

MONEY COUNTS



Characters

Narrator 1

Ben

Narrator 2

Melissa

Mr. Cash

Mrs. Cash

Setting

This reader's theater takes place in and around the home of Mr. and Mrs. Cash.



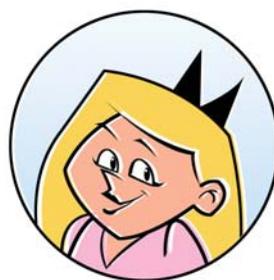
Mr. Cash



Mrs. Cash



Ben



Melissa

Act 1

Narrator 1: A man and woman just moved in to the house next door to Ben and Melissa.

Ben: "Melissa, look at the sign in our neighbors' yard."



Narrator 2: The sign says, "Help Wanted."

Melissa: "Ben, this could be our chance to make some money!"

Ben: "Let's see what we have to do."

Narrator 1: Ben and Melissa walk to their neighbors' house. They see a bunch of other signs in the yard.

Melissa: "Look at this sign, Ben. It says we could make one dollar if we sweep the front porch."

Narrator 2: Just then, Melissa and Ben hear voices.

Mr. Cash: "Hello! I'm Mr. Cash and this is my wife, Mrs. Cash. We're your new neighbors."

Melissa: "Hi! I'm Melissa and this is my brother Ben."

Ben: "We saw the sign in your front yard, Mr. Cash. It says you need help around the house."

Mr. Cash: "That's right, Ben. This old house needs a lot of work. We would gladly pay anyone who's willing to help."

Melissa: "I'll sweep your front porch. The sign says you'll pay one dollar for that job."

Narrator 1: Melissa sweeps the porch quickly. She's very pleased with her work.

Mrs. Cash: "Melissa, you have earned one dollar. How would you like to be paid?"

Melissa: "What do you mean?"

Mr. Cash: "We could pay you with a dollar bill. Or, maybe you'd like four quarters instead?"

Melissa: "Does it matter?"

Mrs. Cash: "Nope. It's all the same amount of money."

Melissa: "Then, I'll take the four quarters."





WATCHING MONEY GROW

Saving money is what interests me,
Like money growing on a tree.
Deposit some and then you'll see
Your money grows and grows.

Saving money is saving me
From losing money rapidly.
Instead, I'm saving steadily
And my money grows and grows.

A wealth of wealth is right for me.
I'll save my money faithfully,
And be as patient as can be
While my money grows and grows.



MONEY COUNTS RAP

Chorus One, two, three, four, five
Money counts and that's no jive!
One, two, three, four, five
Money counts, no jive!

Verse A dollar buys a red balloon
Or candy if you like.
But if you keep on saving
You could buy a brand new bike!
Four quarters make a dollar bill,
One hundred pennies, too.
But, if you saved a million . . .
Just think what you could do!

Repeat Chorus

Now it's your time
To rap along with Mr. Dime.

Repeat Verse

Repeat Chorus

Counting Money Lesson Plan

Objectives

- **Fluency:** Students will read passages fluently after practice with repeated readings.
- **Content Area:** Students will understand the various denominations of money and what items they can buy.

Summary

What would you do with a million dollars? In *Money Counts*, Ben and Melissa work for their neighbors, Mr. and Mrs. Cash to earn some extra money. By the time they finish helping their neighbors, they've discover how to someday become millionaires. They have a great time imagining what they would do with a million dollars, but they also learn about money and the banking process.



Materials

- *Money Counts* script booklets
- *Counting Money Character Masks* (pages 74–79 or Teacher Resource CD) copied on cardstock
- copies of *Take-Home Script: Money Counts* (Teacher Resource CD)
- overhead transparencies of the poem and song text
- Performance CD and CD player or computer with a CD drive and speakers

Introduce the Literature

Tell students that you will read a book called *If You Made a Million* by David M. Schwartz. The book teaches about making money and ways to spend it. Ask students to pay attention to different ways that money, or its denominations, can be represented. Read the story and tell students to list jobs children might do to make money. Encourage them to be creative. Have students choose their favorite way to make money from the lists, then have them create a “Help Wanted” sign. The sign should include the type of work to be done, how much the pay is, in what denominations the worker will be paid (e.g., \$1.00, 4 quarters, or 10 dimes), and a picture of the work to be done. Allow students to share their Help Wanted posters with the class.



ELL Support

Give ELL students a chart with pictures of the different denominations of money, along with pictures of the equivalences. They can use the chart to create their posters.

Involving All Students

Although there are only six roles, it is important to involve all students in the reader's theater experience. Students who do not have roles can highlight in the scripts the various signs that are around Mr. and Mrs. Cash's house. Ask them to create the signs, such as “Make \$1.00 for sweeping the stairs on the porch.” Before the reader's theater, hang the signs in the background as a simple setting for the play. Allow students who do not have roles to practice the scripts with the students who are playing the characters to meet the fluency objective of repeated readings.

Counting Money Lesson Plan

Reading the Script

1. Create the following poster to hang in front of the room: “Help Us Fix up Our Home! We Will Pay You!” Draw students’ attention to the poster. What would they do if they saw this sign in their neighborhood? What work might they have to do to get paid? What skills would they need? How much money could they make? Discuss their answers as a class.
2. Tell students that they will perform a reader’s theater called *Money Counts*. In the script, two children see a sign that asks for help at their neighbor’s house. The children think they can earn some extra money by helping. And by the time they finish helping their neighbors with the house, they discover how they might someday become millionaires. All that is left for the children to do is to decide how to spend the money!
3. Provide each student with a copy of the script, give script booklets to small groups, or print copies of the take-home script.
4. Show students the list of characters on page 2 of the script. Read the characters aloud. Read the setting. Explain that Ben and Melissa are neighbors of Mr. and Mrs. Cash. Help students connect to the characters by asking if they know of anyone who has helped a neighbor the way that Ben and Melissa are planning to help Mr. and Mrs. Cash. What are the benefits of helping your neighbors? Should you always expect to get paid for helping others? Why or why not?
5. Point out the new vocabulary words by reading them aloud as they occur in the story. Place students in groups of two or three, and assign each group a vocabulary word for which they must find the definition.
6. After each group has defined its assigned word, share the definitions as a class. Ask students to write the definitions on paper as you write them on the board.
7. After students are comfortable with the new vocabulary words, they may begin practicing their scripts.



ELL Support

For the vocabulary activity, ask the ELL

students should draw a picture and write a sentence using the vocabulary words. This will provide practice using the word in context, which will directly translate into the next activity.



Counting Money Lesson Plan



Assigning Roles

Assign roles to students based on reading proficiency. When students practice fluency, it is important that they read materials at or below their reading level so they can focus on accuracy, expression, and reading rate. If a student reads text that is too difficult, attention is focused on sounding out words and comprehension rather than fluency.

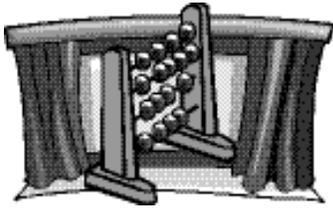
Approximate reading levels for the roles in this script are:

- ❖ Narrator 2: high 1st grade
- ❖ Narrator 1: low 2nd grade
- ❖ Ben: high 2nd grade
- ❖ Mrs. Cash: high 1st grade
- ❖ Mr. Cash: low 2nd grade
- ❖ Melissa: high 2nd grade

Meeting the Fluency Objective

1. The fluency objective for this script focuses on repeated readings to increase reading rate and accuracy. Explain to students that it is important to read smoothly, using proper vocal expression, and to read with few mistakes. Repeated readings give practice, make the reading more enjoyable, and entertain the audience.
2. Use the following lines from *Money Counts* to demonstrate repeated readings to students:
Mr. Cash: “That’s right! You could save your money at home in a piggy bank. Or, you could take your money to a real bank.”
Mrs. Cash: “If you want to save your money at the bank, you have to open a savings account. The account has your name on it so the bank knows it’s your money.”
3. First, read the lines very quickly and then very slowly. Ask students if they can easily understand the sentences by the way you read them. Tell students that since you are struggling with the correct rate to use when reading the lines, you want to reread it a few times until you have decided on the correct pace. Read the lines several times until you discover the the correct pace at which to read.
4. Read the same lines, but stumble over the words this time and pause to sound out the words. Ask students if they enjoyed listening to you read the entire script this way. Tell them that it is necessary to reread the lines several times to become comfortable with what the words say.
5. Finally, read the lines in a monotone voice, without using the proper expression. Ask students if they liked the way you read the lines. What was missing? Read the lines several times gradually, using more expression with each reading.
6. Break students into groups of six. Only six students will have actual roles, but allow the entire class to practice the reader’s theater in their groups. If students struggle with a sentence, cannot read it smoothly, do not use proper expression, or stumble over the words, they should do a repeated reading of that line until they feel confident with how to read it. It might also be a good idea to create a poster, with the fluency tips on them, hanging where students can see them. The poster might include: “Read smoothly. Use the proper voice and expression. Know all of the words.” Students can refer to the poster it as they practice the repeated readings.

Counting Money Lesson Plan



Content-Area Connection— Math

Money is everywhere—and for Ben and Melissa, it is in their pockets! But they soon realize that they have many decisions to make: how will

they spend the money, in what denominations they should be paid, and if they should take the money to a bank. By performing the simulation below, students will learn about money and banking.

1. Have paper coins and bills available for students to use. Create the money yourself or borrow it from a board game.
2. Tell students that you have been too busy lately to complete some of the classroom jobs that need to be done. Divide the class into groups of four students. Tell each that, as a group, you will pay them to help you do these jobs. First, hold up a sign that says, “Create a Bookmark—Earn \$1.00.” Explain that you need a bookmark for every member of the class for the reader’s theater scripts. If each group makes a bookmark for each member of the group, the group will earn \$1.00.
3. When the groups have completed the bookmarks, pay each group its dollar. But, first, allow each group to choose if it wants to be paid with a one-dollar bill, four quarters, ten dimes, twenty nickels, or one hundred pennies?
4. After paying the groups, complete the next two jobs and pay students:
 - Job 2:** Each group writes a song about its favorite way to spend money. Earn: \$3.00.
 - Job 3:** Make one poster per group of the different bills and coins, noting how much each is worth. The poster must be neat, as it will be displayed in the room. Earn: \$5.00.
5. After they have earned their money, allow students the choice of spending it immediately on things like classroom candy, extra recess, or other incentives. Assign a value to each incentive, so students must pay the exact amount of money and determine if they have enough money to pay for the incentives.
6. Finally, ask students the following questions: Is it easier to keep track of bills or coins? Was the job worth the money earned?



ELL Support

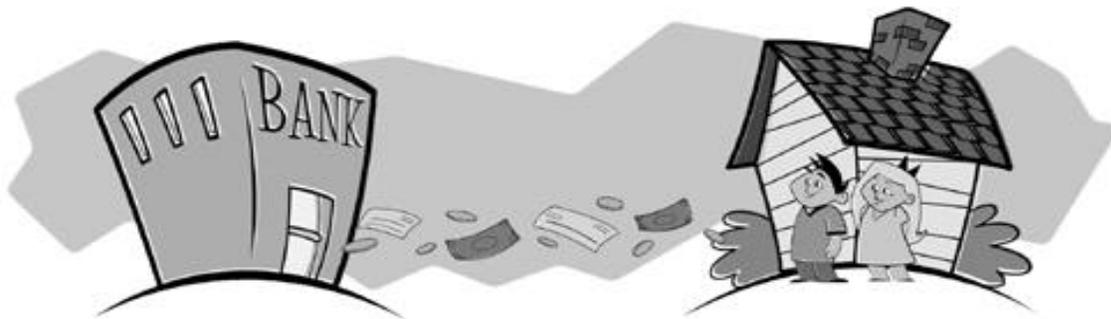
Put ELL students with higher-level classmates who can help them choose correct denominations and complete the jobs. It might also be a good idea to assign the ELL students a specific job in their groups, such as drawing the pictures of the money on the poster, or creating a tune for the song, so that they do not struggle with writing as many words.



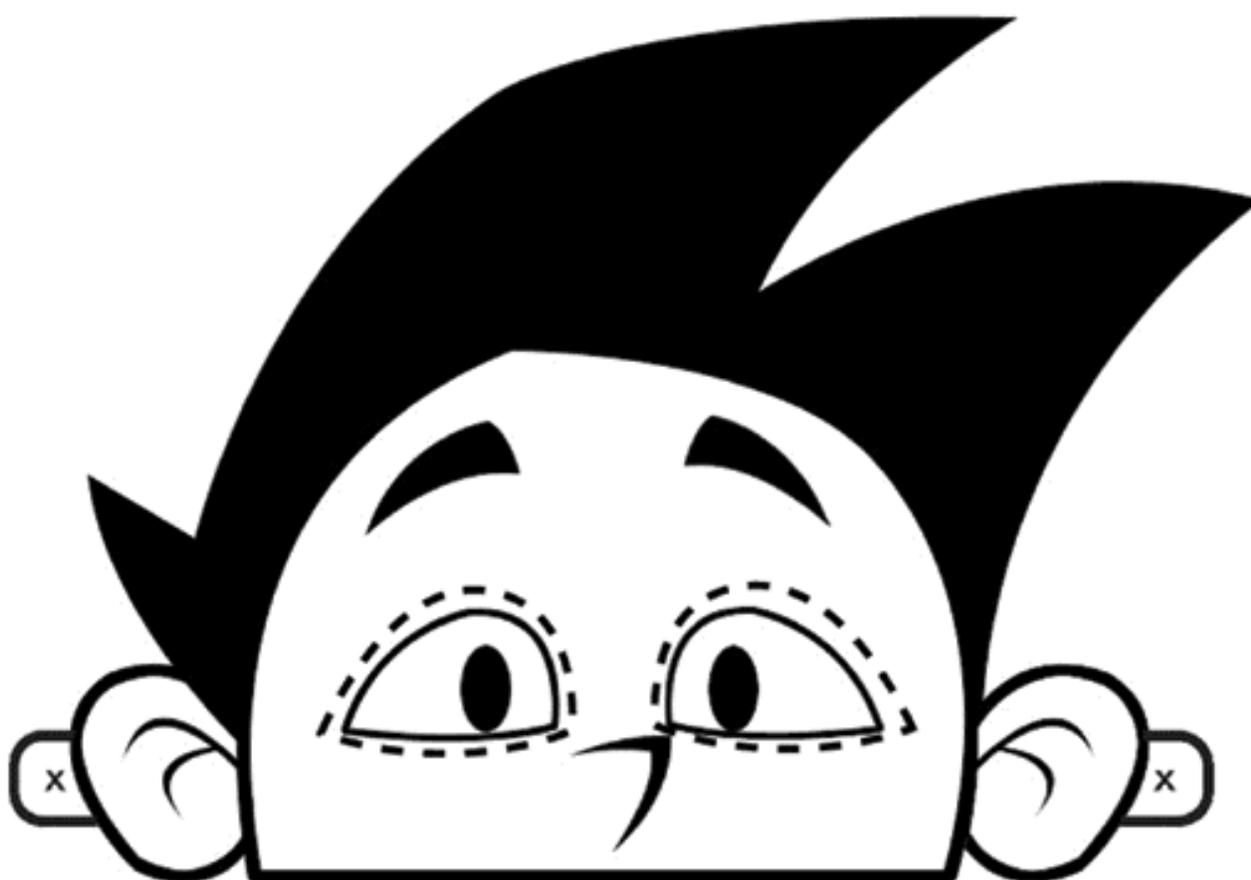
Counting Money Lesson Plan

Fine Arts Connection

1. The *Money Counts* script contains a song and a poem: “Money Counts Rap” and “Watching Money Grow.” This song and poem are directly related to *Money Counts* but are not limited to use only with this script.
2. During the reader’s theater performance, instruct all students to recite the poem and sing the song at the designated times. The whole class can participate in these choral readings. Or assign students who are not characters in the reader’s theater to prepare and perform these selections.
3. Play the *Money Counts Rap*, allowing students to listen and sing to the rap several times. Write the following heading on the board for students to copy their own papers: “With a dollar, I could buy” Have students list all the items they could buy with just one dollar. Share these lists with the class. If students list items costing more or less than a dollar, discuss the actual cost of those items to further their understanding of the value of money.
4. For the song activity, students can create a mural of items to buy for a dollar rather than make a list. Working together and using paints, magazine cut-outs, computer graphics, students complete their murals and share them with the class. Review the names of the objects pictured in the mural by stating the names and having students repeat it.
5. Students do not need to formally memorize the song. Play the CD version of the song often to familiarize students with it, allowing them to follow along by reading the words from the overhead transparency. Play the song as background music while students work on other projects. The Performance CD, Volume 3, contains instrumental versions of all the songs.
6. Practice singing the song with the necessary voice and expression. Remind students to sing in a way that communicates the overall message of the story. Add hand and body movements to make the performance more active.



Ben



Contributing Authors
Cathy Mackey Davis, M.Ed.
Karie Feldner, M.S.Ed.

Editor
Jenni Corcoran, M.Ed.

Editorial Project Manager
Emily R. Smith, M.A.Ed.

Editor-in-Chief
Sharon Coan, M.S.Ed.

Art Director/Designer
Lee Aucoin

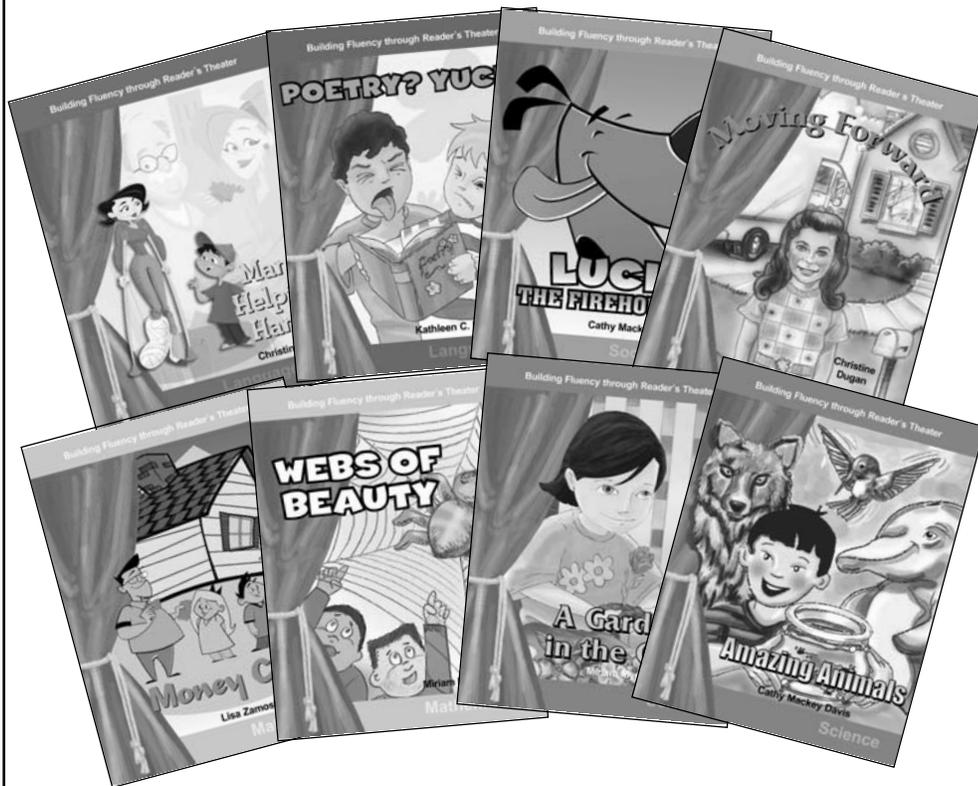
Illustration Manager/Designer
Timothy J. Bradley

Imaging
Alfred Lau

Product Manager
Phil Garcia

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Grades 1-2



Publisher
Rachelle Cracchiolo, M.S.Ed.

Author

Christi E. Parker, M.A.Ed.



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Foreword

By Dr. Timothy Rasinski
Kent State University

I am not ashamed to say that I am a reader's theater nut! I really get pumped when I see kids perform scripts. And I am equally excited to see the fire in teachers' eyes when they begin to use reader's theater with their students. Thus, it is no understatement to say that I am thrilled to see Teacher Created Materials publish this fine reader's theater program. Let me explain why I am such an advocate for reader's theater.

As someone who has studied reading fluency, I know that repeated reading is one of the best methods for developing students' fluency in reading. However, it disturbs me greatly to see the manner in which students are often asked to engage in repeated reading. I see students do repeated reading with an aim at improving their reading speed—"Read this one more times to see if you increase your reading rate." To me this is not a terribly authentic way to engage in repeated readings. As a result of such a focus, I have seen many students develop the idea that repeated reading is done to make them faster readers and that reading fast is what reading is all about. Through such an approach, we run the risk of developing readers who sacrifice comprehension in order to read fast.

To do repeated reading appropriately, students need an authentic reason to repeatedly read or rehearse a text. I think the most natural reason to practice is performance. If you want students to engage in repeated readings, have them perform what they are practicing for an audience. With performance as a goal, students now have a natural reason to engage in repeated readings. Reader's theater is a performance genre—it is a type of reading material meant to be performed. Moreover, because the focus of the practice is to convey a meaningful interpretation of the text to an audience, reader's theater is also a natural vehicle for developing reading comprehension. I believe that reader's theater is one of the best and most authentic ways to engage students enthusiastically in repeated reading in order to build reading fluency and improve overall reading performance.

My second reason for being a reader's theater nut is easy to express—reader's theater is fun! We all like to be a star at one time or another. Reader's theater is a perfect vehicle for allowing students to become the star. I remember doing reader's theater with the elementary and middle school students I taught. They could not get enough of it. They absolutely loved it. And, as their teacher, I loved it too. I loved seeing students perform with their voices, feeling excited and successful, and growing as readers.

Foreword *(cont.)*

By Dr. Timothy Rasinski
Kent State University

Moreover, through the opportunity to perform and see themselves as successful in reading, many of the struggling readers I worked with began to believe in themselves again. Many struggling readers give up on themselves as they are forced to plod through one unsuccessful reading experience after another. The enjoyment, success, and fulfillment that are part of reader's theater can help to break this cycle of despair and failure in reading for so many students who find learning to read difficult.

Third, reader's theater is a natural way to connect all areas of the school curriculum. Social studies, literature, science, art, and other curriculum areas can easily and effectively be explored through reader's theater. The scripts that are part of this program, in particular, have been developed to make those connections. Students can become so engaged in the process of rehearsal and performance that they may not even be aware that they are learning important content that goes beyond the reading experience!

I know reader's theater works. Nearly every teacher I have met who uses reader's theater on a regular basis feels that it is one of the best and most engaging ways to grow readers, build a sense of reading success, and learn important content. I hope you will give reader's theater a try. I know you, too, will become a reader's theater nut!

Timothy Rasinski, Ph.D.
Professor of Education
Reading and Writing Center
Kent State University
Kent, OH 44242

The Connection Between Fluency and Reader's Theater

Reader's theater gives students of all levels the motivation to practice fluency. Using reader's theater has become an important addition in classrooms across the nation. With reader's theater, scripts are given to the students to practice for a performance. The students do not memorize their lines, and costumes and props are minimal, if used at all. The students must convey the meaning of the words using only their voices; therefore, interpretation of the text becomes the focus of the activity. Reader's theater is somewhat like the radio plays broadcast in the 1930s. The students must reread the script many times in order to give a good performance, and this practice produces gains in reading. The U.S. Department of Education's *Put Reading First* publication (2001) has this to say about reader's theater: "Reader's theater provides readers with a legitimate reason to reread text and to practice fluency. Reader's theater also promotes cooperative interaction with peers and makes the reading task appealing."

The National Reading Panel Report (National Institute of Child Health and Human Development, 2000) investigated scientifically based research in the field of reading and identified five critical factors that are a necessary part of effective reading instruction. These areas were phonemic awareness, phonics, fluency, vocabulary, and comprehension. These five reading components were added to the No Child Left Behind Act and the Reading First federal initiative. While four of the five areas had long been part of reading instruction, for many years fluency instruction was not part of the regular routine in classrooms. As teachers moved to an emphasis on silent reading and round-robin reading, oral reading was neglected. Oral reading practice is required for fluency development.

Reading fluency is the ability to read quickly and accurately with meaning, while at the same time using expression and proper phrasing. The fluent reader groups words in meaningful ways as he or she reads. This can be observed during oral reading, which should closely resemble the reader's spoken language. Fluency is now seen as directly affecting and intertwining with reading comprehension (Kuhn and Stahl, 2000). It bridges the gap between word recognition and comprehension for readers.

Fluency is particularly important when considering children just learning to read. LaBerge and Samuels (1974) state that readers have a limited amount of attention to focus on reading. Those students who expend too much effort decoding words lower their understanding of the material because their attention has not been focused on pulling meaning from the text. Teachers notice this phenomena when, after listening to a

The Connection Between Fluency and Reader's Theater (cont.)

struggling reader, they find that the student cannot tell them about what they have just read. The struggling student has used all available concentration just to decode the words and cannot grasp the full meaning of them.

In contrast, the child who reads fluently can focus on the comprehension of the printed word and thus understands what has been read. The fluent reader has enough attention in reserve to make connections between the text and his or her own background knowledge, which gives this reader a much richer understanding of the material. Studies by Timothy Rasinski (1990) found that grouping of words into phrases improves comprehension. When the text sounds like natural speech, the children are better able to pull from their own knowledge and experiences.

Fluency does not happen quickly. It develops gradually and requires practice. Rereading is one way to build fluency. As adults, we have all experienced the need to reread something that we did not understand on first reading. It could have been a technical manual, a kitchen recipe, or even a newspaper article, but through rereading, we were able to pull the meaning from the words.

Samuels's 1979 study supported the power of rereading as a fluency builder. In this study, students with learning problems were asked to read a passage several times. Each time the students reread the assignment, they increased their reading rates, accuracy, and comprehension. The surprising thing about Samuels's study was that these students also improved on initial readings of other passages of equal or greater difficulty. Not only did their fluency increase on practiced passages, the fluency was also transferred to new, unseen passages.

Morgan and Lyon also found repeated reading to be a helpful strategy for poor readers. Their 1979 study of junior high students found that six months of repeated-reading instruction gave students over 11 months of gain on a standardized comprehension test.

While the research points to rereading as a powerful tool, accomplishing it in an actual classroom requires some thought. Many children balk at reading a selection over again. The struggling readers, who need it most, may be particularly unmotivated. If left to read silently, these students often pretend to read, and the advanced readers are bored by the whole notion of going through the text a second time when they feel that they understood it the first time.

The Connection Between Fluency and Reader's Theater (cont.)

The research on reader's theater shows that reading gains can be made, even when this strategy is used for brief periods of time. Martinez, Roser, and Strecker conducted a 10-week study of second graders using reader's theater in 1999. The students received mini-lessons on fluency and practiced scripts at school for 30 minutes per day in preparation for an audience on Fridays. A copy of the script was also sent home for extra practice. The results of the study showed a gain of 17 words per minute over the 10-week period while the control group, which did not use reader's theater, made only half that gain. Informal reading inventories were then given to determine progress in overall reading and progress in comprehension. The reader's theater students demonstrated gains more than twice those of the control group. Of the 28 students in the reader's theater group, nine tested two grade levels higher and 14 moved up one grade level.

If the reader's theater script includes parts for several children to read or sing together, the students are also participating in a limited form of paired reading, which is another proven fluency strategy. In paired reading, a stronger reader is put with a weaker reader. The better reader provides a model for the weaker one and helps him or her to move through the text at an appropriate rate. By listening to the fluent reader, the poor reader learns how the reader's voice, expression, and phrasing help to make sense of the print.

Research on paired reading has shown it to be beneficial. In 1985, Limbrick, McNaughton, and Cameron found that students participating in paired reading for six to ten weeks gained at least six months in reading achievement. In 1989, Topping found that students in another study made at least a three-month gain for each month of paired reading when this strategy was used for 10–15 minutes per day.

Reader's theater is not only effective in developing reading fluency; it is also capable of transforming a class into eager readers. It is one activity within the school day where the struggling readers do not stand out. With teacher support and repeated practice, all students can read their lines with accuracy and expression and gain confidence in their own reading abilities. Reader's theater also enhances listening skills, vocabulary development, decoding, comprehension, and oral speaking skills. It is a simple tool that covers multiple aspects of reading and nets big gains in reading for the students. What are you waiting for? Let the performances begin!

Tips on Reader's Theater

By Aaron Shepard

*Mumble, mumble,
Stop and stumble.
Pages turn
and readers fumble.*

Preparing

If this sounds like a description of your reader's theater efforts, try giving your readers the following tips. First, here are instructions your readers can follow—individually or in a group—to prepare their scripts and get familiar with their parts.

- Highlight your speeches in your copy of the script. Mark only words you will speak—not the identifying role tags or the stage directions. (A yellow non-fluorescent marker works best.)
- Underline the words that tell about anything you'll need to act out—words in either the stage directions or other readers' speeches. If you're given extra stage directions later, write them in the margin in pencil.
- Read through your part silently. If there are words you don't understand or aren't sure how to pronounce, look them up in a dictionary. If there are words you must remember to stress, underline them. If there are places you'll need to pause between sentences, mark them with a couple of slashes (/). For instance, a narrator must sometimes pause to help the audience know there's a change of scene or time.
- Read through your part out loud. If you're a character, think about how that character would sound. Should you try a funny voice? How would the character feel about what's happening in the story? Can you speak as if you were feeling that way?
- Stand up and read through the script again. If you're a character, try out faces and movements. Would your character stand or move in a special way? Can you do that? If possible, try all this in front of a mirror.

Even before you give your readers their scripts, you can help them by reading them the script or its source story. Effective modeling will give them a head start against any difficulties. You may also want to discuss the difference between characters and narrators. For example, tell students, "In the story, character parts are inside the quotation marks, and narrator parts are outside."

Tips on Reader's Theater *(cont.)*

By Aaron Shepard

Rehearsing

Here are pointers your readers should remember both in rehearsal and performance.

- Hold your script at a steady height, but make sure it doesn't hide your face. If there's anyone you can't see in the front row of the audience, your script is too high.
- While you speak, try to look up often, not just at your script. When you do look down at it, keep your head up and move just your eyes.
- S-l-o-w d-o-w-n. Say each syl-la-ble clear-ly.
- TALK LOUDLY! You have to be heard in the back row.
- Speak with feeling. Audiences love a ham!
- Stand and sit straight. Keep your hands and feet still if they're not doing anything useful!
- Face the audience as much as you can, whether you're moving or standing still. If you're rehearsing without an audience, pretend it's there anyway.
- Narrators, you're important even when the audience isn't looking at you. You control the story! Be sure to give the characters enough time to do what they must. And remember that you're talking to the audience, not to yourself.
- Characters, you give the story its life! Remember to be your character even when you're not speaking, and be sure to react to the other characters.

To help your readers get full vocal power, have them check their breathing. To do this, they should place their hands on their stomachs and inhale. If they're really filling their lungs, their hands will be pushed out. (The diaphragm muscle gives the lungs more room by pushing down on the stomach, making it expand forward.) If their hands move in, it means they're filling only the top parts of their lungs.

Tongue twisters and other vocal exercises can help your readers speak more clearly. You might even warm them up with such exercises before your rehearsals and performances.

To help your readers hold themselves straight, ask them to imagine a string tied to their chests, pulling up.

Tips on Reader's Theater *(cont.)*

By Aaron Shepard

Performing

Before an actual performance, discuss with your readers the “what-ifs.”

- If the audience laughs, stop speaking until they can hear you again.
- If someone talks in the audience, don't pay attention.
- If someone walks into the room, don't look.
- If you make a mistake, pretend it was right.
- If you drop something, try to leave it at least until the audience is looking somewhere else.
- If a reader forgets to read, see if you can read their part instead, or make something up, or maybe just skip over it. But don't whisper or signal to the reader!

Finally, a couple of reminders for the director: Have fun, and tell your readers what they're doing well!

Standards Correlations

Lesson Title	Fluency Objective	Content Area Objective
<i>Many Helping Hands</i> — Family and Friends Lesson Plan	Delivers oral presentations and reads passages fluently, focusing on the use of voice and tone while reading	Predicts story events or outcomes, using illustrations and prior knowledge as a guide
<i>Poetry? Yuck!</i> — Kindness Lesson Plan	Delivers oral presentations and reads passages fluently, focusing on the use of choral reading during the reader’s theater performance	Creates original poems using tips found in the reader’s theater <i>Poetry? Yuck!</i>
<i>Lucky the Firehouse Dog</i> — Community Heroes Lesson Plan	Delivers oral presentations and reads passages fluently, focusing on the use of punctuation to understand the correct tone and expression to use in the reading	Learns about firefighters and their role in the community
<i>Moving Forward</i> — Immigration Lesson Plan	Delivers oral presentations and reads passages fluently, focusing on the proper use of expressions as he or she reads	Understands reasons why immigrants often came to America, as well as their fears and the frustrations of immigration
<i>Money Counts</i> — Counting Money Lesson Plan	Reads passages fluently after practicing and monitoring fluency with repeated readings	Understands the various denominations of money and what it will buy
<i>Webs of Beauty</i> — Patterns Lesson Plan	Read passages fluently after practicing and monitoring fluency through the use of tone, voice, timing, and expression	Understands that patterns are repetitions of colors or objects, and that patterns can be created by putting shapes or colors together
<i>A Garden in the City</i> — Environment Lesson Plan	Delivers oral presentations and reads passages fluently, focusing on phrasing	Learns the importance of protecting the environment
<i>Amazing Animals</i> — Animals Lesson Plan	Delivers oral presentations and reads passages fluently, focusing on expression and reciting the lines as the character would say them	Learns the various characteristics of different animals, and then applies the knowledge to create an original animal

About Standards Correlations

Teacher Created Materials is committed to producing educational materials that are research and standards-based. In this effort, we have correlated all of our products to the academic standards of all 50 states, the District of Columbia, and the Department of Defense Dependent Schools. You can print a correlations report customized for your state directly from our website at <http://www.tcmpub.com/correlations>.

Purpose and Intent of Standards

The No Child Left Behind legislation mandates that all states adopt academic standards that identify the skills students will learn in kindergarten through grade 12. While many states had already adopted academic standards prior to NCLB, the legislation set requirements to ensure the standards were detailed and comprehensive.

Standards are designed to focus instruction and guide adoption of curricula. Standards are statements that describe the criteria necessary for students to meet specific academic goals. They define the knowledge, skills, and content students should acquire at each level. Standards are also used to develop standardized tests to evaluate students' academic progress.

In many states today, teachers are required to demonstrate how their lessons meet state standards. State standards are used in development of all of our products, so educators can be assured they meet the academic requirements of each state. Complete standards correlations reports for each state can be printed directly from our website as well.

How to Find Standards Correlations

To print a correlations report for this product, visit our website and follow the on-screen directions. If you require assistance in printing correlations reports, please contact Customer Service at (800) 858-7339.

What's Included in Each Lesson

Objectives

The objectives state the purpose of each lesson and communicate the desired outcome of the lesson related to fluency and the content area. The objectives are taken from the Mid-continent Research for Education and Learning (McREL) compilation of content standards for K-12 curriculum. As stated on the McREL website (<http://www.mcrel.org>), the purpose of the standards compilation is “to address the major issues surrounding content standards, provide a model for their identification, and apply this model in order to identify standards and benchmarks in the subject areas.”

Summary

Within each lesson there is a summary section that describes the script and provides information you can share with students to prepare them for the reader's theater performance. To decide which scripts to complete with your students, read the summaries to determine how each fits in with your teaching plans. For your convenience, the summaries for the scripts are also provided below.

Many Helping Hands—This script shows the true meaning of friendship and helping others. When a family is confronted with difficult times, the neighbors and extended family are there to help in any way they can. The language arts connection is making predictions. This script complements *A Chair for My Mother* by Vera B. Williams.

Poetry? Yuck!—Many students cringe at the thought of writing a poem. But once they perform this script, they will realize that poetry can be both fun to read and write. The language arts connection is writing poetry. This script complements the book *The Tale of Custard the Dragon* by Ogden Nash.

Lucky the Firehouse Dog—Firefighters play an important role in our community. But, their job is not easy. There are many things a firefighter must do to prepare for his/her job. Lucky the Firehouse Dog takes a cat, Pumpkin, on a tour of a firehouse. Pumpkin learns all about firefighters and how they prepare for an emergency. The social studies connection relates to firefighters and their role in our community. This script can be used to introduce any book about community heroes, such as *Daisy the Firecow* by Vicki Woodworth, *Firefighters A to Z* by Chris L. Demarest, and *Firefighters* by Angela Royston.

Moving Forward—Making changes is often difficult for anyone, no matter how young or old. *Moving Forward* explores the topic of immigration and the feelings immigrants might have had, through a story told by a grandmother to her granddaughter, who is nervous about moving to a new school. The social studies connection for this script relates to understanding reasons why immigrants often came to America. This script complements *How Many Days to America* by Eve Bunting.

What's Included in Each Lesson (cont.)

Summary (cont.)

Money Counts—What would you do with a million dollars? In this script, Ben and Melissa work for their neighbors, Mr. and Mrs. Cash to earn some extra money. By the time they finish helping their neighbors, Ben and Melissa discover how to someday become millionaires. They have a great time imagining what they would do with a million dollars, but they also learn about money and the banking process. The mathematical connection is understanding the various denominations of money and what each will buy. This script relates to *If You Made a Million* by David M. Schwartz.

Webs of Beauty—Patterns are found in many places in our world, from the back of a zebra to a rainbow in the sky. This script shows students the intricate patterns of a spiderweb and how patterns are often found everywhere in nature. The mathematical connection is understanding that patterns are a repetition of colors or objects, and that they can be created by putting shapes or colors together. This script is based on *The Spider Weaver: A Legend of Kente Cloth* by Julia Carnes.

A Garden in the City—Flowers and other forms of nature exist almost everywhere, but are especially abundant in the country. Anne soon realizes this when she visits her friend, Maria, in the country. But Anne longs to see the birds and flowers in the city, too. So, Anne takes action. With her neighbor, Mrs. Hill, she turns an empty lot into a beautiful garden. The science connection is understanding the importance of protecting the environment. This script complements *City Green* by DyAnne DiSalvo Ryan.

Amazing Animals—Just as the title of the reader's theater implies, animals are amazing and children, in particular, find them fascinating. This script gives students the opportunity to learn interesting facts about animals—while a young child, who loves all animals, must choose only one for a pet. The science connection involves learning about the various characteristics of different animals. This script can be used to introduce any animal, and compliments *Wolves* by Nancy Gibson, *Wolves* by Laura Evert, *Wolves* by Seymour Simon, *Dolphin* by Robert Ada Morris, and *Endangered! Dolphins* by Casey Horton.

Materials

All of the materials needed to carry out a lesson are listed in this section. This list will assist you in preparing for each lesson.

Introduce the Literature

Each script in this kit is based on a piece of children's literature. You are encouraged to read the book to your students or have your students read the book during language arts time. If the book is not available to you, this section provides a summary of the literature so you can share it with your students.

What's Included in Each Lesson (cont.)

ELL Support

Reader's theater can be used effectively in English-as-a-second-language classrooms to enhance students' proficiency in the areas of reading, writing, listening, and speaking. Furthermore, the program can be adapted to scaffold and model language usage to meet students' needs at multiple ELL levels. Through this program's ELL support activities and other various components of the lesson plans, students will become actively engaged in authentic language development activities. As a result, students' motivation to utilize the English language will increase.

The drama component of reader's theater helps students feel less inhibited in both speaking and reading the English language, and thus fluency in both areas will increase. In *Stage by Stage: A Handbook for Using Drama in the Second Language Classroom* by Ann F. Burke and Julie C. O'Sullivan, the authors state that "Drama is simply a good way to get students' whole selves involved with language and it is fun" (p. xiii). The authors also emphasize that once students feel less inhibited, their fluency will increase, because within the context of reader's theater there is an inherent opportunity to do repeated readings and practice skills such as pronunciation in an authentic context.

McMaster (1998), in her review of research studies involving literacy and drama in the classroom, states the benefits of drama for emergent readers. Drama provides prior knowledge and rich literary experiences needed for future readers as well as a scaffold for literacy instruction. It helps students develop symbolic representation, new vocabulary, knowledge of word order, phrasing, and metacognition; and introduces them to various forms of discourse, all of which contribute to the construction of meaning from text.

Each script in this kit is accompanied by a musical piece as well as a corresponding poem. Both of these components have also been shown to facilitate students' language acquisition. Educator Tim Murphey (1992) analyzed the lyrics of pop songs and found several common language characteristics that would benefit language learners: the language is conversational; the lyrics are often sung at a slower rate than words, and there is a repetition of vocabulary and structures. Moriya (1988) found that music provided Asian learners a forum to practice pronunciation and learn the phonemic differences between Asian languages and English. Speakers of various languages can benefit from the language experience that the music selections will provide.

The poetry component to the program can be used in many creative ways to enhance students' language acquisition in reading, writing, listening, and speaking. Gasparro and Falletta (1994) assert that using poetry in an ELL classroom provides students with the opportunity to explore both the linguistic and conceptual facets of text without focusing on the mechanics of language. Choral reading of the poem builds fluency and provides practice in pronunciation. Some of the vocabulary words used in the script are reinforced through the poem, providing the opportunity to see the words used in multiple contexts.

What's Included in Each Lesson (cont.)

ELL Support (cont.)

The accompanying poems can also serve as a model for students to write their own poems. Depending on students' ELL levels, a framework or template can be developed for each poem to structure the writing process and provide students another opportunity to use the vocabulary and word order they have learned from the script and the poem. Additionally, the poem can also serve as a medium for discussion of the themes and concepts presented in each script. Moreover, students and teachers can create action sequences to facilitate visualization and comprehension of the text. Gasparro and Falletta (1994) emphasize that dramatizing poetry enables the learner to become intellectually, emotionally, and physically engaged in the target language; therefore, language is internalized and remembered.

Students' listening comprehension will also develop as a result of using reader's theater. According to Brown (2001), some characteristics of speech make listening difficult, such as clustering, redundancy, reduced forms, performance variables, colloquial language, rate of delivery, stress, rhythm, intonation, and interaction. Brown proposes methods for helping second-language learners overcome these challenges. Reader's theater utilizes authentic language and contexts, it is intrinsically motivating, and it supports both bottom-up and top-down listening techniques. Illustrations in the scripts, along with the possible inclusion of realia and gestures, will assist students in understanding unfamiliar vocabulary and idiomatic phrases.

In addition, the professional recording of the scripts on the Performance CD will provide another opportunity for students to enhance listening comprehension and reading ability. The voices on the CD are articulate and expressive, and they serve as models for accurate pronunciation and fluent reading. By listening to the CD, students will be able to practice visualizing text and speech. A Best Practice suggested by second-language teacher-training programs is for the students to hear an oral reading of the piece of literature prior to reading it aloud themselves. The CD can be used for this practice as well.

Reader's theater provides a medium for ELL students to interact with other students in the classroom and will facilitate the development of a strong community of language learners. The experience will increase students' motivation and diminish their inhibitions to learn the new language. The components of the program will provide the necessary support and scaffolding that teachers need to provide effective instruction to ELL students in the areas of reading, writing, listening, and speaking. The program will engage students and serve as a model for fluency, pronunciation, and overall language usage.

What's Included in Each Lesson (cont.)

Involving All Students

Even though each script has only six roles, all students can be involved in each reader's theater performance. Students can be involved in a variety of ways. In this section of each lesson are suggestions for ways to include all students.

Reading the Script

This section of each lesson explains how to introduce the reader's theater script to your students and offers suggestions for introducing unfamiliar vocabulary and understanding the characters. As you read each script with the students, you may try to use the following performance tips.

Performance Tips

Reader's theater performance can be a frightening experience for some students. Assist them by reviewing the following suggestions.

- Relax! Breathe deeply and speak slowly to avoid a quivering or breathless voice.
- Stand with one foot in front of the other and with your weight balanced to avoid that feeling of shaking and trembling.
- Don't rush through your lines or speak too rapidly. Take your time and say each word distinctly.
- Some movement for emphasis or to give you a relaxed look is good, but don't move back and forth or develop nervous mannerisms. Avoid wringing hands, tugging at clothing, or twisting hair.
- A mistake is a normal part of any learning experience. If you make one, correct it and go on.

Getting to know your character will make your performance more believable. Use these questions to get in character as you rehearse.

- How old do you think the character is?
- What kind of voice do you think the character should have? Is the voice soft, loud, high pitched, or low pitched?
- How does the character stand or use his or her hands when speaking?
- Does the character seem happy, proud, or excitable?
- Do you think this character is serious or silly?
- Is the character kind?
- Do you think people would like this character?
- What can you do to communicate this character's personality to others?

What's Included in Each Lesson *(cont.)*

Assigning Roles

Each script contains six character roles. Each of the roles is written for a different reading level. The chart below lists the reading levels for all the characters in the eight scripts.

Script Title	High 1 st Grade 1.5–2.0	Low 2 nd Grade 2.0–2.5	High 2 nd Grade 2.5–3.0
<i>Many Helping Hands</i>	Mario Mom	Ellen Mr. Foster	Narrator 1 Narrator 2
<i>Poetry? Yuck!</i>	Cassie Mike	Jason Nicolle	Narrator Chris
<i>Lucky the Firehouse Dog</i>	Matt Pumpkin	Karen Lucky	Narrator 1 Narrator 2
<i>Moving Forward</i>	Rachel Sophia	Gram Dad	Narrator 1 Narrator 2
<i>Money Counts</i>	Ben Melissa	Narrator 1 Mr. Cash	Narrator 2 Mrs. Cash
<i>Webs of Beauty</i>	Slinky Spotsy	Mrs. Patterno Diego	Sam Maya
<i>A Garden in the City</i>	Mrs. Hill Maria	Anne Dad	Narrator 1 Narrator 2
<i>Amazing Animals</i>	Dolphin Wolf	Hummingbird Brian	Mom Narrator

What's Included in Each Lesson (cont.)

Assigning Roles (cont.)

Reading Levels Correlation Chart

Grade Level Range	Guided Reading	Early Intervention	DRA
1.5–2.0	E–J	8–17	8–17
2.0–2.5	I–K	17–20	17–24
2.5–3.0	K–M	20–21	24–30

Meeting the Fluency Objective

Each lesson focuses on a specific fluency objective, such as reading with accuracy or reading with expression. This section provides procedures for teaching the fluency objective related to the featured script.

Content-Area Connection

Each reader's theater script focuses on a specific content area: language arts, social studies, mathematics, or science. This section of each lesson explains the content and provides suggestions for introducing this content to your students. The content in the scripts can be quite sophisticated and warrants specific instruction to help your students understand it.

Fine Arts Connection

Each script has a song and a poem to accompany it. Your students will perform these songs and poems at designated places within the reader's theater performances. Your kit includes a Performance CD containing all of the songs and poems related to the eight scripts. This section of each lesson offers suggestions for using this CD to learn the songs and poems.