

Body Objects: *Creating Settings with Details*

Your Personal
NOTES

LESSON

HINTS AND
STRATEGIES

STARTERS

- ♣ Review story elements.
- ♣ Discuss/review the three drama tools, indicating that today they will not be using voice.
- ♣ Review transformation. (Review any of the other three words: concentration, imitation, imagination.)
- ♣ Ask: What is a setting? What are details?
- ♣ Ask the essential question: What impact do details have on creating and communicating setting?

ACTIVITIES GUIDE

1. Model how to make a body object without using voice.
 - a) Demonstrate no facial expression for objects
 - b) Demonstrate morphing from one object to another
 - c) Demonstrate an object with no details (e.g. an apple done only by shaping the hands).
 - d) Discuss what details are, and then demonstrate a body object with details (e.g., an apple created by using the entire body to add a stem, leaf, and the complete round shape of the apple - and perhaps the branch of a tree).
2. *Solo work*: Have students find their own space. Call out a series of objects for the students to transform into using only the body and the mind. Remind them that today no voice will be allowed while making objects. Encourage

CONCEPTS & SKILLS

*Three Tools – Mind, Body, Voice;
Transformation, Story Elements:
Setting and Character;
Ensemble: Collaboration and
Cooperation*

Create a visual by putting a list of the drama tools on the board and crossing off voice.

Mind

~~Body~~
Voice



them to be unique (different) and that there is no right or wrong. Encourage them to use their entire body to create the object, not just the face. (Note: emphasize concentration and *not* using the voice.)

Some solo object ideas: candle, knife, fork, spoon, folded napkin, glass, wrist watch, globe, book, door, window, coat hanger, brush, comb, envelope, postage stamp, chair, frying pan

3. Have them sit. Have students share details they added to their objects.
4. Introduce and define collaboration.
 - **Collaboration:** to work together to solve problems or make decisions
 - **Cooperation:** to go along with the solutions and decisions of the team
5. Using a student volunteer, demonstrate the wrong way to work with a partner. With the volunteer, transform into an object (e.g., apple hanging from a tree), but use your voice to talk with your partner to plan and negotiate. Ask the students what was wrong with the way you worked with your partner. Then demonstrate the right way without using voice. Discuss the difference.
6. Next, demonstrate bossy behavior without talking, by pointing to where you want your partner to move, touching and repositioning your partner, etc. Explain that body language can speak as loudly as words. Explain that when you tell an actor what to do, you are now a director and that today everyone will be actors. Ask them not to use words or body language to direct or boss their partners. Ask if everyone understands. Ask students to raise their hands if they are willing to try to transform into objects without talking or bossing their partners with their body. See that all students have their hands up before moving on with the lesson (the contract).
7. Remind students about morphing, adding details, and not using facial expression.
8. *Partner work:* Pair students and have them get into partner space. Have them transform into objects.

Keep up the pace, name objects quickly using short pauses.

Always have students sit and focus their attention on you when giving notes, feedback, additional instructions, or modeling a skill.

The wrong way, of course, is to use the voice to direct or discuss what to do.

I pair boys with girls whenever possible. If you have an odd number, make one group of three.

I, again, try to encourage morphing.



Some partner object ideas: shirt on a hanger, grandfather clock, coffee cup and saucer, pickle in a jar, candy bar with wrapper, eyeglasses, gym hoe, flag on a flag pole

9. After a few rounds of objects, ask students to respond to the following statements.
- Raise your hand if either you or your partner forgot and bossed with the body.
 - Raise your hand if either you or your partner forgot and talked. (If many of them forgot, give them more objects to do until you only have one or two people who forgot.)
 - Ask partners to share details they added.
10. *Small group work:* Put partners with another couple to make groups of four. Give students single objects or settings to create with details. Now someone will start an object or a setting and everyone else will add on details to the object or setting. Say: “What if you have an object and you can’t figure out what your partner is doing? Just add on and hope for the best. Remember, no talking.” Repeat the Body Objects activity allowing the groups to create three or four objects or settings.

Some small group objects: a table and two chairs, a sofa, a washer and dryer, a bird’s nest with an egg in it, a slide and swing set, a birthday cake with two candles, a four-poster bed

11. *Large group work:* Make groups bigger. Create three large groups with more than five people in each group. Have students create settings with their bodies by one person starting and the others adding more *detail*.

Some large group settings: an oasis, a dense forest, a farm, the Grand Canyon, a baseball stadium, a junk yard

I love this option: Allow half the room to share and have observing students identify the objects being made by the presenting groups.

This larger group work is only intended for advanced students who have strong concentration skills.



Option 1

1. Let students know that they will now be putting their objects and settings into a story (see the note on the right for selecting a story). Using the proper negotiation skills, have each group select the major character in the story. If there are other characters, have students select those next.
2. Tell the chosen story. Stop and repeat the name of the setting that you want the teams to create and give them a moment to transform. The character(s) will move through the settings as indicated by the story. (Note: Let the groups know that minor characters should be part of the setting until their character enters. When their character exits, they should return to being objects.) Remind the teams to add detail both as an actor and as a group; to use their whole body to transform; and not to talk or boss teammates.

You should select a one (or two) character journey stories. The character should journey through several different settings. "B.J.'s Journey" and "The Dreamer" can be found on OneStopDramaShop.com along with several other stories that are useful with this activity. Or select your own story in which one character travels through a variety of settings.

Option 2

1. Give each group a piece of text that has a setting description. Have the group discuss the details of the setting as described by the author. Have them make a list of the detail words. Then have the groups plan and practice creating the setting as a group. What details will they include? How will they create the details with their bodies?
2. Have the groups share their settings with the class. Have the observing students reflect on what they saw. What was the setting? What details were used to communicate the setting?
3. Have observing groups write down detail words they think might have been included in the actor's paragraph. Have the groups read their lists to the creating group. Have the creating group read their list and the paragraph to the other teams.

Advanced groups might also add vocal sound effects or spoken text/lines.



DEBRIEF AND LEARN

- ♣ What is a setting? Why do both drama and language arts have settings?
- ♣ Why did the author select the detail words they used? Why did the team choose their specific details to add to the setting?
- ♣ What details did you add today? Who in your group added an interesting detail to an object or setting?
- ♣ Ask the essential question: What impact do details have on creating and communicating setting?
- ♣ How did we use imagination today? Transformation? Collaboration?
- ♣ How did we collaborate today? Who can name someone in their group who collaborated well? Cooperated well? Why?

SOME SAMPLE QUESTIONS YOU MIGHT ASK

ASSESSING STUDENT ACHIEVEMENT

- ♣ Have students write a paragraph describing an object they created today and the details they created/added as an actor.
- ♣ Have students work in groups to share paragraphs written about one of the settings and revise the setting based on the final written work. The process steps I use are:
 - 1) Students write a description of one of the settings created in the lesson. (They should be sure to include the details of the setting.)
 - 2) Students return to their groups and share their paragraphs.
 - 3) Then students return to their groups and reflect on each other's work, making suggestions for forgotten details.
 - 4) Students select details from teammates' suggestions or new ideas that occurred to them and revise their paragraphs.
 - 5) Teammates read their revised paragraphs to each other.
 - 6) Finally each group selects one of the pieces of writing and creates it physically, using body objects.

LOOK FOR THESE THINGS!



- 7) Each team practices its setting.
 - 8) Each team shares its setting for the class, while one team member (perhaps the author) reads the descriptive paragraph aloud.
 - 9) Have the class reflect on the details they saw and heard. Have teams discuss changes from the first playing of the story.
- ♣ Give students a piece of text with a setting. In groups, have them underline the details words and plan and create a detailed setting using their bodies.

INTEGRATION IDEAS

- ♣ Adding details to nonfiction text
- ♣ Exploring setting, environment, geographical places, habitats, etc.
- ♣ Plot sequence
- ♣ Teamwork



Supplemental Teaching Strategies, Hints, Tips

These resources are available to Members of
OneStopDramaShop.com

