed the play for four weeks. Then it went on tour to schools and theatres all over England before coming back to the RSC's home in Stratford-upon-Avon. Afterwards, the company, their costumes and set were flown to New York where they performed for audiences of young people from New York City public schools at Park Avenue Armory. The play was filmed in order to reach an even wider student audience.

Filming any play means that further directing choices have to be made: where will the camera be? How will the different shots be cut together? How will we keep the spirit and feeling of the original play alive?

It is important that your students remember that what they are watching is a film of one very particular stage interpretation of this great play. As they will discover through the following activities, many other interpretations are possible.



Debbie Korley as Cordelia and Paul Copley as King Lear in Tim Crouch's 2012 First Encounter *King Lear*. Photo by Hugo Glendinning

# BEFORE SEEING THE FILM

## EXPLORING THEMES

One of the questions that often guides the early part of rehearsals is 'what is this play about?' Shakespeare's plays explore lots of different themes and ideas but generally a director and their company of actors will focus on one or two particular overarching themes that they want their production to highlight. These exercises will help you and your students explore some of the themes associated with *King Lear* and then, as you watch the film, decide which ones this production is aiming to illuminate.



## ACTIVITY 1: CREATING TABLEAUX

**SPACE:** Classroom with no desks, Auditorium or Studio

**STANDARDS:** See Appendix, Activity 1

- In groups of 4-6, ask students to create a tableaux (a frozen picture made using their bodies) in response to one of the following words:
  - Ambition
  - Loss
  - Madness
  - Duty
  - Ingratitude
  - Fate
  - Hate
  - Rejection
- When the students have created their tableaux, distribute a text scrap (included in the resource materials) that relates to the word used by each group. Ask them to alter their original picture to include these lines as speech from a character within the tableau or as a narrator.
- Reflect with students about how adding the text to their tableaux altered the original picture. What in the text inspired them to make those changes and why?



**Visual Arts Connection:** *Ideally, these tableaux can be created in a large empty space. But if space doesn't allow, or you would like to use this as a visual arts activity, students might draw pictures to represent the words, either individually or in groups.*



## ACTIVITY 2: IMAGES OF FAMILIES

**SPACE:** Classroom with no desks, Auditorium or Studio

**STANDARDS:** See Appendix, Activity 2

There are two families in the play: King Lear and his three daughters and Gloucester and his two sons. Students will all bring their own experiences and understanding of family life which may affect how they think about and react to the characters in the play. As Tim Crouch points out, it may be the family relationships at the heart of the play that most engage them:

*"You don't immediately associate King Lear with younger audiences and I wanted to explore what was inside that play that might be relevant to a younger audience. And as soon as I had started to think about it from that perspective, it became very clear that the play had a lot to say for the young because it shows two families in meltdown really, in breakdown, and it shows siblings in crisis as well"*

- Ask students to discuss what other stories they have read, or films they have seen, that deal with families in conflict. Can they think of any examples?
- Ask students to form groups of 4 and create a 'photograph' of a family.
  - Asking your students to make a photograph (physical freeze frames or tableaux), as well as focusing the discussion on scenarios in literature and films, is an effective way of allowing reflection on this theme of family conflict without needing to discuss their own personal situations.
- Share the 'photographs' created and discuss what they think makes a family. How do families differ from each other?
- Ask students to adjust their 'photograph' to make a family with 1 father and 3 children. How might a family with a father and no mother behave differently from a family with both parents?
- Encourage them to adjust their 'photograph' again so that one of the children is favoured by the father. How has this changed the dynamic? How do the less-favoured children feel?
- Finally, adjust the 'photograph' so that the father is a King. How might a family behave differently if the father is a King? What might the children inherit, and how might this impact on their behaviour?



**Visual Arts Connection:** *Again, these "photographs" would ideally be created in a large empty space. But if space doesn't allow, or you would like to use this as a visual arts activity, students might draw pictures to represent the family dynamics, either individually or in groups.*

EXT The material that emerges from this exercise can be related to a discussion of the family relationships in the play, especially in the first scene.

You may also wish to discuss the differences between the two families in the play: Lear and his daughters, Gloucester and his sons.

## AFTER SEEING THE FILM

### EXPLORING THE PRODUCTION



#### ACTIVITY 3: PRODUCTION CONCEPT

**SPACE:** Classroom

**STANDARDS:** See Appendix, Activity 3

After seeing the film, discuss the way in which the Christmas setting affects the choices available to the production, for instance:

- The presents for the three sisters (Cordelia's wrapped in gold paper, and noticeably larger than the other two)
- Gloucester's jumper
- Edmund made to wear a reindeer costume and serve drinks
- King Lear removing his paper crown, before putting on a hat and playing Santa Claus



## ACTIVITY 4: THE OPENING OF THE PLAY

**SPACE:** Classroom

**STANDARDS:** See Appendix, Activity 4

Film Exercise: Cordelia's challenge

- Play the first five minutes of the film, up to the point where Lear asks Cordelia what she can say in order to receive '*a third more opulent than your sisters*'.
- Ask students to write what they think Cordelia might have said in order to please her father.
- Listen to a few of these, then continue playing the film and listen again to what Cordelia actually does say. Discuss why she might do this.

Class Discussion: Character Inferences

- Why does Lear ask '*Which of you shall we say doth love us most?*' Is this the first time he has asked the question of his daughters or does he ask it all the time?
- How might he feel when Cordelia answers as she does? What difference might it make that her answer is given in full view of others in Lear's household?



## ACTIVITY 5: EXPLORING CHARACTERS AND RELATIONSHIPS

**SPACE:** Classroom

**STANDARDS:** See Appendix, Activity 5

*"Shakespeare doesn't exist in a history book, he doesn't exist in a museum. He exists in a transaction between one person and another person. He exists in a story that's told in a look, in a word, or a gesture, or an action, and you have to try and make sure that those actions and words are not four hundred years old, but are really contemporary" – Tim Crouch*

- In groups or pairs, assign each of the different characters to a student.
- Ask the groups or pairs to list all the indisputable facts about their character at the start of the play: What is the character's name? What is known about their

family background? What information do we have about their role in the world, their job? What is their age?

- Once these facts are established, invite students to begin inferring: what is the character's biggest fear? What do they want most in the world?
- Ask students to write a list of characteristics for their character: are they forceful, shy, arrogant, angry etc. Think about characteristics that might contradict each other – Lear, for instance, might be angry but generous.

Using their ideas, ask students to begin writing in character. How might their character finish these sentences?

- I love...
- I hate it when...
- I remember once when...
- One thing I would change about the world is...
- I'm afraid that...
- The thing I want most is...

**Note:** This exercise will work very well if you ask different pairs or groups of students to pay close attention to particular characters when they see the film.



## ACTIVITY 6: DIRECT ADDRESS

**SPACE:** Classroom

**STANDARDS:** See Appendix, Activity 6

Kent, Edgar and Edmund are the three characters who most often speak directly to the audience (or, in this film version, to the camera). Different characters have a different relationship with the audience, such as Edmund who involves the audience by almost making them into his co-conspirators.

*"It's like they're his friends and the audience is in on, if not encouraging, his scheme to the climb to the top. He never lies to us, apologises. It's rare in Tim's production that he doesn't get a small soliloquy or afterthought whenever he's in a scene – but he uses this chance to rally the audience in his favour and support." - Caroline Byrne, Assistant Director*

Film Exercise: Edmund

- Play Act 1, Scene 2 (10:30-15:35) from the point where Edmund first addresses the camera until his changing of the date marker.

- Discuss what relationship Edmund has with the audience. Do we sympathise with him, or with Edgar and Gloucester? Does his talking to the camera affect the way we think of him?

This connects with a major theme of the play – the difficulty involved in judging people's motives and agendas. Both Lear and Gloucester misjudge their children, but only realise their mistake when it's too late. Both need to go through a cataclysmic event to make this discovery: Gloucester is blinded, Lear goes mad.

Film Exercise: Edgar

- Play the Dover Beach scene (from 56:00 onwards) up to the point where Lear enters.
- Ask the students what they think Edgar is trying to do by making Gloucester believe he's survived a fall from a cliff. Why doesn't he reveal himself earlier?

## ACTORS' APPROACHES TO THE TEXT

This section explores three different kinds of work that will happen in a rehearsal room as a company of actors and their director work on the play. This production had a four week rehearsal period and during that time the company:

- Decided how to stage each scene
- Explored and established the characters and their relationships with each other
- Worked on the language



### ACTIVITY 7: STAGING A KEY EDITED SCENE

**SPACE:** Classroom with no desks, Auditorium or Studio

**STANDARDS:** See Appendix, Activity 7

One of the best ways to start getting to know a play is to explore a key scene. Through the process of making choices about where the scene is set, whether it takes place in a public or private setting, what the possible character relationships are in the scene, we can develop an ownership of the words and of the play. We can then compare some of the choices we've made with the choices we saw in the film performance of King Lear. This is a sequence that will help your students explore a key scene at the start of the play.

A pivotal moment in *King Lear* happens in Act 1 Scene 4, between the King, his daughter Goneril, and her servant Oswald. Lear is staying with his Goneril; he has not been there very long. The scene is available in the resource materials.

- Invite students to read the parts and clarify meanings. As they read, discuss where and when the scene takes place.
- Working in threes, ask students to choose what they consider to be the ten most important words in the scene, the ones that tell the story of the scene. Ask them to find a strong gesture to accompany each of the words, then to rehearse this version of the scene. Get two or three volunteer threes to present their work to the group.
- Encourage the students to experiment with various ways of putting the scene 'on its feet' and playing it together. What happens if the characters can only whisper – how does this make the scene 'feel'? What about if they stand apart from each other and almost shout the word at each other? What impact does movement have?



## ACTIVITY 8: UNLOCKING THE LANGUAGE

**SPACE:** Classroom with no desks, Auditorium or Studio

**STANDARDS:** See Appendix, Activity 8

Shakespeare's language presents real challenges: to actors; audiences; and students. The RSC has a 130 year history of making theatre in its home in Stratford upon Avon in England. Over that time a great deal of energy has been spent on finding ways to unlock the language for actors and directors. Most actors will readily admit that, at first, Shakespeare's language is daunting but once they start using some of the following techniques they quickly become immersed in it and start to play detective, finding as many clues as they can in Shakespeare's text.

This exercise explores a number of techniques that an actor or company might use when rehearsing a specific speech; in this case, Edgar's 'Poor Tom' speech – Act II, Scene 3 which is at the included in the resource materials.

- Ask the group to stand in a circle and read the speech aloud to them. Encourage them to then feedback what words or phrases they have remembered.
- Working in pairs, ask students to find a simple gesture for the words / phrases they have chosen, and a way of linking them together. Watch each of these as they are performed.
- Ask the group to read the speech round the circle again, passing on to the next reader at each punctuation mark.
- Students should then consider what interruptions to the rhythm there are and what they might add to our understanding of the character speaking.
- Allocate a line/phrase from the speech to each person.

- Ask everyone to remember the person who has the line before them and their order in the circle.
- Invite students to move around the room saying their line in a variety of different ways: whispered / as street traders / as spies / as if telling a child a story / as someone watching a football game.
- Remembering their line, then ask the students to come back to the circle and arrange themselves in the order of the speech.
- Perform the speech around the circle, passing the energy on to each other with each contributor stressing the importance of what they have to say.

We hope that you enjoy working through these exercises. For more ideas on how to introduce Shakespeare's work in the classroom visit [www.rsc.org.uk/education](http://www.rsc.org.uk/education)

All rights reserved. No part of this publication may be reproduced, distributed, or transmitted in any form or by any means, including photocopying, recording, or other electronic or mechanical methods, without the prior written permission of the publisher, except in the case of brief quotations embodied in critical reviews and certain other noncommercial uses permitted by copyright law. For permission requests, write to the publisher, addressed "Attention: RSC Education" at the address below.

The Royal Shakespeare Company  
3, Chapel Lane  
Stratford on Avon  
Warwickshire  
CV37 6BE  
[www.rsc.org.uk](http://www.rsc.org.uk)

# RESOURCE MATERIALS

## TEXT SCRAPS

### **Ambition:**

The younger rises when the old doth fall

### **Rumour:**

I thought the King had more affected the Duke of Albany  
than Cornwall

You have heard of the news abroad? I mean the  
whispered ones for they are yet but ear-kissing arguments

### **Loss:**

I have full cause of weeping: but this heart shall break  
into  
a hundred thousand flaws or ere I'll weep

### **Madness:**

'Tis the time's plague, when madmen lead the blind

### **Duty:**

Thinkst thou that duty shall have dread to speak when  
power to flattery bows?  
Prescribe not us our duty

### **Ingratitude:**

How sharper than a serpent's tooth it is to have a  
thankless child

### **Fate:**

Fortune good night! Smile once more. Turn thy wheel.

### **Hate:**

Unfriended, new adopted to our hate, dowered with our  
curse and strangled with our oath

### **Rejection:**

Better thou hadst not been born than not to have pleased  
me better

## ACT 1 SCENE 4 EXTRACT (Edited by RSC Education)

- LEAR            Dinner, ho, dinner!  
                  You, you, sirrah, where's my daughter?
- OSWALD        So please you—
- LEAR            O, you sir, you, come you hither, sir. Who am I, sir?
- OSWALD        My lady's father.
- LEAR            'My lady's father'? My lord's knave: you whoreson dog, you  
                  slave, you cur!
- OSWALD        I am none of these, my lord, I beseech your pardon.
- LEAR            Do you bandy looks with me, you rascal?            *Strikes him*
- Enter Goneril*
- LEAR            How now, daughter?
- GONERIL        Sir, your insolent retinue  
                  Do hourly carp and quarrel, breaking forth  
                  In rank and not-to-be endured riots.
- LEAR            Are you our daughter?
- GONERIL        Sir, I do beseech you  
                  To understand my purposes aright:  
                  As you are old and reverend, should be wise.  
                  Here do you keep a hundred knights and squires,  
                  Men so disordered, so debauched and bold -
- LEAR            Darkness and devils!  
                  Saddle my horses, call my train together!  
                  Yet have I left a daughter.
- GONERIL        You strike my people, and your disordered rabble  
                  Make servants of their betters.
- LEAR            Away, away!

## ACT 2 SCENE 3 EXTRACT (Edited by RSC Education)

EDGAR: I heard myself proclaimed;  
And by the happy hollow of a tree  
Escaped the hunt ... Whiles I may 'scape,  
I will preserve myself: and am bethought  
To take the basest and most poorest shape  
That ever penury, in contempt of man,  
Brought near to beast: my face I'll grime with filth;  
Blanket my loins: elf all my hair in knots;  
And with presented nakedness out-face  
The winds and persecutions of the sky..  
Poor Turlygod! Poor Tom!  
That's something yet: Edgar I nothing am.

Proclaimed = publically condemned (as a traitor)

Penury = extreme poverty

Elf = mess up

Out-face = confront

Turlygod, Tom = traditional names for beggars

# APPENDIX

## ACTIVITY 1

**COMMON CORE:** CCSS ELA RL.K-5.4, CCSS ELA RL. K-5.10, CCSS ELA SL.K-5.4, CCSS ELA RL.6-12.4, CCSS ELA SL.6-12.2, CCSS ELA SL.6-12.6

### NYC Department of Education Blueprint for the Arts Theatre Standards Addressed:

- Acting: Imagination, Analysis, and Process Skills (Grade 2)- recognise, mirror, and create emotions described in stories and dramatic play; (Grade 8)- respond imaginative and expressively to imaginary and scripted circumstances
- Acting: Performance Skills (Grade 2)- create and mirror shapes and movements with other students and use a variety of vocal dynamics to explore thoughts and emotions; (Grade 5)- demonstrate and use non-verbal communication and use the body in a variety of ways to express choices and use the voice to express clear choices of character and emotion; (Grade 8)- use the body in a variety of movements, demonstrating understanding of levels, composition, etc., use physical transformation to create a viable characterisation, and speak with clear diction; (Grade 12)- use the body in a variety of ways to express detailed choices of emotion, intention, and subtext and speak with clear diction.

### NYC Department of Education Blueprint for the Arts Dance Standards Addressed:

- Dance Making: Develop Skills and Techniques (Grade 2)- move in different levels and directions
- Dance Making: Improvise (Grade 2)- invent original body movements in response to words or ideas; distinguish a range of movement qualities to express feelings; (Grade 5)- improvise non-literal movement on a dramatic theme
- Dance Making: Choreograph (Grade 2)- develop movement in collaboration with peers, in partners and small groups
- Developing Dance Literacy: Understanding Dance as a Means of Expression and Communication (Grade 8)- understand and demonstrate how agreement or contrast between parts of the body create meaning

### NYC Department of Education Blueprint for the Arts Visual Arts Standards Addressed:

- Art Making: Drawing (Grade 2)- create a drawing that demonstrates used of varied lines and colours to convey expression; (Grade 5)- create a drawing that demonstrates gesture; (Grade 8)- create a drawing that demonstrates a personal view; (Grade 12)- create drawings that suggest the expressive nature of the figure in a variety of gestures and poses

## ACTIVITY 2

**COMMON CORE:** CCSS ELA RL.K-5.9, CCSS ELA RL.K-5.11, CCSS ELA RL.6-12.9

### NYC Department of Education Blueprint for the Arts Theatre Standards Addressed:

- Acting: Imagination, Analysis, and Process Skills (Grade 2)- recognise, mirror, and create emotions described in stories and dramatic play; (Grade 5)- recognise and create a variety of characters from improvisations, stories, and plays; (Grade 8)- respond imaginative and expressively to imaginary and scripted circumstances  
Acting: Performance Skills (Grade 2)- create and imitate human characters and imitate and create basic emotions; (Grade 5)- demonstrate and use non-verbal communication and use the body in a variety of ways to express choices and apply an understanding of specific character needs, obstacles, actions, and relationships; (Grade 8)- use the body in a variety of movements, demonstrating understanding of levels, composition, etc., create appropriate physical gestures and facial expressions that serve a character, and use physical transformation to create a viable characterisation; (Grade 12)- create imaginatively detailed physical gestures in service of a character, use the body in a variety of ways to express detailed choices of emotion, intention, and subtext, and understand and apply specific needs, objectives, intentions, relationships, etc. in the creation of a character
- Playwriting/Play Making (Grade 2)- identify the basic emotions of characters; (Grade 5)- identify the multiple needs of characters and their actions;

### NYC Department of Education Blueprint for the Arts Dance Standards Addressed:

- Dance Making: Develop Skills and Techniques (Grade 2)- move in different levels and directions
- Dance Making: Improvise (Grade 2)- invent original body movements in response to words or ideas; distinguish a range of movement qualities to express feelings; (Grade 5)- improvise non-literal movement on a dramatic theme
- Dance Making: Choreograph (Grade 2)- develop movement in collaboration with peers, in partners and small groups
- Developing Dance Literacy: Understanding Dance as a Means of Expression and Communication (Grade 8)- understand and demonstrate how agreement or contrast between parts of the body create meaning

### NYC Department of Education Blueprint for the Arts Visual Arts Standards Addressed:

- Art Making: Drawing (Grade 2)- create a drawing that demonstrates used of varied lines and colours to convey expression; (Grade 5)- create a drawing that demonstrates gesture; (Grade 8)- create a drawing that demonstrates a personal view; (Grade 12)- create drawings that suggest the expressive nature of the figure in a variety of gestures and poses

## ACTIVITY 3

**COMMON CORE:** CCSS ELA RL.4-5.7, CCSS ELA RL.6-7.7

### **NYC Department of Education Blueprint for the Arts Theatre Standards Addressed:**

- **Designing and Technical Theatre: Understanding Design (Grade 2)**- make choices about colour and scenic elements for "place"; (Grade 5)- demonstrate an understanding of the "world of the play" through cataloguing the scenery, costume, prop, lighting, and sound requirements of a script; (Grade 8)- identify and discuss symbols and symbolism in design
- **Directing: Knowledge and Understanding: (Grade 8)**- understand how a director's concept and artistic choices impact the overall approach to a scene or a play and develop and articulate a directorial concept that incorporates a point of view and how one's own work relates to the current culture and time; (Grade 12)- demonstrate an understanding of how a director's concept and artistic choices impact the overall approach to a play
- **Developing Theatre Literacy: Responding to a Performance (Grade 2)**- describe elements of the sets, costumes, lights, props, and sound

### **NYC Department of Education Blueprint for the Arts Moving Image Standards Addressed:**

- **FILM/Strand 1: Making Moving Images (Grade 2)**- students are able to identify the basic elements of visual storytelling
- **FILM/Strand 2: Literacy (Grade 8)**- students understand and articulate how the specific "look and feel" of a film help to tell its story
- **FILM/Strand 3: Making Connections (Grade 2, 5, 8, 12)**- students understand that film may be composed of a variety of art forms such as theatre and elements of visual art being important to the effectiveness of the image created on the screen

## ACTIVITY 4

**COMMON CORE:** CCSS ELA W.K-5.3, CCSS ELA SL.K-5.1, CCSS ELA SL.K-5.2, CCSS ELA W.6-12.3, CCSS ELA SL.6-12.3

### NYC Department of Education Blueprint for the Arts Theatre Standards Addressed:

- Playwriting/Play Making: Understanding Dramatic Structure (Grade 2)- identify a character's primary needs and actions in stories and scenes, identify the basic emotions of characters; (Grade 5)- identify and discuss the multiple need of characters and their actions, emotional range, and changes within a scene or play; (Grade 8)- discuss the multiple needs of characters and their actions, emotional range, and transformation within a scene or a play; (Grade 12)- demonstrate an understanding of characters' emotional wants, needs, intentions, motivations, actions, and inner life
- Developing Theatre Literacy: Understanding Dramatic Texts (Grade 2)- demonstrate both in writing and in group sharings an understanding of sequence and plot, action and climax, character traits including the primary emotional quality, and the conflict or problem of a story or play; (Grade 5)- compare character intent for various characters in the script; (Grade 8)- recognise patterns of meaning in a dramatic text by identifying various elements of a script, including characters and relationships among characters, moral and ethical conflicts, and language usage, such as style and speech patterns

### NYC Department of Education Blueprint for the Arts Moving Image Standards Addressed:

- FILM/Strand 2: Literacy (Grade 2)- students are able to identify the emotions they feel when watching a film; (Grade 5)- students are able to interpret various complexities of the storyline of a film such as character motivation, emotional response, and the creation of tension or conflict

## ACTIVITY 5

**COMMON CORE:** CCSS ELA RL.K-5.1, CCSS ELA SL.K-5.2, CCSS ELA W.K-5.3, CCSS ELA RL.6-12.1, CCSS ELA W.6-12.3

### YC Department of Education Blueprint for the Arts Theatre Standards Addressed:

- Playwriting/Play Making: Understanding Dramatic Structure (Grade 2)- demonstrate an understanding of who, what, where, when, and why when viewing a theatre work or hearing a story; (Grade 8)- discuss the multiple needs of characters and their actions, emotional range, and transformation within a scene or play
- Playwriting/Play Making: Imagination, Analysis, and Process (Grade 2)- respond to a guided discussion about the elements of a story, using plot, character, action, and setting
- Developing Theatre Literacy: Understanding Dramatic Texts (Grade 2)- demonstrate both in writing and in group sharings an understanding of sequence and plot, action and climax, character traits including the primary emotional quality, and the conflict or problem of a story or play; (Grade 5)- answer the "5 Ws" related to a particular scene or script and compare character intent for various characters in a scene; (Grade 8)- recognise patterns of meaning in a dramatic text by identifying various elements of a script, including characters and relationships among characters, moral and ethical conflicts, and language usage, such as style and speech patterns
- Making Connections Through Theatre: Connecting Theatre to Personal Experience, Community, and Society (Grade 8)- reflect on and discuss theatre's connection to their own lives through examining the themes and lessons of the play and recognise that behaviours and themes particular to the world of the play also connect to our understanding of the larger world; (Grade 12)- understand that theatre fosters self-reflection by examining the world of the play and the moral, intellectual, and emotional choices that characters make

### NYC Department of Education Blueprint for the Arts Moving Image Standards Addressed:

- FILM/Strand 2: Literacy (Grade 2)- students are able to identify the emotions they feel when watching a film; (Grade 5)- students are able to interpret various complexities of the storyline of a film such as character motivation, emotional response, and the creation of tension or conflict
- FILM/Strand 3: Making Connections (Grade 2)- students are able to identify and articulate ideas and personal traits they have in common with individuals and characters that they see on screen; (Grade 5)- students are able to relate films to their own lives identifying films that explore themes that are personally relevant

### NYC Department of Education Blueprint for the Arts Visual Arts Standards Addressed:

- Art Making: Collage (Grade 2)- create a collage that demonstrates experimentation with colour, composition, and layering; (Grade 5)- create a collage that demonstrates designing and cutting out shapes and the used of positive and negative space; (Grade 8)- create a collage that demonstrates unity through colour and balanced composition; (Grade 12)- create a mixed media collage that demonstrates unity of composition and integration of text
- Developing Art Literacy: Looking at and Discussing Art (Grade 5)- make inferences based on visual evidence

## ACTIVITY 6

**COMMON CORE:** CCSS ELA RL.K-5.6, CCSS ELA SL.K-5.2, CCSS ELA SL.K-5.3, CCSS ELA SL.K-5.4, CCSS ELA RL.6-12.6, CCSS ELA SL.6-12.3

### NYC Department of Education Blueprint for the Arts Theatre Standards Addressed:

- Acting: Performance Skills (Grade 5)- students will be able to understand the audience/performer relationship
- Playwriting/Play Making: Understanding Dramatic Structure (Grade 8)- apply and understanding of a monologue's purpose as a reflection of a character's inner thoughts at a particular moment in time
- Directing: Knowledge and Understanding (Grade 8)- understand how a director's concept and artistic choices impact the overall approach to a scene or play
- Developing Theatre Literacy: Responding to the Theatre Performance (Grade 2)- recognise and articulate the difference between theatre and film/video; (Grade 5)- understand theatre as a shared communal experience between audience and actor

### NYC Department of Education Blueprint for the Arts Moving Image Standards Addressed:

- FILM/Strand 1: Making Moving Images (Grade 5)- students understand the elements needed to tell a story using moving images and basic storytelling techniques including camera/movement and students are able to analyse footage to determine shots that are most/least useful and identify footage that has a different look than the rest of the film
- FILM/Strand 2: Literacy (Grade 8)- students understand and articulate how the specific "look and feel" of a film help to tell its story
- FILM/Strand 3: Making Connections (Grade 12)- students understand and articulate the relationship between film and text (literary or theatrical adaptations)

## ACTIVITY 7

**COMMON CORE:** CCSS ELA RL.K-5.10, CCSS ELA RL.6-12.4

### NYC Department of Education Blueprint for the Arts Theatre Standards Addressed:

- Acting: Performance Skills (Grade 2, 5)- students will be able to use learned physical and vocal skills to create a variety of characters; (Grade 12)- create imaginatively detailed physical gestures in service of a character and use learned vocal skills to speak classic texts
- Playwriting/Play Making: Imagination, Analysis, and Process (Grade 2)- students will be able to use appropriate physicalisation, vocalisation, and spoken word in improvisation and storytelling activities
- Playwriting/Play Making: Understanding Dramatic Structure (Grade 8)- discuss the distinct qualities and contrasts between characters in stories and plays as reflected in their language and exposition; (Grade 12)- demonstrate an understanding of characters' emotional wants, needs, intentions, motivations, actions, and inner life
- Developing Theatre Literacy: Understanding Dramatic Texts (Grade 5)- differentiate the status of different characters including when characters function as archetypes such as hero, villain, and maiden; (Grade 8)- recognise patterns of meaning in a dramatic text by identifying various elements of a script, including language usage

## ACTIVITY 8

**COMMON CORE:** CCSS ELA RL.K-5.4, CCSS ELA SL.K-5.6, CCSS ELA RL.6-12.5, CCSS ELA RL.6-12.7, CCSS ELA SL.2

### NYC Department of Education Blueprint for the Arts Theatre Standards Addressed:

- **Acting: Performance Skills (Grade 2)**- students will be able to use a variety of vocal skills including volume, pitch and temp, and use a variety of vocal dynamics to explore thoughts and emotions; (Grade 5)- students will be able to participate in solo, partner, and group speakings and readings and use the voice in a variety of ways to express choices of character and emotion; (Grade 8)- students will be able to use a variety of vocal skills, speak with clear diction, and use the voice to express choices of character, emotional quality, and intention; (Grade 12)- create imaginatively detailed physical gestures in service of a character and use learned vocal skills to speak classic texts
- **Playwriting/Play Making: Imagination, Analysis, and Process (Grade 2)**- students will be able to use appropriate physicalisation, vocalization, and spoken word in improvisation and storytelling activities
- **Developing Theatre Literacy: Understanding Dramatic Texts (Grade 5)**- differentiate the status of different characters including when characters function as archetypes such as hero, villain, and maiden; (Grade 8)- recognise patterns of meaning in a dramatic text by identifying various elements of a script, including language usage