



MONDAY, NOVEMBER 18, 2019

MERRILL AUDITORIUM

10:00 AM

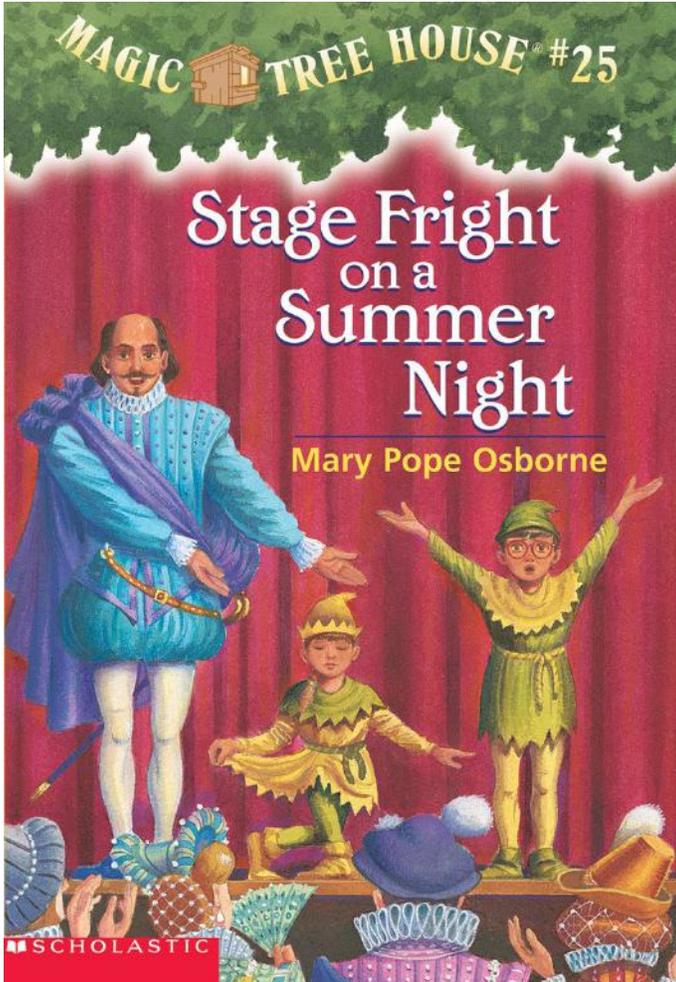


Use this guide to help your students anticipate, investigate, and reflect upon your live performance experience.

This guide is geared toward teachers of grades 2 - 5.

Supported by:





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Educators, we invite you to share with us what you did in your classroom around this guide or the production! You can email scoleman@portlandovations.org or reach us via [Facebook](#) or [Twitter](#).

Activities in this study guide connect to State Standards in Reading, Writing, Theatre, Science, and Social Studies.

THE PERFORMANCE

Based on [Mary Pope Osborne's](#) *Magic Tree House: Stage Fright on a Summer Night*, siblings Jack and Annie, travel back in time in their magic tree house to London, England in 1601. They are there to solve the riddle from enchantress Morgan le Fay: "To find a special magic, you must step into the light and without wand, spell, or charm turn daytime into night." The kids navigate their way through the crowded and smelly [London Bridge](#) and as they make their way through they see a sign that reads, "A play at the [Globe Theatre!](#)" Jack knows how much Annie loves acting, so he convinces her to check it out. When they arrive at the theater, a man name Will approaches Jack and asks him to be an actor in his play. Jack is nervous about being onstage in front of other people but Annie is eager to participate. As Jack and Annie get into costume and are given a scroll with their lines, Jack's stage fright gets worse and worse. He almost leaves the theater he is so nervous. Following some encouraging words from Will, both Jack and Annie deliver performances that the audience loves and shows with loud applause. They find out that [Queen Elizabeth I](#) is in the audience and loves the play too. Everyone is happy, especially Jack and Annie because they realize that the Queen helped them solve their riddle - the special magic was theater magic. Will tries to get the siblings to stay in London and join his troupe of actors but Jack and Annie need to go back home to eat dinner with their parents. When they are back home they open up the scrolls that Will gave them and realize that their new friend Will is actually [William Shakespeare](#), one of the most famous playwrights of all time!



THE PRODUCTION

Showtime with Shakespeare is based on the book, *Stage Fright on a Summer Night*, part of the Magic Tree House series created by children's book author Mary Pope Osborne. The musical's book and lyrics are written by Will Osborne and Jenny Laird. Music and additional lyrics are by Randy Courts. This production was produced by NPAC in association with George Street Playhouse.

1. Who is William Shakespeare and why is he important to our world?

William Shakespeare, also known as the Bard of Avon, was born in 1564 in Stratford-upon-Avon, England. Researchers do not know a lot about Shakespeare beyond important dates in his life. This is probably why scholars have spent decades researching and analyzing his writing, trying to understand how one person could write so many epic plays. Over his lifetime, Shakespeare wrote about 40 plays and over 150 sonnets (long poems). He wrote tragedies, romantic comedies, and history plays. Shakespeare's plays are still some of the most produced plays in the world, even more than 400 years after his death.

Additional Resources Page 12.

2. What is Hip Hop Theatre?

Showtime with Shakespeare is written in the genre of Hip Hop Theatre. Hip Hop Theatre is a genre of theatre that uses all or most of the four elements of [hip hop](#) (MCing (rapping), breakdancing, DJing, and graffiti writing) in a theatrical performance. Hip Hop Theatre began in the early 1990s and often times is thought of as solo performance. However, the genre continues to evolve as different artists make more art. Today the most famous artist creating Hip Hop Theatre is Lin-Manuel Miranda. He wrote the hit Broadway musicals, *In the Heights* and *Hamilton: An American Musical*.

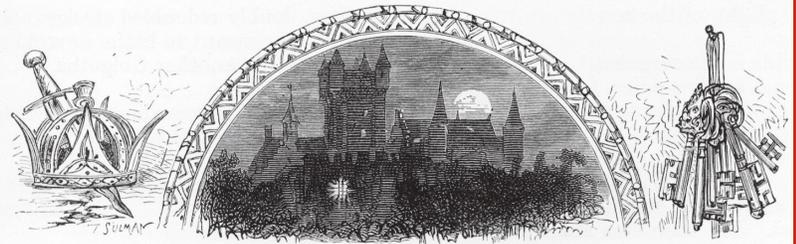
3. How do Hip Hop music and Shakespeare connect?

Shakespeare's plays deal with experiences that define the human condition: love, hate, jealousy, fear, sadness, etc. Since its beginning, the genre, or movement of hip hop has navigated the same topics. Most MCs or rappers write about their experiences growing up in urban environments (Jay-Z) or Oakland, California (Tupac), relationships and love (MC Lyte), and social activism (Lauryn Hill). Shakespeare and Hip Hop Theatre are also often connected because the writing style in both have poetic and lyrical elements to them. Shakespeare often wrote in what is called prose or verse while rappers also focus on rhythm and metaphor when they write lyrics. Great rap artists are known for complex, inventive or vivid lyrics. In the case of *Hamilton: An American Musical*. Lin-Manuel Miranda takes inspiration from both the stories and rhythms of rap legends and Shakespeare. Miranda has been quoted saying he considers the biography of Hamilton a classic hip hop story with tragic Shakespearean undertones. He even quotes Shakespeare in *Hamilton*: "My dearest, Angelica Tomorrow and tomorrow and tomorrow Creeps in this petty pace from day to day I trust you'll understand the reference to Another Scottish tragedy without my having to name the play."

Additional Resources Page 12.

DON'T YOU DARE SAY MACBETH

The play includes the line, "Did anybody here see the Scottish play?" This is a reference to Shakespeare's play *Macbeth*. It is an old theatre superstition that it is bad luck to say the name "Macbeth" when inside a theater, unless you are rehearsing the play or performing it. It is sometimes believe that if said there will be a curse on the production. Therefore, people use the euphemism "the Scottish play" instead of "Macbeth."



4. What was London like in the 1600s?

London was the biggest and wealthiest city in England at this time period. And, it was growing in size every day. People from other parts of England and Europe were moving there to find work. Men worked as shoemakers, tailors, and chimney sweeps, or sold items (from mops to fish) on the street. Women were not allowed to work outside of the house. The population grew from about 50,000 people in 1530 to 225,000 in 1605. This rapid growth made it hard to live in London. It was overcrowded, dirty, and people got sick because they were living in close quarters. The air quality was not good due to all the smoke from burning coal. People bought their food and household needs from open booths in street markets. Streets were made of packed dirt and when it rained it was dangerous and messy. Global trade brought bananas, coffee, hot chocolate, tea, and spices to England. How-

ever, these were expensive items and most people weren't able to afford them. Queen Elizabeth I ruled England from 1558 - 1603. She never married or had children and so after her death England was ruled by King James IV, one of her cousins. Theatre was a very popular form of entertainment during this time. Everybody went to see theatre - from chimney sweeps to members of the royal court. Plays would be performed during the daytime because the number of candles needed to light the theatre was expensive and dangerous.



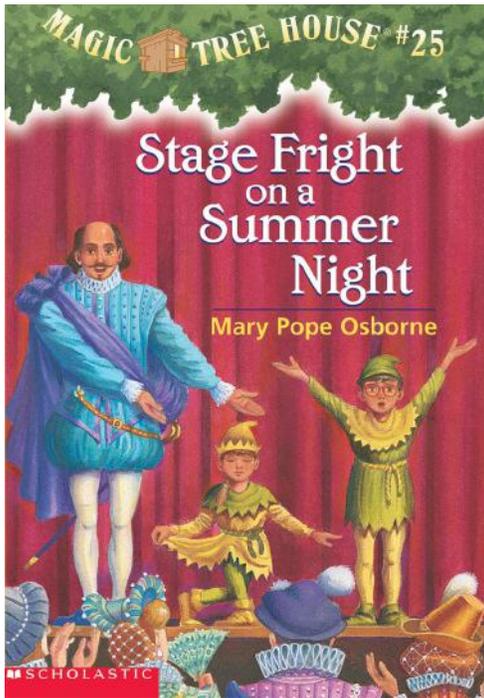
Additional Resources Page 10 & 11

5. How does your body react to fear and what can you do when you face fear?

Jack gets a severe case of stage fright when he thinks about performing for so many people. When you get scared, your body releases stress hormones that increase your breathing rate and your pulse. You might experience shortness of breath, your heart beating fast, or sweating. Researchers talk about how people react to stress in five categories: fight (run toward), flight (run away), freeze, appease (do what is being asked), dissociate (not able to focus on what is going on). A few ways that schools counselors, social workers, and psychologists recommend people deal with stress include: noticing how your body is feeling, taking a few deep breaths, counting down from 10, pinching yourself, taking a walk, and telling other people how you feel using "I" statements. It's important to realize that people are better able to help you when you can tell them what is going on. However, not all stress is bad. Some stress, in small doses, can help you stay alert and motivated.

Additional Resources Page 10

Pre-Performance Lesson Activities



Read the book.

Have students read *Stage Fright on a Summer Night* on their own or as a class. Facilitate discussions about the characters and their relationships with each other, the setting, and the main idea.

Anchor Standards for Reading: 2, 3

Teachers, if you want your copies of the text in advance please email scoleman@portlandovations.org.

Parts of a Play.

Discuss the parts and people of a theatrical production. Challenge students to name as many parts of the theater when they arrive at Merrill Auditorium. *Use the Parts of a Play hand-outs on page 16 - 18.*

Visual & Performing Arts Standards (Theatre): A1 Terminology

Conquering Fear.

After giving students a moment to brainstorm, invite students draw a picture of a time that they have felt afraid or scared. (Make sure to let students know in advance that they will be sharing this experience with the class.) This illustration could be concrete or abstract. Invite students to include the Elements of Art, like color, line and shape, in their picture. How can they use color convey how they were feeling? (i.e. blue often symbolizes sadness, red often symbolizes anger.) In small groups, or in a pair, invite students to discuss the following questions. What were you afraid of? What happened? How did your body feel when you were afraid? In the future, how can that experience help you deal with another situation where you might feel afraid? After these discussions, as a class, put together a list or book of tips for ways to navigate fear. Following the performance, ask students to make connections between how Jack dealt with his fear and what they included on their list.

Additional Resources Page 10

Visual & Performing Arts Standards (Visual Arts): A2 Elements of Art and Principles of Design

Post-Performance Lesson Activities



Play or Book?

Have students compare and contrast the book *Stage Fright on a Summer Night* with the play *Showtime with Shakespeare*. Discussion questions or writing prompts might include: What was similar? What was different? How did the form (Hip Hop Theatre) make the story onstage feel different from the story you read? Using specific examples, have students explain or write about which version of the story you enjoyed more and why.

Anchor Standards for Reading: 1, 7
Visual & Performing Arts Standards (Theatre): D1 Aesthetics and Criticism

Describing What You Saw.

Invite students to write about what elements of theater they observed in the performance. They should describe two or more elements using theatrical vocabulary (set, actor, costume, stage, etc.). Have students compare their observations with a partner and combine them for a more complete description of the performance. This activity is most effective when used following the Activity #2 in Performance Lesson Activities.

Anchor Standards for Writing: 1, 10
Visual & Performing Arts Standards (Theatre): D1 Aesthetics and Criticism

Stepping Back in Time.

Invite students to research and share what was happening in other parts of the world in the early 1600s. In “Maine”? In China? In Angola? Stemming from this question, invite students to come up with focused research questions to investigate. Topics might include migration, contact and exchange between societies, political conflict and competition or economic systems.

Additional Resources Page 10 & 11

Social Studies Standards: Civics and Government, Economics, History
Anchor Standards for Writing: 7, 10

Writing in Verse.

Shakespeare used rhymes and rhythm in his text, just like modern-day MCs (aka rappers) do. Writing in verse allows the author to convey more detail and emotion. Plus, as an actor, the rhyme and rhythm can make it easier to remember the text. Using vocabulary from class, invite students to create their own rhymes and help them learn and understand new words and their meanings. This activity also challenges students to use figurative language (simile and/or metaphor). After students have created their own rhymes using the **handout from Flocabulary on page 19** of the Guide have a “battle” of words in class.

Anchor Standards for Language: 5

The Air We Breathe

Jack and Annie mention how dirty and smelly London is in 1601. Invite students to investigate and share their findings on the following research questions (or have them write their own). How do cities impact the health of our environment? What ways does your city, state, and country help make sure that the air and water quality is healthy? What more could be done to make sure that this continues for the future?

Additional Resources Page 11

Next Gen Standards: ESS2 Earth's Systems, ESS3 Earth and Human Activity



Make a Play *

Challenge students to turn a story into a play. The hardest part of adapting a book to a play is that plays are all dialogue. This is a great way to get students to think about the importance of show don't tell and descriptive details. Choose a storybook (the shorter the better!) to “put on its feet” as is said in the theatre world. **Use the *From the Page to the Stage* guide on page 20.**

Anchor Standards for Reading: 2, 3, 7

Anchor Standards for Writing: 7

Visual & Performing Arts Standards (Theatre): B1 Movement, C1 Application of Creative Process, E3 Goal-Setting, E5 Interpersonal Skills

***Make A Play is also an in-class workshop series that Portland Ovation's Offstage program offers. If you are interested in this opportunity please email scoleman@portlandovations.org**

POETRY

- **Portland's Poet Laureate:**
<https://www.portlandlibrary.com/highlight/portland-poet-laureate-program/>
- **Stuart Kestenbaum, Maine's Poet Laureate**
<https://mainearts.maine.gov/Pages/Programs/Maine-Poet-Laureate>
- **Joao Victor, Lewiston's Youth Poet Laureate:**
<https://www.mainepublic.org/post/lewiston-high-school-student-named-citys-first-youth-poet-laureate>
- **Poetry Out Loud:**
<https://mainearts.maine.gov/Pages/Programs/POL-Home>

HIP HOP ARTISTS

- **Myles Bullen (musician):**
<https://mylesbullen.com/>
- **Kesho Wazo (hip hop collective):**
<https://www.keshowazo.com/home-1>

SHAKESPEARE IN MAINE

- **NT Live Broadcast of A Midsummer Night's Dream**
November 21, 2019 at Collins Center for the Arts, UMO
- **Theatre at Monmouth**
- **Bath Shakespeare Festival**
- **Fenix Theatre Company**

Conquering Fear Resources

“Stress symptoms: Effects on your body and behavior,” The Mayo Clinic.

<https://www.mayoclinic.org/healthy-lifestyle/stress-management/in-depth/stress-symptoms/art-20050987>

“Understanding the Stress Response,” Harvard Health Publishing.

<https://www.health.harvard.edu/staying-healthy/understanding-the-stress-response>

“How to Help Children Manage Fears.”

<https://childmind.org/article/help-children-manage-fears/>

Stepping Back in Time Resources

Maine in the 1600s: Wabanaki Studies

Maine Native Studies Resources curated by Maine Department of Education:

<https://www.maine.gov/doe/learning/content/socialstudies/resources/mainenativestudies/resources>

“1688-1774: Settlement & Strife” by Maine Historical Society:

<https://www.mainememory.net/sitebuilder/site/897/page/1308/print>

“Our Maine Ancestors” by Penobscot Marine Museum

<https://penobscotmarinemuseum.org/pbho-1/our-maine-ancestors/maine-mawooshen-1600>

“Wabanaki: Culture, Continuity, Courage & Change” by Abbe Museum:

<http://archive.abbemuseum.org/research/wabanaki/index.html>

Angola in the 1600s: Slave Trade

“The African-American Migration Story,” PBS.org:

<https://www.pbs.org/wnet/african-americans-many-rivers-to-cross/history/on-african-american-migrations/>

“Africa and the Transatlantic Slave Trade,” BBC.org:

http://www.bbc.co.uk/history/british/abolition/africa_article_01.shtml

“Transatlantic slave trade,” Encyclopedia Britannica:

<https://www.britannica.com/topic/transatlantic-slave-trade>

China in the 1600s: Ming Dynasty

“Ming Dynasty,” Encyclopedia Britannica:

<https://www.britannica.com/topic/Ming-dynasty-Chinese-history>

“Ming Dynasty,” History.com:

<https://www.history.com/topics/ancient-china/ming-dynasty>

London in the 1600s: Elizabethan Times

1653 Map of London:

<http://www.bl.uk/learning/timeline/item103237.html>

“Explore the 1600s” British Library.

<http://www.bl.uk/learning/histcitizen/timeline/accessvers/1600s/index.html>

Writing in Verse Resources

Flocabulary, “Write Your Own Rhymes”

<https://www.flocabulary.com/warp/intro/>

Masterclass, “What is Slant Rhyme?”

<https://www.masterclass.com/articles/what-is-slant-rhyme-understanding-the-definitions-of-slant-rhyme-and-why-slant-rhymes-are-useful-in-writing-with-examples>

Musicmelter.com, “Rhym and Flow: Finding your Rap & Hip Hop and Style”

<http://www.musicmelter.com/learn/finding-your-rap-and-hip-hop-style>

The Air We Breathe Resources

Overview of the Clean Air Act:

<https://www.epa.gov/clean-air-act-overview>

Maine Department of Environmental Protection Air Programs:

<https://www.maine.gov/dep/air/programs/index.html>

Air quality Forecast for Maine:

<https://www.maine.gov/dep/air/ozone/>

“Report on Air Quality in Maine has Environmentalists Concerned,” On Point, Maine Public Radio:

<https://www.mainepublic.org/post/report-air-quality-maine-has-environmentalists-concerned>

“A Solution for Pollution?” Folger Shakespeare Library:

<https://shakespeareandbeyond.folger.edu/2017/04/21/air-pollution-london-fumifugium/>

Morrison, Jim. “Air Pollution Goes Back Way Further Than You Think”. Smithsonian, 2016:

<https://www.smithsonianmag.com/science-nature/air-pollution-goes-back-way-further-you-think-180957716/>

William Shakespeare

The Complete Works of William Shakespeare:
<http://shakespeare.mit.edu/>

Folger Shakespeare Library:
<https://www.folger.edu/shakespeare> (and check out their Teaching Modules!)

William Shakespeare and his poems:
<https://www.poetryfoundation.org/poets/william-shakespeare>

William Shakespeare's New York Times obituary:
[nyti.ms/2HkOeyE](https://www.nytimes.com/2016/04/23/arts/teater/william-shakespeare-died.html)

Tour of the Globe Theater:
<https://www.youtube.com/watch?v=m3VGa6Fp3zI&feature=youtu.be>

"Shakespeare, ecology, and the environment." Folger Shakespeare Library
<https://shakespeareandbeyond.folger.edu/2017/04/18/shakespeare-ecology-environmental-earth-day/>

Hip Hop

Teaching and Learning with Hip Hop Culture (National Association for the Education of Young Children):
<https://www.naeyc.org/resources/pubs/tyc/dec2016/teaching-and-learning-hip-hop-culture>

"The poetry of hip hop: A playlist for your classroom", Britannica Learn.
<https://britannicalearn.com/blog/classroom-hip-hop-playlist/>

Guida, James. "Hip-Hop's New Wave of Lyricism", *The New Yorker*.
<https://www.newyorker.com/culture/culture-desk/hip-hops-new-wave-of-lyricism>

Bengal, Rebecca. "The Last Poets: the hip-hop forefather's who gave black America its voice", *The Guardian*.
<https://www.theguardian.com/music/2018/may/18/the-last-poets-the-hip-hop-forefathers-who-gave-black-america-its-voice>

Hip Hop and Shakespeare

"Hip-Hop & Shakespeare with Akala", TEDx Talk.
[youtu.be/DSbtKLA3GrY](https://www.youtube.com/watch?v=DSbtKLA3GrY)

"The hip-hop of Shakespeare with MC Lars", TEDx Talk.
[youtu.be/1ucYtOk_8Qo](https://www.youtube.com/watch?v=1ucYtOk_8Qo)

PORTLAND OVATIONS

Founded in 1931, produces dynamic performing arts events including classical music, jazz, opera, dance, theater, and Broadway. We believe that cultural enrichment should be high quality and accessible to all. Ovation collaborates with other nonprofit organizations, education systems, and the business sector to promote lifelong learning while celebrating the power and virtuosity of the performing arts. We bring the exhilaration of the performing arts into our communities with free events as part of Ovation Offstage, connecting artists and audiences. Join us at unexpected “art happenings,” classroom workshops, masterclasses, community discussions, and pre-performance lectures to explore together the relevance and connection of the performing arts to our lives.

THEATER ETIQUETTE

Audience members play a special and important role in the performance. The performers are very aware of the audience while they perform and each performance calls for different audience responses. Lively bands, musicians and dancers may desire audience members to clap and move to the beat. Other performers require silent focus on the stage and will want an audience to applaud only when they have completed a portion of their performance. As your students enjoy the show, invite them to think about being a part of the performance.

- **What are the differences between attending a live performance and going to a movie or watching television?**
- **What are some different types of live performances? How many can you name?**
- **What kind of responses might an audience give to different types of performances?**
- **What are the different cues that a performer will give you so that you know how to respond? For example, might they bow or pause for applause?**

Also, remember that a theater is designed to magnify sound and even the smallest whispers or paper rustling can be heard throughout the auditorium. Each person is a part of a community of audience members and we all work together to create your theater experience.



Created by Sarah Coleman
Designed by Katie Day, Liz Pettengill
Additional Resources from:
NJPAC's
“Teacher Resource Guide for Showtime with Shakespeare”
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We want to know what you thought about the performance you watched. You may write and/or draw pictures.

PERFORMANCE: "Magic Tree House: Showtime with Shakespeare" – November 18, 2019

SCHOOL NAME: _____ **TEACHER NAME:** _____

YOUR NAME: _____ **GRADE:** _____

What did you really like about the performance? Why did you like that part? (If you want to draw a picture, do so on the back of this piece of paper.)

What was something that you learned during the performance?

What would you like to tell other kids about the performance?

Please print your name below to give Portland Oventions permission to use your comments in future promotions.

Print Your Name Here

MAIL RESPONSES TO: Oventions Offstage 50 Monument Sq, 2nd Fl. Portland, ME 04101

EMAIL SCANNED RESPONSES TO: offstage@portlandovations.org

Please take a few moments to fill out and return this form after the performance. Your response to our School-Time Performance Series helps us plan for the future. Feel free to include any comments from class discussion or activities related to the performance as well!

PERFORMANCE: “Magic Tree House: Showtime with Shakespeare” – November 18, 2019

SCHOOL NAME: _____

TEACHER NAME: _____ **GRADE(S) OF STUDENTS:** _____

What made this a valuable experience for your students? (If it wasn't, why not, what can we do better?)

How did this live performance connect to or enhance your curriculum?

Did you use the Educator Guide before or after attending the performance? Y N

If you did not use it, why did you not use it?

What did you most appreciate about the Educator Guide?

Did the Educator Guide support or complement your curriculum? How or why not?

What improvements could we make to it serve you better?

Tells us about planning the trip: How did you hear about this School-Time Performance? How was the process when arranging transportation?

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EMAIL SCANNED RESPONSES TO: offstage@portlandovations.org

Tell us about the trip itself: How was the arrival and dismissal process? Were all your specified seating needs met?

What types of performances would you like to see in the future? (topics/themes, genres, specific artists, etc.)?

A number of generous individuals and organizations make it possible for us to offer these School-Time Performances at extremely discounted rates. Is there anything you'd like them to know in terms of your experiences or its impact on your students?

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Alyssa Caggiano

Actor

The person who takes on the role of a character in the performance.



David Levene for The Guardian

Audience

A group of people who watch the performance



Rachel Neville

Choreographer

The person who creates the dance and movement for the performers.



Bryce Richter

Costume Designer

The person who creates the clothes for the performance.



Kelly Maxwell

Director

The person who tells the actors in the play or performance where to move and what emotion to show when they speak.



American Theatre

Dramaturg

The person who works with the playwright and director to help make sure the play makes sense and is accurate.



Youth Academy of Dramic Arts

Lighting Designer

The person who creates what kind of light will be onstage during the performance.



Young Playwright's Theater

Playwright

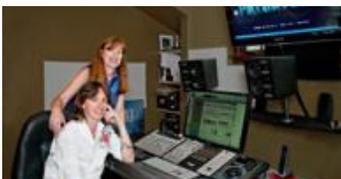
The person who writes the script for the performance.



Point Park University

Set Designer

The person who creates what the stage will look like including what walls and furniture will be onstage.



Sound Designer

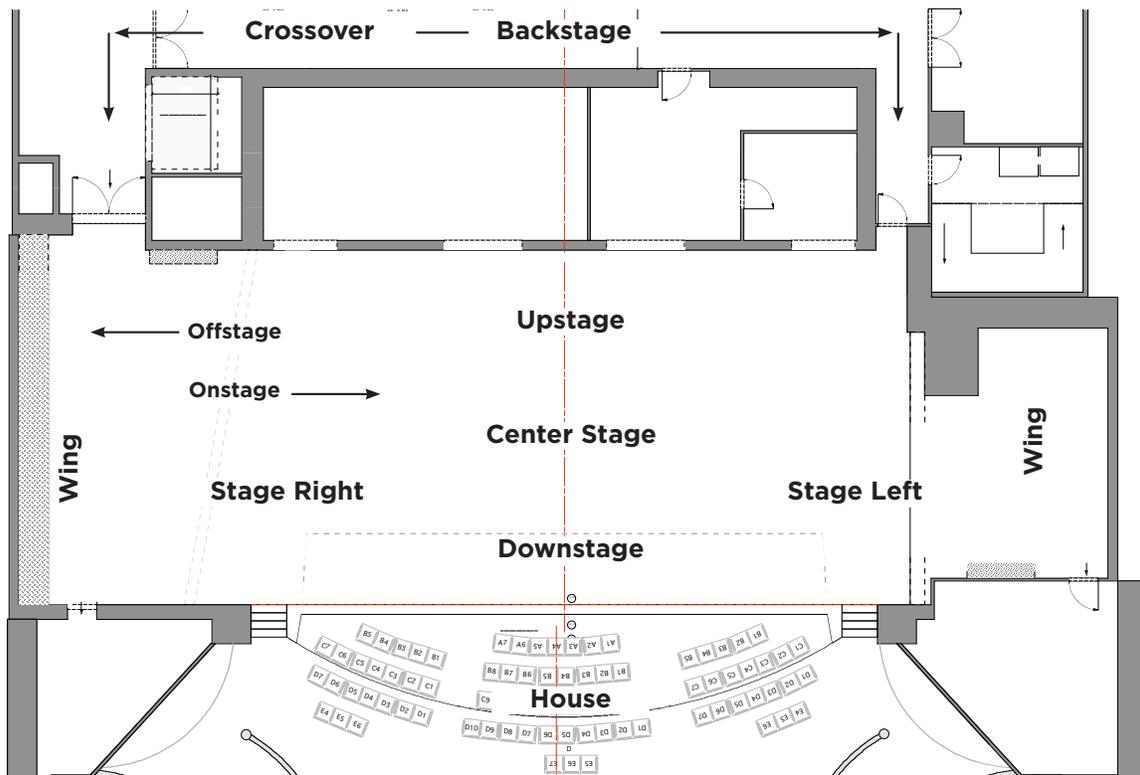
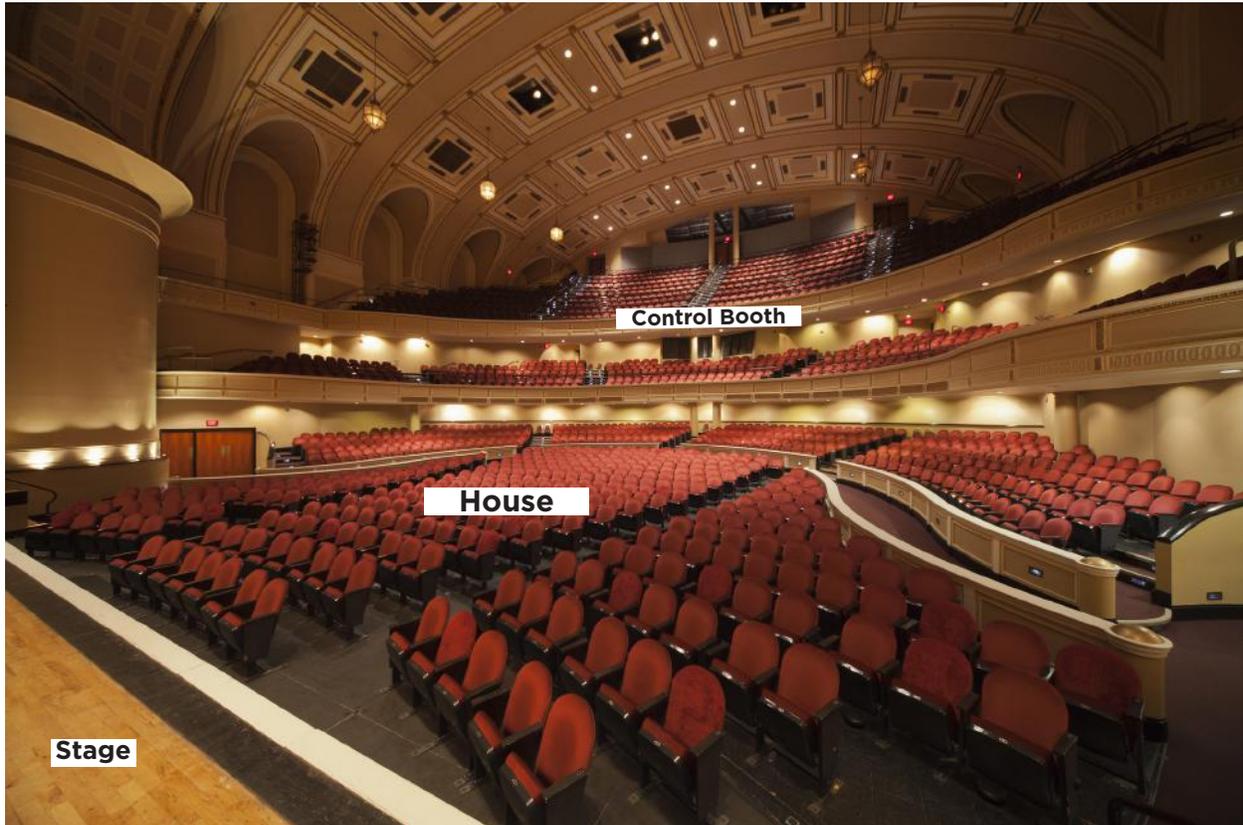
The person who creates the sound and music that is played during the performance.



James Ogden II

Stage Manager

The person who makes sure that all the actors are in the right places and that the lights and sound cues are played at the right moment.



The Flocabulary Formula for Mastering Words with Figurative Language

Step	Example	Your Rhyme
<p>1. Choose the word that you want to remember. Define it, and use it in a sentence.</p>	<p>Enervated (adj.) weary, tired, worn out. <i>I feel enervated after a tough soccer practice.</i></p>	<p>Word: _____ Definition: _____ Sentence: _____</p>
<p>2. Write the first line using this formula: Word + Definition + Simile/Metaphor</p>	<p><i>I'm enervated and weary, like an old dog.</i></p>	<p>Word _____ + Definition _____ + Simile/Metaphor _____</p>
<p>3. List possible perfect rhymes and slant words.</p>	<p>Perfect rhymes for dog: log fog bog cog</p> <p>Slant rhymes: frog hog smog jog talk walk hawk</p>	<p>Perfect rhymes for: _____</p> <p>Slant rhymes for: _____</p>
<p>4. Complete your rhyme from Step 2 with a related line.</p>	<p>Strong example: <i>I'm enervated and weary, like an old dog. When I get home from school, I'm gonna sleep like a log.</i></p> <p>Weak example: <i>I'm enervated and weary, like an old dog. Sometimes it's cloudy with a lot of fog.</i></p>	<p>Word _____ + Definition _____ + Simile/Metaphor _____</p> <p>Content + Rhyme _____</p>

A Brief Set of Steps for Dramatizing Story

1. **Read, discuss, and re-read the story.**
2. **Make a story map** to determine the setting, characters and plot sequence. Start with a large brainstorm and then edit the story down to a manageable number (based on your class size and their ability to work in small groups) of scenes or moments.
3. **Write the dialogue.** In small groups or pairs, have students create 5 – 10 lines of dialogue for each moment that communicates the key ideas.
4. **Create the setting.** Using their bodies or a few pieces of furniture have the students create the setting.
3. **Cast the story.** Have students decide who will play what part. Students be a part of the setting if they do not want to speak. Two students can play the same character and alternate lines.
4. **Play the scene.** Have students put all of the parts together – the setting and the dialogue. As they play the scene invite them to think about what feelings/emotions they want to make sure the audience experiences. They can show emotions through their facial expression, body language, and tone of voice.
5. **Watch and reflect.** Have the students share their scene with other students. Invite the audience to look and listen for the ideas discussed in the story map along with emotions. Following each scene ask students:
 1. Describe a moment that was interesting (or exciting, realistic, funny, etc.)?
 2. What part of the story did the scene retell? What elements of the story map were included?
 3. Was there anything missing? What could be improved for the next time the group plays the scene?
6. **Play the story again.** Invite students the play the scene again. They can practice in their own groups and then share out again. Or, they can just practice again and do a short written reflection on what changed.
7. **Final Reflection.** Have a discussion or invited students to respond in writing to the following questions.
 1. How was it different to read the text as opposed to turn it into a play?
 2. What more did you discover about the story, the characters, the setting, the plot?
 3. Which version helped you understand the story better – reading or turning it into a play? Why?

Note: For younger grades a simple story book is best. You can play out the entire story as a class. If there are multiple characters have groups of students perform each characters in clumps around a circle or at their desks. The teacher should remain the narrator and guide the pace of the story, inviting students to perform part of the setting or movements/emotions of the characters along with them.