



**Educational
Theatre
Association***

Grade Levels: 2-3

The Day the Crayons Quit

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DESCRIPTION

In this lesson, students will use the story as a springboard for discussion of inclusion, exclusion, and community in the classroom or at school. Additionally, students will use the metaphor of a crayon box as a diverse classroom community.

LEARNING OUTCOMES

1. Students will identify when they have felt like quitting.
2. Students will describe objects using close and careful observation.
3. Students will analyze the metaphor of a crayon box for a diverse classroom community.
4. Students will embody characters and use their body and voice to indicate actions and dialogue/ internal monologues that fit with the given circumstances of the text.
5. Students will replay real and ideal images as a rehearsal for change.

SEL COMPETENCIES TAUGHT

- Self-awareness, which is the ability to recognize one's emotions and know one's strengths and limitations
- Social awareness, which is the ability to take the perspective of others, demonstrate empathy, acknowledge and appreciate similarities and differences, and understand how one's actions influence and are influenced by others

2014 NATIONAL CORE THEATRE STANDARDS

- TH:Cr1.1.2.a. Propose potential new details to plot and story in a guided drama experience (e.g., process drama, story drama, creative drama).
- TH:Cr2.1.2.a. Collaborate with peers to devise meaningful dialogue in a guided drama experience (e.g., process drama, story drama, creative drama)
- TH:Cr2.1.2.b. Contribute ideas and make decisions as a group to advance a story 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:Re8.1.2.b. Identify causes and consequences of character actions in a guided drama experience (e.g., process drama, story drama, or creative drama)

- TH:Pr6.1.2.a. Contribute to group guided drama experiences (e.g., process drama, story drama, creative drama) and informally share with peers.
- 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:Cn11.2.2.b. Collaborate on the creation of a short scene based on a non-fiction literary source in a guided drama experience (e.g., process drama, story drama, creative drama).
- TH:Cr1.1.3.a. Create roles, imagined worlds, and improvised stories in a drama/theatre work.
- TH:Cr1.1.3.b. Imagine and articulate ideas for costumes, props and sets for the environment and characters in a drama/theatre work.
- TH:Cr1.1.3.c. Collaborate to determine how characters might move and speak to support the story and given circumstances in drama/theatre work.
- TH:Cr3.1.3.b. Participate and contribute to physical and vocal exploration in an improvised or scripted drama/theatre work.
- TH:Pr6.1.3.a. Practice drama/theatre work and share reflections individually and in small groups.
- TH:Re7.1.3.a. Understand why artistic choices are made in a drama/theatre work

MATERIALS REQUIRED FOR INSTRUCTION

- "I QUIT!" written in large red letters on a piece of paper
- 1 packs of Color of the World 24 crayons
- *The Day the Crayons Quit* by Drew Daywalt

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 today's lesson we will think about specific emotions and connect that to perseverance. Additionally, we will think about the feelings associated with inclusion and exclusion.

To begin our lesson, we will look at an artifact.

[Artifact]

Show the "I QUIT!" sign.

Reflect

Describe: *What does this say? What do you notice about the size of the letter? What color?*

Analyze: *This is in all capital letters with an explanation point, what might that mean?*

Relate: *When are there times you might want to quit or give up?*

Transition

We are going to explore a book called The Day the Crayons Quit. Look for WHY the crayons quit as we read the book.

INSTRUCTIONAL PROCEDURES

Read the text *The Day the Crayons Quit* by Drew Daywalt.

Reflect

Describe: *What happened in the story? What was the problem and solution?*

Analyze: *Why were the crayons frustrated? What were some of the words/ideas used in the book?*

Relate: *When are there times that you don't feel seen by others? When are there times that you feel excluded? (Scribe these responses, you will use them in the next step.) (SEL: Self Awareness)*

Transition

Let's take a moment to take some of these offerings and explore a strategy called real and ideal images.

[Real and Ideal Images]

We will pick a few of the scenarios from the last question to create frozen pictures (or group tableaux) with. We will do this in a specific way. First, we will create the "real" or what is "really happening". For example... (Pick one and stage it with 3-4 students; co-construct/co-direct with class.) (SEL: Self Awareness, Social Awareness)

Now, let's think about what the ideal solution to this problem could be. (Discuss.) We will select one of those ideas. How about... (Select an idea offered.) Using the same group of students, and playing the same characters, we will transition this into the "ideal image". (Co-construct/co-direct with class.)

Now, let's see it in order -- show me the "real" in 3-2-1 Freeze. And the "ideal" in 3-2-1 Freeze. Let's do that again and now I'm going to add in that we can play with what the character might be thinking or feeling. If I put my hand over your head, it's like a thought bubble. I might ask the actor/actress to give what they are thinking/feeling OR ask the audience to do this! (Do again, real to ideal, while using thought tracking for both images.)

Option 1: *Now, as a whole class, let's stage another real and ideal image with a different group of students and a different scenario from our chart. (Repeat the above steps.)*

OR

Option 2: *Everyone will get broken up into small groups and your group will be assigned one idea from the chart. Your group will create a real and ideal image and be ready to share with the class in that order. (Do some thought tracking when you ask groups to share but it does not have to be done with every character. The point is to get at the character change.)*

Transition

Now we will take a moment to look at one final artifact.

[Artifact]

Show the unopened pack of 24 Colors of the World crayons.

Describe: *What is this? How would you describe the shape of this?*

Analyze: *What does the box do for the crayons that are inside? How is this different from a different pack of 24 crayons you might have seen before? (Open up to show all the crayons.) What do you notice about what is inside? What colors are there?*

Relate: *If the crayon box was a classroom and you were all a crayon, what does that tell us about our classroom community? (SEL: Social Awareness)*

Reflect

Let's take a final moment to reflect on our whole lesson.

Our lesson today focused on social awareness, which is the ability to take the perspective of others, demonstrate empathy, acknowledge and appreciate similarities and differences, and understand how one's actions influence and are influenced by others. Also, it focused on self-awareness, meaning the ability to recognize one's emotions and know one's strengths and limitations.

Describe: What did we do in our lesson today?

Analyze: Why should we celebrate differences in our classroom? How can we celebrate differences in our classroom?

Relate: What might happen if we don't celebrate differences and learn from one another? How does this connect to the "I QUIT!" sign at the start of the lesson?

ASSESSMENT

DESCRIBE, ANALYZE, RELATE QUESTIONS WITH SIDE-COACHING (DURING THE LESSON)

3	2	1
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)

3	2	1
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: PICTURE OR VIDEO OF STUDENT WORK WITH INDIVIDUAL REFLECTION AFTER

3	2	1
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 explains 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, like the box of crayons, we are all different inside this classroom (box). Let's remember to celebrate and honor our different perspectives and experiences. This will take work and something we all must commit to during the whole school year.

LEARNING FOR ALL

PLEASE USE THE SPACE BELOW FOR SUGGESTIONS FOR ANY SPECIFIC ADAPTATIONS OR ACCOMMODATIONS NEEDED FOR NEURO-DIVERSE OR ATYPICAL LEARNERS.

The lesson makes use of whole class work, with an option for small group work if desired. At any moment, the teacher can stop and discuss before embodying to ensure student success. In the image work sequence (real and ideal images), the teacher should verbally name and celebrate different choices within the still images. 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 issues of inclusion and exclusion and uses the metaphor of a crayon box as a diverse classroom community, which offers the opportunity to use aesthetic distance to examine such issues. 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). Additionally, this story focuses on celebrating physical differences as attributes through the metaphor of a crayon box.

WORKS CITED

The Day the Crayons Quit by Drew Daywalt

ADDITIONAL TOOLS & RESOURCES

Artifact - <https://dbp.theatredance.utexas.edu/teaching-strategies/artifacts>

Real and Ideal - <https://dbp.theatredance.utexas.edu/teaching-strategies/real-and-ideal-images>