**Using Imagination and Movement to Respond to Art**

by Jennifer Ansted

**Proficiency Level:**

Drama Foundations – Beginning

**Length:**

Eight 80-minute lessons

**Unit Objective:**

Students will demonstrate their ability to interpret and respond to artistic mediums and their ability to interact with imaginary things, become objects with their bodies, and express emotions and ideas with their bodies. The will do this by creating, rehearsing, and performing a 3-5-minute silent group scene in response to an artistic work.

**National Arts Core Theatre Standards**:

* **TH: Cn10.1.I.a.** Investigate how cultural perspectives, community ideas and personal beliefs impact a drama/theatre work.
* **TH:Re8.1.I.c.** Justify personal aesthetics, preferences, and beliefs through participation in and observation of a drama/theatre work.
* **TH:Pr5.1.I.a.** Practice various acting techniques to expand skills in a rehearsal or drama/theatre performance.
* **TH:Cr3.1.I.a.** Practice and revise a devised or scripted drama/theatre work using theatrical staging conventions.
* **TH:Pr5.1.7a.**  Participate in a variety of acting exercises and techniques that can be applied in a rehearsal or drama/theatre performance.
* **TH:Pr4.1.7.** Use various staging choices to enhance the story in a drama/theatre work.
* **TH:Re9.1.7a.** Explain preferences, using supporting evidence and criteria to evaluate drama/theatre work.
* **TH:Pr6.1.8a.** Perform a released drama/theatre work for an audience.

**Enduring Understandings:**

* **Connecting:** Theatre artists explore the way different people respond to the same work of art.
* **Responding:** Theatre artists’ interpretations of art are influenced by personal experiences and aesthetics.
* **Creating:** Theatre artists refine their work and practice specific physical choices through rehearsal.
* **Connecting:** Theatre artists allow awareness of interrelationships to influence and inform their work in rehearsal.
* **Performing:** Theatre artists make strong performance choices to effectively convey meaning.

**Essential Questions:**

* **Connecting:** What happens when theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of their work?
* **Responding:** How can the same work of art communicate different messages to different people?
* **Creating:** How do theatre artists transform and edit their initial ideas?
* **Performing:** Why are strong choices essential to interpreting a drama or theatre piece?

**Lessons:**

**Lesson 1: Movement Intro**

**Lesson Objective:**

Students will demonstrate their ability to interact with imaginary people, places, and things by rehearsing and performing a one-minute pantomime.

**Lesson 2: Interacting with Imaginary People, Places and Things**

**Lesson Objective:**

Students will demonstrate their ability to interact with imaginary people, places and things by participating in classroom activities.

**Lesson 3: Transforming Your Body**

**Lesson Objective:**

Students will demonstrate their understanding of becoming objects with their body by participating in class discussion and a group in class performance.

**Lesson 4: Showing Emotion and Ideas with Movement**

**Lesson Objective:**

Students will demonstrate their understanding of becoming objects with their bodies by participating in a review activity and their ability to express emotion and ideas with their bodies by participating in classroom activities using some of Bogart’s viewpoints.

**Lesson 5: Interpreting Emotion and Ideas with Movement**

**Lesson Objective:**

Students will demonstrate their ability to express emotion and ideas with their bodies by beginning the rehearsal process for a movement-based group performance.

**Lesson 6: Interpreting Art in Imagination, Interpretation, and Movement**

**Lesson Objective:**

Students will demonstrate their ability to interpret a work of art and respond to it by beginning rehearsals for a movement based performance based on a theme derived from a painting.

**Lesson 7: Rehearsal & Peer Feedback**

**Objective**: Students will demonstrate their ability to rehearse and give feedback by rehearsing and refining their final performances and getting peer feedback on their final performances.

**Lesson 8: Performance Day**

**Objective**: Students will demonstrate an ability to respond to a work of art and understanding of the facets of movement by performing their 3-5 minute group scenes.

**Lesson 1: Movement Intro**

**Lesson Objective:**

Students will demonstrate their ability to interact with imaginary people, places, and things by rehearsing and performing a one-minute pantomime.

**Standards:**

**TH:Pr5.1.I.a.** Practice various acting techniques to expand skills in a rehearsal or drama/theatre performance.

**Materials Needed:**

Enough classroom space for students to rehearse and perform.

**Hook: Magic Box (Viola Spolin) (20 minutes)**

Have students sit in a circle. Explain that in the middle of the circle there is a magic box. Demonstrate how this activity will work by opening the box, paying special attention to the dimensions and details of the box, and pulling something out. Take some time to play with this object and invite students to guess what you pulled out of the box. One-by-one, each student will take a turn pulling an object out of the box. Make sure students give each performer enough time to pantomime for at least 20 seconds before they guess. For new-to-theatre students, you may need to preface this with something like, “Remember to make these movements and actions BIG or your audience may not be able to read them. Don’t be afraid to put your whole body into this so we can understand and so it’s more fun for everyone.”

*Discussion:*

What was difficult about this activity? Was it always easy to tell what people were doing?

When it was easy, what were the performers doing to make their actions clear?

Why is it important to be able to express yourself without words?
Which of the six characteristics of a good performer can pantomime or movement help us improve? (Enthusiasm, Knowledge, Preparation, Projection, Articulation, Confidence)

**Step 1: (5 minutes)**

*Instruction:*

There are three things I want to focus on as we talk about movement for the next couple weeks:

-Interacting with imaginary people, places or things.  What does that mean?

-Becoming an object with your body.

-Portraying emotions or ideas with your body

First, we are going to do a little more practice interacting with imaginary people, places, and things.

**Step 2: (20 minutes)**

*Group Practice:*

In groups of three, you are going to rehearse a silent scene. The bare bones of the scenario are that you and your scene partners are going into a house to get one or more objects and then leaving. That means you need to make a lot of decisions about what kind of house this is, whose house this is, why you are going in, how you go in, what you are getting out of the house, where you go in the house to get the objects, what the objects are in, under or on, how you leave, your relationship with your scene partners, and how you feel about the whole situation. That may sound like a lot but if we are thinking about these details, we can establish relationships, story, setting, and props without even saying a word or having anything onstage but our bodies. The final scene you will perform will be no more than one minute but you need to take the next 15 minutes to create the scenario and rehearse it at least three times before you perform.

**Step 3: (35 minutes)**

*Performance:*

Remind students what we have learned about audience etiquette. Have them gather on one side of the room as the groups perform on the other. At the end of each scene, before the group tells us their scenario, have audience members guess the details of the scenario. Ask questions such as:

-How did you know that?

-What did they do with their bodies to tell that story?

- (If students didn’t understand or guess correctly) What could they have done differently to make the movements clearer?

After all the performances, have the students critique, reminding them what a good critique entails (Saying what went well, giving specific details about what they liked and what was clear, giving feedback in the form of questions or giving general feedback for what everyone could have done better).

*Discussion/Conclusion:*

Why is it important for us to be able to interact with imaginary people, places and things?

**Lesson 2: Interacting with Imaginary People, Places and Things**

**Lesson Objective:**

Students will demonstrate their ability to interact with imaginary people, places and things by participating in classroom activities.

**Standards:**TH:Pr5.1.7a - Participate in a variety of acting exercises and techniques that can be applied in a rehearsal or drama/theatre performance.

**Materials Needed:**

Tiny Broom and dustpan

Spoon and bowl

Book

Deck of Cards

**Hook (Movement Review) (7 minutes):**

Have students walk around the room. Call out different actions (i.e. jump roping, skateboarding, folding a small blanket, drinking from a water bottle) and settings (baseball game, thunderstorm, dance party, hallway at school between classes, sunny beach) and instruct students to continue moving around while SILENTLY performing those actions or reacting to those settings. Emphasize that students will not be making any noise. We have to see everything with just their movement.

**Step 1 (30-40 minutes):**

Remind Students of the three aspects of movement we will be talking about in this unit:

-Interacting with imaginary people, places or things.

-Becoming an object with your body.

-Portraying emotions or ideas with your body

We will do some more practice with the first one today. Divide Students into four groups. Each group will receive an object and instructions of what action to do with it (Broom – Sweeping up a small mess into the dustpan, Deck of Cards – Shuffling and dealing them to players, spoon and bowl – mixing pancake batter, Book – looking for the right chapter to study) Each member of the group will have chance to do the action with the object and then practice the rest of the time doing the action without the object. Go around the groups and side-coach as students practice their pantomiming. Remind them that EACH student should handle the object and when they are done, they should be practicing their pantomime until the group is done. When each student in the group has had time to practice, have the groups switch objects until every group has had every object.

**Step 2 (3-5 minutes):**

*Discussion:*

What was easy about this? What was hard about this?

What details about the objects did you have to pay attention to be able to act out the action without them?

**Step 3 (15 minutes):**

Play “Late to Work.” Have students sit in a semicircle. Ask for a volunteer to go out into the hall (after the game is explained). Ask for another volunteer to be the “boss.” The first volunteer will leave the room and the class will decide three reasons they are late for work. The first should be relatively normal, the second should be a little odd, and the third should be a totally outrageous excuse. When the first volunteer comes back in, they will be confronted with their boss who asks them why they are late for work. Three volunteers will stand behind the boss and act out the first excuse. The “employee” will try to give their boss the reason they were late for work by guessing what the actors behind him/her are doing. Repeat this with three different volunteers for the second excuse and three others for the third excuse.

**Step 4 (5 minutes):**

Have students fill out an exit card that they will leave with you at the door.

How does this skill help us as performers? What are some examples you have seen of this skill in a performance?

**Lesson 3: Transforming Your Body**

**Lesson Objective:**

Students will demonstrate their understanding of becoming objects with their body by participating in class discussion and a group in class performance.

**Standards:**

TH:Pr5.1.I.a. Practice various acting techniques to expand skills in a rehearsal or drama/theatre performance.

**Materials Needed:**

Robin Hood Video, 1:04-2:46 - [https://www.youtube.com/watch?v=hI9t86hDNC0](https://www.youtube.com/watch?v=hi9t86hdnc0)

Projector

**Hook (10 minutes):**

*Human Machine*

Have students gather in a large semicircle facing the board. We are going to become human machines. Explain to the students that one of them will begin by being one small part of the machine. We don’t know what this machine does until it is completed but each part needs to connect or interact with the other part. And each part must have a repeated motion and sound. Ask for a volunteer to begin and instruct students to go around the semicircle and become a part of the machine, each student continuing their action and sound until the entire class has become part of the machine. Instruct the machine to go faster, slower, be louder, quieter, etc. Ask students what they thought the machine was. What did it feel like it was doing or creating? What was its purpose?

**Step 1: (5 minutes)**

*Introduction/Formative Assessment:*

What are we talking about in this class right now? (Movement)

Remember there are 3 types of movement we are focusing on. What is the first one that we have been working on (think back to the performances we did with the house scenario)? (Interacting with imaginary people, places or things)

Today we will move on to the second type of movement: Becoming objects with our bodies. What does that mean?

**Step 2:** **(10 minutes)**

Watch *Robin Hood* video. Pause periodically. What are they doing here? How can we tell? What are they doing with their bodies that helps tell this story? What objects are they becoming with their bodies?

**Step 3: (10-15 minutes)**

*Individual and Group Practice*

Find your own space in the room and begin walking around. Practice making different shapes with your body that I call out. Some will be specific. Some will be more abstract. Remember, this is silent. You do not need to make animal noises. We need to be able to see that you are that animal with your body. You do NOT need to talk; you do not need to announce what you are. We should be able to look around and tell what you are.

House

Ocean

Bike

Dog

Cat

Elephant

Giraffe

Book

Now, as a class, become a sunny beach. Remember, you are not a person on the beach, you are a part of the beach.

Desert

Frozen Tundra

Forest

Now the wind is blowing in the forest

Pirate ship

Now the ship is tossing back and forth in the waves

Now the ship is capsizing!

**Step 4: (5 minutes)**

*Discussion*

Were any of you surprised by what you were able to make with your bodies? Did anyone see anything interesting that they or someone else did with their bodies? When you feel you made a good shape or did a good job becoming an object, what made it good?

**Step 5: (15-20 minutes)**

*Rehearse*

Divide the class into two groups. They will decide on an object or machine or place that they will become with their bodies. Group 1 will rehearse in the hall; Group 2 will stay in the classroom. After 10 minutes, the groups will perform their piece for the other half of the class. The other half of the class will then guess what the object or scenario was.

**Step 6: (5 minutes)**

*Perform*

Groups will perform and then by raise of hands the other group will guess what their object was and what was going on.

**Step 7: (5-7 minutes)**
*Discussion*

How is what we did today different than what we did the last two classes? What is the value of being able to become objects with our bodies?

**Lesson 4: Showing Emotion and Ideas with Movement**

**Lesson Objective:**

Students will demonstrate their understanding of becoming objects with their bodies by participating in a review activity and their ability to express emotion and ideas with their bodies by participating in classroom activities using some of Bogart’s viewpoints.

**Standards:**

**TH:Pr5.1.7a.**  Participate in a variety of acting exercises and techniques that can be applied in a rehearsal or drama/theatre performance.

**Hook: (15 minutes)**

*Review*

Close your eyes. Raise your hand if you understand what it means to interact with imaginary people, places, or things. Raise your hand if you feel you are good at interacting with imaginary people, places and things. Raise your hand if you know what it means to become an object with your body. Raise your hand if you feel you are good at becoming objects with your body. Raise your hand if you think you need more practice with 1 or 2.

Do a review activity base on their response.

If one, play freeze/charades.

If two, watch Travis Wall video and play group machine game again.

**Step 1:**

We have practiced interacting with imaginary nouns with our bodies and becoming objects with our bodies. What else can we do with movement? (Is anyone in here a dancer? What do you like about dancing?) How can we show emotions with our bodies?

**Step 2:**

*Shape*

How can the shape of my body portray emotion? I’m going to make a shape and I want you to tell me by raise of hand what emotion you think it portrays.

Have two volunteers come to the front of the class. Have them face away from each other. Ask them each to make a shape with their body (not just their face or their hands) that expresses Fear. Ask for two more volunteers to come be sculptors. Make small changes to this person’s shape that you feel help it express this emotion more. Ask the class to think to themselves how these two images could go together to create one image that expresses Anger. Ask for one more volunteer to come show us the way they thought of.

Take a few seconds to look at this image we have created. What are some of the other emotions we see? What is one word or phrase that could describe this image? (Power Struggle, Family, Fighting, Miscommunication, Violence)

**Step 3:**

It should express an idea, a theme, an emotion.

Ask students to get out a piece of paper and something to write with. As you show images, ask the students to write down one word that captures the feeling of the image. One idea or emotion that they see expressed.

Ask for a few students to share what they wrote after each image is shown. What about their bodies expresses that? What shapes are they making and how are they using their bodies to help us feel that or understand that?

**Step 4:** Choose another Viewpoint or two that you’d like to have students explore. Tempo is used in the next lesson.

**Step 5:** End with a brief discussion on how their bodies help to tell a story – how can the students use their imaginations and bodies to portray images and feelings and thoughts on stage?

**Lesson 5: Interpreting Emotion and Ideas with Movement**

**Lesson Objective:**

Students will demonstrate their ability to express emotion and ideas with their bodies by beginning the rehearsal process for a movement-based group performance.

**Standards:**

**TH:Pr4.1.7.** Use various staging choices to enhance the story in a drama/theatre work.

**Hook (10 minutes):**

Have students find their own space in the room. When I call out an emotion or theme, they will create a still image that expresses that theme or emotion.

Power

Happiness

Confusion

Excitement

Joy

Fear

Miscommunication

War

Peace

Violence

Fighting

Weakness

Disgust

**Step 1 (15 minutes):**

Get into pairs. Choose a word together, perhaps from the list we just went through in the activity. Individually, create an image. Share these images with your partner. Find a way to combine your two images. Present this to another pair. Find a way to add movement to your image. Share this image and movement with the class. (pull a student up and do a sped up example of this to show the class how they should be working together to accomplish this).

**Step 2:**

If you understand completely how shape shows emotion and you feel you have learned to do it yourself, hold up three fingers. If you mostly understand but you have more questions and you feel like you need a little more practice, put up two fingers. If you do not understand at all, hold up one finger.

**Step 3:**

TEMPO:

Have a student walk across the room.

Have a student run across the room.

What emotions or feelings does that express? Why are they so different? What about the movement makes them express something so different?

While the song is playing, write down or think about some themes that you hear in the song.

Take a few minutes to write down how you would show one or more of these themes through movement.

(Play any song without words. I used M83’s *Another Wave From You*)

Now get together as a group and each person share briefly their main themes of the song. It is okay to have thought of something completely differently than others did. By the end of the conversation, have the group decide on one theme to focus on. Take 5 minutes to do this.

(After five minutes) Now, everyone take a minute to think of a personal experience that you have with this theme in your own life. Don’t think of anything too personal that you wouldn’t feel comfortable sharing with your group. (Give them a minute to think about this.) Now with your group, tell your stories.

As a group, choose one story to work with. Once you have decided on a story, take the next 20 minutes to create a 30 second scene based off that story. If there are not enough characters in the scene for everyone to have a character, think about how you can include background people to create scene pictures.

**Step 4:** Have students begin to develop their story and explore how to portray it with just their imagination and movement.

**Lesson 6: Interpreting Art in Imagination, Interpretation, and Movement**

**Lesson Objective:**

Students will demonstrate their ability to interpret a work of art and respond to it by beginning rehearsals for a movement based performance based on a theme derived from a painting.

**Standards:**

TH:Cn10.1.I - Investigate how cultural perspectives, community ideas, and personal beliefs impact a drama/theatre work.

TH:Re8.1.I.c. **-** Justify personal aesthetics, preferences, and beliefs through participation in and observation of a drama/theatre work.

**Materials:**

* *Swans Reflecting Elephants* by Salvador Dali
* Whiteboard and markers
* Assignment Description/Rubric



[[source]](http://learnlearn.net/Historie%2Creligion%2Ckunst/res/Default/ESS_PasteBitmap01659.png)

**Hook:**

Display Dali’s painting. Ask students to take 1-2 minutes individually to look closely at the artwork. What do they notice? After two minutes, invite them to turn to a nearby classmate and talk about their observations.

After paired discussions, begin a whole class discussion about the painting:

* What parts of this painting stand out to you?
	+ The swans are reflecting elephants
	+ There is a man in the background facing away from the animals
	+ There is an unidentifiable creature in the bottom corner
* What do you notice about the use of color in the painting?
	+ Vivid shades of orange, blue, and green
	+ Dull shades of brown and gray
* What is interesting about shapes and lines in the painting?
	+ Rough cliffs v. still lake
	+ Curved lines in necks, trunks, trees, clouds, and lake’s edge
	+ Straight lines in trees, man’s back, elephants’ legs, and cliff tops
* Where is the focus in this painting? What draws your eye to the focus?
	+ Border between the cliffs and lake frames the swans and elephants

**Step 2:**

Now we’re going to use our observations to make interpretations about the painting. Rather than just talking about what we *see* in the painting, we’re going to interpret what the painting symbolizes or represents.

* What do you think the swans and elephants represent?
	+ Wisdom
	+ Beauty
	+ Strength
* What do you think the man or the creature symbolize?
	+ Disagreeing with the reflection of wisdom in beauty
	+ Trying to fit in
	+ Dishonesty
* What might be the meaning of this painting?

Have the students make a list on the board of one word themes like “fear, beauty, justice, hard work”, etc. After the list is written, have students turn to a partner and share what they think the painter is trying to say about each of these themes. What do we learn about fear? What do we learn about beauty?

Have students share these thoughts or “life lessons.” Examples they may need to hear as they think about this are:

* Rejection can hurt people
* Your reflection isn’t the most important thing
* Things are not always as they seem
* Don’t judge a book by its cover
* Life is full of mysteries
* Life is always changing

**Step 3:**

Have students divide into groups of three for their final performances. Ask the students, “From this list of themes, which interests you the most?” As a group, come to a consensus on which of the themes to explore further. Now that we have talked about different perspectives around a work of art, let’s see how differing perspectives contribute to making theatre.

**Step 4:** Introduce final project. Hand out assignment description and rubric. Students will get into their final groups and create an outline for their final performance. This outline can be in the form of a bulleted list that follows the sequence of events. For each moment or event in the scene, students must list which of the three facets of movement they are using for that specific moment. It needs to be specific.

Example: Jane enters with a blowtorch and attacks the people at the park.

 -Jane interacts with an imaginary object (blowtorch)

 -People at park interact with imaginary fire and show emotion (fear) with their bodies.

**Step 5**: Have students create their outline and rehearse their performance piece.

**Step 6:** Have students turn in (or at least check off) their outline for full credit.

**Lesson 7: Rehearsal & Peer Feedback**

**Objective**: Students will demonstrate their ability to rehearse and give feedback by rehearsing and refining their final performances and getting peer feedback on their final performances.

**Standards:**

**TH:Re9.1.7a.** Explain preferences, using supporting evidence and criteria to evaluate drama/theatre work.

**Materials Needed:**

Peer Feedback Sheets

**Hook:**

Have students stand in a circle. Ask them to reach in the air as high as they can. Wait until students do so. Instruct them, “Now reach even higher.” If students struggle, you might suggest to them to think about how they can use their whole bodies to reach even higher.

Why were you able to reach higher the second time? If I said, “reach as high as you can” but you could still reach higher the second time, what changed? (They used their whole bodies, they tried harder, they had feedback/suggestions/encouragement from someone, etc).

This is why we need to rehearse, self-evaluate, and get feedback from others. If we never rehearse, we never know what we need to fix. If we don’t evaluate ourselves, we will never realize that we can reach even higher. If we don’t get feedback from others, we miss out on important ideas and experiences that help us reach even higher.

**Step 1:**

Divide the class so that one group is with another group. Pass out the Peer Feedback Sheets. Students will need to explain their group’s choices to another group of peers, perform their piece, and receive written feedback from the other group on the Peer Feedback sheets. They will do the same for their partner group (listen, watch, give written feedback).

**Step 2:**

Give groups time to rehearse, implementing the feedback they just received. Try to keep them on track and referring to the rubric as questions arise or performances begin to get off point.

**Lesson 8: Performance Day**

**Objective**: Students will demonstrate an ability to respond to a work of art and understanding of the facets of movement by performing their 3-5 minute group scenes.

**Standards:**

**TH:Pr6.1.8a. Perform a released drama/theatre work for an audience.**

**Hook:**

Play a quick game of charades to warm students up.

**Step 1:** Have students perform their final movement pieces. Use the rubric for evaluating the performances.

**Step 2**: Have students jot notes as they watch the other performances – what was their favorite moment and why? Share the observations/thoughts/notes together as a class when everyone is done performing.

**Step 3:** Have students write a few thoughts answering these prompts:

* How can using your imagination would be helpful in theatre performances?
* Where else can using your imagination be helpful in life?
* How can you better use your imagination to create movement and storytelling?
* What was your favorite part of creating this response to the art work?

***Assignment Description***

Create a 3-5 minute performance with your group that focuses on a specific theme that you have pulled from the painting “Swans Reflecting Elephants.” Create a story that will convey this theme through movement. You may NOT speak. You may NOT use props. You MAY use music that adds to the theme or mood of your piece. You will be graded on the three elements of movement we have talked about in class which are described in the rubric below.

**Imagination & Movement Final Performance Rubric**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **Excellent**  | **Average** | **Below Average** | **Total** |
| **Interacting with Imaginary People, Places, and Things (10 points)** | This interaction is well-rehearsed and it is clear to the audience what you are doing. (8-10 points) | This interaction is not fully rehearsed, and it is only sometimes clear to the audience what you are doing. (5-7 points) | It is not rehearsed and it is unclear to the audience what you are doing. (0-4 points) |  |
| **Becoming an Object with Your Body** **(10 points)** | You use your whole body to become an object or objects. The movements are rehearsed and clear. You have thoughtfully used tempo and shape to accomplish this.(8-10 points)  | You use some of your body to become an object or objects. The movements are not fully rehearsed, only sometimes clear, and shape and tempo are not very thoughtfully incorporated. (5-7 points) | You do not become objects with your body. (0-4 points) |  |
| **Expressing Emotions or Ideas with Your Body****(10 points)** | Emotion is clearly expressed using the entire body through shape and tempo.(8-10 points) | Emotion is expressed but mainly with facial expressions, not the entire body through tempo and shape. (5-7 points) | Emotion is not expressed or not clear. Tempo and shape have not been thought about or incorporated.(0-4 points) |  |
|  |  |  |  | **Total:**  |

Name \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Class\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Peer Feedback**

What did they do well? Be specific about interacting with imaginary people, places, and things, becoming objects with their bodies, and expressing emotion or theme.

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What are your questions or your “I wonder” statements about their performance?

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