

**DANGEROUS TEACHING:  
AN APPROACH TO DIFFICULT LEARNING IN THE THEATRE CLASSROOM**

**by**

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**A capstone submitted in partial fulfillment of the requirements for the degree of  
Master of Arts in Teaching**

Hamline University

Saint Paul, Minnesota

April 2021

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## Summary

Before beginning to devise my Capstone project, I solidified the research question I wanted to elaborate upon: *How can high school educators create a safe space for difficult learning in a social justice theatre program?* This question acted as the foundation for my process and a guide moving forward into the final stages of my project. My Capstone project followed the format of a curriculum. This curriculum featured a 3-week introductory unit to moment work, a technique of devising theatre by focusing on the individual elements of theatre, including resource material and background into Tectonic Theater Project and the moment work process. While I devised a curriculum during this process, I formatted my lessons to fit within a larger guide. This guide was intentionally targeted toward teachers, my intended audience. More specifically, I focused on early high school theatre educators of varied understandings and experience levels. The goal for selecting these educators as my target audience was to make this kind of material easily accessible for teachers who are interested in engaging their students in lessons pertaining to socially relevant theatre. Along with lesson plans, I incorporated context materials for the unit. This included information pertaining to devising a safe space for engaging students in socially relevant issues, resources for appropriate texts, tips, as well as resources for worksheets, assessments, and media that would assist in carrying out a unit like the one I created.

For this project, I devised a curriculum set inside of a guide for educators. I began by identifying what kind of unit I wanted to create as a framework for my guide. Due to my background in social justice theatre and experience with moment work, I decided to create a unit using *Moment Work* (2018). This guide, developed by Tectonic Theater Project, follows instructions in devising moments using the elements of theatre. It reads very similarly to lessons in a unit, so I opted to adapt the instruction into my curriculum. The next step was formatting my lessons within the unit. I began by creating a unit overview with all lessons laid out, including a summary of key learning events for each individual lesson. The overview consists of 15 lessons, a 3-week unit, with a description of what is to be expected to be introduced and explored during each day of the unit. In terms of creating the full lesson plans, I decided to use a very basic lesson plan template that would be easily digestible to anyone referencing it. Each lesson

is labelled according to the lesson overview at the beginning of my guide, and includes an introduction to the lesson, activities and experiences performed throughout the lesson, as well as a conclusion to the lesson. The lesson plans also include criteria for success, evaluation and next steps, key vocabulary and questions to be addressed, differentiation for the lesson, assessment methods, and materials needed. I also timestamped each activity that occurs within each lesson as a way for educators to assess time use within the class period. The lesson plans included within the guide operate under the assumption that the class period is no longer than 70 minutes. After formatting the lesson plans, the next step was incorporating additional reference material to the guide. Much of my reference material came from *Emergent Strategy* (2017) and *Moment Work* (2018), as these were the main texts I based my project off of in terms of educational relevance and adaptability to my guide. The rest of my references came from online resources and other physical texts. The majority of the references were formatted to fit above the lesson summaries at the beginning of the guide, while others were formatted to follow specific lessons depending on the relevance between the reference and lesson. The reference materials included many resources that could be accessed online, some being free-access, others not. I also included video resources that would give educators an overview of Tectonic Theater Project's history and the process of working through moment work, as well as a slideshow presentation example for introducing these concepts to a class of students. After formatting my reference materials, I developed my appendix. The appendix features rubric examples, as well as an example worksheet and slideshow presentation example for introducing moment work. The rubric and worksheet templates are easy to follow, as well as being easy to adapt to fit any educator's classroom dynamic.

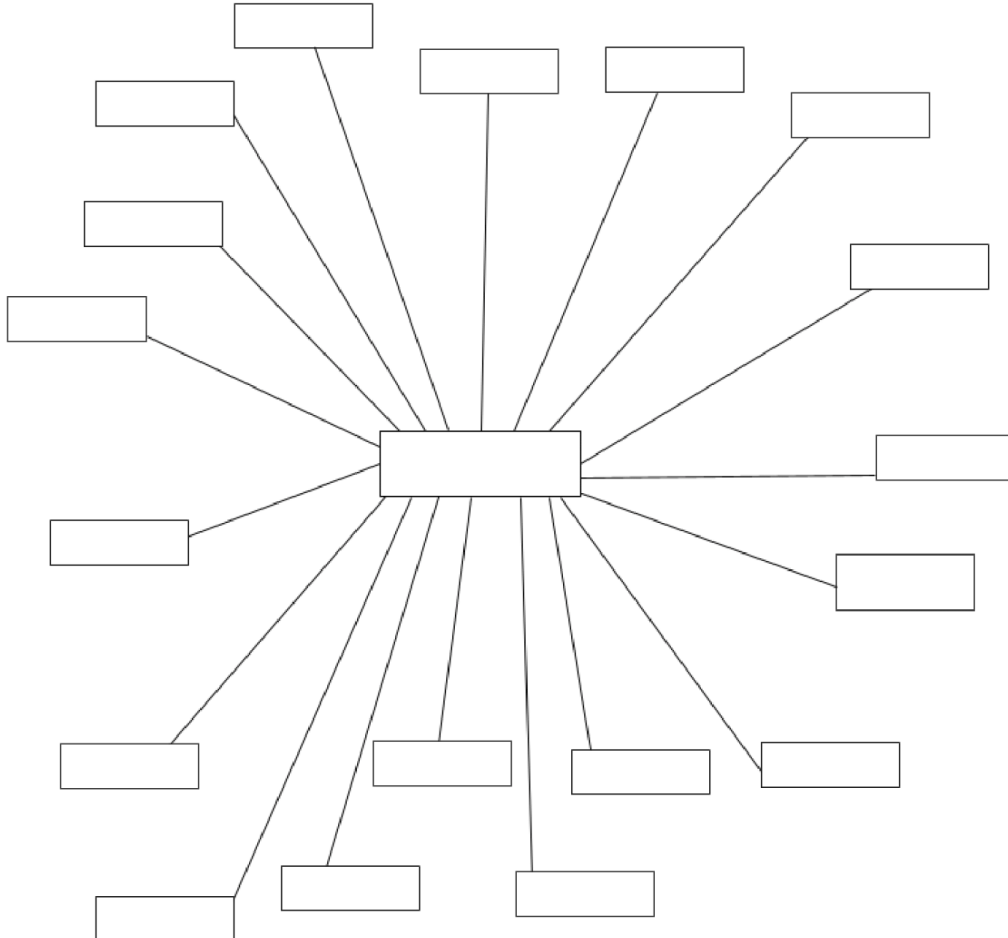
## Worksheets/Handouts

## Student Identity Mapping Template

**HANDOUT**

## Identity Chart

**Directions:** Write your name (or the name of another individual, group, or nation) in the center of the blank identity chart below. In the surrounding rectangles, write words or phrases that describe what you consider to be key aspects of your/their identity. **Double-click on the rectangles to write in them.**



[www.facinghistory.org](http://www.facinghistory.org)

(accessed via [facinghistory.org](http://facinghistory.org))

## **The Elements of Theatre Handout Example**

### **Elements of Theatre**

Movement: The quality of motion

Architecture & Space: Your surroundings

Props: Inanimate objects

Costumes: Articles of clothing

Light: An artificial light source

Sound: Anything from instrumental music to the sound of a penny falling to the floor

Text: Any written word that does *not* come from a script

## **Student Self and Group Work Assessment Example**

### **Side A: Individual Moments**

	Yes! (5)	Almost (4)	Kind of (2)	Not Really (0)
I effectively utilized this element of theatre in order to create an individual moment.				
I was able to experiment with this element and rehearse by moment (3) times.				
I am actively thinking about how I can develop a narrative using this element of theatre.				
I understand how to use this element of theatre and feel ready to work in a pair or group in order to expand my				

moment.				
Total				

### Side B: Pair/Group Moments

	Yes! (5)	Almost (4)	Kind of (2)	Not Really (0)
I felt like I was able to effectively integrate my individual moment into a larger pair/group moment.				
I was able to listen, be heard, and collaborate with my pair/group in order to devise a pair/group piece.				
My pair/group and I are actively discussing how we can develop a narrative				

using our individual moments and this element of theatre.				
Working in a pair/group has helped me further my understanding of working with this element of theatre and I feel ready to move forward.				
Total				

### Teacher Assessment of Students Example

Student Name	Observations	Suggestions/Moving Forward
Amaya	<ul style="list-style-type: none"> <li>● Actively engaged in movement work</li> <li>● Experiments with using different ranges of movement</li> <li>● Struggles during pair work</li> <li>● Partner made most of the suggestions during pair work</li> <li>● Not actively engaged</li> </ul>	<ul style="list-style-type: none"> <li>● Closely monitor when she works in pairs going forward and encourage participation verbally</li> <li>● If she continues to struggle in pair and group work going forward, might have to talk with her outside of work time</li> </ul>



	in response to peers' presentations	
Benny	<ul style="list-style-type: none"> <li>• Doesn't experiment with a wide array of motion</li> <li>• Struggles to create a movement moment and stick to it</li> <li>• Follows the direction of their partner in pair work</li> <li>• Slowly starts to add to the pair moment</li> <li>• Is hesitant to respond during presentations</li> </ul>	<ul style="list-style-type: none"> <li>• Continue to encourage experimenting with the elements of theatre</li> <li>• Make sure to remind the class as a whole to experiment with each element so as to not make him feel targeted</li> <li>• Continue to encourage communication in pairs verbally, prompt responses</li> </ul>
Matteo	<ul style="list-style-type: none"> <li>• Seems unmotivated to participate in movement work</li> <li>• Doesn't solidify a movement before pairing up</li> <li>• Makes suggestions in pairs</li> <li>• Dominates and directs the pair moment</li> <li>• Raises his hand and has a comment for almost every presentation</li> <li>• Often talks over others</li> </ul>	<ul style="list-style-type: none"> <li>• Encourage participation verbally</li> <li>• Closely monitor his progress with individual moments moving forward</li> <li>• If he continues to struggle with motivation, talk with him outside of work time</li> <li>• Monitor pair work moving forward and make sure he is letting his partners speak</li> <li>• Remind all students</li> </ul>

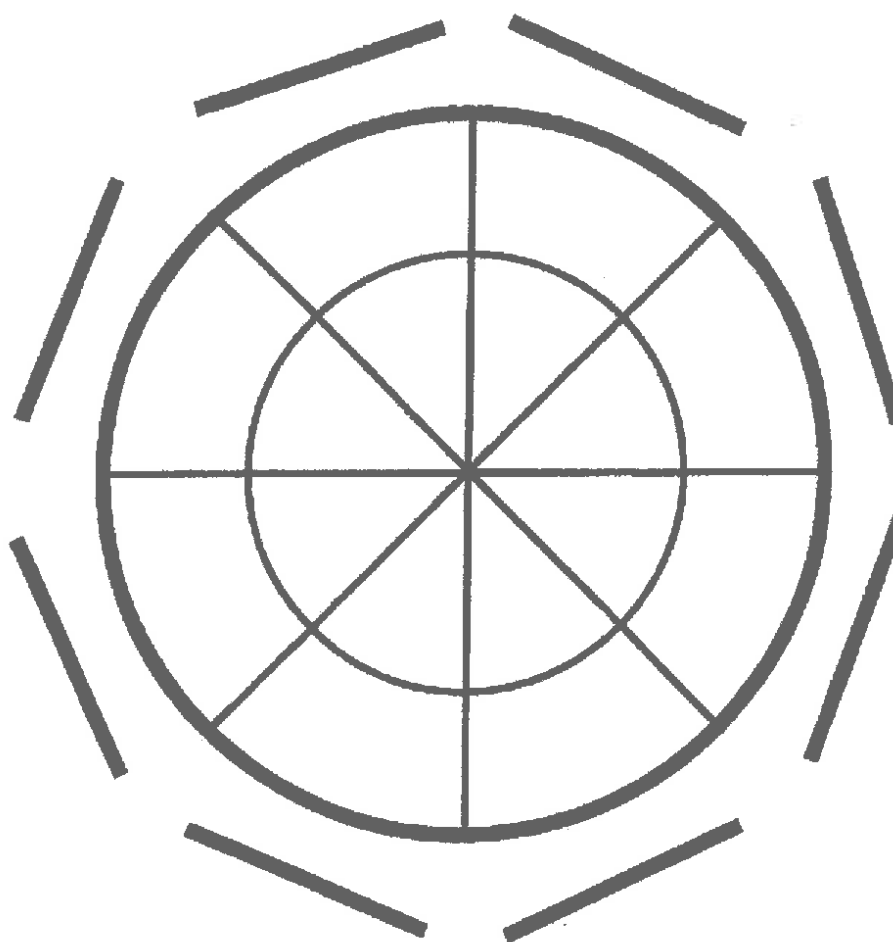
		before presentations to allow others the chance to respond so he doesn't feel targeted
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Resource for Approaching Identity and Social Location

Resource Binder 2015



IDENTITY AND SOCIAL LOCATION GRID



## IDENTITY AND SOCIAL LOCATION DEFINITIONS

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### Religion

An institutionalized or personal system of beliefs and practices relating to the divine. **Faith** is a system of religious or spiritual beliefs. **Spirituality** is an individual's belief and commitment to matters that are considered to be sacred to that individual

### Race

A social and artificial construct with exceeding social, economic, and political significance. Race is often associated with physical characteristics, e.g., skin color, hair types, eye shape, eye color, lip shape, etc.

### Ethnicity

Refers to a group or people of the same nationality or land of origin who share a distinct and/or common culture

### Sexual Orientation

An individual's physical and/or emotional attraction to another individual. A person's sexual orientation is sometimes distinct from a person's gender identity and expression.

### Class

A relative social ranking or category based on income, financial resources, education, status, and/or power. Class categories are usually associated with levels of access to resources such as money, contacts, education. Our perceptions of class identity are often tied to culture, food, clothing, language, cars, entertainment, work, and more.

### Gender

Refers to socially constructed roles, behavior, activities, and attributes that a particular society considers appropriate for men and women. Gender is also an individual's self-conception, as distinguished from biological sex. Gender identities include, but are not limited to "transgender," "woman," and "man." "Transgender" is the state of one's gender identity not matching one's 'assigned sex,' while "cisgender" is to have a gender identity that does match one's assigned sex. "Gender nonconforming" is another identifier, used to indicate that one doesn't adhere to stereotypical understandings of gender expression and roles.

### Ability

Possession of the capacity (especially physical, mental and psychological capabilities) required to do something or get something done. Ability is informed by the construction of a societies' physical, social, cultural, and technological spaces, customs, and institutions, which often privilege those who are considered to be "fully able."

### Age

Refers to how long a person has been alive.

### Nation of Citizenship and Immigration Status

Nation of citizenship refers to where one holds citizenship status. Immigrant status refers to the status of a person's residency—in this context, in the United States. Citizenship and certain immigration statuses bring with them a host of protections and privileges.

**Introduction to Moment Work Example**

[https://docs.google.com/presentation/d/1pChNC7lzFr6GrznQsPqWwBRx8IsVOn\\_rnwvl9ClnPhE/edit?usp=sharing](https://docs.google.com/presentation/d/1pChNC7lzFr6GrznQsPqWwBRx8IsVOn_rnwvl9ClnPhE/edit?usp=sharing)

## Student Assessment of Final Moments Sample Template

### **Moment Work Final Moment Observations**

As you watch each final moment, follow the prompts below. For each group, pay attention to how the elements of theatre are being used and any “aha!” moments you have while watching. Record your observations in the chart below.

#### Group 1

What socially relevant issue is this moment responding to? (If you're unsure, make your best guess)	
What 2 elements of theatre did you think best enhanced the narrative? How?	
What moment in the piece was really interesting to you? Why?	

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**How to Create Socially Responsive Theatre**  
**Using**  
**MOMENT WORK**

**An Introductory Guide to Social Justice Theatre for  
Educators**

**Tel Elgen**

### **Author's Note**

In 2016, I was introduced to one of the most influential organizations I have ever been a part of. A small social justice theatre troupe organized by my college, Making Waves started conversations across campus, everything from addressing aggressions against the LGBT community to offensive Halloween costumes and their larger implications. Slowly, we began to branch out into the larger community: going into schools to talk to children about socially relevant issues, having conversations with adults with disabilities about intolerance, and so much more. Our work eventually led us to participate in the 22nd Annual Pedagogy and Theatre of the Oppressed Conference held in Detroit, Michigan. There, we held a workshop in which we engaged a group of educators and other passionate individuals in a conversation about anti-Muslim and anti-immigration rhetoric that was very prevalent at the time. I will never forget my experience at the conference, it is still one of the most influential moments of my career as an actor and educator.

During my student teaching experience years later, I was invited to attend a workshop led by one of the members of Tectonic Theater Project. I was excited to devise theatre with a diverse group of educators, but I had no idea how influential the experience would be for me. Through deconstructing theatre, I learned how important every element of the devising process is and how each element can create its own narrative. As a group, we had discussions regarding violence, assimilation into American culture, and so much more. I started to realize how conducive to social justice theatre this kind of work was. I knew that moment work was something I was going to pursue and work with in the future, so when I began working on my Capstone I realized the opportunity I had to share my passion.

My goal for creating this guide was never to “convert” educators to pursue social justice. I wanted to introduce educators to an engaging form of devising theatre with their students in a way that encourages conversations regarding socially relevant issues. It is my belief that art is one of the most powerful ways to communicate ideas and, as long as the conversations continue, we will never stop learning.

	3
<b>Author's Note</b>	2
<b>Unit Overview:</b>	5
* Safe Space	5
* Privilege	5
* Discourse	6
* Class, Group, and Pair Discourse Dynamics	6
* Why High Five, Wave, or Fist Bump?	7
* Keep a Journal!	7
* Classroom Library	7
* Core Principles of Emergent Strategy	8
<b>Summary of Key Learning Events &amp; Instruction:</b>	8
<b>A Note for Educators:</b>	12
<b>Lesson 1: Introduction to Safe Space &amp; Social Justice Theatre</b>	13
*Student Identity Mapping	17
*Scripts	17
*Tectonic Theater Project & Moment Work	17
<b>Lesson 2: Introduction to Moment Work &amp; Tectonic Theater Project</b>	19
*Don't Be Afraid to Play	23
<b>Lesson 3: Architecture &amp; Space</b>	24
<b>Lesson 4: Props</b>	29
<b>Lesson 5: Costumes</b>	34
<b>Lesson 6: Light</b>	39
<b>Lesson 7: Sound</b>	43
<b>Lesson 8: Text</b>	47
<b>Lesson 9: Group Moment Layering</b>	52
<b>Lesson 10: Research</b>	56

<b>Lesson 11: Adding Context to Movement &amp; Architecture/Space</b>	<b>60</b>
<b>Lesson 12: Furthering Narrative with Props &amp; Costumes</b>	<b>65</b>
<b>Lesson 13: Furthering Narrative with Light &amp; Sound</b>	<b>70</b>
<b>Lesson 14: Furthering Narrative with Text</b>	<b>74</b>
<b>Lesson 15: Final Moments</b>	<b>78</b>
<b>Appendix</b>	<b>82</b>
Student Identity Mapping Template	82
Elements of Theatre Handout Example	83
Student Self and Group Work Assessment Example	84
Teacher Assessment of Students Example	87
Resource for Approaching Identity and Social Location	90
Introduction to Moment Work Example	92
A Guide for Differentiating Instruction	92
Student Assessment of Final Moments Sample Template	93
<b>Reference List</b>	<b>95</b>

## Unit Overview:

This unit will introduce 9th grade students to social justice theatre and how to use the elements of theatre to create a piece of theatre that addresses a social issue. Throughout the unit, students will be introduced to the elements of theatre and be tasked with devising moments using one element at a time. Eventually, students will learn how to layer these elements, how to devise a narrative through them and, ultimately, how to create a salient piece of socially responsive theatre. Collaboration is key to this unit, as it will guide not only the devising process, but also the class discourse on socially relevant material.

### \* Safe Space

The dictionary defines a ‘safe space’ as “a place intended to be free of bias, conflict, criticism, or potentially threatening actions, ideas, or conversations” (Merriam-Webster Dictionary, 1828). Your classroom is your students’ safe space. As such, their voices are extremely important in devising the rules of the space. One key quote to have in your mind comes from author adrienne marie brown (2018): “Nothing is wasted, or a failure”. Go into your unit with the understanding and expectation that all ideas are welcome, and that we are all affecting one another as a part of a diverse ecosystem.

### \* Privilege

Understanding privilege is an important part of approaching this unit. Privilege can come in many forms: socio-economic, heterosexual or cis (identifying as the sex you were born), your skin color, etc. If you are privileged in a certain aspect, it doesn’t mean that you haven’t struggled in your life. It simply means that you have not struggled in the aspects you are privileged in. As an educator, approaching a social justice unit with an understanding of your privilege is instrumental in the outcome of the unit. Activities you can do as an educator to address your own privilege are:

- Making a list: Start writing a list of all the ways in which you experience privilege. Privilege that can impact you may be socio-economic, sexuality, racial, ability, etc. Begin by brainstorming these privileges, whatever you can think of when you think of your positionality. Then, go back and include specifics under each privilege listed: *How* does this aspect of myself give me privilege? Try to be as specific as possible!
- Starting a dialogue: If possible, in between classes or outside of school, ask your fellow educators to have a conversation about privilege with you. This does not have to be a high pressure meeting! Sit down with them, have a cup of coffee, and take turns sharing your positionalities. The goal here is to get the conversation going and to obtain a better insight into your privilege. Being able to have a conversation about privilege with your peer educators can be a very eye-opening experience that can translate into a better approach to interactions in the classroom.

You can also have your class participate in discussions of privilege. In a unit like this, it may benefit your class to have an understanding of privilege prior to working with social justice theatre. One great activity for your students is called ‘Power Shuffle’. You may have heard of an

activity called ‘The Line Up’, wherein participants stand in a line and are given a prompt such as “Take a step forward if one or both of your parents graduated from college”, to which they will either stay in line or take a step forward. It’s a great tool for addressing privilege, but ‘Power Shuffle’ addresses more of the specifics of certain privileges:

- ‘Power Shuffle’: Beginning on one side of the classroom, have your students start by verbally identifying their privileges. Then, prompt them to find others with their specific socially privileged positioning and cross the room with them. Encourage them to pay attention to those they’re leaving behind, who they crossed with, and how that makes them feel. This activity is meant to explore the dynamics of power and privilege among the students in your classroom.  
(activity comes from Sauto-Manning, 2010)
- You might also find it helpful to utilize [artEquity.org](http://artEquity.org)’s Identity and Location worksheet in your classroom to help your students understand their positionality.

### \* **Discourse**

The dictionary defines discourse as a “verbal interchange of ideas” (Merriam-Webster Dictionary, 1828). A distinction must be made between *discourse* and *debate* when you introduce this concept to your students. The goal of having discourse is not to put students on either side of an issue, but to engage them in a sharing of ideas and experiences free of criticism. In order to introduce this concept to your students, rules for your classroom expectations (safe space rules) must be in place first. For discourse to work effectively, students must know that their voices will be heard and that all ideas are valued within the space. In a unit like this, discourse plays a major role in the devising process, so it is important to lay the groundwork for what is expected. If you are unsure when to pause discourse (if the conversation turns into a debate), look for the following:

- Shut Down: Students are not stepping in to join the discourse or leave the conversation altogether. When tensions rise, students may shut down or leave the space. It should be noted that leaving the space in order to take time to self-check is not a bad thing, but if you are noticing frequent visits to the hallway, tears, or lack of student participation in the discourse, the discourse should be paused.
- Shouting: Students become loud. When students begin to raise their voices at one another, you will obviously hear it, but you’ll also notice that they are not hearing one another. When shouting matches break out, they rarely end in any kind of understanding of either point. If you can tell that tensions are rising and students are starting to raise their voices to talk over one another, quickly pause the discourse.

In order to gauge if a discourse was effective, your students should be taught to self-reflect:

- Did I learn something new?
- Did I leave the conversation feeling like my ideas were validated?
- Did I present my ideas/experiences in a way that was respectful and took into consideration the feelings, ideas, and experiences of my classmates?

If your students can reflect positively to these questions, the discourse was successful.

### \* **Class, Group, and Pair Discourse Dynamics**

It is important for this kind of unit to introduce and foster a healthy dynamic for discourse as a whole class, in groups, and in pairs. Simple phrases and instructions should be used in order to maintain a respectful discourse. Keilly Swift, author of *How to Make a Better World* (2020), created a great framework for these kinds of instructions:

- Listen
  - Say how you feel
  - Show Respect
  - Don't get personal
  - Stay Calm
  - It's not about winning or losing
- pp. 24-25

Make sure that you are constantly reminding your class of the rules for healthy and appropriate discourse. Conversations can easily devolve into arguments if this dynamic is not maintained.

**\* Why High Five, Wave, or Fist Bump?**

This “exit card” is a great way to send your off. It allows you to maintain a positive relationship with your class and lets your students know that you are their cheerleader. Some students may not be comfortable with physical interaction, so a wave might work better for them, but others may want to give you a high five or a fist bump before they go about their day. It's important to give students these options, as they are no-pressure interactions that are impactful in their own way.

**\* Keep a Journal!**

One great way to keep track of what you're noticing in your classroom is to keep a journal. Write down your observations day-to-day, realizations, “aha” moments from you and/or your students, breakthroughs. This can help you gauge your students' progress throughout the unit, as well as track how the class' discourses are going.

**\* Classroom Library**

Make sure that you are constantly evolving your classroom library. Include texts (books, scripts, etc.) written by authors of various backgrounds; i.e. authors of color, LGBT+ authors, authors with varied viewpoints, etc. For this particular unit, here are a few ideas to broaden your library:

- *How to Make a Better World* by Keilly Swift
- *Facing Our Truth: 10-Minute Plays on Trayvon, Race, and Privilege* by Flores, et. al.
- *The White Card* by Claudia Rankine
- *A Raisin in the Sun* by Lorraine Hansberry
- *Twelve Angry Men* by Reginald Rose
- *Building the Wall* by Robert Schenkkan

Continue to use online resources to find appropriate texts that fit in your unit and classroom library. Encourage student participation in helping create this library; What do your students want to see on the shelf?

**\* Core Principles of Emergent Strategy**

According to author adrienne marie brown, emergent strategies are “ways for humans to practice complexity and grow the future through relatively simple interactions” (2018). In a social justice theatre unit, the core principles of emergent strategy are particularly salient:

1. Small is good, small is all: What we practice at a small scale reverberates to a larger scale
2. Change is constant: You and your students are constantly learning and evolving as players in the space and as individuals.
3. There is always enough time for the right work: While you may feel pressured to fit within the time constraints of your class period, go into your classroom with the confidence that so much can be done even with restriction.
4. There is a conversation in the room that only these people at this moment can have. Find it.: Pay attention to the discourses occurring within your classroom and foster their growth.
5. Never a failure, always a lesson: Approach your classroom with the conviction that any moment can be a learning moment.
6. Trust the People: If you trust the people, they become trustworthy
7. Move at the speed of trust: Build the resilience by building the relationships
8. Less prep, more presence: While prep is important to your classroom space, make sure that more attention is paid to being active with your students as they engage with new material.
9. What you pay attention to grows: Actively monitor and engage with your students, celebrating discovery and revelation.

Keep these core principles in mind as you enter your classroom. Not only are they great principles for approaching this unit, but for coming into any lesson with a healthy mindset that focuses on growth and community.

**Summary of Key Learning Events & Instruction:**

<p><b>Lesson 1: Introduction to Safe Space &amp; Social Justice Theatre</b></p>	<p>In this lesson, students will be introduced to the concept of safe space. As a group, students will devise a list of working rules for the classroom/space that reflect what students expect out of their environment and peers. They will also be introduced to the history of</p>
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	<p>social justice theatre and what it looks like today. They will explore texts that have a socially relevant narrative and discuss the implications and context of the texts. At the end of this lesson, students will be familiar with safe space, as well as the relevance of social justice theatre in the context of the present day.</p>
<p><b>Lesson 2: Introduction to Moment Work &amp; Tectonic Theater Project</b></p>	<p>In this lesson, students will be introduced to Tectonic Theatre Project and their works. Students will also be introduced to moment work, a means of devising theatre using the elements of theatre in stages. At the end of this lesson, students will be familiar with Tectonic Theater Project and the moment work process.</p>
<p><b>Lesson 3: Architecture &amp; Space</b></p>	<p>In this lesson, students will be introduced to their first elements, Architecture &amp; Space. Using architecture and space in moment work means experimenting with structures in the space in order to create a piece that is easily readable. It also allows students to experiment with creating images in new and interesting ways.</p>
<p><b>Lesson 4: Props</b></p>	<p>In this lesson, students will be introduced to their second element, Props. Props are inanimate objects that can be used to add context to a piece. For this lesson, the prop will be used to develop a new piece solely centered around it.</p>
<p><b>Lesson 5: Costumes</b></p>	<p>In this lesson, students will be introduced to their third element, Costumes. Costumes can be used as they are intended or in alternate ways in order to create an image. Costumes can evoke socio-economic status, culture, and personality, which students will likely explore when they are introduced to this lesson.</p>

<b>Lesson 6: Light</b>	In this lesson, students will be introduced to their fifth element, Light. Students will work with this element in order to create pieces that evoke certain emotions. In doing so, students are exposed to the idea that lighting itself can be used to represent something deeper than surface level. This will also expose them to the difficulty of only being able to use one element of theatre in order to express ideas, emotions, and contexts.
<b>Lesson 7: Sound</b>	In this lesson, students will be introduced to their sixth element, Sound. Students will have an opportunity to interact with various sound-makers and create moments in pairs using this element of theatre. The goal for this lesson is that students are able to experiment with sound and collaborate on creating moments that evoke emotions.
<b>Lesson 8: Text</b>	In this lesson, students will be introduced to their seventh element, Text. Students will have an opportunity to interact with non-theatrical texts and create moments in pairs using this element of theatre. The goal for this lesson is that students are able to experiment with text and collaborate on creating moments that establish a conversation.
<b>Lesson 9: Moment Layering in Groups</b>	In this lesson, students will be introduced to their eighth element, Moment Layering. Students will have an opportunity to interact with any of the elements they've experienced using thus far in order to devise individual moments. They will also have the chance to collaborate in groups in order to layer their individual moments. The goal for this lesson is that students are able to experiment with the elements of theatre in order to demonstrate understanding and collaborate on creating layered moments in their groups.
<b>Lesson 10: Research</b>	This lesson will focus on research. Students will spend the majority of this lesson

	<p>researching and discussing in groups what socially relevant issue they will devise a moment for. The focus here is not on devising the moment or thinking about how to incorporate the elements of theatre with research yet. Allow students to pull from online resources and, if possible, provide physical resources of your own. This lesson leans heavily on collaboration and will require students to be active in effective discourse.</p>
<p><b>Lesson 11: Adding Context to Movement &amp; Architecture/Space</b></p>	<p>This lesson will focus on beginning to devise group moments with movement and architecture/space using the research groups pulled from the last lesson. This is the very beginning of the group moment creation process, and will require students to collaborate effectively and have a solid understanding of the first two elements they were introduced to. The majority of this lesson should allow for students to experiment with these elements and work through establishing the beginnings of a solid moment using these first two elements.</p>
<p><b>Lesson 12: Furthering Narrative with Props &amp; Costumes</b></p>	<p>This lesson will focus on continuing to devise group moments with props and costumes. Students will continue to collaborate in their groups to further develop their moments. The focus of this lesson is to incorporate props and costumes into the group moments. The majority of this lesson should allow for students to experiment with these elements, as well as the two previous elements, and work through continuing to devise their group moments.</p>
<p><b>Lesson 13: Furthering Narrative with Light &amp; Sound</b></p>	<p>This lesson will focus on continuing to devise group moments with light and sound. Students will continue to collaborate in their groups to further develop their moments. The focus of this lesson is to incorporate light and sound into the group moments. The majority of this lesson should allow for students to experiment with these elements, as well as the previous four elements, and work through</p>

	continuing to devise their group moments.
<b>Lesson 14: Furthering Narrative with Text</b>	This lesson will focus on continuing to devise group moments with text. Students will continue to collaborate in their groups to further develop their moments. The focus of this lesson is to incorporate text into the group moments. The majority of this lesson should allow for students to experiment with these elements, as well as the previous six elements, and work through continuing to devise their group moments.
<b>Lesson 15: Final Moments</b>	The final lesson in this unit will focus on presenting groups' completed moments. Groups will share their moments, explain the context for which they devised their moments, and receive feedback from their peers. The majority of this lesson should allow for students to present and engage in discourse, as this is the culmination of their learning experience.

### **A Note for Educators:**

This guide is for educators who desire to expand their students' understanding of social justice theatre and, in a broader sense, social justice itself. If you are an educator who wishes to encourage the changers of the future, or even just to expand your students' education into social justice theatre on its own, this guide is for you. Understand that we all come from diverse backgrounds in education, yet we can all have a hand in creating a safe space for discourse, change, and creation. This is not a script, adapt this guide in your own way to fit the structure of your own educational setting. This unit is also a chance for you as an educator to educate yourself on social justice theatre. One extremely helpful tool for educating yourself on this form of theatre as it is evolving in the present is the Educational Theatre Association (accessed through [schooltheatre.org](http://schooltheatre.org)). Here, you will find forums addressing varied aspects of theatre education, play resources for social justice, videos related to socially relevant theatre, and so much more. Having this resource, and other resources like it, at your fingertips will be invaluable as you navigate through the education process for you and your students.

## Creating Socially Responsive Theatre with Moments

## Lesson 1: Introduction to Safe Space & Social Justice Theatre

### Introduction

#### 5 minutes

The ‘hook’ for this lesson should be a quick activity that involves the entire class. This can be a speed round of “Zip, Zap, Zop” or having the students form a hand-holding circle, starting with squeezing the hand of one student and sending that squeeze around the circle. This will ground the class, but will also help them with their focus.

\* [dramanotebook.com](http://dramanotebook.com) is an excellent resource for group games and openers!

### Activities & Experiences

#### 10 minutes

All students should start the lesson by sitting where the educator is easily seen. The educator will begin by introducing the concept of safe space\* and discourse\*.

### Key Vocabulary

- Safe Space
- Social Justice Theatre
- POC (People of Color)

### Key Questions

- *What purpose does social justice theatre serve? Why is it created?*
- *What does a safe space look like?*
- *What are my lived experiences? Why are an individual’s experiences important to consider?*

### Differentiation

Make copies of information available for students of varied abilities. The space used should be easily accessible and maneuverable. Students non-proficient in English may choose to read quietly to themselves or have the educator work with them on reading through the text.

### Assessment Methods

- The educator should be walking the space and making observations as students work in pairs. This allows the educator to hear the content and quality of the conversations being had.
- Student responses to presentations will be used as an assessment of what students are taking away from the content of the texts.
- The writing prompt will be used to gauge students’ reflecting skills and

<b>10 minutes</b>	Once this is done, a visual aid for the class' safe space criteria will be created. Students will be asked to share out ideas for this list.
<b>10 minutes</b>	After creating the list, the educator will introduce the concept of social justice theatre. Include a brief history and the impact of this form of theatre, as well as influential artists who have devised social justice theatre pieces.
<b>15 minutes</b>	In order to further their understanding, students will be placed in pairs and be given 1 of 3 segments of a script. This will include a summary of the piece for context. Students will be asked to stand and read through their segments with their partners before discussing what they believe is going on in the script and what social issue is

insight into how one's lived experiences and background influence them.

	being addressed in the text. After the pairs have had time to discuss, the educator will select 3 pairs (1 for each script) to present.
<b>15 minutes</b>	After each presentation, the class will be asked to respond to what they saw and heard, as well as what the pair noticed while working through the text.

### Conclusion

<b>5 minutes</b>	At the close of the lesson, students will be given a worksheet with a prompt. This prompt will ask students to reflect on their lived experiences*/backgrounds in an open format. Students will work on this prompt with whatever time is left in the period and finish what they couldn't in class at home.
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Have the students line up at the door at the end of class. As each exits the room, ask if

they want a high five, a wave, or a fist bump.

### **Success Criteria**

- Students can identify what qualities make their classroom a safe space.
- Students observe and respond to what they notice in a presentation.
- Students are engaging in conversations regarding socially relevant material and its purpose.

### **Evaluation & Next Steps**

If the educator can identify that students are actively engaged in devising the criteria for the safe space, they are actively responding to presentations, and are engaging in conversations with their partners regarding socially relevant material, the educator can approach the introduction to moment work as planned in the unit. This would mean moving forward into the content of the next lesson. However, if the educator is noticing a lack of engagement or understanding, physical materials should be made available for more information.

### **Materials**

- Large sheet of adhesive paper
- Markers
- Worksheets
- Pens/pencils
- 3 Texts



### **\*Student Identity Mapping**

This unit should encourage students to do some digging into their identities and lived experiences. Not all students will be comfortable sharing this personal information with their class, which is why I strongly encourage the use of worksheets. You may choose to develop your own worksheets for this stage in the unit, or find references online. Two resources I highly encourage you to look at are:

- facinghistory.org
  - This website and its materials are free to use and provides template handouts for identity mapping in your classroom. They also provide options for sharing materials if you're teaching via remote education.
  
- mylemarks.com
  - This website and its materials are not free, however they have a great variety. An entire page of the website is dedicated to diversity and inclusion resources, which includes an array of age-appropriate handouts for your students.

### **\*Scripts**

There are many different scripts one could with their students at the start of this unit. For the context of this particular lesson, it is encouraged to use scripts written by POC playwrights or other marginalized groups. A few examples of scripts by POC playwrights include:

- *The White Card* by Claudia Rankine
- *Facing Our Truth* by Flores, et. al.
- *The Colored Museum* by George C. Wolfe
- *Topdog Underdog* by Suzan-Lori Parks
- *Dogeaters* by Jessica Hagedorn

You can also find several resources online for scripts addressing social issues; i.e playscripts.com and theatrefolk.com.

### **\*Tectonic Theater Project & Moment Work**

Tectonic Theater Project is a theatre company founded by director and artist Moisés Kaufman and his husband Jeffrey LaHoste. They first began by adapting existing theatrical works before branching out and devising their own productions, such as *The Laramie Project* (<https://www.youtube.com/watch?v=wnuRGVSpUjw>). Most of what Tectonic Theater Project focuses on are creating and adapting exercises for devising theatre. One exercise to come out of their efforts was a process known as moment work.

*Moment Work*

This is a multi-layered process that begins with isolating the individual elements of theatre and discovering their storytelling possibilities. The elements of theatre include:

- **Movement:** The quality of motion and the first step in the moment making process.
- **Architecture & Space:** Surrounding elements (walls, benches, tables) that have potential to create a moment.
- **Props:** Inanimate objects that can be used to create a moment. They do not need to be used with their traditional purpose, but must be highlighted in the moment.
- **Costumes:** Articles of clothing, masks, etc. Like props, these do not need to be used with their traditional purpose but must be highlighted in the moment.
- **Light:** This can come from many sources, but should be artificial so as to be easily controlled and manipulated.
- **Sound:** This can come in many forms, from music to the sound of a penny falling to the floor.
- **Text:** Written word. In the moment work process, text is non-theatrical, meaning no Shakespeare!

In order to get a better idea of the work Tectonic Theater Project is involved in now, their history, and a more indepth look into moment work, this video from their official YouTube channel gives a great overview: <https://www.youtube.com/watch?v=yH4ZK5JG59E> It's also a great introduction video for your students!

## Creating Socially Responsive Theatre with Moments

## Lesson 2: Introduction to Moment Work & Tectonic Theater Project

### Introduction

#### 5 minutes

The ‘hook’ for this lesson should be a quick activity that involves the entire class. This can be a speed round of “Zip, Zap, Zop” or having the students form a hand-holding circle, starting with squeezing the hand of one student and sending that squeeze around the circle. This will ground the class, but will also help them with their focus.

\* [dramanotebook.com](http://dramanotebook.com) is an excellent resource for group games and openers!

### Activities & Experiences

\*At this stage, the educator should provide worksheets to each student asking them to take notes on what they’re doing within their moment work. The prompt for the worksheet should ask students to be observant of what they’re thinking and doing as they devise individual moments.

#### 10 minutes

The lesson will

### Key Vocabulary

- Moment Work
- Tectonic Theatre Project
- The Laramie Project

### Key Questions

- *What is a moment?*
- *What are the elements of theatre?*
- *How does moment work factor into pieces like The Laramie Project?*
- *How can we use moment work to create socially responsive theatre?*

### Differentiation

Make physical copies of the information presented available for students of varied abilities. Students who are non-proficient in English may need the help of an ELL educator or a translated version of the information presented. The space should be set up in an open way so as to accommodate the needs of students with varied physical abilities, as this is an active unit that requires the use of space.

### Assessment Methods

- The educator should be walking the space while students are working on their movement moments in order to gauge their understanding of the technique.
- Student responses to presentations will be used as an assessment of what students are observing and taking away from the moment work

	<p>start with a powerpoint presentation that outlines Tectonic Theater Project and moment work. The educator will make a point to include the troupe's process of using moment work and how this process pertains to pieces like The Laramie Project.*</p>
<b>10 minutes</b>	<p>After the presentation, students will be asked to find their own space within the classroom that is at least an arms length away from their peers. At this point, the educator will demonstrate a moment. The educator will begin with explaining "I Begin..." and "I End...", creating a moment using these techniques in order to demonstrate.</p>
<b>15 minutes</b>	<p>After this instruction, students will be asked to break out on their own and start experimenting with movement</p>

- process.
- Students' reflections during the closing activity can be used to gauge students' reception of new information.

	<p>moments. This is the time for students to experiment with movement and the moment work dynamic, but they will be instructed to choose one moment to rehearse at least 3 times.</p>
<b>10 minutes</b>	<p>After students have had time to work, each moment will be presented.</p>
<b>5 minutes</b>	<p>Before students are asked to respond to the presentations, the educator will introduce Tectonic Theater Project's criteria for critique*.</p>
<b>10 minutes</b>	<p>Students will be asked to share out observations after each presentation.</p>
<b>Conclusion</b>	
<b>5 minutes</b>	<p>At the close of the lesson, have students come together in a standing circle. The educator will guide students in a round of "It Made Me Think". This involves students</p>

	<p>going around the circle and stating something they took away from the class period, followed by “It Made Me Think”. Once the circle is complete, end with applause.</p>
<p>As each exits the room, ask if they want a high five, a wave, or a fist bump.</p>	
<p><b>Success Criteria</b></p> <ul style="list-style-type: none"> <li>● Students are experimenting with varied movement in order to create a moment.</li> <li>● Students are rehearsing their movement moments using “I Begin...” and “I End...”.</li> <li>● Students observe and respond to what they notice in a presentation using Tectonic Theater Project’s criteria for critique.</li> </ul>	
<p><b>Evaluation &amp; Next Steps</b></p> <p>At this stage, students should be experimenting with movement moments and actively engaging in responding to presentations. If this is observed, the students will move into working with Architecture &amp; Space, the first elements of theatre they will be introduced to. This will lead into the students working on creating moments in pairs using the elements of theatre. If this is not observed, the start of the next class period can be used to re-examine the students’ understanding of moment work. This may look like giving students time at the beginning of the next</p>	

period to rehearse with “I Begin...” and “I End...” before continuing.

### **Materials**

- Pens/pencils
- Worksheets

### **\*Don't Be Afraid to Play**

There is a certain threat to ego that theatre can instill in some students. After a certain age, we're told that it's no longer socially acceptable to play, which can make it difficult for theatre educators to steer students back to. It's incredibly important before you engage students in moment work to establish that, in order for students to be successful during the unit, they must set aside any preconceived notions of playing being childish. For some, this won't come easy, so understand that everyone in your classroom is at a different level of comfort, while continuing to push them to explore their range over time. A great way to get your students more comfortable with play is to express it yourself. You're who your students are looking at, observing, and learning from, so when you are authentically comfortable with play, your students will see that and be more willing to join themselves (at least in your classroom).

**Creating Socially Responsive Theatre with Moments**
**Lesson 3: Architecture & Space**
**Introduction**
**5 minutes**

The ‘hook’ for this lesson should be an activity that relates to the element of theatre being explored within the period. Start with all students standing in the center of the room. Tell students to quickly and safely find a place where they can lie flat in the space, counting down from five. Next, tell students to find a place where they can hide. Continue to increase the difficulty of the verbal prompts; i.e. “Find a place where you can have one foot on the floor and the other on another surface.”

**Activities & Experiences**

\*At this stage, students should be provided a double-sided worksheet. On one side, the worksheet will prompt students to note

**Key Vocabulary**

- Architecture/Space
- Presence
- Theatre Elements
- Critique
- Moment Layering

**Key Questions**

- *How can we use architecture/space to create a moment?*
- *What are some limitations to only using architecture/space to create a moment?*
- *How can we marry two moments?*

**Differentiation**

Physical copies of information should be made available for students of varied abilities. The space should be set up in an open way so as to accommodate the needs of students with varied physical abilities, as this is an active unit that requires the use of space.

**Assessment Methods**

- The educator should be walking the space while students are working on their moments in order to gauge proficiency in utilizing architecture/space to devise a moment.
- Student responses to presentations will be used as an assessment of what students are observing and taking away from the moment work



what they're doing when they're devising their individual moments. On the other side, students will be asked to note what they're doing when they're combining their moments in their pairs. These worksheets will be collected at the end of the class period.

<b>10 minutes</b>	Students will be introduced to their first elements, Architecture & Space. At this stage, alternative settings can be utilized, but the classroom space is preferable; this shows students' abilities to utilize the space in new and interesting ways. Students will begin with a reminder of this element of theatre (an example should be made by the educator of how one can use architecture and space to create a moment).
<b>15 minutes</b>	Students will break off into the space and be instructed to work individually on this element; students should be

process, as well as their proficiency in using Tectonic Theater Project's criteria for critique.

- Students' reflections during the closing activity can be used to gauge students' reception of new information.

	asked to experiment and then select one moment to repeat 3 times on their own.
<b>15 minutes</b>	Once students have had the chance to work through their moment, they will be randomly placed in pairs. In pairs, students will be instructed to experiment with how both moments can be used together; rehearse these 3 times.
<b>15 minutes</b>	After the student pairs have had time to work, each pair will be asked to share the moment they've created.
<b>10 minutes</b>	Using Tectonic Theatre Project's criteria for critique, students will view and respond to each pair's moment.
<b>Conclusion</b>	
<b>5 minutes</b>	At the close of the

	<p>lesson, have students come together in a standing circle. The educator will guide students in a round of “It Made Me Think”. This involves students going around the circle and stating something they took away from the class period, followed by “It Made Me Think”. Once the circle is complete, end with applause.</p>
<p>As each exits the room, ask if they want a high five, a wave, or a fist bump.</p>	
<p><b>Success Criteria</b></p> <ul style="list-style-type: none"> <li>● Students are interacting with architecture/space in order to devise moments.</li> <li>● Students are collaborating in their pairs in order to marry their individual moments.</li> <li>● Students are reflecting on what they noticed when layering moments.</li> <li>● Students observe and respond to what they notice in a presentation using Tectonic Theater Project’s criteria for critique.</li> </ul>	
<p><b>Evaluation &amp; Next Steps</b></p> <p>At this stage, students should be actively devising moments, collaborating in pairs, and reflecting on what they’re learning about moment work and the elements of</p>	

theatre. If the educator observes this, the next stage will introduce another element of theatre, wherein students will work with props in order to devise individual moments and work on them with partners. If students are not working well in the collaboration phase, more instruction within pairs should be arranged; i.e. beginning with devising a moment in pairs. If there are students who aren't being heard in reflections and critiques, they should be selected to share over students who share often.

**Materials**

- Pens/pencils
- Worksheets

## Creating Socially Responsive Theatre with Moments

## Lesson 4: Props

### Introduction

#### 10 minutes

The ‘hook’ for this lesson should be an activity that relates to the element of theatre being explored within the period. Have students start in the center of the room, then instruct them to quickly and safely find an item in the room that is blue. Count down from five. Students may gravitate toward the same item if the space is sparse, make sure that they are relatively varied if possible. Continue to challenge the students until the close of the activity.

### Activities & Experiences

\*At this stage, students should be provided a double-sided worksheet. On one side, the worksheet will prompt students to note what they’re doing when they’re devising their individual moments. On the other side, students will be asked to note what they’re

### Key Vocabulary

- Props
- Theatre Elements

### Key Questions

- *How can we use props to create a moment?*
- *What are some limitations to only using props to create a moment?*

### Differentiation

The space should be set up in an open way so as to accommodate the needs of students with varied physical abilities, as this is an active unit that requires the use of space. Make props easily accessible to students in a place that is easily accessible.

### Assessment Methods

- The educator should be walking the space while students are working on their moments in order to gauge proficiency in utilizing props to devise a moment.
- Student responses to presentations will be used as an assessment of what students are observing and taking away from the moment work process, as well as their proficiency in using Tectonic Theater Project’s criteria for critique.
- Students’ reflections during the closing activity can be used to gauge students’ reception of new information.

doing when they're combining their moments in their pairs. These worksheets will be collected at the end of the class period.

<b>10 minutes</b>	<p>Students will be introduced to their second element, Props. The educator should create/provide props for this stage (alternatively, the props can be found within the classroom). Students will begin with a reminder of this element of theatre (an example should be made by the educator of how one can use props to create a moment).</p>
<b>15 minutes</b>	<p>Students will be instructed to experiment with different props and then select one to rehearse with at least 3 times.</p>
<b>15 minutes</b>	<p>Once students have had the chance to work through their moment, they will be randomly placed in pairs. In pairs,</p>

	students will be instructed to experiment with how both moments can be used together; rehearse these 3 times.
<b>10 minutes</b>	After the student pairs have had time to work, each pair will be asked to share the moment they've created. Using Tectonic Theatre Project's criteria for critique, students will view and respond to each pair's moment.
<b>Conclusion</b>	
<b>10 minutes</b>	At the close of the lesson, have students come together in a standing circle. The educator will guide students in a round of "It Made Me Think". This involves students going around the circle and stating something they took away from the class period,

	<p>followed by “It Made Me Think”. Once the circle is complete, end with applause.</p>
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As each exits the room, ask if they want a high five, a wave, or a fist bump.

### **Success Criteria**

- Students are interacting with props in order to devise moments.
- Students are collaborating in their pairs in order to marry their moments.
- Students observe and respond to what they notice in a presentation using Tectonic Theater Project’s criteria for critique.

### **Evaluation & Next Steps**

At this stage, students should be actively engaged in using props to devise moments and collaborating to devise a moment using their individual moments. If the educator observes that students are proficient in devising and collaborating, they will move into the next two elements: Costumes and Element Layering. If students are still struggling with devising or collaborating, however, special attention should be made to pair work and experimenting with elements. Students may need to begin in pairs in the next lesson if they’re struggling with how to marry two individual moments, instead opting to have them create a moment in pairs.

### **Materials**



- Props (varied)
- Pens/pencils
- Worksheets

**Creating Socially Responsive Theatre with Moments**
**Lesson 5: Costumes**

<b>Introduction</b>		<b>Key Vocabulary</b>	
<b>5 minutes</b>	The “hook” for this lesson should be an activity that raises students’ energy. This activity can be an “8-Count Shake Out”, wherein students stand in a circle and shake out their limbs progressively faster until they get to 1.	<ul style="list-style-type: none"> <li>● Costumes</li> <li>● Layering Elements</li> <li>● Narrative</li> <li>● “Aha!”</li> </ul>	<b>Key Questions</b>
<b>10 minutes</b>	Or a longer activity such as “Tableau Olympics”, wherein students form groups and have 10 seconds to make a tableau of the educator’s choosing. This gets the blood flowing and, because this lesson involves more activity, it’s important to get students ready for the work of the period.	<ul style="list-style-type: none"> <li>● <i>How can we use props to create a moment?</i></li> <li>● <i>What are some limitations to only using costumes to create a moment?</i></li> <li>● <i>How can layering two elements of theatre alter or enhance the narrative of a moment?</i></li> </ul>	<b>Differentiation</b>  Physical copies of information should be made available for students of varied abilities. Students who are non-proficient in English may need the help of the educator or a translated version of the information. The space should be set up in an open way so as to accommodate the needs of students with varied physical abilities, as this is an active unit that requires the use of space.
<b>Activities &amp; Experiences</b>  *At this stage, students should be provided a double-sided worksheet. On one side, the		<b>Assessment Methods</b> <ul style="list-style-type: none"> <li>● The educator should be walking the space while students are working on their moments in order to gauge proficiency in utilizing costumes to devise a moment.</li> <li>● Student responses to presentations will be used as an assessment of what students are observing and taking away from the moment work</li> </ul>	

worksheet will prompt students to note what they're doing when they're devising their individual moments. On the other side, students will be asked to note what they're doing when they're combining their moments in their pairs. These worksheets will be collected at the end of the class period.

<b>10 minutes</b>	Students will be introduced to their third element, Costumes. The educator should provide costumes for this stage and place them in the space. Students will begin with a reminder of this element of theatre (an example should be made by the educator of how one can use costumes to create a moment).
<b>15 minutes</b>	Students will be instructed to experiment with different costumes and then select one to rehearse with at least 3 times.
<b>20 minutes</b>	Once students have had the chance to work through their moment, they will be randomly placed

process, as well as their proficiency in using Tectonic Theater Project's criteria for critique.

- The "exit card" will be used to gauge students' reflections on what they've learned during the period. This assesses what students are taking away from the lesson.

	<p>in pairs. Before the pairs begin combining their moments, a new element will be introduced, Layering Elements. At this stage, students will be instructed to select 1 prop to integrate into their combined moments. Students should be encouraged to experiment with how they can integrate a prop in their costume moment, but also how they can change their original moment in order to interact with the props they chose. How does the presence of a prop change the relationship between the moment makers? What do the costumes indicate? What narrative is being projected?</p>
<b>10 minutes</b>	After the moments have been

	rehearsed, the student pairs will present and respond.
<b>5 minutes</b>	The exit card for this lesson will be for students to write down one reflection/ “aha” moment they had in class and hand it to the educator as they exit the space.
<b>Conclusion</b>	
<b>5 minutes</b>	The exit card for this lesson will be for students to write down on a sticky note one reflection/ “aha” moment they had in class and hand it to the educator as they exit the space.
As each exits the room, ask if they want a high five, a wave, or a fist bump.	
<b>Success Criteria</b>	
<ul style="list-style-type: none"> <li>● Students are interacting with costumes in order to devise moments.</li> <li>● Students are collaborating in their pairs in order to marry their</li> </ul>	

moments.

- Students are collaborating and experimenting with layering elements.
- Students observe and respond to what they notice in a presentation using Tectonic Theater Project's criteria for critique.

### **Evaluation & Next Steps**

At this stage, students should be actively devising moments both individually and in pairs, and should be beginning to experiment with Moment Layering. If the educator observes that students are actively experimenting with these new elements and are collaborating effectively in order to create new moments, the class will move into working with light sources and continue layering elements. Because element layering will play a vital role in the remainder of the unit, there will be time for students to continue to work on this element so it's not concerning if they struggle at this stage. The educator should address any confusion before moving past the Light stage so that the remainder of the process is effective.

### **Materials**

- Costumes
- Props (varied)
- Sticky notes
- Pens/pencils
- Worksheets

**Creating Socially Responsive Theatre with Moments**
**Lesson 6: Light**
**Introduction**
**10 minutes**

Begin by having students stand in the center of the space. Instruct students to begin to walk at a normal pace through the space, staying an arm's distance or more away from one another. Prompt students to speed up until they're speed walking through the space. Yell "Stop!". Once students are frozen, tell them to find a wall in the space, counting back from 3. Tell students to resume walking. Pick up speed. Tell students to find a corner in the room. Count back from 3. This kind of activity keeps students engaged while also promoting physical presence.

**Key Vocabulary**

- Light
- Shadow
- Emotion
- Theatre Elements
- Layering Elements

**Key Questions**

- *How can we use light to create a moment?*
- *What are some limitations to only using light to create a moment?*
- *How can the use of light impact the narrative of a moment?*

**Differentiation**

The space should be set up in an open way so as to accommodate the needs of students with varied physical abilities, as this is an active unit that requires the use of space. Flashing or strobe lights should be avoided.

**Assessment Methods**

- The educator should be walking the space while students are working on their moments in order to gauge proficiency in utilizing light to devise a moment.
- Student responses to presentations will be used as an assessment of what students are observing and taking away from the moment work process, as well as their proficiency in using Tectonic Theater Project's

### Activities & Experiences

<b>10 minutes</b>	Students will be introduced to their fourth element, Light. The educator should provide light sources for this stage and place them in the space. Students will begin with a reminder of this element of theatre (an example should be made by the educator of how one can use light to create a moment).
<b>25 minutes</b>	Students will be randomly placed in pairs and given one of three emotions: Anger, Joy, or Sadness. In these pairs, students will be instructed to experiment with different light sources within the space in order to produce a light moment that projects these emotions. What colors of light evoke Joy? What shadowing evokes

criteria for critique.

- Written reflections to this lesson should be analyzed to gauge what students are taking away from the lesson.



	Anger? Allow most of the class period for students to experiment with this element.
<b>15 minutes</b>	Once student pairs have had the chance to work through their moment, they will present them to the class. Students will be asked to note observations after each presentation.
<b>Conclusion</b>	
<b>10 minutes</b>	The exit card for this lesson will be for students to write down one reflection/ “aha” moment they had in class and hand it to the educator as they exit the space.
As each exits the room, ask if they want a high five, a wave, or a fist bump.	
<b>Success Criteria</b>	
<ul style="list-style-type: none"> <li>• Students are interacting with various light sources in order to devise moments.</li> <li>• Students are collaborating in their pairs in order to devise an original</li> </ul>	

moment.

- Students observe and respond to what they notice in a presentation using Tectonic Theater Project's criteria for critique.

### **Evaluation & Next Steps**

If the educator observes students actively engaging with this element of theatre, collaborating within pairs/groups, making observations, and reflecting on their and their pair/groups process, the next step is moving onto using sound to create moments. If students are not actively engaged in certain aspects of the process, the educator should continue to monitor their work and encourage participation in each stage. This may look like taking time to address individual students' struggles by demonstrating what active engagement looks like. The educator may need to sit in for a time during pair/group work if this is a pair/group issue.

### **Materials**

- Lights (varied)
- Sticky notes
- Pens/pencils
- Worksheets

**Creating Socially Responsive Theatre with Moments**
**Lesson 7: Sound**
**Introduction**
**10 minutes**

The ‘hook’ for this lesson should be an activity that relates to the element of theatre being explored within the period. Have students start at the edge of the space an arm’s distance or more away from one another. Instruct students to make a sound (without using their voices) that sounds like anger. Say “freeze” when you want them to stop making sound. Then, instruct students to make a sound that sounds like joy. Continue with more prompts before closing the activity.

**Activities & Experiences**
**10 minutes**

Students will be introduced to their fifth element, Sound. The

**Key Vocabulary**

- Sound
- Emotion
- Elements of Theatre
- Projection

**Key Questions**

- *How can we use sound to create a moment?*
- *What are some limitations to only using sound to create a moment?*
- *How can the use of sound impact the narrative of a moment?*

**Differentiation**

Make copies of information available for students of varied abilities. The space used should be easily accessible and maneuverable.

**Assessment Methods**

- The educator should be walking the space and making observations as students work in pairs. This allows the educator to hear the content and quality of the conversations being had.
- Student responses to presentations will be used as an assessment of what students are taking away from the content of the texts.

	<p>educator should provide sound-makers for this stage and place them in the space; miracas, toys, whistles, etc. Students will begin with a reminder of this element of theatre (an example should be made by the educator of how one can use sound to create a moment).</p>
<b>25 minutes</b>	<p>Students will be randomly placed in pairs and given a prompt: Have a conversation using only sound. In these pairs, students will be instructed to experiment with different sounds within the space in order to produce a sound moment that shows a conversation, while also conveying emotion. The students will have time to devise the context of their conversation and begin experimenting with these sound-makers. Allow most of the</p>

	class period for students to experiment with this element.
<b>15 minutes</b>	Once student pairs have had the chance to work through their moment, they will present them to the class. Students will be asked to note observations after each presentation and each pair will have the opportunity to explain their conversation.
<b>Conclusion</b>	
<b>10 minutes</b>	At the close of the lesson, have students come together in a standing circle. The educator will guide students in a round of “It Made Me Think”. This involves students going around the circle and stating something they took away from the class period, followed by “It Made Me Think”. Once the circle is complete, end with

	applause.
<p>As each exits the room, ask if they want a high five, a wave, or a fist bump.</p>	
<p><b>Success Criteria</b></p> <ul style="list-style-type: none"> <li>● Students are interacting with various sound-makers in order to devise moments.</li> <li>● Students are collaborating in their pairs in order to devise a conversation using only sound-makers.</li> <li>● Students observe and respond to what they notice in a presentation using Tectonic Theater Project's criteria for critique.</li> </ul>	
<p><b>Evaluation &amp; Next Steps</b></p> <p>At this stage, students should be actively engaged in experimenting with a variety of sound-makers. Students should be at a point where they are comfortable experimenting with new elements of theatre. If they show hesitation working individually or in pairs/groups, the educator should continue to monitor their progress in both settings. Pair and group work will continue to make up most of the unit, so the educator should be encouraging effective communication and participation in pairs and groups. The next step for students will be exploring non-theatrical texts and using them in order to create pair and group moments.</p>	

<p><b>Materials</b></p> <ul style="list-style-type: none"> <li>● Sound-makers (varied)</li> <li>● Pens/pencils</li> <li>● Worksheets</li> </ul>
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**Creating Socially Responsive Theatre with Moments**
**Lesson 8: Text**
**Introduction**
**15 minutes**

The ‘hook’ for this lesson should be an activity that relates to the element of theatre being explored within the period. Begin by randomly placing students into pairs and giving them a section from various song lyrics. Instruct them to have a conversation with their partner using only the song lyrics. Pause when they have had time to run through this process a couple times and select students to tell the class about their experience.

**Activities & Experiences**
**5 minutes**

Students will be introduced to their sixth element, Text. The educator

**Key Vocabulary**

- Text
- Elements of Theatre
- Narrative

**Key Questions**

- *How can we use text to create a moment?*
- *What are some limitations to only using text to create a moment?*
- *How can the use of text impact the narrative of a moment?*

**Differentiation**

Make copies of information available for students of varied abilities. The space used should be easily accessible and maneuverable.

**Assessment Methods**

- The educator should be walking the space and making observations as students work in pairs. This allows the educator to hear the content and quality of the conversations being had. It also helps the educator gauge how effective the groups’ discourse is.
- The student rubric will help the educator gauge what kind of experiences (positive or negative) students are having devising with

	<p>should provide texts for this stage and place them in the space, but students should also be encouraged to find texts of their own. These should be non-theatrical texts.</p>
<b>15 minutes</b>	<p>Students will be asked to explore the texts provided or use a personal text and read through 3 lines of it at least 3 times.</p>
<b>20 minutes</b>	<p>Once they have found their text, they will be randomly placed in groups of 3. In these groups, students will be instructed to experiment with combining their 3 texts in order to create a narrative/conversation. The students will have time to devise the context of their narrative/conversation and experiment with the order and emotion of their lines. Allow most of the class period for students to</p>

groups.



	experiment with this element.
<b>10 minutes</b>	Once student groups have had the chance to work through their moment, they will present them to the class. Students will be asked to note observations after each presentation and each pair will have the opportunity to explain their conversation.
<b>Conclusion</b>	
<b>5 minutes</b>	At lesson close, instruct students to find a partner (this may need to be a group of 3 depending on how many students are in your class) and sit across from them. Make sure that they are facing one another. Ask students to take turns sharing 3 things they took away from the lesson, 2 questions they have (this could be about this particular lesson or

	the process so far), and 1 thing they're looking forward to as they move into the next lesson.
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As each exits the room, ask if they want a high five, a wave, or a fist bump.

### **Success Criteria**

- Students are interacting with various texts in order to devise moments.
- Students are collaborating in their groups in order to devise a moment using 3 non-theatrical texts.
- Students observe and respond to what they notice in a presentation using Tectonic Theater Project's criteria for critique.

### **Evaluation & Next Steps**

At this stage in the process, students should be comfortable experimenting with moment creation. After this lesson, students should have shown that they are actively experimenting with finding and using non-theatrical texts in order to create moments. The next step in the unit is beginning the group moment layering process. If the educator is still seeing hesitance from students in group work, special attention should be made to monitor group work moving forward. This may need to be modelled and reviewed as the unit becomes more group-focused.

### **Materials**

- Texts (varied and non-theatrical)
- Lyrics from 2 different songs
- Pens/pencils

- Worksheets

## Creating Socially Responsive Theatre with Moments

## Lesson 9: Group Moment Layering

### Introduction

### Activities & Experiences

\*At this stage, students should be provided a double-sided worksheet. On one side, the worksheet will prompt students to note what they're doing when they're devising their individual moments. On the other side, students will be asked to note what they're doing when they're combining their moments in their pairs. These worksheets will be collected at the end of the class period.

#### 15 minutes

Have students begin the lesson by standing an arms distance or more away from one another. The educator will ask students to create 3-movement moments on their own, making sure to prompt them to make the 3 movements varied. Students will rehearse these moments at least 3 times. Make sure students are continuing to use "I Begin..." and "I

### Key Vocabulary

- Moment Layering

### Key Questions

- *How can one layer individual moments in order to create a group moment?*
- *How does layering individual moments alter the mood or narrative of a group moment?*

### Differentiation

Make copies of information available for students of varied abilities. The space used should be easily accessible and maneuverable.

### Assessment Methods

- The educator should be walking the space and making observations as students work in pairs. This allows the educator to hear the content and quality of the conversations being had. It also helps the educator gauge how effective the groups' discourse is.
- The student rubric will help the educator gauge what kind of experiences (positive or negative) students are having devising with groups.

	End...”.
<b>10 minutes</b>	Once students have had an opportunity to rehearse and finalize their 3-movement moments, the educator will explain moment layering before assigning students to groups (if possible, have no more than 3 groups).
<b>20 minutes</b>	In groups, students will be asked to collaborate in order to devise a piece using moment layering. Allow time for groups to experiment with moment order.
<b>15 minutes</b>	After groups have had time to rehearse, they will be asked to present their layered moment pieces. The class will respond to what they observe from these presentations.
<b>Conclusion</b>	
<b>10 minutes</b>	At the close of the lesson, have

	<p>students come together in a standing circle. The educator will guide students in a round of “It Made Me Think”. This involves students going around the circle and stating something they took away from the class period, followed by “It Made Me Think”. Once the circle is complete, end with applause.</p>
<p>As each exits the room, ask if they want a high five, a wave, or a fist bump.</p>	
<p><b>Success Criteria</b></p> <ul style="list-style-type: none"> <li>● Students show proficiency in experimenting with movement in order to create individual moments.</li> <li>● Students are actively engaged in collaborating to create layered moments in groups.</li> <li>● Students show effective communication in a group setting.</li> </ul>	
<p><b>Evaluation &amp; Next Steps</b></p> <p>At this stage in the lesson, students should be proficient in working with groups using effective and respectful communication in order to devise moments. They should also have a firm understanding of the elements of theatre and show that they can experiment with them in different ways to create moments. If the educator is not observing active group participation and</p>	

communication, special attention should be made in monitoring the devising process moving forward. This may also require the educator to step in to model for groups or individual students who are not actively engaged in the devising process. The next step is engaging students in the research stage, where they will be researching socially relevant issues in assigned groups.

**Materials**

- Worksheets
- Pens/pencils

**Creating Socially Responsive Theatre with Moments**
**Lesson 10: Research**
**Introduction**
**10 minutes**

Begin the class period with an activity that promotes focus and idea-generation. One effective activity is “ABC”, wherein students stand in a circle and start with a word that begins with the letter A. Going through the alphabet, each student will say a word that begins with each letter in the sequence. Try to make this a quick activity, pushing students to think on their feet. Another alternative for this activity could be “10-Second Tableaus”, wherein student groups of 3 or more are prompted to create an image in 10 seconds. The benefit of this activity is that it engages students in

**Key Vocabulary**

- Research
- Collaboration
- Discourse

**Key Questions**

- *How can one contribute to group research in a way that includes and validates all voices?*
- *How can one use online and physical resources in order to uncover socially relevant issues in our world?*

**Differentiation**

Make copies of information available for students of varied abilities. The space used should be easily accessible and maneuverable.

**Assessment Methods**

- The educator should be walking the space and making observations as students work in pairs. This allows the educator to hear the content and quality of the conversations being had. It also helps the educator gauge how effective the groups’ discourse is.
- The student rubric will help the educator gauge what kind of experiences (positive or negative) students are having devising with groups.



	collaboration.
<b>Activities &amp; Experiences</b>	
<b>10 minutes</b>	<p>At the beginning of this lesson, students should start by sitting where the educator is in view. Introduce the research process. The educator should encourage students to find online sources, but should also provide physical sources for exploring social issues that are relevant to the present. At this point, the educator should also remind students of the expectations regarding respectful discourse as they begin devising in groups.</p>
<b>25 minutes</b>	<p>Students will then be assigned groups (if possible, there should be no more than 3-4 groups). In these groups, students will begin the research process. These groups will work</p>

	<p>together for the remainder of the unit. Make space available for students to work comfortably in groups (hallways or alternative spaces may need to be utilized). Make sure that computer labs are available if possible.</p>
<b>15 minutes</b>	<p>Once students have had time to research and solidify their moment concept, have them regroup into the larger class and give them worksheets. This worksheet will ask students to identify their concept and 3 take-aways from their group research.</p>
<b>Conclusion</b>	
<b>10 minutes</b>	<p>At the close of the lesson, have students reflect and write down 3 take-aways from what they found in their research. What are some new insights? What</p>

	<p>disturbed you? What news stories did you find?</p>
<p>As each exits the room, ask if they want a high five, a wave, or a fist bump.</p>	
<p><b>Success Criteria</b></p> <ul style="list-style-type: none"> <li>● Students are actively engaged in group collaboration during the research process.</li> <li>● Students show effective communication in a group setting.</li> <li>● Students are actively engaged in devising a readable, socially relevant narrative.</li> </ul>	
<p><b>Evaluation &amp; Next Steps</b></p> <p>At this stage in the process, students should be showing effective and respectful communication within their groups. For this lesson in particular, communication is key. If groups are having issues communicating and collaborating during this lesson, modelling effective collaboration may be needed in following lessons. The next step in the process is adding context to movement and architecture/spaces, wherein students will construct a narrative to fit the first two elements from the beginning of the unit.</p>	

<p><b>Materials</b></p> <ul style="list-style-type: none"> <li>● Large sheet of adhesive paper</li> <li>● Markers</li> <li>● Worksheets</li> <li>● Pens/pencils</li> <li>● 3 Texts</li> </ul>
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**Creating Socially Responsive Theatre with Moments**
**Lesson 11: Adding Context to Movement & Architecture/Space**
**Introduction**
**5 minutes**

The ‘hook’ for this lesson should be an activity that reminds students how to use architecture & space that is also fast-paced in order to get students motivated to start working physically. Start with all students standing in the center of the room. Tell students to quickly and safely find a place where they can lie flat in the space, counting down from five. Next, tell students to find a place where they can hide. Continue to increase the difficulty of the verbal prompts; i.e. “Find a place where you can have one foot on the floor and the

**Key Vocabulary**

- Architecture & Space
- Movement

**Key Questions**

- *How can movement and architecture/space be used to enhance a moment with a socially relevant narrative?*
- *How can one engage in effective discourse regarding socially relevant material and the use of the elements of theatre in moment work?*

**Differentiation**

Make copies of information available for students of varied abilities. The space used should be easily accessible and maneuverable.

**Assessment Methods**

- The educator should be walking the space and making observations as students work in pairs. This allows the educator to hear the content and quality of the conversations being had. It also helps the educator gauge how effective the groups’ discourse is.
- The student rubric will help the educator gauge what kind of

	other on another surface.”
<b>Activities &amp; Experiences</b>	
<b>25 minutes</b>	Have students begin by finding their groups and creating their own space in the classroom (alternative settings may need to be utilized to give each group space to work). Prompt students to begin by discussing how they can create movements that align with the narrative of their moment. When they are ready, students should begin experimenting with moments individually before experimenting with how to incorporate them into the larger group. Allow time for students to rehearse their movements in groups.
<b>25 minutes</b>	Once groups have had time to experiment with

experiences (positive or negative) students are having devising with groups.

	<p>movement moments individually and layering them into a group moment, students will be prompted to navigate architecture and space to incorporate into their group moments.</p> <p>Encourage groups to experiment with movement in different spaces and with varied architecture.</p> <p>Advise them not to alter their original movements, but they can continue to adjust movement layering. Have the groups assign a note-taker and write down which structures the group will utilize going forward. Make sure that groups are not using the same architecture.</p>
<b>Conclusion</b>	
<b>10 minutes</b>	At the close of the period, have students form a

	<p>standing circle. Use a beachball and start with the educator. Give an example of something you like; i.e. "I like long walks on the beach!". Students will be instructed to clap 3 times after the person with the ball shares. Pass the ball to someone across the circle, who will catch it and share what they like. Clap 3 times. Go around the circle until everyone has shared.</p>
<p>As each exits the room, ask if they want a high five, a wave, or a fist bump.</p>	
<p><b>Success Criteria</b></p> <ul style="list-style-type: none"><li>● Students are actively engaged in group collaboration during the moment devising process.</li><li>● Students show proficiency in experimenting with movement and architecture/space in order to elaborate on a moment piece.</li><li>● Students show effective communication in a group setting.</li><li>● Students are actively engaged in devising a readable, socially relevant narrative.</li></ul>	
<p><b>Evaluation &amp; Next Steps</b></p>	

At this stage in the process, students should show proficiency in creating moments using movement and architecture/space. Students should be demonstrating effective communication and collaboration within their groups and during the devising process. If some students still show hesitancy to engage in groups, or if the educator notices there is not equal effort being made among students in groups, the educator should step in to address these issues as students continue to devise. The next step is having students elaborate on the narrative of their moments by incorporating props and costumes.

**Materials**

- Worksheets
- Pens/pencils



**Creating Socially Responsive Theatre with Moments**
**Lesson 12: Furthering Narrative with Props & Costumes**
**Introduction**
**10 minutes**

The ‘hook’ for this lesson should be an activity that reminds students how to use props and costumes. Have students start in the center of the room, then instruct them to quickly and safely find an item in the room that is blue. Count down from five. Students may gravitate toward the same item if the space is sparse, make sure that they are relatively varied if possible. Then, prompt students to find a costume in the space that can be a cape. Count down from 5. Continue to challenge the students until the close of the activity.

**Activities & Experiences**
**Key Vocabulary**

- Narrative
- Props
- Costumes

**Key Questions**

- *How can props and costumes be used to enhance a moment with a socially relevant narrative?*
- *How can one engage in effective discourse regarding socially relevant material and the use of the elements of theatre in moment work?*

**Differentiation**

Make copies of information available for students of varied abilities. The space used should be easily accessible and maneuverable. Students non-proficient in English may choose to read quietly to themselves or have the educator work with them on reading through the text.

**Assessment Methods**

- The educator should be walking the space and making observations as students work in pairs. This allows the educator to hear the content and quality of the conversations being had. It also helps the educator gauge how effective the groups’ discourse is.
- The student rubric will help the educator gauge what kind of

<b>25 minutes</b>	<p>Have students begin by finding their groups and creating their own space in the classroom (alternative settings may need to be utilized to give each group space to work). Students will first be asked to navigate the space and begin experimenting with different props to enhance their moments.</p> <p>Encourage groups to experiment with various props and rehearse their moments with this element. The note-taker of the group should be keeping track of which props the group will be using.</p>
<b>25 minutes</b>	<p>Once groups have had time to experiment with props, have students explore the space again and experiment with various costumes. Have groups rehearse and solidify costumes within their</p>

experiences (positive or negative) students are having devising with groups.

	<p>moments. The note-taker of the group should be keeping track of what costumes the group will be using.</p>
<p><b>Conclusion</b></p>	
<p><b>10 minutes</b></p>	<p>At the close of the period, have students form a standing circle. Use a beachball and start with the educator. Give an example of something you like; i.e. "I like long walks on the beach!". Students will be instructed to clap 3 times after the person with the ball shares. Pass the ball to someone across the circle, who will catch it and share what they like. Clap 3 times. Go around the circle until everyone has shared.</p>
<p>As each exits the room, ask if they want a high five, a wave, or a fist bump.</p>	

**Success Criteria**

- Students are actively engaged in group collaboration during the moment devising process.
- Students show proficiency in experimenting with props and costumes in order to elaborate on a moment piece.
- Students show effective communication in a group setting.
- Students are actively engaged in devising a readable, socially relevant narrative.

**Evaluation & Next Steps**

At this stage in the process, students should show proficiency in creating moments using props and costumes. Students should be demonstrating effective communication and collaboration within their groups and during the devising process. If some students still show hesitancy to engage in groups, or if the educator notices there is not equal effort being made among students in groups, the educator should step in to address these issues as students continue to devise. If necessary, students may need to be reminded of how to effectively collaborate at the beginning of the next lesson. If students are struggling with their group moments and using the elements of theatre to expand their narrative, the educator should monitor the devising process more closely in the following lessons. The next step is having students elaborate on the narrative of their moments by incorporating light and sound.

**Materials**

- Worksheets
- Pens/pencils

- Props
- Costumes

**Creating Socially Responsive Theatre with Moments**
**Lesson 13: Furthering Narrative with Light & Sound**
**Introduction**
**10 minutes**

The ‘hook’ for this lesson should be an activity that reminds students how to use sound. Have students start at the edge of the space an arm’s distance or more away from one another. Instruct students to make a sound (without using their voices) that sounds like anger. Say “freeze” when you want them to stop making sound. Then, instruct students to make a sound that sounds like joy. Continue with more prompts before closing the activity.

**Activities & Experiences**
**25 minutes**

Have students begin by finding their groups and creating their own

**Key Vocabulary**

- Light
- Sound
- Narrative

**Key Questions**

- *How can light and sound be used to enhance a moment with a socially relevant narrative?*
- *How can one engage in effective discourse regarding socially relevant material and the use of the elements of theatre in moment work?*

**Differentiation**

Make copies of information available for students of varied abilities. The space used should be easily accessible and maneuverable.

**Assessment Methods**

- The educator should be walking the space and making observations as students work in pairs. This allows the educator to hear the content and quality of the conversations being had. It also helps the educator gauge how effective the groups’ discourse is.
- The student rubric will help the educator gauge what kind of experiences (positive or negative) students are having devising with groups.

	<p>space in the classroom (alternative settings may need to be utilized to give each group space to work). Students will first be asked to navigate the space and begin experimenting with different light sources to enhance their moments. Encourage groups to experiment with various light sources and rehearse their moments with this element. The note-taker of the group should be keeping track of which light sources the group will be using.</p>
<b>25 minutes</b>	<p>Once groups have had time to experiment with light sources, have students explore the space again and experiment with various sound-makers. Have groups rehearse and solidify sounds within their moments. The note-taker of the group should be</p>

	keeping track of what sound-makers the group will be using.
<b>Conclusion</b>	
<b>10 minutes</b>	Hand out a rubric for student group/collaboration work. Each student will assess themselves on how they feel the group devising process has been going thus far. They should be encouraged to be honest and comment with any issues they've faced or things they've discovered while working in groups.
As each student exits the room, ask if they want a high five, a wave, or a fist bump.	
<b>Success Criteria</b> <ul style="list-style-type: none"> <li>● Students are actively engaged in group collaboration during the moment devising process.</li> <li>● Students show proficiency in experimenting with light and sound in order to elaborate on a moment piece.</li> <li>● Students show effective communication in a group setting.</li> <li>● Students are actively engaged in</li> </ul>	



devising a readable, socially relevant narrative.

### **Evaluation & Next Steps**

At this stage in the process, students should show proficiency in creating moments using light and sound. Students should be demonstrating effective communication and collaboration within their groups and during the devising process. If some students still show hesitancy to engage in groups, or if the educator notices there is not equal effort being made among students in groups, the educator should step in to address these issues as students continue to devise. If necessary, students may need to be reminded of how to effectively collaborate at the beginning of the next lesson. If students are struggling with their group moments and using the elements of theatre to expand their narrative, the educator should monitor the devising process more closely in the following lessons. The next step is having students elaborate on the narrative of their moments by incorporating text.

### **Materials**

- Light sources
- Sound-makers
- Worksheets
- Pens/pencils

**Creating Socially Responsive Theatre with Moments**
**Lesson 14: Furthering Narrative with Text**
**Introduction**
**5 minutes**

The ‘hook’ for this lesson should be a quick activity that involves the entire class. This can be a speed round of “Zip, Zap, Zop” or having the students form a hand-holding circle, starting with squeezing the hand of one student and sending that squeeze around the circle. This will ground the class, but will also help them with their focus.

**Activities & Experiences**
**5 minutes**

Have students begin with a reminder of how to use text in a moment. Remind students that texts used can be varied (poems, lyrics, slogans, etc.), but they are

**Key Vocabulary**

- Narrative
- Text

**Key Questions**

- *How can non-theatrical text be used to enhance a moment with a socially relevant narrative?*
- *How can one engage in effective discourse regarding socially relevant material and the use of the elements of theatre in moment work?*

**Differentiation**

Make copies of information available for students of varied abilities. The space used should be easily accessible and maneuverable. Students non-proficient in English may choose to read quietly to themselves or have the educator work with them on reading through the text.

**Assessment Methods**

- The educator should be walking the space and making observations as students work in pairs. This allows the educator to hear the content and quality of the conversations being had.
- Student responses to presentations will be used as an assessment of what students are taking away from the content of the texts.
- The writing prompt will be used to

	non-theatrical.
<b>15 minutes</b>	Students will then be prompted to walk through the space in order to find examples of text. Instruct students to have notebook paper at hand to write down pieces of text that jump out to them. Try to avoid using the internet for finding texts.
<b>25 minutes</b>	Once students have had a chance to explore texts in the space, they will join their groups. In groups, students will be prompted to share and select texts they found and begin to incorporate them into their group moment. Students should rehearse their group moments using all of the elements they've incorporated so far.
<b>Conclusion</b>	
<b>10 minutes</b>	At the close of the period, have students form a standing circle. Use

gauge students' reflecting skills and insight into how one's lived experiences and background influence them.

	<p>a beachball and start with the educator. Give an example of something you like; i.e. "I like long walks on the beach!". Students will be instructed to clap 3 times after the person with the ball shares. Pass the ball to someone across the circle, who will catch it and share what they like. Clap 3 times. Go around the circle until everyone has shared.</p>
<p>As each student exits the room, ask if they want a high five, a wave, or a fist bump.</p>	
<p><b>Success Criteria</b></p> <ul style="list-style-type: none"> <li>● Students are actively engaged in group collaboration during the moment devising process.</li> <li>● Students show proficiency in experimenting with text in order to elaborate on a moment piece.</li> <li>● Students show effective communication in a group setting.</li> <li>● Students are actively engaged in devising a readable, socially relevant narrative.</li> </ul>	
<p><b>Evaluation &amp; Next Steps</b></p> <p>At this stage in the process, students should show proficiency in creating moments</p>	

using text. Students should be demonstrating effective communication and collaboration within their groups and during the devising process. The educator should encourage groups to finalize their pieces during this lesson, but should also allow time for rehearsal at the beginning of the next lesson. The next step is having students perform their final moments and responding to their peers' moments.

**Materials**

- Texts
- Worksheets
- Pens/pencils

**Creating Socially Responsive Theatre with Moments**
**Lesson 15: Final Moments**
**Introduction**
**5 minutes**

The “hook” for this lesson should be an activity that raises students’ energy. This activity can be an “8-Count Shake Out”, wherein students stand in a circle and shake out their limbs progressively faster until they get to 1.

**Activities & Experiences**
**15 minutes**

The first step of this final lesson is to allow students the time for one last rehearsal of their group moments. Make sure to prep the space for groups to work separately. As students work, the educator should be passing out response sheets (one for each student). This response sheet will ask students to

**Key Vocabulary**

- Elements of theatre
- Context
- Narrative

**Key Questions**

- *How can the elements of theatre be used in order to create a socially responsive theatre moment?*
- *How are the elements of theatre being used to create a mood?*
- *How does the layering of moments and elements create an image that evokes a narrative?*

**Differentiation**

Make copies of information available for students of varied abilities. The space used should be easily accessible and maneuverable, and all elements of theatre should be easily accessible. Students non-proficient in English may need to receive a translated version of the reflection instructions.

**Assessment Methods**

- The educator should be walking the space and making observations as students work in groups. This allows the educator to hear the content and quality of the conversations being had.
- Student responses to presentations will be used as an assessment of what students are taking away from

	reflect on the moments being presented and write down any “aha!” moments, observations about the use of theatre elements, or any further observations from what they see.
<b>30 minutes</b>	When student groups have had a chance to prepare, they will be asked to present one at a time. Allow time after each presentation for the rest of the class to respond to the moments. Make sure that students are making notes on their response sheets as they view each moment.
<b>Conclusion</b>	
<b>15 minutes</b>	At the close of this lesson, have students come to a sitting circle in the center of the space. Ask them to reflect on the major take-aways from the past few weeks, “aha!” moments,

- what they’re observing.
- The writing prompt will be used to gauge students’ reflecting skills and insight into what they’re observing during group presentations
  - Student feedback will give the educator insight into how students have received instruction and what to adjust going forward if the educator should choose to revisit this unit.

	and any other big learning experiences they've had in the context of devising socially responsive theatre moments.
<b>10 minutes</b>	The educator will pass out feedback sheets. These sheets will ask students to identify highlights from the unit, low points, and what they would change about how the unit is conducted in the future; Should more time be spent on certain aspects over others?

As each exits the room, ask if they want a high five, a wave, or a fist bump.

### **Success Criteria**

- Students have collaborated in groups in order to devise a moment that marries research into a socially relevant issue and the elements of theatre.
- Students are reflecting on observations regarding moments that utilize the elements of theatre to create a socially relevant narrative.
- Students are reflecting on their learning experiences experimenting with the elements of theatre, moment work, and devising socially responsive theatre moments.



**Evaluation & Next Steps**

If the educator can observe that students are utilizing all elements of theatre presented throughout the unit, are collaborating within their group in order to devise a solidified final moment, and are responding to presentations in regards to the elements of theatre and context, they know that students have taken away the core ideas of the unit as a whole.

**Materials**

- Worksheets
- Pens/pencils
- Props
- Costumes
- Light sources
- Sound-makers
- Texts

## Appendix

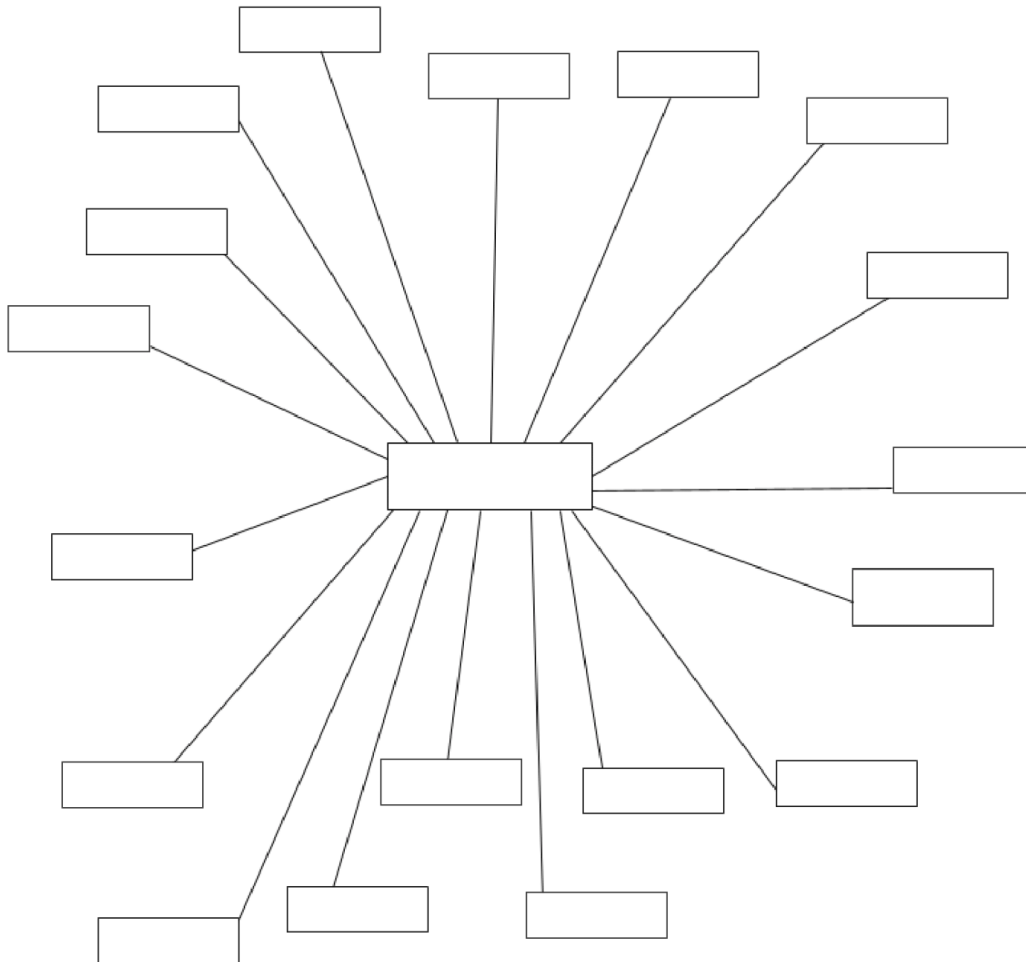
### Student Identity Mapping Template



**HANDOUT**

## Identity Chart

**Directions:** Write your name (or the name of another individual, group, or nation) in the center of the blank identity chart below. In the surrounding rectangles, write words or phrases that describe what you consider to be key aspects of your/their identity. **Double-click on the rectangles to write in them.**



(accessed via [facinghistory.org](http://facinghistory.org))

## Elements of Theatre Handout Example

### Elements of Theatre

Movement: The quality of motion

Architecture & Space: Your surroundings

Props: Inanimate objects

Costumes: Articles of clothing

Light: An artificial light source

Sound: Anything from instrumental music to the sound of a penny falling to the floor

Text: Any written word that does *not* come from a script

**Student Self and Group Work Assessment Example**

**Side A: Individual Moments**

	Yes! (5)	Almost (4)	Kind of (2)	Not Really (0)
I effectively utilized this element of theatre in order to create an individual moment.				
I was able to experiment with this element and rehearse by moment (3) times.				
I am actively thinking about how I can develop a narrative using this element of theatre.				
I understand how to use this element of theatre and feel ready to				

work in a pair or group in order to expand my moment.				
Total				

## Side B: Pair/Group Moments

	Yes! (5)	Almost (4)	Kind of (2)	Not Really (0)
I felt like I was able to effectively integrate my individual moment into a larger pair/group moment.				
I was able to listen, be heard, and collaborate with my pair/group in order to devise a pair/group piece.				
My pair/group and I are actively discussing how we can develop a narrative using our individual moments and this element of				

theatre.				
Working in a pair/group has helped me further my understanding of working with this element of theatre and I feel ready to move forward.				
Total				

### Teacher Assessment of Students Example

Student Name	Observations	Suggestions/Moving Forward
Amaya	<ul style="list-style-type: none"> <li>● Actively engaged in movement work</li> <li>● Experiments with using different ranges of movement</li> <li>● Struggles during pair work</li> <li>● Partner made most of the suggestions during pair work</li> <li>● Not actively engaged in response to peers' presentations</li> </ul>	<ul style="list-style-type: none"> <li>● Closely monitor when she works in pairs going forward and encourage participation verbally</li> <li>● If she continues to struggle in pair and group work going forward, might have to talk with her outside of work time</li> </ul>

<p>Benny</p>	<ul style="list-style-type: none"> <li>● Doesn't experiment with a wide array of motion</li> <li>● Struggles to create a movement moment and stick to it</li> <li>● Follows the direction of their partner in pair work</li> <li>● Slowly starts to add to the pair moment</li> <li>● Is hesitant to respond during presentations</li> </ul>	<ul style="list-style-type: none"> <li>● Continue to encourage experimenting with the elements of theatre</li> <li>● Make sure to remind the class as a whole to experiment with each element so as to not make him feel targeted</li> <li>● Continue to encourage communication in pairs verbally, prompt responses</li> </ul>
<p>Matteo</p>	<ul style="list-style-type: none"> <li>● Seems unmotivated to participate in movement work</li> <li>● Doesn't solidify a movement before pairing up</li> <li>● Makes suggestions in pairs</li> <li>● Dominates and directs the pair moment</li> <li>● Raises his hand and has a comment for almost every presentation</li> <li>● Often talks over others</li> </ul>	<ul style="list-style-type: none"> <li>● Encourage participation verbally</li> <li>● Closely monitor his progress with individual moments moving forward</li> <li>● If he continues to struggle with motivation, talk with him outside of work time</li> <li>● Monitor pair work moving forward and make sure he is letting his partners speak</li> <li>● Remind all students before presentations to allow others the</li> </ul>



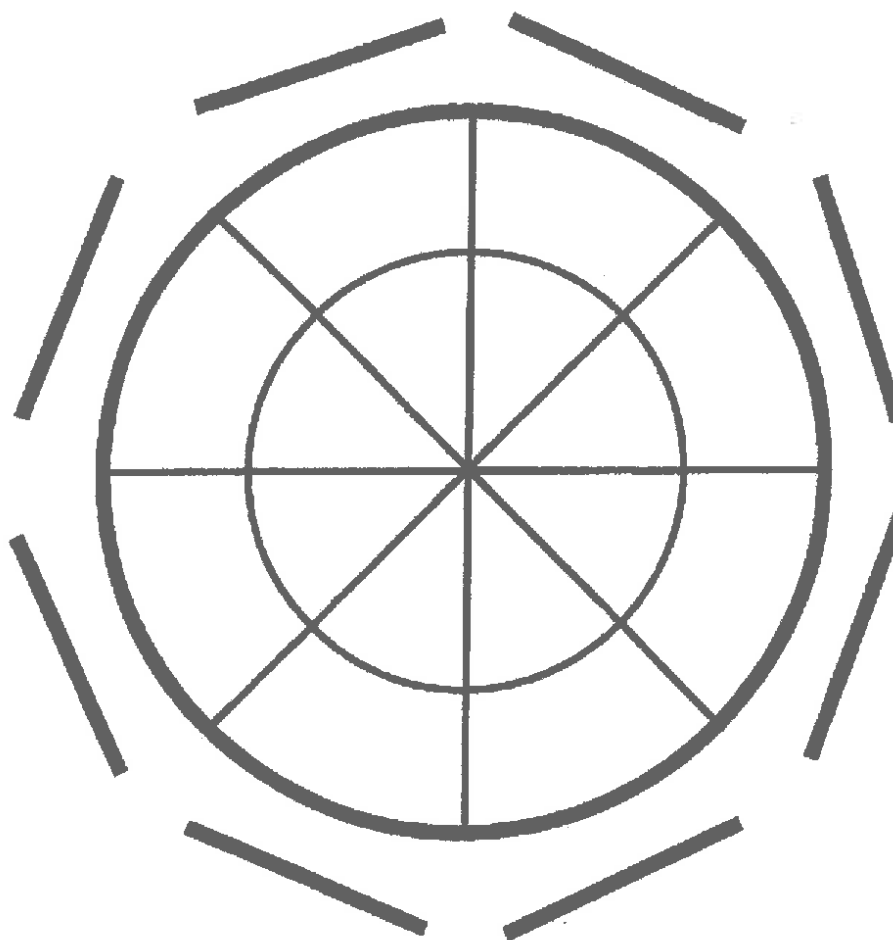
		chance to respond so he doesn't feel targeted
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Resource for Approaching Identity and Social Location

Resource Binder 2015

art.  
Equity

IDENTITY AND SOCIAL LOCATION GRID



## IDENTITY AND SOCIAL LOCATION DEFINITIONS

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### Religion

An institutionalized or personal system of beliefs and practices relating to the divine. **Faith** is a system of religious or spiritual beliefs. **Spirituality** is an individual's belief and commitment to matters that are considered to be sacred to that individual

### Race

A social and artificial construct with exceeding social, economic, and political significance. Race is often associated with physical characteristics, e.g., skin color, hair types, eye shape, eye color, lip shape, etc.

### Ethnicity

Refers to a group or people of the same nationality or land of origin who share a distinct and/or common culture

### Sexual Orientation

An individual's physical and/or emotional attraction to another individual. A person's sexual orientation is sometimes distinct from a person's gender identity and expression.

### Class

A relative social ranking or category based on income, financial resources, education, status, and/or power. Class categories are usually associated with levels of access to resources such as money, contacts, education. Our perceptions of class identity are often tied to culture, food, clothing, language, cars, entertainment, work, and more.

### Gender

Refers to socially constructed roles, behavior, activities, and attributes that a particular society considers appropriate for men and women. Gender is also an individual's self-conception, as distinguished from biological sex. Gender identities include, but are not limited to "transgender," "woman," and "man." "Transgender" is the state of one's gender identity not matching one's 'assigned sex,' while "cisgender" is to have a gender identity that does match one's assigned sex. "Gender nonconforming" is another identifier, used to indicate that one doesn't adhere to stereotypical understandings of gender expression and roles.

### Ability

Possession of the capacity (especially physical, mental and psychological capabilities) required to do something or get something done. Ability is informed by the construction of a societies' physical, social, cultural, and technological spaces, customs, and institutions, which often privilege those who are considered to be "fully able."

### Age

Refers to how long a person has been alive.

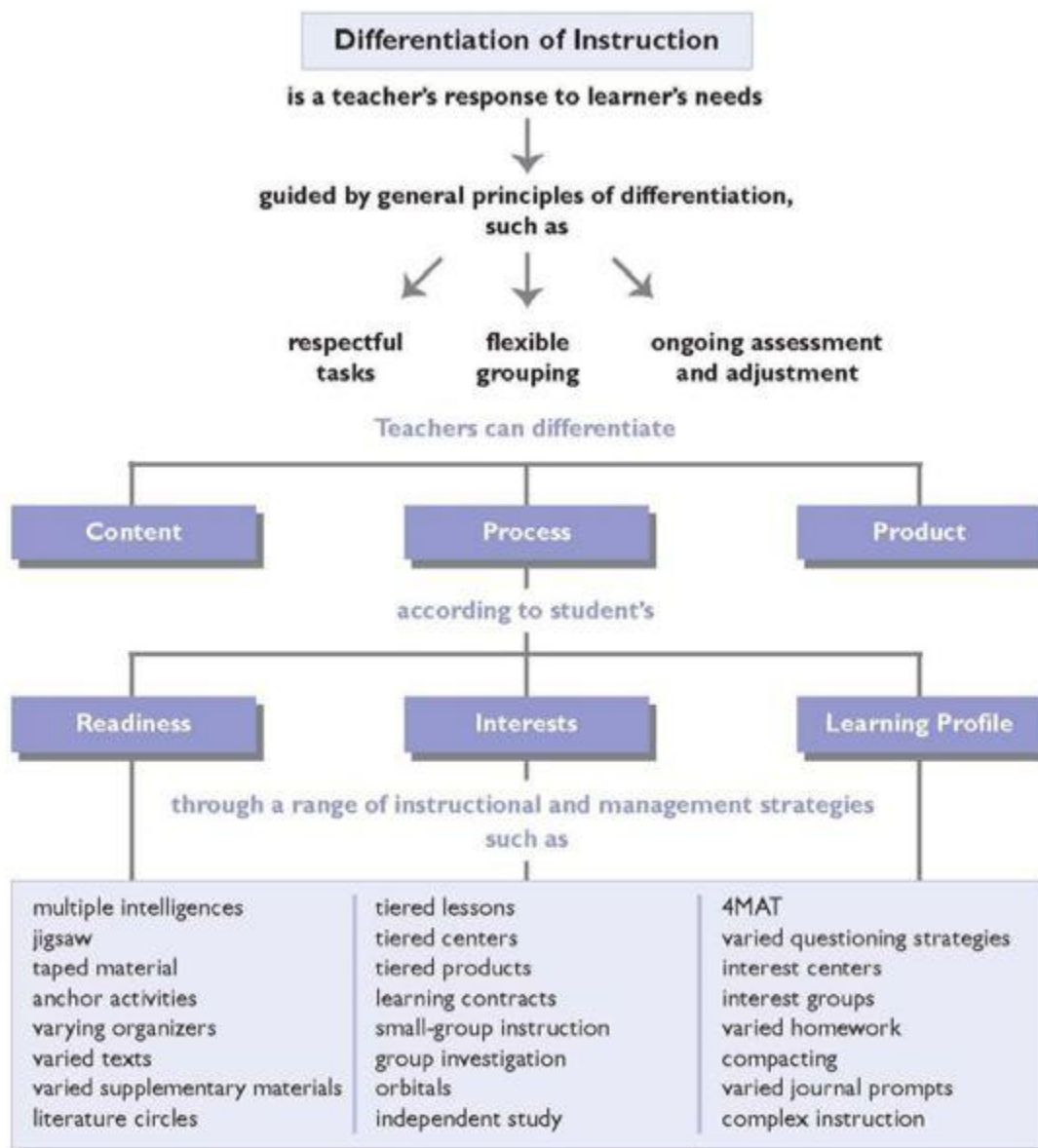
### Nation of Citizenship and Immigration Status

Nation of citizenship refers to where one holds citizenship status. Immigrant status refers to the status of a person's residency—in this context, in the United States. Citizenship and certain immigration statuses bring with them a host of protections and privileges.

## Introduction to Moment Work Example

[https://docs.google.com/presentation/d/1pChNC7lzFr6GrznQsPqWwBRx8IsVOn\\_rnwv19ClnPhE/edit?usp=sharing](https://docs.google.com/presentation/d/1pChNC7lzFr6GrznQsPqWwBRx8IsVOn_rnwv19ClnPhE/edit?usp=sharing)

## A Guide for Differentiating Instruction



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## Student Assessment of Final Moments Sample Template

### **Moment Work** Final Moment Observations

As you watch each final moment, follow the prompts below. For each group, pay attention to how the elements of theatre are being used and any "aha!" moments you have while watching. Record your observations in the chart below.

#### Group 1

What socially relevant issue is this moment responding to? (If you're unsure, make your best guess)	
What 2 elements of theatre did you think best enhanced the narrative? How?	
What moment in the piece was really interesting to you? Why?	



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