



**Title:** Not A Box

**Grade Levels:** K-2

**Author:** Joshua Rashon Streeter

**Date:** July 13, 2021

**Description:** In this lesson, students will engage their voice, body, and imagination to create and illustrate environment, character, and action. Additionally, this lesson celebrates diverse ideas and use of imagination.

**Learning Outcomes:**

- Students will describe objects using close and careful observation.
- Students will develop characters and scenarios that are viable answers to the open-ended prompt.
- Students will use their body and voice to indicate actions and sounds that fit with the world that they have built.

**SEL Competencies Taught:**

*Self-awareness*, which is the ability to recognize one's emotions and know one's strengths and limitations

**2014 National Core Theatre Standards:**

TH:Cr3.1.K. With prompting and support, ask and answer questions in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).

TH:Pr4.1.K. With prompting and support, identify characters and setting in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).

TH:Pr6.1.K. With prompting and support, use voice and sound in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).

TH:Re7.1.K. With prompting and support, express an emotional response to characters in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).

TH:Re9.1.K. With prompting and support, actively engage with others in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).

TH:Cr1.1.1.c. Identify ways in which gestures and movement may be used to create or retell a story in guided drama experiences (e.g., process drama, story drama, creative drama).

TH:Cr3.1.1.b. Identify similarities and differences in sounds and movements in a guided drama experience (e.g., process drama, story drama, creative drama).

TH:Pr4.1.1.b. Use body, face, gestures, and voice to communicate character traits and emotions in a guided drama experience (e.g., process drama, story drama, creative drama).

TH:Pr6.1.1.a. With prompting and support, use movement and gestures to communicate emotions in a guided drama experience (e.g., process drama, story drama, creative drama).

TH:Cr1.1.2.c. Identify ways in which voice and sounds may be used to create or retell a story in guided drama experiences (e.g., process drama, story drama, creative drama).

TH:Cr3.1.2.b. Use and adapt sounds and movements in a guided drama experience (e.g., process drama, story drama, creative drama)

TH:Pr4.1.2.b. Alter voice and body to expand and articulate nuances of a character in a guided drama experience (e.g., (e.g., process drama, story drama, creative drama).

TH:Re7.1.2.a Recognize when artistic choices are made in a guided drama experience (e.g., process drama, story drama, creative drama).

TH:Re9.1.2.b Use a prop or costume in a guided drama experience (e.g., process drama, story drama, creative drama) to describe characters, settings, or events.

**Time to Teach:** 1 Class Session; 45 minutes (can be broken into smaller chunks if needed)

**Materials Required for Instruction:**

Empty Paper Towel Tube

*Not a Box* Book

Cardboard Boxes (various sizes for students to demonstrate with) - shoe box, cereal box, mailing boxes, shipping box, etc.

**Opening:**

This lesson makes use of a reflective questioning sequence called DAR or Describe-Analyze-Relate. In this scaffolded process, the aim is to get multiple responses to each question (constructivism) and students can respond in a variety of ways (verbal, drawing, gesture, etc.).

*Let's make a seated circle over here. In our lesson today, we will use our imaginations and think about how we might "think outside the box". This is a skill we want to develop, using our imaginations because it can help us solve problems. Sometimes to use our imagination to solve problems or think of new ideas takes a lot of work, and we have to push through and not give up.*

*To begin our lesson, we will use this prop - pull out the empty paper towel tube. We are going to play a game called "This is Not A". For this game we can stay in our circle. I want you to think about where in the real world we see cylinders. The cylinder might be part of a larger structure, like a rocket. [Think-Pair-Share if needed or build an anchor chart together.]*

*Now, we are going to pass this around and say, "This is not a cylinder, it's a \_\_\_\_\_." For example, "This is not a cylinder, it's a rocket." Then we will add an action and a sound.*

**Side-Coaching:**

- *Think about how you can share with us a real-world example of a cylinder.*
- *How does your sound and movement show how the cylinder is used in the real world?*
- *Think about how you can use an actor's tools of voice and body clearly to communicate to others.*

*Play where each person says the prompt and adds an action and sound.*

**Reflection:**

*Describe: What object transformations do you remember most? (And why?)*

*Analyze: How did you use the actor's tools of voice and body to communicate clearly to your classmates?*

*Relate: What other 3-D shapes appear in the real world?*

**Transition:** *We are going to explore another 3-D shape, a rectangular prism, through reading a book today.*

**Instructional Procedures:**

**Read the Text** *Not a Box* by Antoinette Portis

**Reflect:**

*Describe: What happened in the story?*

*Analyze: What object transformations did the character make?*

*Relate: What are some other ideas that you could turn a box into?*

*(Think-Pair-Share or List on the Board if useful)*

**Transition:** *Now we are going to take those ideas and you are going to transform one of the boxes here (show different sizes) into.*

*Just like before, we will add a sound and gesture to go along with our pantomime. Instead of telling us, we will know that you have transformed the object by using your voice and body to show us! (In other words, you won't say "This is Not a Box, it's a Racecar, instead you will show us, like this... teacher models a race car by sitting inside the box, using pantomime, sound, and gesture).*

*You can choose the right size box for your action from inside the circle. We will all share these, so think about what size you will pick up when it is your turn, then you will put it back into the middle.*

*Now, we are going to go around the circle and we will discuss after each person shares by naming something that was very clear, so that we knew what it was!*

**Side-Coaching:**

- *Think about how you can share with us a real-world example.*
- *How does sound and movement show how the rectangular prism is used in the real world?*
- *Think about how you can use an actor's tools of voice and body clearly to communicate to others.*
- *Very clear use of \_\_\_\_ to help us know what it was.*

**Reflect:**

*Now, we will reflect on our whole lesson.*

*Our lesson today focused on self-awareness, meaning the ability to recognize one's emotions and know one's strengths and limitations.*

*Describe: How did we use our voice today in our lesson? How did we use our body? How did we use our imagination?*

*Analyze: What does "thinking outside the box" mean? (Explain if needed.) When would we want to "think outside the box"?*

*Relate: How does it support our classroom community to have so many different ideas about how something could be done?*

**Assessment:**

These instruments are written specifically for story drama in the early childhood classroom (up to 3rd grade).

**Describe, Analyze, Relate Questions with Side-coaching (During the Lesson)**

<b>3</b>	<b>2</b>	<b>1</b>
With prompting and support, the student answers the question(s) and offers details and specifics when asked a follow-up question.	With prompting and support, the student answers the question(s), but lacks details or specifics when asked a follow-up question.	With prompting and support, the student cannot answer the question(s).

**Teacher Observation of Image Work (During the Drama)**

<b>3</b>	<b>2</b>	<b>1</b>
The student uses their body and voice in a way that is fitting with the given circumstances.	The student uses their body and voice, but in a way that does not fit with the given circumstances.	The student does not use their body and voice to respond to the prompt.

Summative Assessment:

**Picture or Video of Student Work with Individual Reflection After**

<b>3</b>	<b>2</b>	<b>1</b>
With prompting and support, the student describes the choices that they made with their body/voice and explains how it connects to the prompt given with details and specifics.	With prompting and support, the student describes the choices that they made with their body/voice and explain how it connects to the prompt given but lacks details or specifics.	With prompting and support, the student cannot describe the choices that they made with their body/voice or explain how it connects to the prompt given.

**Closing:**

*Think about how we all started with the same cylinder (paper towel tube) or rectangular prism (box), but all came up with different ideas for what it could be used for. Think about how we used our imagination to transform the object and showed what it was through our voice and body. As we move through the year together, I encourage you to share how you have seen something in the real world, which might be a different perspective than someone else's. All different perspectives are welcome and needed in our classroom.*

**Learning for all: Please use the space below for suggestions for any specific adaptations or accommodations needed for neuro-diverse or atypical learners.**

The teacher should model by playing along. The teacher should also verbally name, celebrating different interpretations or ideas. At any moment, the teacher can stop and discuss before embodying to ensure student success. The teacher should also make use of side-coaching to support, encourage, and challenge students appropriately (differentiated instruction).

**How does this lesson's content model inclusivity and honor diversity?**

This lesson uses story drama to explore use of imagination and culturally responsive teaching. This story and accompanying drama strategies focus on celebrating diverse ideas. Students can offer movements that work for their bodies, and students can translate the movement offering of others into their own body in a way that works for them. The open-ended reflection questions should be answered by getting multiple responses to a question before moving on, thus encouraging dialogic meaning-making (Dawson & Lee, 2018).

**Works Cited:**

*Not a Box* by Antoinette Portis

**Additional Tools & Resources:**

This is Not A... - <https://dbp.theatredance.utexas.edu/content/not-0>

Not a Box Resources - <https://www.lewisginter.org/wp-content/uploads/2020/08/Not-a-Box-Story-Time.pdf>

Understanding Culturally Responsive Play Through Drama-Based Pedagogy - <https://www.igi-global.com/gateway/chapter/256297>