

Co-funded by the
Erasmus+ Programme
of the European Union



RIGHTS
**Active citizenship and
seniors' role in society**
2019-1-IT02-KA204-063346

From tales to rights

Pîrvu Ionică
Asociația SINAPTICA

Krakow, 18-23 April 2022



Building a lesson plan

1. Identify the objectives

What do you hope to accomplish by the end of the period?

Are there specific things that your students should know or be able to do?

Younger pupils

Older pupils

Building a lesson plan

2. Determine the needs of your students

With this particular lesson, are you introducing new material or reviewing what you've already taught in a previous class?

At the start of the class, be sure to let students know what to expect so they can stay focused on meeting your objectives.

Building a lesson plan

3. Plan your resources and materials

Make a list of the resources and materials you'll need to teach this lesson, such as paper, pens, and rulers. Don't forget to include technology resources in your plan when appropriate — laptops, and gamified learning tools, like apps or educational websites.

Building a lesson plan

4. Engage your students

What's the point of a lesson if your students aren't engaged? You want them to be interested in what you're teaching. Thus, to prepare, you need to get them interested in what this lesson is all about. Give them an outline of what you're going to be presenting.

Building a lesson plan

5. Instruct and present information

Once you've set the stage for what you'll be teaching, it's time to present the information to your students.

It's time to play the puppets.

Building a lesson plan

6. Allow time for student practice

After teaching new material, leave time for students to practice/discuss. There are three practice methods:

Guided practice — you're taking students back through what they've just learned, letting them add their own input as they gain confidence with the new information.

Collaborative process — With partners or in a group, is all about students talking with their peers as they explore these new concepts. Circulate among your class and offer additional instruction or help when needed to clarify points.

Independent practice — It's time for students to practice what they've learned on their own. Adapt independent practice according to the material you've just presented, such as using worksheets or having students write a short essay.

Building a lesson plan

7. Ending the lesson

Finish the lesson with a quick wrap-up. Do a brief overview of the lesson, including the main concepts the class learned. Ask students to identify the key ideas as a refresher, and leave them with a preview of the next lesson so they know what to expect.

Building a lesson plan

8. Evaluate the lesson

Did you achieve your learning objectives?
Provide students with the opportunity to show they know the material by using a short quiz or test. Depending on the results, your next lesson plan may include a review of information before moving on to new material.

<https://www.classcraft.com/resources/blog/how-to-build-a-great-lesson-plan-with-a-template/>

From tale to rights

Step 1:

Know (very well) the tale.

Step 2:

Identify those fragments related to a right

Step 3:

”Cut out” the fragments you have identified



Things to take into account

- relevance of a chosen right to the audience
- level of understanding of the audience
- how you will deliver the tales AND the right
- the time resource available
- the human resource available to deliver



Things to think about

Rights:

are about knowledge
are about understanding
are about emotions
are about involvement



Dramatization

A play use dramatization to reveal character and plot. For example, instead of explaining action, a play shows it. In a play, the audience within should be shown and not told.



From story to play

- From the reader's point of view a story which is dramatized is one where he witnesses the actions and dialogue of the characters for himself, as opposed to hearing a narrator 'telling a story'.
- From the writer's point of view it means we must refrain from putting ourselves in the position of a reporter who passes on information to the reader. We put our characters on stage, we make them act and speak, and in the case of the central character we make him/her think and feel and perceive too, but we ourselves remain unseen.
- <http://www.literature-study-online.com/creativewriting/dramatising.html>

From story to play

Let the reader see and hear (and perhaps, if appropriate, smell taste and touch) the events of the story for himself



From story to play

- Read through the whole story and make notes as you go along. Edit the parts appropriately. If the story is too long, you will need to cut it down in size without losing vital material.
- Make a note of all characters, scenes, props, objects, sounds and ideas for costumes. If you have a class, you can easily create lesson plans around this topic and give your students the chance to participate directly.
- Consider splitting them up into groups and let each group concentrate on a specific element of the story.



From story to play

- Create scenes in your play. This simplifies the storyline, brings ease of understanding and allows the group to manage a beginning, middle and end, which helps at rehearsal times.
- Write down the characters. Decide on lead and all other roles by democratic means if possible, holding a 'character auction' or straightforward audition.



SIX ARISTOTELIAN ELEMENTS OF A PLAY

1. PLOT The arrangement of events or incidents on the stage. The plot is composed of “clearly defined problems for characters to solve.” Plot is to be differentiated from Story which is a chronological detailing of events that happened on and off stage. Events happening off stage are introduced through exposition (narrative dialogue). The playwright must create a plot that is both credible and astonishing.



SIX ARISTOTELIAN ELEMENTS OF A PLAY

2. CHARACTER The agents of the plot. Characters provide the motivations (reasons) for the events of the plot. “Vivid characters” face and overcome “obstacles that we can recognize.” They provide the vehicle for conflict.

SIX ARISTOTELIAN ELEMENTS OF A PLAY

3. THEME The reason the playwright wrote the play. The examination of “patterns of life” can be didactic or just a slice of life.

SIX ARISTOTELIAN ELEMENTS OF A PLAY

4. LANGUAGE “Vivid characters” facing and overcoming recognizable obstacles need to express themselves in “heightened language.” Dramatic dialogue consists of two parts: narrative and dramatic.

SIX ARISTOTELIAN ELEMENTS OF A PLAY

5. RHYTHM The heart of the play. Plot, character, language, and spectacle all have their individual rhythms in time. The combination of all these rhythms create the impelling force of the play leading to a final climax and Denouement. Rhythm creates mood.

SIX ARISTOTELIAN ELEMENTS OF A PLAY

6. SPECTACLE Everything that is seen or heard on stage. Actors, sets, costumes, lights and sound.

NOTE: All plays have spectacle - some emphasize spectacle more than others.

Character Development

A play use minimal background, description and explanations, leaving character development to the dialogue in the story. Readers or viewers pick up information about the characters in bits and pieces, through lines they speak, clothing they wear and how they interact with other characters.



Discovery and Interpretation

In a play, a great deal of the explanation, background and motivation is left to the viewer or reader to discover and decide for himself. Because not everything is explicitly stated, each viewer or reader interprets action for himself and may have a different experience than another person viewing the same play.

Building a character

Feelings

Begin by 'feeling' my way through the story. What is the range of feelings the character holds in the story? Sad to happy? Afraid to triumphant? Eager to cynical? In only the simplest stories does a character have only one feeling associated with them. Usually there is a transformation from one set of feelings to another. The big secret is to give the puppet character an ability to move between the feelings necessary to make the transformation.



Building a character

Line

Once you know the set of feelings you need, you can start to create. Begin by imagining a line that expresses the feelings of the character. It might be a wiggly line for a sly character, a very rigid line for a strict character, or a bent line to show some sadness. Ideally, you'll need two lines for the character to move between to show the transformation. Sketch them out, bend them into wire, anything that lets you experiment quickly and easily, without the material getting in the way.



Building a character

Space

From a line, the next step to give the character a shape. In other words, how much space does the character take up. What kind of space is it?

Working from the line, fill out the character. Some take up lots of space, some very little. Some characters carry their weight high, some low. Some characters have a round space, some flat, some square, some jagged. There are no hard and fast rules. Try out several until you end up with something that works.



Building a character

Rhythm

Once you have a line and some space, you are on your way to a character. But something is missing. A puppet with only line and space is still a dead puppet. Life is rhythm. Stops and starts, changes of direction, quickness and slowness. Begin by tapping out the character's rhythms. There are usually at least two of them. Not trying to make the puppet run, walk, or anything specific. Just move your hand in space and try to get the feeling. This is the time to try and catch the character in the act of transforming from one feeling to another. Perhaps it's a quick jagged rhythm followed by a slow, heavy beat. The puppet has to be able to show both rhythms well and make the transition between the two seem natural.



Building a character

Putting it together

Coming up with characters is more about play than work. It's trying a hundred things and only using the best one or two. When you're done, the separate concepts of line, space, and rhythm have joined together into a whole character that has a range of feelings. You have the look of the puppet and know what movements it will need. Now it's time to transform it into a puppet.

<https://www.sagecraft.com/puppetry/using/character.html>



How to play (tips & tricks)

- Puppet is you, you are the puppet: be joyfull and the puppet will be happy; be angry and the puppet will be angry; smile and the puppet will laugh...
- When you play the puppet, look at it, not to your puppeteer colleague.
- “Fill” the stage with the movements of puppet

How to play (tips & tricks)

- When it is spoken about a puppet character, move that puppet
- When a puppet speaks, move that puppet
- When two puppets talk with each other the one who speaks is moving harder than the one is listening

How to play (tips & tricks)

- The puppet has no mimic. Its emotions are expressed by your voice. Speak louder, change your voice, speak in a exaggerated way.
- If you forget a line from the scenario, improvise, but do not let the puppet silent.