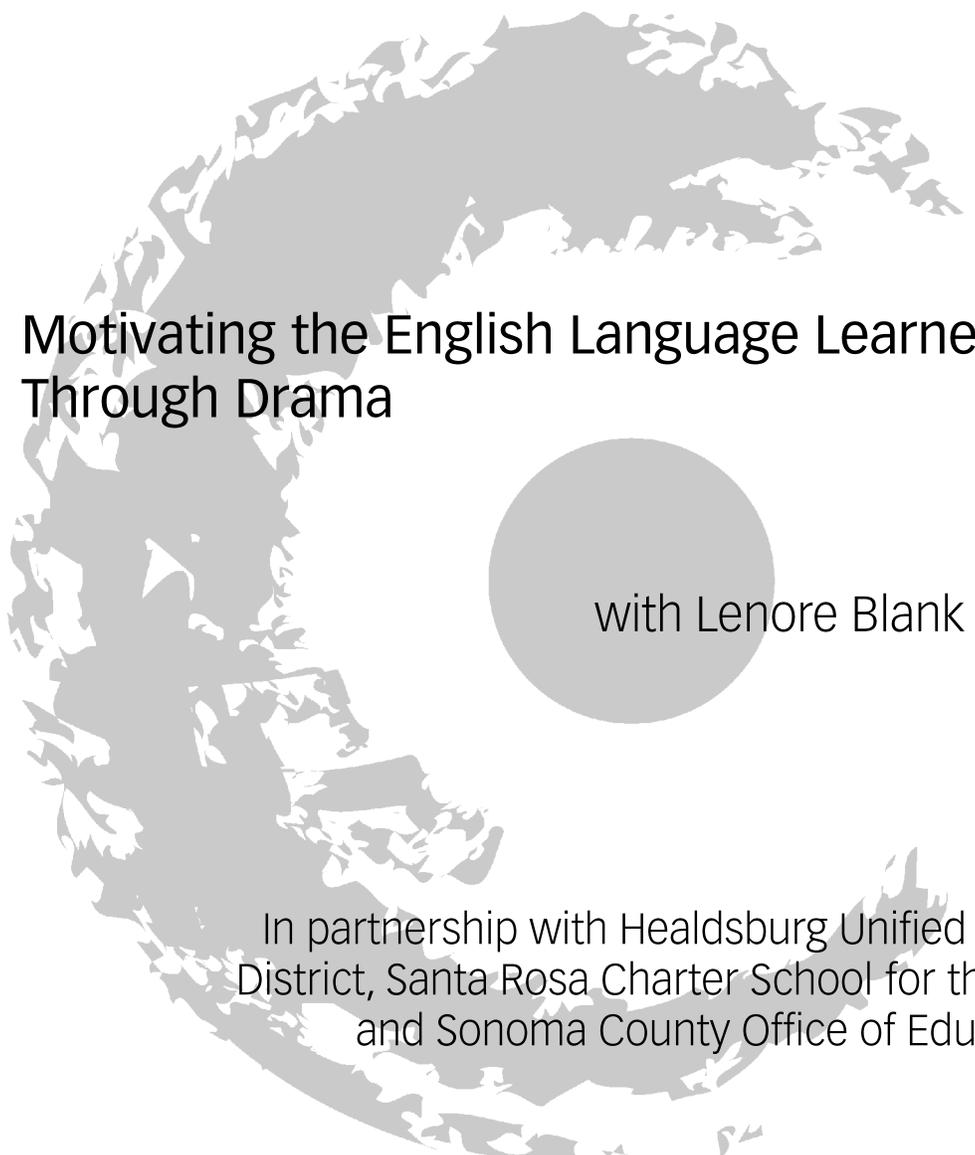


Education Through the Arts presents  
as part of our Professional Development program



Motivating the English Language Learner  
Through Drama

with Lenore Blank Kelner

In partnership with Healdsburg Unified School  
District, Santa Rosa Charter School for the Arts,  
and Sonoma County Office of Education.

Monday, January 23, 2017 • 9:00 – 3:30am



# **PROFESSIONAL DEVELOPMENT FOR TEACHERS**

## **Motivating the English Language Learner through Drama**

**With  
Lenore Blank Kelner**

**January 23, 2017**  
*Luther Burbank Center for the Arts*

204 Stonegate Drive  
Silver Spring, MD 20905  
[lenore@lbkcompany.com](mailto:lenore@lbkcompany.com)  
301-388-0175

**ARTS ENGAGE EDUCATE CREATE LEARN**

## Table of Contents

	<b>Page</b>
<b>Introduction</b>	<b>2-10</b>
• Purpose and Rationale of the Session/Definitions	2-7
• Objectives: Drama and Reading	7-10
<b>Preparing for Drama</b>	<b>11-22</b>
• Acting Tools and Skills Chart/Drama Cues	11-14
• <b>Acting Skill-Building Activities</b>	<b>15-22</b>
○ <b>Activities that Develop Cooperation and Concentration</b>	<b>15-18</b>
▪ <i>Personal Space</i>	15
▪ <i>Shake and Freeze/Freeze Dancing/"Won't You Please Smile?"</i>	15-16
▪ <i>Mirrors</i>	16-18
○ <b>Activities that Develop All the Basic Acting Tools and Skills</b>	<b>18-22</b>
▪ <i>Motion Sound</i>	18
▪ <i>Chants</i>	19
▪ <i>Cooperative Body Shapes</i>	20
▪ <i>Contrasts</i>	20
▪ <i>Finding the Character's Voice and Body</i>	21
▪ <i>Environment Orchestra</i>	21-22
▪ <i>Imaginary Mask</i>	22
<b>Conducting the Drama: Story Dramatization</b>	<b>23-26</b>
• Description of Story Dramatization Formats	23
• Story Dramatization Steps (Pair, Simultaneous, Group Role)	24-26
<b>Story Dramatization Supporting Material</b>	<b>27-41</b>
• Guidelines for Selecting a Text (page 69 DA)	27
• The Roles of the Teacher (pages 84-86 DA)	28-29
• Guidelines for Brainstorming and Cueing	30-35
○ <i>"99 Ways to Say Said"</i>	31
○ <i>Sample Brainstorming and Cueing Forms</i>	36-40
• Simple Blocking Patterns	41
<b>Reflecting on the Drama: Assessment</b> (pages 93-101 DA)	<b>42-44</b>
• Assessment Suggestions, Response Sheets, Rubrics	42-44
<b>Resource Materials</b>	<b>45-55</b>
• Planning Form	45-46
• Sample Five Day Plan	47
• Suggested Book List/Bibliography	48-49
• Connections Sheet I-IV	50-53
• Evaluation and Arts Edge Website	54-55

\* All page numbers in parentheses throughout this workshop packet refer to pages in:

1) DA: Kelner, Lenore B., Flynn, Rosalind M. 2006. *A Dramatic Approach to Reading Comprehension*, Portsmouth, NH: Heinemann

2) CC: Kelner, Lenore B. 1993. *The Creative Classroom: A Guide for Using Creative Drama in the Classroom, Pre-K-6*. Portsmouth, NH: Heinemann.

# Introduction

## Purpose/Rationale of the Session

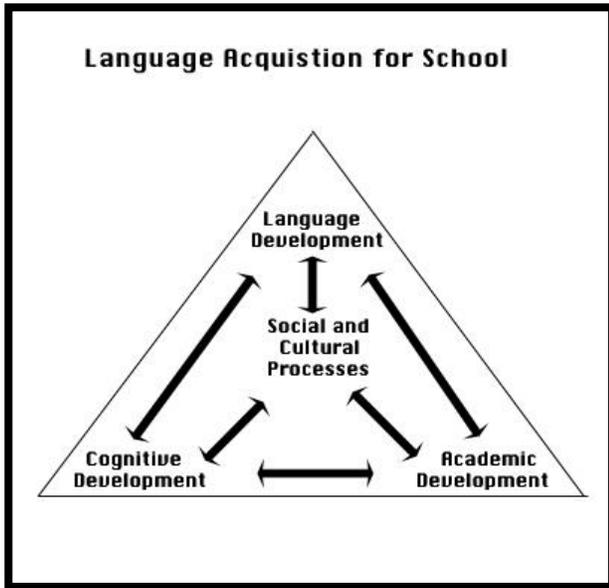
Beginning English language learners face a daunting task. They are asked to quickly learn to simultaneously speak, read, comprehend, and write a new language. This process can be exciting as well as intimidating and stressful. As receptive language (understanding) usually precedes expressive language (speaking), students often are reluctant to risk speaking an unfamiliar language. Drama's kinesthetic and imaginative process engages, excites, and motivates students to speak. Further, oral language is a rehearsal for written language. Once students dramatize a concept, idea, or story in their own words, they are eager to transform their work into the written word.

In this course, participants will learn by doing several simple drama strategies that can motivate the English Language Learner to listen, speak, read, comprehend, and write a new language. These same techniques work well with native English language speakers. They enhance comprehension, boost self-esteem, and motivate writing for all students.

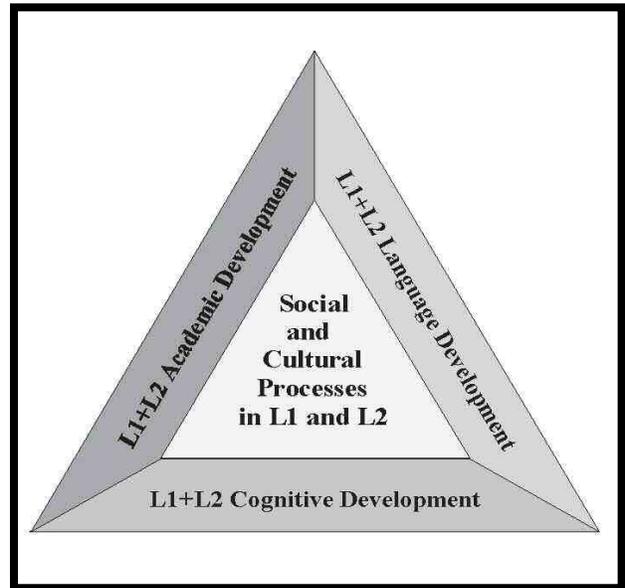
Resource materials for this course will be drawn from *A Dramatic Approach to Reading Comprehension* by Lenore Blank Kelner and Rosalind M. Flynn, Heinemann, 2006 and *The Creative Classroom* by Lenore Blank Kelner, Heinemann 1993.

## This session will demonstrate how integrating drama with language and literacy skills:

- Engages all students in the learning process
- Creates a learning environment that nurtures risk-taking
- Promotes oral language skills, builds vocabulary
- Promotes higher level thinking skills (“*a closer read*”)
- Develops literacy skills (the listening, thinking, speaking, responding, reading (**comprehending**), writing, connection)
- Develops for English Language Learners the four dimensions for language acquisition outlined by Collier-Thomas Model entitled “Language Acquisition for School” :
  - *Language Development*
  - *Academic Development*
  - *Cognitive Development*
  - *Social and Cultural Processes*
- Develops empathy for others, self-awareness, self-esteem and self-control.



Collier Thomas Model 1994



Copyright © 1997-2009, V.P. Collier & W.P. Thomas

**Key Points to Consider for English Language Learners:**

- Learning a second language is a daunting task that takes time
- English Language Learners often feel isolated, scared, anxious
- Language acquisition is developmental
- Proficiency develops in stages (5-7 years)
- Rate of acquisition varies with individual.

## Definitions

Definition created by the John F. Kennedy Center for the Performing Arts, *Laying a Foundation: Defining Arts Education*, © 2009

# Arts Integration

**Arts Integration is  
an APPROACH to TEACHING  
in which students  
construct and demonstrate  
UNDERSTANDING  
through an  
ART FORM.**

**Students engage in a  
CREATIVE PROCESS  
which CONNECTS  
an art form and another subject area  
and meets  
EVOLVING OBJECTIVES  
in both.**

## **Inference Chant**

### **An inference is...**

*... when we take information from the text/story (grab an imaginary object with left hand) and information from our lives (or that we know) (grab an imaginary object with right hand) and we put them together (combine the two hands and end with a clap) to make a good guess (an inference)” (hand extended out).*

**...and when we...***Read between the lines*

## **Definition of Drama**

Drama, especially as it is used in classrooms for learning purposes, exists for the benefit of the participants. Students and teachers do, act, and create in the moment—improvisationally. What they create is not meant for anyone else’s eyes. Their acting and dialogue is generated spontaneously for their own self-expression and learning. Using no sets, and few, if any, costumes and props, drama does not result in a polished production. Drama revolves around the creative process (page 8 DA).

### **In drama participants are simultaneously:**

**Playwrights**--As playwrights, they decide what story to tell and what words to speak.

**Directors**--As directors, they decide what drama strategies to use and which actors play which roles.

**Actors**--As actors, they play the characters in the drama.

**Audience**--As audience members, they observe the acting of others.

**Critics**--As critics, they assess the dramatic experience and reflect on how to improve future presentations.

## Definition of Story Dramatization

Story dramatization is a type of planned improvisation—an unscripted scene that the actors plan before presenting. Students use their acting tools and skills to become the characters or the objects in the scene or story. The text is the foundation of the dramatization. It guides the sequence of the action and the dialogue. A rough outline of the story dramatization is pre-planned, but the words and actions occur in the moment of the drama. Students use their own words and movements to convey the action and meaning of the scene or story (page 64 DA).



## Drama Objectives (Pages 71-72 DA)

These drama strategies require that students use all the basic acting tools and skills. The following objectives, however, are the **key drama objectives** for our work:

### Students will:

#### Voice

When they play roles, students will use aspects of voice to communicate information about their characters and the drama’s circumstances. **While acting, students will:**

- Vary vocal tone and pitch in order to accurately create a character.
- Create and deliver original dialogue that is “in character” in order to accurately portray a character.

#### Body

When they play roles, students will use aspects of body to communicate information about their characters and the drama’s circumstances. **While acting, students will:**

- Modify face, posture, poses, gestures, movements, and/or walk in order to accurately portray the character.

#### Cooperation

When they play roles, students will use aspects of cooperation to maintain the effectiveness of the drama experience. **While planning, rehearsing and acting, students will:**

- Create a community of actors in order to work as members of a team.

#### Concentration

When they play roles, students will use aspects of concentration to maintain the effectiveness of the drama experience. **While planning rehearsing, and acting, students will:**

- Focus intently on the given drama task in order to:
  - Remain “in character
  - Stay on task
  - Take turns
  - Be attentive and respectful audience members.

## **These Drama Objectives Correlate with: Visual and Performing Arts Theatre Content Standards for the State of California for Grade 3:**

### **Standard 1 Artistic Perception**

- 1.1. Use the vocabulary of theatre...to describe theatrical experiences.

### **Standard 2 Creative Expression**

- 2.1 Participation in cooperative...improvisations...

### **Standard 5 Connections, Relationships, Applications,**

- 5.1 Use problem-solving and cooperative skills to dramatize a story another content area...

*Careers and Career-Related Skills*

- 5.2 Develop problem-solving and communication skills by participating collaboratively in theatrical experiences.

## **These objectives also correlate with the following National Core Arts Theatre Standards for Grade 3:**

### **Theatre/Creating #TH:Cr1.1 Process Component: Envision, Conceptualize**

#### **Anchor Standard: Generate and conceptualize artistic ideas and work**

TH:Cr1.1.3 a. Create roles, imagined worlds, and improvised stories in a drama/theatre work.

### **Theatre/Creating #TH:Cr3.1 Process Component: Rehearse**

#### **Anchor Standard: Refine new work through play, drama processes and theatre experiences using critical analysis and experimentation.**

TH:Cr3.1.3

- a. Collaborate with peers to revise, refine, and adapt ideas to fit the given parameters of a drama theatre work.
- b. Participate and contribute to physical and vocal exploration in an improvised or scripted drama/theatre work.

### **Theatre/Performing #TH:Pr4.1 Process Component: Select**

#### **Anchor Standard: Select, analyze, and interpret artistic work for presentation**

TH:Pr4.1.3

- a. Apply the elements of dramatic structure to a story and create a drama/theatre work.
- b. Investigate how movement and voice are incorporated into drama/theatre work.

### **Theatre/Performing #TH:Pr5.1 Process Component: Prepare**

#### **Anchor Standard: Develop and refine artistic techniques and work for presentation.**

TH:Pr5.1.3 a. Participate in a variety of physical, vocal, and cognitive exercises that can be used in a group setting for drama/theatre work.

### **Theatre/Performing #TH:Pr6.1 Process Component: Share, Present**

#### **Anchor Standard: Convey meaning through the presentation of artistic work.**

TH:Pr6.1.3 a. Practice drama/theatre work and share reflections individually and in small groups.

### **Theatre/Responding #TH:Re7.1 Process Component: Reflect**

#### **Anchor Standard: Perceive and analyze artistic work.**

TH:Re7.1.3 a. Understand why artistic choices are made in a drama/theatre work.



## Language & Literacy Objectives

The following objectives are the language and literacy objectives for our work:

### Determining Importance

To find the essentials in a text, students will distinguish between the main ideas and the details of what they read. **Students will:**

- Demonstrate comprehension of the explicitly stated **main events (ideas) and key details** of a story in order to accurately portray characters in a story. (*Explicit understanding*)
- Retell a story in the correct order in order to demonstrate understanding of **beginning, middle, and end**. (*Explicit understanding*)

### Inferring

To extend and enrich the meaning of a text, students will draw conclusions and make interpretations based on information provided, but not specifically stated, in the text. **Students will:**

- Combine clues found in the text with prior knowledge in order to make “logical guesses” (**predictions/inferences**) about what characters think, feel, say, and do. (*Implicit understanding*)

**Synthesis**—Students will:

- **Paraphrase** the main points of the story in order to **summarize and draw conclusions**. (*Explicit and Implicit understanding*)

**These objectives also correlate with the following Common Core Reading Standards for Literature for Grades 3:**

**Key Ideas and Details**

**Common Core Reading Anchor Standard 1: Read closely to determine what the text says explicitly and to make logical inferences from it; Cite specific textual evidence when writing or speaking to support conclusions drawn from the text.**

**Grade 3**

**RL 1.** Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

**Common Core Reading Anchor Standard 2: Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas**

**Grade 3**

**RL 2.** Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.

**Common Core Reading Anchor Standard 3: Analyze how and why individuals, events, and ideas develop and interact over the course of text.**

**Grade 3**

**RL3.** Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.

**These objectives also correlate with the following California Language Development Standards:**

**Part I: Interacting in Meaningful Ways**

<http://www.cde.ca.gov/sp/el/er/documents/eldstndpublication14.pdf>

**A. Collaborative** (engagement in dialogue with others)

1. Exchanging information and ideas via oral communication and conversations
2. Interacting via written English (print and multimedia)
3. Offering opinions and negotiating with or persuading others
4. Adapting language choices to various contexts

**B. Interpretive** (comprehension and analysis of written and spoken texts)

5. Listening actively and asking or answering questions about what was heard
6. Reading closely and explaining interpretations and ideas from reading

**C. Productive** (creation of oral presentations and written texts)

9. Expressing information and ideas in oral presentations
11. Supporting opinions or justifying arguments and evaluating others' opinions or arguments
12. Selecting and applying varied and precise vocabulary and other language resources



**The Building Blocks For Creating  
A Character**

**Acting Tools**

**Imagination**

**Body**

**Voice**

**Basic Acting Skills:**

**Cooperation**

**Concentration**



# **The Building Blocks For Creating A Character**

## **Acting Tools**

**Imagination/Mind**

**Body**

**Voice**

## **Basic Acting Skills:**

**Cooperation**

**Concentration**

## Drama Cues (Modified from page 22 DA)

It is important to establish consistent cues that inform students when it is time to move, be still, speak, or be silent. It is also important that students clearly know when it is time to play a character and when their job as an actor is over. Adding multisensory cues (verbal, visual, auditory) can be extremely effective for all students, but particularly for students with special needs or beginning English language speakers. The following are some suggested word cues:



**Actors, show me you are ready for drama**--This phrase indicates students should clear their hands and laps of any item in preparation for drama. All eyes should be focused on the teacher.



**When I say go, but not before I say go**--This means students should be watching and listening to the teacher and waiting for further instructions.



**Places**--This word cue indicates to students that they should be standing in their correct places in the acting area and be prepared to begin the drama. Depending on the activity/strategy, it could also cue students to assume the body of their characters.



**Action**--This word cue tells students it is time to begin acting. Upon hearing this, the students should begin to move and/or speak as their character. (Other commonly used cues for beginning the drama could be: *Curtain up*, *Scene*, or *Begin*.)



**Freeze**--This word cue indicates that the students should stop whatever they are doing and stand perfectly still. This cue could be used to:

- Indicate the end of a scene.
- Stop the action and clarify a point the students may be missing in the drama.
- Stop the action to resolve an issue that is not a part of the drama (e.g., a behavioral issue, a knock on the door, an interruption on the intercom, etc.).



**Curtain**--This word cue indicates the end of the scene or drama. Upon hearing this word students are no longer in character, but become themselves once again. (Other commonly used cues for ending the drama could be: *Curtain down* or *Scene*.)

## Drama Cues

- Actors, show me you're ready for drama**—Hands/laps clear, eyes on speaker.
- When I say go, but not before I say go**--Students watch, listen, and wait for instructions.
- Places**--Students focus and/or show body of character.
- Action**--Students begin acting. They move and/or speak as characters.
- Freeze**--Students stop what they are doing. They are silent and still.
- Curtain**--The end. Students are no longer in character.

## Acting Skill–Building Activities

These are activities that develop the acting tools and skills students will use when acting. The first skills the students will need to develop are concentration and cooperation. Then they can begin to develop their acting tools. The activities can be scaffolded so that they become more and more challenging for students over time. This will deepen their skill development.

### Activities that Develop Cooperation and Concentration

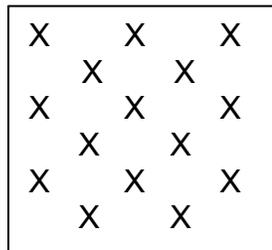
#### Personal Space (page 21 DA)

This activity provides students with spatial awareness of their bodies and helps them control their body and the impulse to touch others.

#### Creating A Bubble

Move the students to a special spot where they can draw an imaginary bubble around them without touching anyone. Define this for them as their Personal Space Bubble.

If possible, use specific locations on the rug to designate where the students should stand. Give the students who struggle to stay in one place a clear spot to stand on and if necessary have an aide be near them to guide them to make good choices. If necessary, put a taped X on the rug to designate the students Personal Space Bubble. Try to stagger this so that students are not right next to each other. An example is below:



Personal Space is all around us. In our personal space we do not touch any other person nor does anyone touch us. No one may enter another person's personal space unless invited. Personal Space is not near, on, by or under any furniture. It allows us freedom to move in a careful and controlled way.

#### Shake and Freeze (pages 41-42 DA)

This activity is designed to help students focus and concentrate. There are many levels of this activity so that students are continually improving and developing these skills. In this activity students hone their concentration skills by learning to fix their eyes and energy on one focal point.

1. Invite students to stand in their Personal Space.
2. Provide for the students a specific spot that you want them to focus on, e.g. the letter b in the alphabet chart on the wall, the door knob, the purple magnet on the board, etc. Make the spot very specific. Explain to the students that this spot is called their Point of Concentration. Explain to the students that when you say "Freeze!" you want their eyes fixed on that dot or spot.

3. Ask the students to shake their arms, legs, heads, shoulders walk around in circle, reverse the pattern and then say, “Freeze!” The students should then focus their eyes on the Point of Concentration.
4. Ask the students to stay focused on that spot as you walk around the room and look at each of them. Side coach the students as you walk.
5. If this is difficult for the students, have them hold their concentration for a shorter period of time or don’t walk around the room at first. Give them time to build their ability to focus. Once the students get better at this you can increase the challenge by having them:
  - Find their own Point of Concentration when you say “Freeze!” Side-coach them to be sure to choose a spot that does not move and is not a person. If they are facing another person, the spot should be over that person’s head.
  - Find their Point of Concentration in a different direction than their body is facing when they you say “Freeze!” For example, if when you stop them they are facing the window, they would need to instantly find a Point of Concentration behind them, beside them, etc.
  - Have a student walk around the room instead of the teacher and look at each student. It is more difficult for students to remain focused when a peer looks at them.
6. Ask the students to relax and discuss what they learned through the activity.
7. Discuss with students the ways that they used their faces.
8. Invite individual students to share their character facial emotions with the class.
9. Discuss effective examples of uses of facial expressions and energy.

### **Freeze Dancing-- Variation of Shake and Freeze**

Students can move while music is playing. When the music stops, students freeze their bodies and lock their eyes on a pre-assigned point of concentration.

### **“Won’t You Please Smile?” –Variation of Shake and Freeze**

1. Through Shake and Freeze students find their point of concentration.
2. The teacher or student(s) moves to each student and tries to make them smile or laugh by doing something amusing. They can use words, faces, or sounds but they cannot touch or scare the students.
3. If three people break their concentration, the game is over.

### **Mirrors/Diamonds** (pages 25, 39, 40 DA)

These are great activities to develop the skill of concentration and to build cooperation and collaboration (ensemble) in the classroom. You can continue to scaffold this activity so that it becomes more and more challenging for the students, thereby deepening their concentration. All of these skill building activities are done silently.

#### **Level 1- Teacher As Leader:**

1. Stand so all the students can see you.
2. Ask the students to make your eyes their “point of concentration”.
3. Focus on a point beyond the students’ heads. It helps if you tell the students what your point is so that you model for them having a clear “point of concentration”.

4. The students follow all your movements as if they were your mirror. They use their peripheral vision to see your actions versus watching each movement. The goal is to get them to focus on your eyes and follow your actions.
  5. Go slowly so they can stay with you.
- Use levels (high, medium, low) and a full range of body movements.

**Level 2**-Same as above only it is led by students.

**Variation: Tag-Team Student Leaders**--As one student leads select another student to silently come to the front of the room and replace the leader. The person replacing starts by doing the motion of the current leader and then takes over as leader. The student who is replaced returns to the group and follows the new leader.

### **Level 3- Shadowing**

1. Arrange students so that one student is facing the back of the other.
2. The students mirror each other but they do not have eye contact.
3. Be sure each student has a clear point of concentration (the student facing the back of the other student can make the back of the head as their point and the student facing out can select a point in front).
4. This is a good beginning pair mirror activity.

### **Level 4-Line Mirrors**

1. Arrange students in lines of four.
2. The student in the front of the line is leader. Those behind are the leader's shadow mirrors.
3. They should be arms distance from each other.
4. The leader has a point of concentration in front. The mirrors focus on the back of the head of the person in front of them.
5. When you say, "Switch" the leader goes to the back of the line and the next in line leads.
6. Continue until all have had a turn to lead.

**Level 5-Pairs**: It is helpful if the teacher and a student model this first for the class.

1. Pair off the students. Try not to let students who tend to be silly work together. Have them decide who is Partner A and who is Partner B.
2. The two students lock eyes and make each other's eyes their "points of concentration". They are not to stray in their focus from each other's eyes.
3. Partner A begins to move and Partner B mirrors the action without looking at the movement. Partner B must stay focused only on Partner A's eyes.
4. Encourage students to go slowly and use varied movement. Encourage them to use levels (high, medium, low) and their entire body. The idea is to stay in harmony not to trick each other. They are to stay together.
5. Then switch so that Partner B leads and A follows.

### **Level 6 - Pairs II:**

1. Have them begin the same way as described in level 4 but this time they are to switch leadership without any prompting. The idea is for the switch to be seamless.
2. They are to give up leadership to their partner once the partner takes initiative to change or adapt the motion. The new leader is to pick up on their partner's movements and slightly transform it. The process continues as the leadership seamless transfers back and forth.

3. The idea is that the change be so subtle, so smooth, that an observer may not be able to detect who is leading.
4. Side coach as the leader to go slowly and use levels (high, medium, low) as well as a full range of body movements. The idea is for everyone to stay together.

### **Level 7-Pairs III:**

1. The same as described above but there is no designated leader.
2. One person decides to lead and the other follows and the leadership passes back and forth seamlessly.

### **Diamonds:**

1. Arrange the students in the shape of a diamond (for odd numbers use a triangular shape).
2. Three students will be facing the back of one student who is the leader.
3. The three students make the back of the leader's head their "point of concentration".
4. The leader finds his/her "point of concentration".
5. The leader moves. The other three students follow the leader's motions.
6. At your signal they turn one quarter turn to the right and the next person whose back they face is the leader, etc.
7. Side coach the leader to go slowly and use levels (high, medium, low) as well as a full range of body movements. They are to try to stay together.

### **Double Leaders:**

1. Select two leaders. Designate one as leader #1 and the other as leader #2.
2. Have the students count off into ones and twos.
3. All students face the leaders. The students who are number ones follow leader #1. The students who are number twos follow leader #2 who is moving at the same time. The idea is for the students to not move to be close to their leader but be mixed up with the other group.
4. The challenge is to stay focused on the movements of the designated leader while those around you are doing different motions.
5. Say "Switch!" and the students switch to follow the other leader.
6. Feel free to add three or four leaders as well.

## **Activities that Develop All the Basic Acting Tools and Skills**

### **Motion Sound** (pages 20-23 CC)

1. Students create a motion/gesture to correspond with a fact or concept e.g. words that start with a particular letter or blend sound, seasons, landforms, homonyms, antonyms.
2. The teacher writes the list of facts on the board. The students repeat/chant in unison all the motions/gestures and facts.
3. Almost any list of basic facts (word walls) can be reviewed in this way.
4. After the list is generated, the students can review the entire list by chanting the words and doing the motions/gestures simultaneously.

## Chants

### BODY PARTS WARM-UP

Head/Head  
Shoulder/Shoulder  
Hip/Hip  
Knee/Knee  
Toes/Toes  
Fingers/Fingers  
*1...2...3... Stop!*

### POSITIONAL WORD CHANT

On, On  
Off, Off  
Over, Over  
Under, Under  
Beside, Beside and all around  
Touch hands on the ground  
Clap 1...2...3...Stop!

In front, In front  
Behind, Behind  
Up-up-up and  
Down-down-down  
Top and Bottom  
Now turn around  
Stamp the ground  
Snap 1...2...3... Stop!

Close, close, close  
Now far away  
Open your mouth and  
Say "Hey!"  
Turn to the left,  
Turn to the right  
Close your fingers  
Tight...tight...tight.

Open, close  
Open, close  
Put your finger  
On your nose.  
Touch your front,  
Now your back,  
Give yourself a great big clap!

**Variations:** Change body parts and motions in chant. Chant faster and slower, quieter and louder, etc. To increase concentration and cooperation, do them silently and backwards.

**Plants on the Grow**   
A Song by Lenore Blank Kelner

Down,  
down,  
down,

Roots of plants grow  
down,  
down,  
down.

Deeper the roots, go, go, go,  
Taller the plant grows... **UPIII**

## Cooperative Body Shapes

This activity is designed to build imagination, explore body shapes, as well as cooperation. There are several levels of this activity so that students are continually improving and developing these skills.

1. Invite students to individually take on the shape of a particular animal or object by the time you count to 8.
2. Once they have mastered this task, ask the students to work in pairs to create the same animal/object together by the time you count to 10-15. You may allow them to talk briefly before you start counting or just have them spontaneously work together.

If they can work together well, ask them to do it silently. Explain that one person may take the lead on the activity and that the other person's job is to look at the pose presented to them and find a way to complement and extend that pose to show the animal/object. It is not their job to tell the person they do not like what their partner did, but to work together without denying the creativity each brings to the activity.

3. This process can continue for groups of 3, 4, or, if they can cooperate well, groups of 5-25.

## Contrasts

Students modify posture and body positions to create characters or objects that contrast in size, shape, personality, age, or some other aspect.

1. Invite the students to stand on the perimeter of the Defined Acting Area.
2. Explain to the students that you want them to use only their bodies to create characters and objects that contrast—are different in some way.
3. Explain that they will create these character or objects by moving and then freezing in a position. They will not be moving around the acting area.
4. Lead the students in creating these contrasts.

**Sample Language:** *When I say, "Places," become a huge bear. I don't want to hear his voice. I just want to see his body-his big round hairy body and his huge claws. Places. Great and Freeze. Now when I say, "Places" again, become a tiny little mouse. This mouse has tiny ears and short little legs. Places. Good job and Freeze. Now when I say, "Places" I want to see....*

5. Lead the students in creating four to five sets of contrasting characters/objects, such as those listed below:

bird and snake  
giant and baby  
triangle and curve  
elephant and mosquito  
tree and flower

solid and a liquid  
evil witch and angel  
door and ball  
lion and puppy

6. After the activity, invite the students to sit and discuss the differences in how they used their bodies in each set of contrasts.

## **Finding the Character's Voice and Body** (Pages 31-32 DA)

This activity is designed to introduce the students to the building blocks of developing a character, the Acting Tools and Skills. In addition, it asks students to create original dialogue that fits the character, so it is introducing the concepts of prediction and inference.

1. Select an interesting character in a book that faces a dramatic situation or problem/conflict.
2. Describe the character and the dramatic situation/dilemma they face in brief terms.
3. Once they understand the character's situation/dilemma, ask the students to stand like that character.
4. Then ask them to create the 1-3 things that character might say at this dramatic moment.  
*For example:* In the book, **Frederick** by Leo Lionni, Frederick does not help his animal friends gather food for the winter, yet once inside their winter home he eats the food his friends have gathered.  
***"What is something his animal friends might say to Frederick when they suddenly discover in the long freezing winter they are out of food?"***
5. Have the students say the lines in the voice of the character.
6. Then introduce other theatre terms: **Places, Action, Freeze, and Curtain.**  
***"We are ready now to act and become the mice. Now when I say "Places!" we will make our bodies look like mice. When I say, "Action!" we will speak our three lines we created. Add gestures if you want to do so. When I say "Freeze!" we will stop whatever we are doing. When I say, "Curtain!" we will relax and be ourselves again and talk about what we just did."***
7. After the students complete this process ask them questions that will help them to reflect and analyze the experience. The answers should result in the basic acting tools and skills.  
***"We just acted so let us figure out what that means. Are we really mice? No, of course not. So what did we use to become mice? What changed about us?"***
9. This same activity can be done individually, with students acting out the predictions in their own way, in their own words and in their own individual space.

## **Environment Orchestra** (pages 34-35 CC, 30-31 DA)

To help them envision a setting, students vary their vocal tone and pitch to create sound effects for that setting.

### **Procedure:**

1. Identify a setting you want the students to explore—a rainforest, a city, a haunted house, an airport, a desert, a bakery, etc. The setting can also be from a text the students are reading.
2. Ask the students to predict sounds that could be heard in this setting. Write their suggestions on the board. For younger students, draw a picture beside their suggestions to help them remember the sounds. Generate a list of three to five environment sounds
3. Explain to the students that they will use their voices to create the sounds.
4. Model for the students, using your voice to create a sound that might be heard in this setting. Add a gesture (motion) to go along with this sound.

5. **Sample Language:** *You said in the rainforest we might hear the sounds of macaws. I am going to use my voice to create the sound of a macaw. I am going to use my arms as wings and go, Caw...ccc...Caw! Caw...ccc...caw!*
6. Guide the students in creating sounds and gestures to go with the sounds on their list. Urge the students to experiment with their voices varying tone and pitch to create the sounds.
7. Divide the students into groups, assigning each group a sound from the list. Choose a section leader for each group. It is ideal if the student who suggested the sound is the section leader. Explain to the students that they will now become the orchestra, playing the symphony of this setting. You will be the conductor. Communicate the conductor's signals—gestures for start, stop, louder, softer, faster, slower, stop, and start, etc. As the conductor, you control the symphony with your gestures, not with words.
8. Rehearse the orchestra by having all the students make their assigned sounds, watch the conductor's gestures, and stop on cue.  
*Sample Language: When I go like this with my hands, stop making the sound. Please use cooperation and let's see if we can stop all at the same time. Good job!*
9. Remind the students to use the other acting tools and skills as they create their orchestra.
10. **Sample Language:** *We are ready to begin our rainforest environment orchestra. Please use cooperation to work with your groups in making your sound and motion. Please use concentration to watch me and the signals I give for when to stop and start, and to stay focused Please—no talking or laughing. If you cooperate and use your voices effectively, we will help our imaginations envision the rainforest setting.*
11. Conduct the orchestra. Signal one group at a time to start and continue making the sound. Increase the volume. Decrease the volume. Signal each group individually to stop or stop the entire orchestra at once.
12. After the activity, discuss how the sounds helped students envision the setting and which sounds were particularly effective and why.

### **Imaginary Mask** (pages 101-102 CC and 27 DA)

1. Ask the students to reach behind their ears and find masks. Tell them to shake out the masks and hold them in front of them.  
*"Reach behind your ear and find a mask. Shake it out and spread it on your open hand in front of you."*
2. Then explain to the students what kind of mask you want them to put on, i.e., Baby Bear in Goldilocks after his chair was smashed, a lost library book, or a child no one will play with.  
*"This is the mask of Little Red Riding Hood when she discovers the wolf in Granny's clothes. Now, at the count of three, I want you to put on the mask and let me see how she felt. One... two... three."*
3. You can comment upon the feelings you observe or interview the characters created by the masks either as a group or individually. You can even use an imaginary micro-phone for the interviews.  
*"Oh my, you look so frightened!" or "What are you thinking when you see those big teeth?"*
4. At the end of the activity have the mask return to its home behind the ear, or make it disappear.

# Conducting the Drama: Story Dramatization

## Description of Story Dramatization Formats (Pages 77-78 DA)

In this workshop, we will use the several story dramatization formats to act out scenes from a book. **Below is a brief synopsis of several story dramatization formats. These formats can be used one at a time or in any combination.**

<p><b><u>Pair Drama</u></b> Students work in pairs.</p> <p><b><u>Students' Roles</u></b></p> <ul style="list-style-type: none"> <li>○ Students work in pairs to dramatize a scene.</li> <li>○ They decide on their roles and discuss possible dialogue.</li> </ul> <p><b><u>Teacher's Roles</u></b> The teacher:</p> <ul style="list-style-type: none"> <li>○ Selects the scene.</li> <li>○ Asks students to rehearse the body and voice of the characters they will play before starting the scene.</li> <li>○ Sets acting and reading comprehension goals for the drama.</li> <li>○ Invites students to reflect on the drama and redo it with improvements.</li> </ul> <p><b><u>Scenes can be shared:</u></b></p> <ul style="list-style-type: none"> <li>○ Simultaneously (all at the same time),</li> <li>○ Half the class can present to the other half of the class,</li> <li>○ Sets of pairs can present to each other,</li> <li>○ Individual scenes may be presented in front of the class.</li> </ul> <p><b><u>Advantages</u></b> A quick and simple format</p>	<p><b><u>Simultaneous Drama I— (All Together)</u></b></p> <p><b><u>All</u> the students <u>at the same time</u> take on one or more roles as they act out a scene or a story.</b></p> <p><b><u>Students' Roles</u></b></p> <ul style="list-style-type: none"> <li>○ All the students become actors and play all the characters.</li> <li>○ Main characters may be played by individual student actors.</li> </ul> <p><b><u>Teacher's Roles</u></b></p> <ul style="list-style-type: none"> <li>○ Teacher is the narrator/storyteller of the drama.</li> <li>○ Teacher as director cues the students to speak.</li> </ul> <p><b><u>Advantages</u></b></p> <ul style="list-style-type: none"> <li>○ A quick and simple format</li> </ul> <p>See page 77 DA for a detailed procedure.</p>	<p><b><u>Simultaneous Drama II— (Together with Shoulder Tap)</u></b></p> <p><b><u>All</u> the students <u>at the same time</u> take on one or more roles as they act out a scene or a story.</b></p> <p>Then the teacher cues individual students to speak their character's thoughts and feelings.</p> <p><b><u>Students' Roles</u></b></p> <ul style="list-style-type: none"> <li>• Begins in the same way as Simultaneous Drama I.</li> </ul> <p><b><u>Teacher's Roles</u></b></p> <ul style="list-style-type: none"> <li>• After all the students take on the character, the teacher, as director, cues individual students to speak by tapping them on the shoulder.</li> </ul> <p><b><u>Advantages</u></b></p> <ul style="list-style-type: none"> <li>• Provides teachers with a deeper window into individual student's comprehension.</li> </ul> <p>See page 77 DA for a detailed procedure.</p>	<p><b><u>Whole Class/Group Roles Dramatization</u></b></p> <p>The entire class works together to dramatize one or more scenes of a story.</p> <p><b><u>Students' Roles</u></b></p> <ul style="list-style-type: none"> <li>• <b>Students are divided into groups and each group is assigned one role in the drama.</b></li> <li>• Main characters can be played by individual students.</li> <li>• Students move as their characters and can interact with each other and with students playing other characters.</li> </ul> <p><b><u>Teacher's Roles</u></b></p> <p>The teacher, as director, cues the students to move and speak.</p> <p><b><u>Advantages</u></b> Students demonstrate their comprehension through their dialogue and movements, therefore, the teacher has a clear assessment of what students understand.</p>
---	---	--	--

## Steps for Successful Pair Drama

1. Pick a scene with strong emotion or conflict for the drama.
2. Break students into pairs.
3. Announce the roles students will play and the dramatic circumstances of the scene. **Be sure the scene has a dilemma and emotional impact.**
4. Assign roles or let students decide what part they will play.
5. Ask students to rehearse the body of the character. Once they take on the body of the character, walk around the room and be sure you can identify, just by their stance, who they are portraying. If you are not clear, have them revise their stance.
6. Provide a few moments for the students to discuss what they will say in the scene.
7. Ask students to rehearse the body and the voice of the character.
8. Share any expectations in relation to:
  - a. Drama and reading comprehension objectives,
  - b. Written follow-up (Exit Pass, etc.).
9. Cue the students to begin.
10. Allow time for the drama to take place. Observe the group and note when most pairs seem finished. When they do, cue the end of the drama.
11. Allow the pairs to discuss what went well and what needs improvement.
12. Provide feedback about what needs to be improved from your observations.
13. Revise and redo the drama.
14. Conduct another reflective discussion and implement any planned assessments (Exit Tickets, etc.)

## Steps for Successful Simultaneous Drama

1. Pick a scene(s) with strong emotion or conflict for the drama.
2. Invite students to stand in personal space.
3. Announce the role(s) students will play and the dramatic circumstances of the scene. You may want to post a Cast List of the names of the characters.
4. **You may want to provide students a few moments to turn and talk about what they might say as their character(s) in the scene(s).**
5. **Have students rehearse the body and voice of the character(s).**
6. Share any expectations in relation to:
  - a. Drama and reading comprehension objectives,
  - b. Written follow-up (Exit Pass, etc.).
7. Share with the students that you will become a Storyteller during the drama. If they listen they will know when to speak. You will narrate the story and when you stop talking it is time for them to talk.
8. Transition the students from the reality of the classroom to the fantasy of the drama through a sound or visual prompt.
9. Become the Storyteller. Tell the story of the scene.
  - Signal the students to become a character by **increasing the volume and intensity of your voice when you say the character's name.**
  - Cue the students to speak by saying the verbal cues you created.
  - Provide *Wait Time* for them all to speak.
10. For Simultaneous Drama II—tap individuals to speak in character.
11. Transition students from the fantasy of the drama back to the reality of the classroom through a sound or visual prompt.
12. Lead a reflective discussion about what went well and what needs improvement.
13. If time permits, revise and redo the drama.
14. Conduct another reflective discussion and any implement any planned assessments (Exit Tickets, etc.)

# Steps for Effective Group Role Story Dramatization

(abridged from page 67 DA)

## Teacher Planning

Step 1: Select an appropriate text and identify the portion(s) of the text to dramatize. Be sure it includes conflict and action.

Step 2: Determine the drama and reading comprehension objectives.

Step 3: Choose a delivery approach for the story.

- If the text is delivered aloud plan the Brainstorming Dialogue questions.

Step 4: *Determine a procedure for sequencing the story, if necessary.*

Step 5: Organize the dramatization.

- Identify a role for every student. Create a Cast List.
- Define the Acting Area and create a blocking plan. Keep it simple.
- Identify and plan how to dramatize challenging moments.
- Create the drama cues.

## Student Preparation

Step 6: Identify Drama and Reading Comprehension Objectives.

- Conduct pertinent skill-building activities for the acting tools and skills.

Step 7: Familiarize students with the text.

- Deliver the scene or story using the **Brainstorming Dialogue** questions.
- *Sequence the plot, if necessary.*

Step 8: Describe the story dramatization guidelines.

- Define the Acting Area.
- Clarify acting roles.
- Rehearse the body and voice of the characters.
- Rehearse challenging moments in the story.
- Explain the blocking.
- Set the assessment expectations.

## Conducting the Story Dramatization

Step 9: Enact the scene or story.

- Transition from the reality of the classroom to fantasy of the text.
- Narrate the action as the storyteller using **Drama Cues**.
  - Remain in the role of the storyteller.
- Transition from fantasy of the text to reality of the classroom.

## Reflecting on the Story Dramatization

Step 10: Assess the students using any/all of the methods listed below:

- Reflective Discussions
- Written Assessments
- Assessment Checklist/Rubrics

# Story Dramatization Supporting Material

## Guidelines for Selecting a Story or a Scene for Dramatization (abridged from page 69 DA)

### Definition of a scene

A scene is a moment in a text (play or story) that can stand alone. It is a moment of action in the plot that has its own beginning, middle, and end. Usually it takes place in one setting. Often a scene changes when a new character enters the action, when the setting changes, or when time changes in the text.

### The text should have these qualities:

- A scene, story or topic that is developmentally appropriate for the students.
- Characters and objects that students have the drama skills to portray.
- A scene/story with conflict (tension, action or a dilemma).
- Has dramatic action where characters interact.

### The text should have some or all of these qualities:

#### A Setting that:

- Intrigues students and has impact on the plot of the story.
- Opens new worlds to the students.

#### A Plot that:

- Students can clearly understand and with which they can identify.
- Intrigues the students.
- Engages students on a feeling and thinking level.

#### Characters:

- Characters with whom the students can strongly identify so that they can easily and eagerly predict the characters' thoughts and feelings.
- Several minor characters (in addition to the protagonist and antagonist) that play significant roles in the story.
- Objects vital to the plot that can be played by students as speaking roles.
- **Enough character dialogue clearly stated or potential dialogue that provides students with the necessary clues for creating their own inferred dialogue.**

#### A theme that:

- Students can understand.
- Is meaningful to the students and important for them to consider.

# The Roles of the Teacher During Classroom Story Dramatizations

(Expanded from pages 84-86)

When leading a story dramatization with students, the teacher plays several roles simultaneously. These roles have separate tasks but they are not rigid. They flow in and out of each other, often spilling over into each other. Below is an overview of the roles a teacher plays during a story dramatization.

- 1) **The teacher** plans the drama and guides the students through the process.
- 2) The teacher takes on a role and narrates the story becoming a **storyteller** who:
  - Conveys the mood and tone of the story while guiding the students through the key events in the scene/story
  - Through verbal and physical cues prompts the students to speak and move.

It may be difficult at first to manage both roles in the beginning of this process, but through multiple experiences with the process and maintaining an awareness of these dimensions, the teacher will become more and more adept at moving in and out of these roles. The more adept the teacher becomes in the process the more the students become immersed in the drama. When students are absorbed in the drama they are eager to speak as their character (expressive language) and share their character's thoughts and feelings (inference).

# The Teacher's Roles During Story Dramatization

## Teacher

- Selects the text.
- Creates the Brainstorming Dialogue questions for the reading of the text.
- Plans/Implements the drama.
- Starts, pauses (if needed), and ends the drama.

## Teacher as Storyteller

- Uses vocal expression to tell the story and weave action together.
- Brings to life vocally and physically (through gestures), the mood, tone, and action of the story.
- Uses verbal/physical cues to prompt characters to speak and move.

# Guidelines for Brainstorming Dialogue During a Read Aloud as the Teacher

Asking students to brainstorm dialogue a character may think, feel, and/or say **during a read aloud** promotes oral language and higher level thinking skills. Students are making predictions and inferences/good guesses. Brainstorming dialogue during a read aloud is also a form of formative assessment, as the dialogue they create indicates if they are comprehending the story. In addition, **you are rehearsing dialogue they can choose from for the drama.**

## 1. While reading a story aloud to the students, look for:

- **Moments in the story that demonstrate:**
  - **A strong emotion**--for example a moment where there is tension, conflict, surprise, delight, disbelief, relief, loneliness, anger, appreciation, frustration, fear, caring/concern, despair, joy, etc.
  - **A change in a character** --for example a character:
    - Grows up and sees things in a new way,
    - Arrives at a new place physically or mentally,
    - Makes a decision,
    - Gets good or bad news,
    - Loses, searches for, or finds something precious,
    - **The moment a character faces a problem/conflict or challenge.**
- **An illustration/picture demonstrating the qualities listed above.**

## 2. Ask the students to consider what the character might say at this moment.

- Invite the students to make a good guess (inference) about what the character might say at this important moment.  
*Sample language: Who can make a good guess about what Swimmy might cry out when he is all alone after the Tuna ate his family and friends?*
- Use **strong verb choices** when you ask the students to come up with the dialogue. This will help them develop their oral language skills.  
Example:
  - *What did they shout? Whisper? Exclaim?*
  - *What did the king demand? What was racing through her mind?*
  - *What were her secret thoughts at this moment?*
- **Invite the rest of the class to repeat the line if it is a good guess and fits the characters.** Repeating the line in unison creates a communal experience promoting oral language and provides motivation for additional guesses. **Encourage the students to say the line using the voice and body of the character.**

**3. Get more than one line (2-3) for each moment as inference means there is more than one possible answer.** We want students to understand that there are multiple possibilities.

# 99 Ways To Say “Said”

Copyright© 2001 Tina Randolph and Eddie Garcia. All rights reserved.  
www.writingforexcellence.com - 1

Added	Confided	Howled	Questioned	Snorted
Admitted	Continued	Hummed	Roared	Sobbed
Advised	Countered	Inferred	Reassured	Spelled
Agreed	Cried	Informed	Recalled	Spoke
Announced	Criticized	Inquired	Recited	Squeaked
Answered	Croaked	Insisted	Remembered	Squealed
Asked	Crowed	Interrupted	Repeated	Stammered
Barked	Declared	Introduced	Replied	Stated
Began	Demanded	Joked	Requested	Stuttered
Begged	Described	Lectured	Responded	Suggested
Bellowed	Ensured	Lied	Retorted	Summarized
Blabbed	Exclaimed	Mentioned	Roared	Teased
Boasted	Explained	Mumbled	Sang	Told
Cackled	Gagged	Murmured	Scolded	Wailed
Called	Gasped	Muttered	Screamed	Whined
Called out	Giggled	Panted	Screeched	Whispered
Chattered	Groaned	Persisted	Shouted	Wondered
Chimed	Grumbled	Pleaded	Shrieked	Yelled
Chuckled	Grunted	Praised	Shrilled	
Commanded	Hissed	Promised	Sighed	
Commented	Hollered	Protested	Snapped	

# Guidelines for Cueing Dialogue

## During a Drama: Teacher as the Storyteller

1. The voice of the Storyteller should be different than the usual voice of the teacher.

**Use vocal tone and expression to convey the mood and various feelings in the story.** Use the Storyteller voice **throughout the dramatization.**

2. **Plan and use verbal/physical cues to prompt** characters to speak. Try to **use rich descriptive cues versus “he said/she said...”** (verbs and adjectives). The more descriptive the cue, the more language it promotes.

Cues in story dramatization are verbal and/or physical prompts that indicate to students they should speak and/or do something. Cues should be preplanned until you are totally comfortable with the process and/or know the story you are working with extremely well.

3. **Explain to the students before the drama starts that they are to talk as their characters when you stop talking. Practice an example.**

*Sample language:*

*We are about to start our drama. I will be the storyteller. When I stop telling the story it is time for you to talk. So let’s see if you understand. As the storyteller I will say: When The Little Red Hen would not share her bread the animals called out...*

4. **Say the cue in a voice that reflects the meaning of the words.**

*Sample language:*

*The bear bellowed in his deep voice...* (Bellow as you say this cue.)

*The deer whispered...* (Whisper as you say this cue.)

*The monkey chattered...* (Chatter as you say this cue.)

**Please note:** For ELL students, you may have to use the word “said” for a while. But couple the word with strong adjectives.

*Sample language:*

*The bear said in his deep mean voice...*

*The deer softly whispered and said...*

*The monkey said in a high squeaky voice...*

5. Say the cue and then become silent and **provide wait time** for the student to respond.

6. If a student does not pick up on a cue, **provide an alternate cue** that may spark dialogue. Avoid giving students a line to say. If we provide the line, we do not know what they know.

7. If needed, **include in the narration or cue directions for the students so that movement will not get out of control.**

*Sample language:*

*All the animals, right from where they were standing, call out to the small man...*

8. **Use physical cues as well as vocal cues.** The director can do a small gesture to encourage a student to speak or to remind a student of what happened in the text.

# The Relationship Between Brainstorming Dialogue and Cueing

Both brainstorming dialogue and cueing are based on moments in the story that demonstrate:

- **A strong emotion**--for example a moment where there is tension, conflict, surprise, delight, disbelief, relief, loneliness, anger, appreciation, frustration, fear, caring/concern, despair, joy, etc.
- **A change in a character** --for example a character:
  - Grows up and sees things in a new way,
  - Arrives at a new place physically or mentally,
  - Makes a decision,
  - Gets good or bad news,
  - Loses, searches for, or finds something precious,
  - **The moment a character faces a problem/conflict or challenge.**
- **An evocative illustration/picture** demonstrating the qualities listed above.

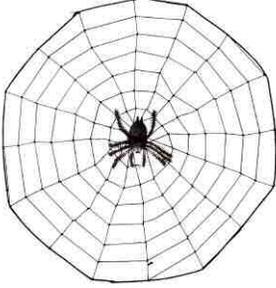
<b>Brainstorming Dialogue During The Reading</b>	<b>Cueing During the Drama</b>
<ul style="list-style-type: none"> <li>• The teacher asks students <b>direct questions</b> to brainstorm possible thoughts or statements a character might be thinking or saying. Example:               <ul style="list-style-type: none"> <li>○ <i>When Wilma's brothers and sisters saw her walking down the church aisle what did they <u>call out</u>?</i></li> </ul> </li> </ul>	<p>The teacher transforms the questions into an <b>unfinished statement</b>. Example: <i>When her brothers and sisters saw her walking done the church aisle they called out...</i></p>
<ul style="list-style-type: none"> <li>• The questions include <b>strong verb choices</b> to promote students to infer dialogue. Example:               <ul style="list-style-type: none"> <li>○ <i>What did they shout?</i></li> <li>○ <i>What did the king demand?</i></li> <li>○ <i>What was racing through her mind?</i></li> </ul> </li> </ul>	<p>The <b>strong verb choice</b>, if possible, should be at the end of the unfinished sentence and should motivate students to speak as the character. Example: When her brothers and sisters saw her walking done the church aisle they <b>shouted...</b> The king <b>demanded...</b> Her mind was racing and she <b>thought to herself...</b></p>
<ul style="list-style-type: none"> <li>• The teacher invites the entire class to repeat lines of dialogue that are good inferences.</li> </ul>	<p>The teacher delivers the cues as a Storyteller using the emotions of the character to guide the voice tone and delivery of the cue.</p>
	<p>The dialogue students create is can be a formative or summative assessment of their understanding of the text.</p>

# Writing Brainstorming Questions and Cues

## Brainstorming questions and cues can be written:

- On Post-It Notes and placed in a book
  - One color Post-It can be used for the questions and another for the cue. (see below),
- On a chart in front of the room (so the teacher can easily see them),
- Printed out and held in one's hand (see chart on page 18-19 and samples on pages 20-22).
- After ample experience, memorized or developed in an impromptu style.

## Post-It Note Example:



“Why Anansi Has Eight Thin Legs”  
A Tale from Ghana

Anansi was always hungry but much too lazy to gather food or cook it. He smelled the beans monkey was cooking and he came up with a plan.

**Brainstorming Dialogue Question:**  
What did Anansi mumble to himself when he smelled those beans?

**Cues for Drama:**  
Anansi smelled those beans and mumbled...

# Practice Worksheet:

## Brainstorming Dialogue and Cueing

### Part One

1. Work in pairs.
  2. Consider the scene(s) from the text. Create one question for each character that you might ask students to encourage them to brainstorm dialogue that character might think or say.
  3. Write those questions on the left-hand column of the chart below.
- 

### Part Two

4. Transform those questions into cues for the drama and write them on the right-hand column of the chart below.
5. Try to use rich descriptive verb choices and avoid using the word *said* as it is not a word that evokes rich language from the students.

### Brainstorming and Cueing Chart

Brainstorming Dialogue During the Reading	Cueing During the Drama

## Sample Brainstorming and Cueing Planning Form

### For the Beginning of *Mrs. Wishy Washy's Farm* by Joy Cowley (Grades PreK-1)

<b>Brainstorming Dialogue During a Read-Aloud</b>	<b>Cueing During the Drama</b>
<p>Mrs. Wishy Washy had a farm and she like everything neat and clean- even her farm animals. She would get out her old tin tub where all the animals would go for a scrub.</p> <p>First, she called for the cow.</p> <p>The cow did not like to take a bath, so as the big cow clumped over to the tub, what do you think <b>she grumbled?</b></p>	<p>Mrs. Wishy Washy had a farm and she like everything neat and clean- even her farm animals. She would get out her old tin tub where all the animals would go for a scrub.</p> <p>First, she called for the cow.</p> <p>The cow did not want a bath and as she clumped over to the tub, she <b>grumbled...</b></p>
<p>When that big unhappy cow was in the tub what did <b>she cry out?</b></p> <p>But Mrs. Wishy Washy scrubbed and she scrubbed and she scrubbed.</p>	<p>In the tub the big cow was so unhappy <b>she cried...</b></p> <p>But Mrs. Wishy Washy scrubbed and she scrubbed and she scrubbed.</p>
<p>Then Mrs. Wishy Washy called for the pig.</p> <p>The pig could not stand taking a bath. Pigs love the mud and love being dirty.</p> <p>As the pig wiggled over to the tub, what do you think the <b>pig moaned and squealed?</b></p>	<p>Then Mrs. Wishy Washy called for the pig.</p> <p>The pig could not stand taking a bath. Pigs love the mud and love being dirty.</p> <p>As the pig wiggled over to the tub, the pig <b>moaned and squealed...</b></p>
<p>When the pig got in the tub she was so miserable. What do you think the pig <b>snorted in an oinky voice?</b></p>	<p>When the pig got in the tub she was so miserable. <b>The pig snorted in an oinky voice...</b></p> <p>But Mrs. Wishy Washy scrubbed and she scrubbed and she scrubbed.</p>
<p>Then Mrs. Wishy Washy called for the duck.</p>	<p>Then Mrs. Wishy Washy called for the duck.</p>

<p>The duck loved water but hated taking a bath with soap!</p> <p>As the duck waddled over to that tub, what do you think the duck <b>squawked out?</b></p>	<p>The duck loved water but hated taking a bath with soap!</p> <p>As the duck waddled over to that tub, the duck <b>squawked out...</b></p>
<p>When the duck got in the tub, what do you think the duck <b>quacked out?</b></p> <p>But Mrs. Wishy Washy scrubbed and she scrubbed and she scrubbed.</p>	<p>When the duck got in the tub, the duck <b>quacked out...</b></p> <p>But Mrs. Wishy Washy scrubbed and she scrubbed and she scrubbed.</p>
<p>When all the animals got out of the tub, they ran away as fast as they could.</p> <p>They all called out to Ms. Wishy Washy.</p> <p>What do you think the cow <b>moored out to her?</b></p> <p>What do you think the pig <b>snorted and squealed?</b></p> <p>What do you think the duck <b>squawked out?</b></p>	<p>When all the animals got out of the tub they ran away as fast as they could.</p> <p>They all called out to Ms. Wishy Washy.</p> <p>The cow <b>moored out to her...</b></p> <p>The pig <b>snorted and squealed...</b></p> <p>The duck <b>squawked out...</b></p>
<p>As Mrs. Wishy Washy watched them run away, what do you think <b>she wondered?</b></p>	<p>Mrs. Wishy Washy watched them run away and <b>she wondered...</b></p>

# Sample Brainstorming and Cueing Planning Forms

## Brainstorming Dialogue Questions and Cues for Big Fish Scene

*Zomo, The Rabbit* by Gerald McDermott (Grades 2-5)

<b>Brainstorming Dialogue Questions During the Reading</b>	<b>Cues During the Drama</b>
<p>Zomo needed the scales of the big fish. He thought and thought and then he had an idea! What did he <u>announce</u>?</p> <p>And he started to play.</p>	<p>Zomo needed the scales of the big fish. He thought and thought and then he had an idea! He <u>announced</u>....</p> <p>And he started to play.</p>
<p>When the Big Fish heard the music what did he <u>wonder</u>?</p>	<p>When the Big Fish heard the music <u>he wondered</u>...</p>
<p>So Big Fish jumped out and started to dance on the sand. Faster and faster until...all his scales fell off and he was naked! He was so embarrassed <u>what did he gasp and cry out</u>?</p>	<p>So Big Fish jumped out and started to dance on the sand. Faster and faster until...all his scales fell off and he was naked! He was so embarrassed <u>he gasped and cried out</u>...</p>

## Brainstorming Dialogue Questions and Cues for

*Walter the Baker* by Eric Carle (Grades 2-4)

Scene: Walter Is Called to the Palace

<b>Brainstorming Dialogue During a Read-Aloud</b>	<b>Cueing During the Drama</b>
<p>When the Duchess tasted the dry hard roll she squawked and what did she <u>declare</u>?</p>	<p>When the Duchess tasted the dry hard roll she squawked <b>and declared...</b></p>
<p>The Duke tasted the dry hard sweet roll, he made a terrible face, moaned and what did he <u>grumble</u>?</p>	<p>When the Duke tasted the dry hard sweet roll, he made a terrible face, moaned <b>and grumbled...</b></p>
<p>The Duke wanted to speak to Walter the baker immediately. What did he <u>announce</u> to his guards?</p>	<p>The Duke wanted to speak to Walter the baker immediately. He <b>announced to his guards...</b></p>
<p>Walter came to the palace and stood terrified in front of the Duke.</p> <p>The Duke wanted to understand what in the world happened to his sweet rolls. What did he <u>demand</u> in a harsh voice?</p>	<p>Walter came to the palace and stood terrified in front of the Duke.</p> <p>The Duke in a <b>harsh loud voice demanded...</b></p>
<p>Walter was so scared. He decided it would be best to tell him the truth. What did he <u>explain</u> to the Duke?</p>	<p>Walter was so scared. He decided it would be best to tell him the truth. <b>He explained...</b></p>

# Brainstorming and Cueing Worksheet

<b>Brainstorming Dialogue During a Read-Aloud</b>	<b>Cueing During the Drama</b>

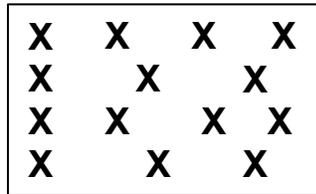
# Brainstorming and Cueing Worksheet

<b>Brainstorming Dialogue During a Read-Aloud</b>	<b>Cueing During the Drama</b>

## Simple Blocking Patterns for Simultaneous Dramatizations (page 82-83 DA)

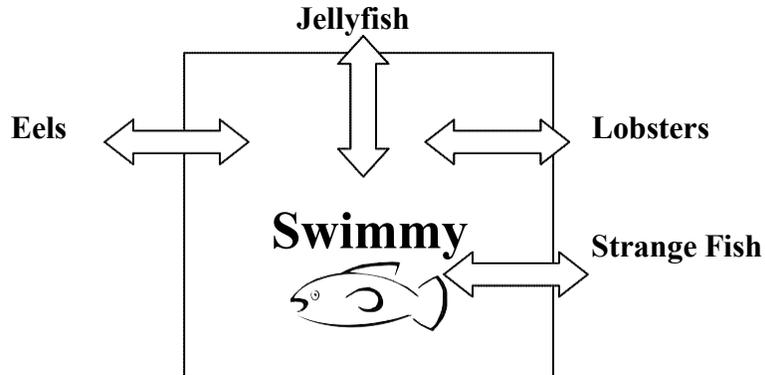
**Pattern I:** The students stand in Personal Space in the acting area and stay in place during the dramatization.

**Acting Area:** Each X represents a student in Personal Space.



Teacher

## Sample Blocking Pattern for Whole Class-Group Role Dramatizations based on *Swimmy* by Leo Lionni



Teacher as Storyteller  
Big Tuna-All  
Little Red Fish-All

# Reflecting on the Drama: Assessment

## Assessment Suggestions (pages 139-146 DA)

### Reflective Discussions

1. Ask student questions that encourage praise and change by asking them to self-assess

**Drama:** “What did you like about the voice you created for your character? What changes would you like to make if you play that character again?”

**Reading Comprehension:** “Think about the dialogue you said today. Was it a good inference? What information did it pull from the story? What do you wish you would have said today as your character?”

### Written Assessments

#### Brief Response:

**Drama:** List two ways you changed your body to become your character.

**Reading Comprehension:** Why do you think the author wrote this story? What did the author want us to think about after reading it?

#### Extended Response:

**Drama:** Describe how you used concentration (*or any of the tools and skills*) in today’s drama. Include:

- ❖ When you were pleased with your concentration,
- ❖ How you might like to improve on it,
- ❖ Why concentration is important in drama.

**Reading Comprehension:** Think about Melissa’s line as the character \_\_\_\_\_, when she said, “*It is not over yet!*” Was that a good inferential statement? Find two details in the text to prove your answer.

## EXIT PASS

### Drama

1. List your acting tool and skill goal.
2. Did you reach it? **Circle one:** Yes No
3. Explain why you circled that answer.

### Reading Comprehension—Inference

1. List a good inference you heard or said.
- Ⓞ **Bonus Point:** Explain why was it a good inference.

# Sample Student Response Form



## Body

Who? \_\_\_\_\_

Why? \_\_\_\_\_



## Voice

Who? \_\_\_\_\_

Why? \_\_\_\_\_



## Inference

Who? \_\_\_\_\_

What good guess was said?

\_\_\_\_\_

Why was it good (detail from the story)?

\_\_\_\_\_

## Author



Why did the author write this book?

\_\_\_\_\_

## Sample Rubric for Story Dramatization

	<b>Standing Ovation</b>	<b>Round of Applause</b>	<b>Polite Clapping</b>	<b>Back to the Rehearsal</b>
<b>Body</b>	Posture, movements, and gestures are consistently modified to fit the character throughout the drama.	Posture, movements, and gestures are usually modified to fit the character during the drama.	Posture, movements, and gestures are rarely modified to fit the character during the drama.	Posture, movements, and gestures are not modified.
<b>Voice</b>	Tone and pitch are consistently modified to fit the character throughout the drama.	Tone and pitch are usually modified to fit the character during the drama.	Tone and pitch are rarely modified to fit the character during the drama.	Tone and pitch are not modified to fit the character.
<b>Concentration</b>	Actor is “in character” throughout the drama.	Actor is usually “in character” during the drama.	Actor is rarely “in character” during the drama.	Actor is not “in character” during the drama.
<b>Inference</b>	Original dialogue consistently reflects good logical guesses based on clues found in the text.	Original dialogue usually reflects good logical guesses based on clues found in the text.	Original dialogue rarely reflects good logical guesses based on clues found in the text.	Original dialogue does not reflect good logical guesses based on clues found in the text.
<b>Main Idea</b>	Original dialogue is always consistent with the key elements and theme of the text.	Original dialogue is usually consistent with the key elements and theme of the text.	Original dialogue is rarely consistent with the key elements and theme of the text.	Original dialogue is not consistent with the key elements and theme of the text.

# Resource Materials

## Planning Form for Group Role Story Dramatization

(abridged from page 103 DA)

Name of Text \_\_\_\_\_

1. Identify the section of the story or the entire story that you want to dramatize. Look for action and/or conflict. Envision how you will break the action into sections with 3-4 groups of students playing the characters.

**List the scene and/or page numbers below:**

2. As you read/tell the story, what questions will you ask to **Brainstorm Dialogue?** Turn the questions in **Cues** for the drama.

<b>Brainstorming Dialogue Questions</b>	<b>Cues</b>

3. Create a **Cast List**. Be sure all students are involved in a meaningful way.

4. What is the **difficult moment** in the story that you need to rehearse before you act out the story? How will you solve this difficult moment?

5. How will you organize **the action (blocking)** so that everyone knows what to do, where to go, and so all the students can see the action?

**Blocking Planning Diagram:**



6. What **skill-building activities** will you use to refresh the acting tools and skills in order to get your students ready for the drama?

# Sample Five-Day Lesson Plan

## DAY 1

1. Introduce the text and explain to students that they will be actors who dramatize the story.
2. Introduce the students to the acting tools and basic acting skills.
3. Conduct several acting skill-building/warm-up activities that develop the acting tools and skills, such as *Personal Space*, *Shake and Freeze* and *Mirrors*.
4. Read part of the text. Have the students brainstorm dialogue for 1-2 characters in a seated position. Take one of the lines of dialogue they created, that was a good guess/Inference and ask students to stand to take on the body and voice of the character. This is called: *Finding the Character's Voice and Body*.

## DAY 2

1. Review/warm-up the acting tools and skills using any acting skill-building/warm-ups they need to work on from the previous day or add new ones.
2. Read/tell part of the story or the entire text using Listening Tasks including Brainstorming Dialogue.
3. Lead students through the *Imaginary Mask* skill-building activity.
4. Ask students to predict the ending of the story.

## DAY 3

1. Review/warm-up the acting tools and skills using any acting skill-building/warm-ups they need to work on from the previous day or add new ones.
2. Read/tell part of the story or the entire text using Listening Tasks including Brainstorming Dialogue.
3. Dramatize one key moment in the story using *Pair Drama* or *Simultaneous Drama*.
4. Assess the drama by using Reflective Discussions.

## DAY 4

1. Review/warm-up acting tools and skills using any acting skill-building/warm-ups they need to work on from the previous days or add new ones.
2. Read/tell the remainder of the story using Listening Tasks including Brainstorming Dialogue.
3. Sequence the entire story or the section of the story you plan to dramatize.
4. Use *Group Role Story Dramatization* to enact several scenes.
5. Assess the drama by using Reflective Discussions and a Brief Written Response.

## DAY 5

1. Repeat the steps of Day 4 but alternate so that different students are playing the roles.

## Suggested Book List for Story Dramatization (pages 218-219 DA)

**The code (P) indicates a Primary Level text. The Code (I) indicates an intermediate level text.  
The code (M) indicates a Middle School level text.**

- Aardema, Verna. 1969. *Who's In Rabbit's House*. NY: E.P. Dutton. (P & I)  
Aardema, Verna. 1975. *Why Mosquitoes Buzz in People's Ears*. NY: Dial Books. (P & I)  
Babbitt, Natalie. 1975. *Tuck Everlasting*. NY: Scholastic. (M)  
Blume, Judy. 1986. *Freckle Juice*. NY: Yearling Books. (I & M)  
Boyce Frank Cottrell. 2004. *Millions* NY: HarperCollins. (I &M)  
Brett, Jan. 1989. *The Mitten*. NY: Putnam. (P)  
Carle, Eric. 1977. *The Grouchy Ladybug*. NY: Scholastic. (P)  
Carle, Eric. 1995. *Walter the Baker*. NY: Scholastic. (P) Cherry,  
Lynne. 1993. *The Great Kapok Tree*. NY: Scholastic  
Cronin, Doreen. 2000. *Click, Clack, Moo Cows That Type*. NY: Scholastic. (P)  
Climo, Shirley. 1995. *The Little Red Ant and The Great Big Crumb: A Mexican Fable*. NY: Clarion. (P) De  
Paola, Tomie. 1992. *Jamie O'Rourke and the Big Potato*. NY: Putnam. (P & I)  
De Paola, Tomie. 1983. *The Legend of the Bluebonnet*. NY: Putnam. (P & I) De  
Paola, Tomie. 1975. *Stregna Nona*. NY: Simon and Schuster. (P) Fleischman,  
Sid. 1986. *The Whipping Boy*. NY: William Morrow. (I & M) Gipson, Fred.  
1945. *Old Yeller*. Harper Collins. (I & M)  
George, Jean, Craighead. *Julie of the Wolves*. NY: HarperCollins. (I & M) Hesse,  
Karen. 1997. *Out of the Dust*. NY: Scholastic. (M)  
Lowry, Lois, 1989. *Number the Stars*, Boston, Houghton Mifflin. (I & M)  
Kimmel, Eric A. 1988. *Anansi and the Moss-Covered Rock*. NY: Holiday House. (P & I)  
Kimmel, Eric, A. 1988. *The Chanukkah Guest*. NY: Holiday House. (P & I)  
Kimmel, Eric, A. 1994. *The Three Princes: A Tale from the Middle East*. NY: Holiday House. (P & I) Leaf,  
Munro. 1936. *The Story of Ferdinand*. NY: Scholastic. (P & I)  
L'Engle, Madeleine. 1962. *A Wrinkle in Time*. NY: Dell. (M)  
Lionni, Leo. 1963. *Swimmy*. NY: Scholastic. (P)  
Lionni, Leo. 1967. *Frederick*. NY: Scholastic. (P)  
Lowry, Lois. 1993. *The Giver*. Boston: Houghton Mifflin. (M)  
Luenn Nancy. 1990. *Nessa's Fish*. NY: Scholastic. (P)  
Noble, Trinka Hakes. 1980. *The Day Jimmy's Boa Ate the Wash*. NY: E.P. Dutton. (P)  
MacDonald, Amy. 2003. *Little Beaver and The Echo*. London: Candlewick Press. (P) McCully,  
Emily Arnold. 1993. *Mirette on the High Wire*. NY: Scholastic.  
McDermott, Gerald. 1972. *Anansi The Spider*. NY: Holt, Rinehart and Winston. (P) Moreton,  
Dan. 1997. *La Cucaracha Martina: A Caribbean Folktale*. NY: Turtle Press. (P) Myers, Walter  
Dean. 1988. *Scorpions*. NY: Harper Collins. (M)  
Noble, Trinka Hakes. 1980. *The Day Jimmy's Boa Ate the Wash*. NY: E.P. Dutton. (P) Orwell,  
George. 1946. *Animal Farm*. NY: Harcourt Brace. (M)  
Paterson, Katherine. 1990. *The Tale of the Mandarin Ducks*. NY: Penguin. (I & M) Rowling,  
J.K. 1999. *Harry Potter and the Sorcerer's Stone*. NY: Scholastic. (I & M) Sachar, Louis. 1998.  
*Holes*. NY: Random House. (I & M)  
San Souci, Robert D. 1989. *Talking Eggs*. NY: Scholastic. (I & M) Scieszka,  
Jon. 1989. *The True Story of the 3 Little Pigs!* NY: Puffin. (P & I) Sharmat,  
Mitchell. 1980. *Gregory, the Terrible Eater*. NY: Scholastic. (P) Slobodkina,  
Esphyr. 1968. *Caps for Sale*. NY: Harper Collins. (P)  
Spinelli, Jerry. 1997. *Wringer*. NY: Harper Trophy. (M)  
Steptoe, John. 1987. *Mufaro's Beautiful Daughters*. NY: Scholastic. (I & M)  
Shusterman, Neal. 2003. *Full Tilt*. NY: Simon and Shuster. (M)  
Tresselt, Alvin. 1964. *The Mitten*. NY: Lothrop, Lee and Shepard. (P) Turner,  
Ann. 1992. *Katie's Trunk*. NY: Aladdin. (I & M)  
Turner, Ann. 1987. *Nettie's Trip South*. NY: Simon and Schuster. (I & M) Twain,  
Mark 1994. *The Adventures of Tom Sawyer*. NY: Puffin (I & M) Twain, Mark.  
1881. *The Prince and the Pauper*. London: Penguin. (I & M) Wisniewski, David.  
Wisniewski, David. 1991. *Rain Player*. NY: Clarion Books. (I & M)  
Yagawa, Sumiko. 1979. *The Crane Wife*. NY: Mulberry. (I & M)  
Yolen, Jane. 1992. *Encounter*. Orlando: Harcourt Brace. (I & M)  
Zemach, Margot. 1990. *It Could Always Be Worse: A Yiddish folktale*. NY: Farrar, Straus and Giroux. (P & I)

## Bibliography of Drama Related Texts

### Recommended Reading

- Cornett, Claudia E. 1999. *The Arts as Meaning Makers: Integrating Literature and the Arts Throughout the Curriculum*. Upper Saddle River, NJ: Prentice-Hall.
- Davies, Geoff. 1988. *Practical Primary Drama*. London: Heinemann.
- Erickson, Karen. 2003. *181 Favorite Level I Ideas for Drama*, Evanston, IL: Creative Directions.
- Heinig, Ruth Beall and Lyda Stillwell. 1974. *Creative Dramatics for the Classroom Teacher*. Englewood Cliffs, NJ: Prentice-Hall.
- Heinig, Ruth B. 1992. *Improvisation with Favorite Tales: Integrating Drama into the Reading/Writing Classroom*. Portsmouth, NH: Heinemann.
- Kelner, Lenore B. 1993. *The Creative Classroom: A Guide for Using Creative Drama in the Classroom, Pre-K-6*. Portsmouth, NH: Heinemann.**
- Kelner, Lenore B., Flynn, Rosalind M. 2006. *A Dramatic Approach to Reading Comprehension*, Portsmouth, NH: Heinemann.**
- Mantione, Roberta, D., Smead, Sabine, 2002, *Weaving Through Words*, IRA, Newark, DE.**
- McCaslin, Nellie. 1996. *Creative Drama in the Classroom and Beyond*. White Plains, NY: Longman.
- Miller, Carole and Juliana Saxton. 2004. *Into the Story: Language in Action Through Drama*. Portsmouth, NH: Heinemann.
- O'Neill, Cecily, Lambert, Alan, Linnell, Rosemary, & Warr-Wood, Janet. 1987. *Drama Guidelines*. London: Heinemann.
- Rosenberg, Helane S. 1987. *Creative Drama and Imagination: Transforming Ideas into Action*. NY: Holt, Rinehart, and Winston.
- Salazar, Laura Gardner. 1995. *Teaching Dramatically, Learning Thematically*. Charlottesville, VA: New Plays Books.
- Saldana, Johnny. 1995. *Drama of Color: Improvisation with Multiethnic Folklore*. Portsmouth, NH: Heinemann.
- Siks, Geraldine Brain. 1958. *Creative Dramatics An Art For Children*. NY: Harper and Row.
- Spolin, Viola. 1986. *Theater Games for the Classroom*. Evanston, IL: Northwestern University Press.
- Swartz, Larry. 1995. *Drama Themes: A Practical Guide for Teaching Drama*. Portsmouth, NH: Heinemann.
- Verriour, Patrick. 1994. *In Role: Teaching and Learning Dramatically*. Markham, Ontario: Pippin Publishing.
- Wagner, Betty Jane. 1976. *Drama as a Learning Medium*. Washington, DC: National Education Association.
- Wilhelm, Jeffrey D. and Brian Edmiston. 1998. *Imagining to Learn: Inquiry, Ethics, and Integration through Drama*. Portsmouth, NH: Heinemann.

### LENORE'S CONTACT INFORMATION:

[lenore@lbkcompany.com](mailto:lenore@lbkcompany.com) / [www.lbkcompany.com](http://www.lbkcompany.com)

Office: 301-388-0175

### Props:

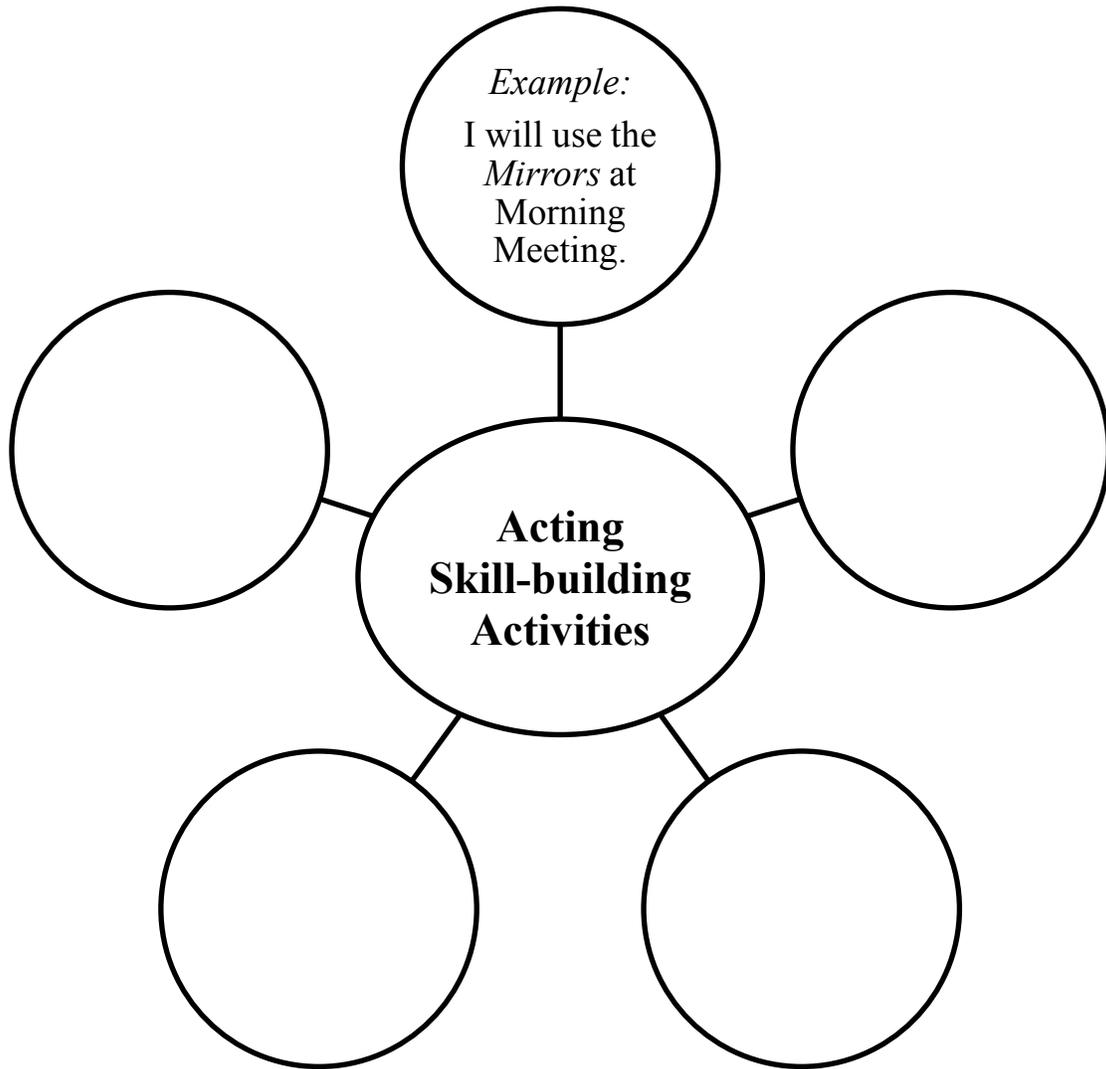
Whistling Musical Tubes: U.S. Toy and Company Size 30" length Item #: 6038 \$16. 95 for a dozen

# Connections Sheet I

## Acting Skill-building Activities

Consider the acting skill-building activities you learned today.

- What connections can you make for using these activities/strategies?
- Make notes in the diagram below.

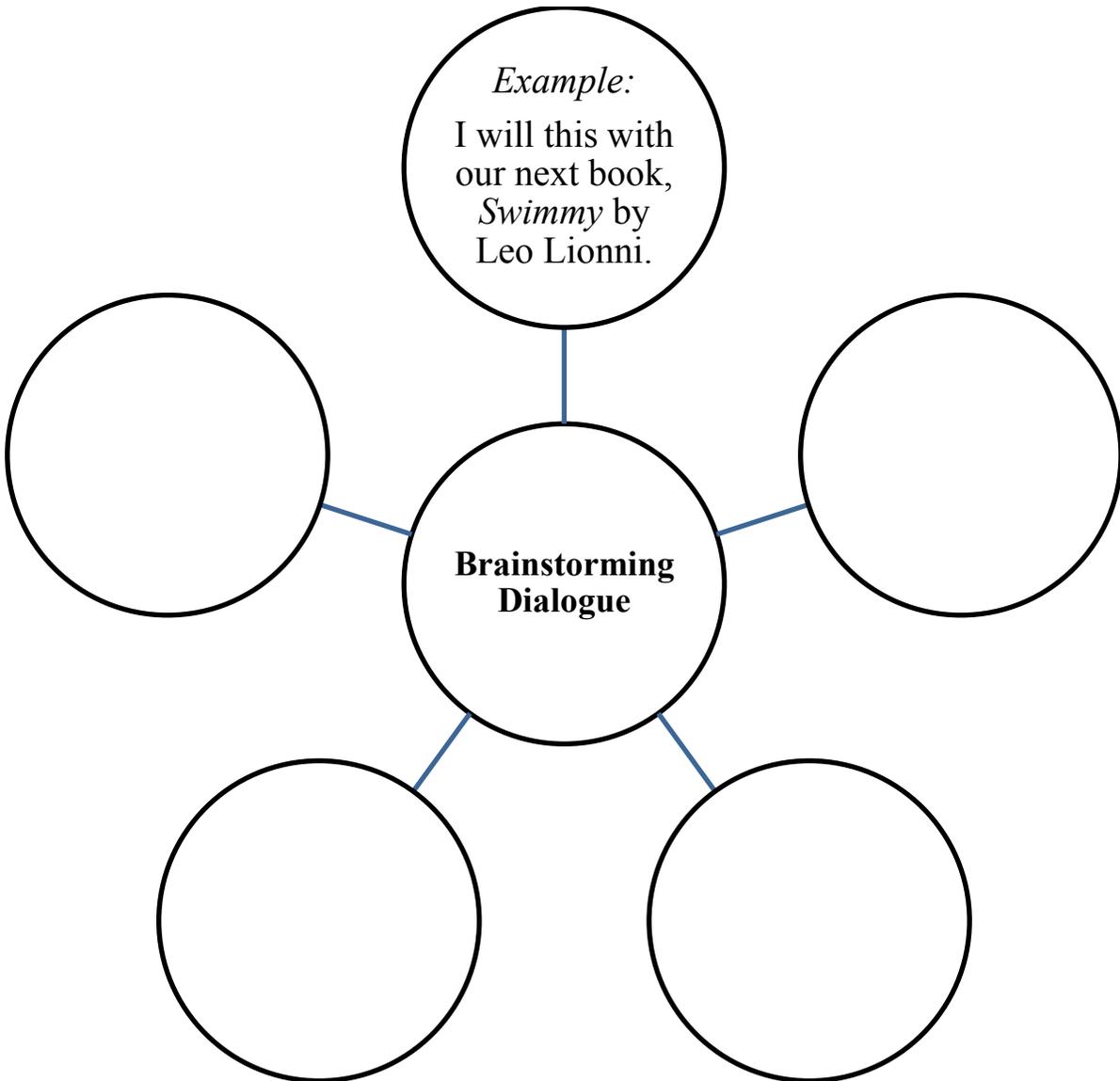


## Connections Sheet II

### Brainstorming Dialogue

Consider the strategy of Brainstorming Dialogue that you experienced today.

- What connections can you make for using this strategy with your students?
- Make notes in the diagram below.

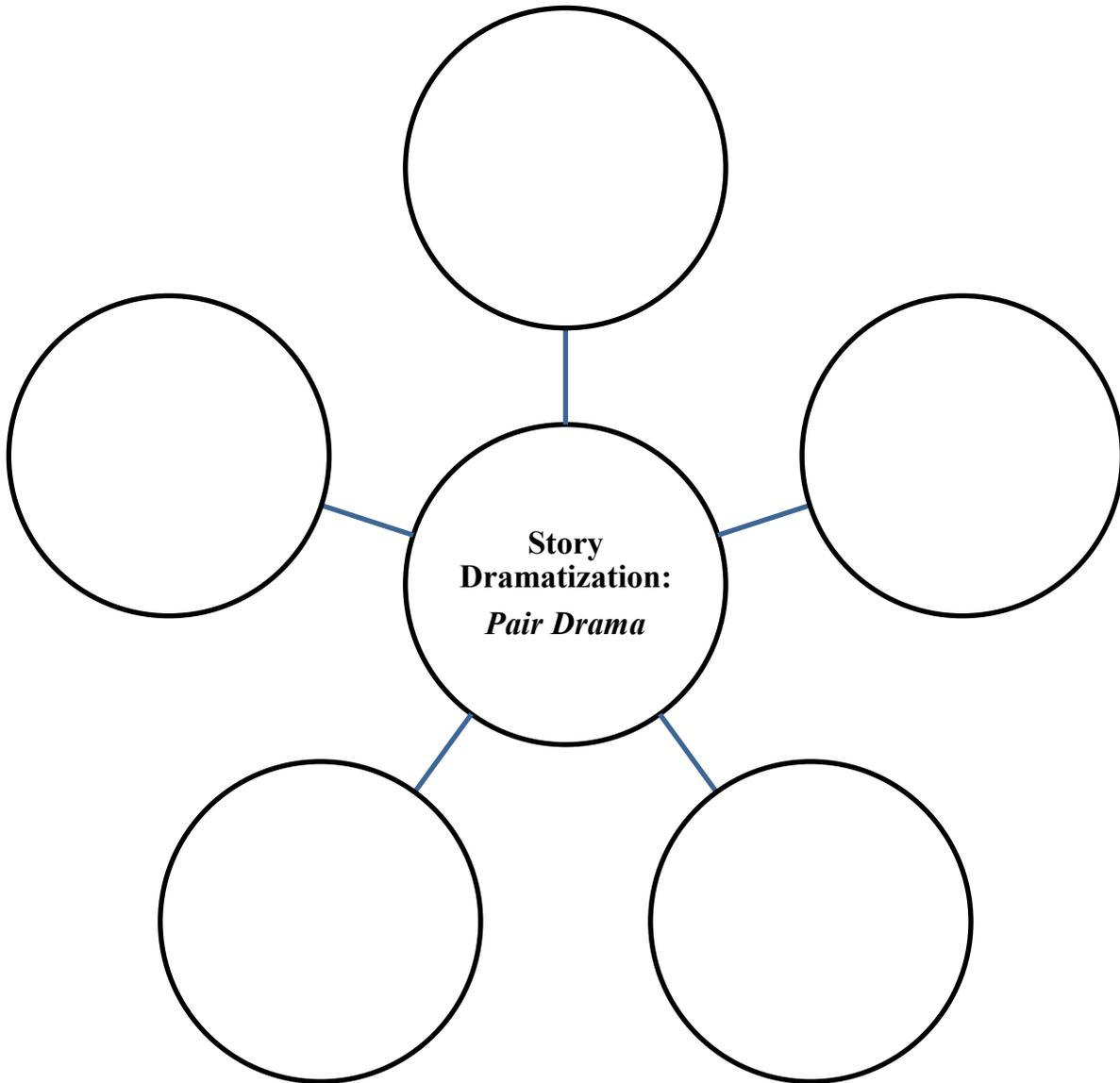


# Connections Sheet III

## Pair Drama

Consider the Story Dramatization Format of Pair Drama that you experienced today.

- What connections can you make for using this format with your students?
- Make notes in the diagram below.

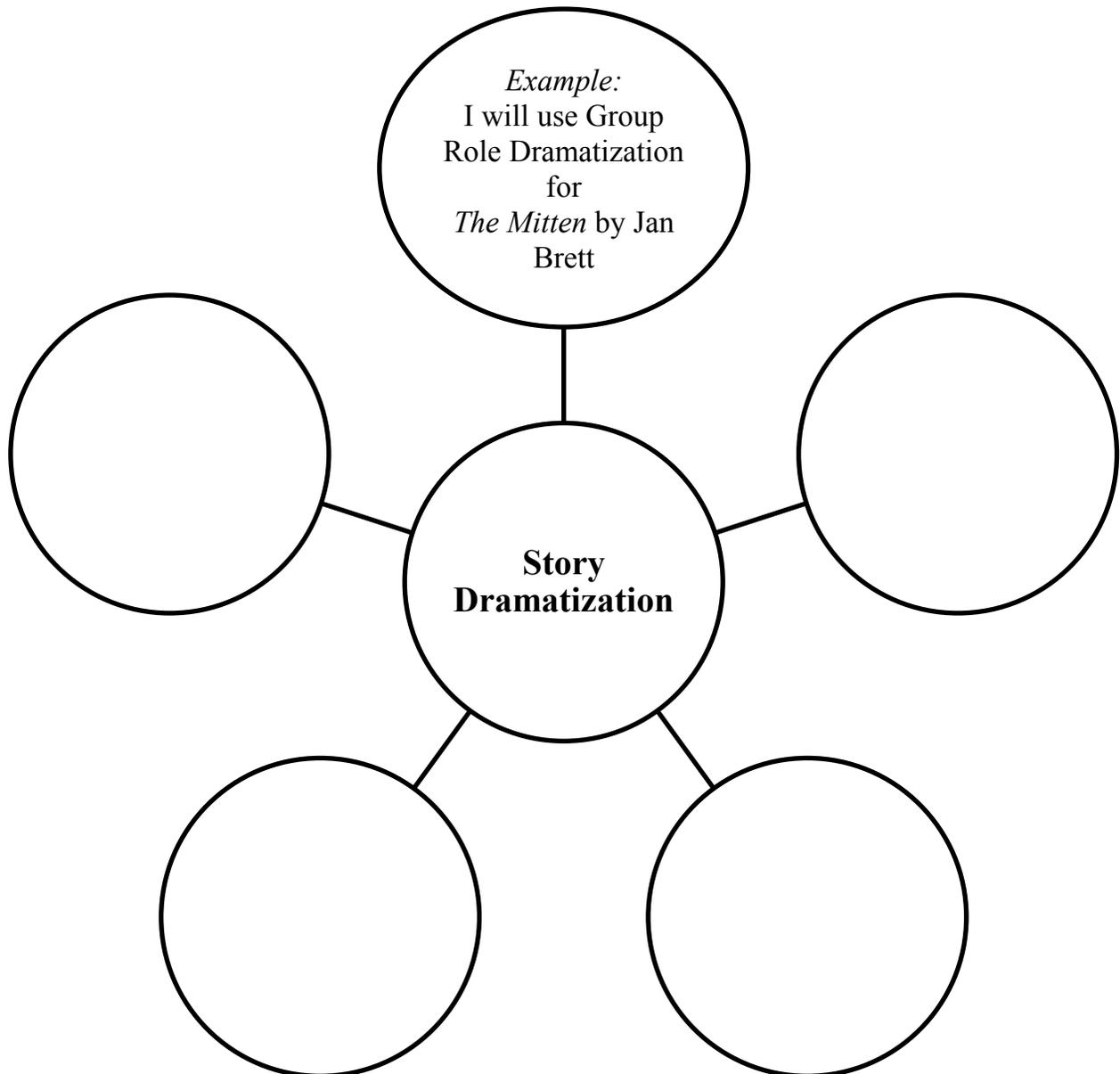


## Connections Sheet IV

### Story Dramatization

Consider all the Story Dramatization Formats you learned today.

- What connections can you make for using these formats in your classroom?
- Make notes in the diagram below.





**Evaluation for Professional Development for Teachers**

(SA=Strongly Agree, A=Agree, D=Disagree, SD=Strongly Disagree)

OUTCOMES	SA	A	D	SD
I recognize that integrating drama with language development and literacy work together to inspire and engage students.				
I feel comfortable and confident in creating and guiding my students in drama based lessons using the strategies learned.				
I feel confident that I can adapt what I learned in the workshop to fit my classroom settings.				
I discovered that integrating drama with language development and literacy has the potential to transform instruction in the classroom into a creative, active, kinesthetic experience for more effective teaching.				
I know that using acting skill building activities and drama strategies will build teamwork, concentration/focus, oral language, comprehension of a text, self-control, and self-esteem.				

(5-excellent, 4-good, 3-average, 2-fair, 1-poor)

CONTENT	5	4	3	2	1
How would you rate this workshop overall?					
How clear and effective were the tools, strategies, knowledge and skills taught in this workshop?					
How would you rate the presenter's effectiveness?					
How would you rate the content of the presenter's hand out?					
What is the probability that you will use some or all of the tools, activities, strategies, knowledge, and skills taught in this workshop?					

**One thing I will do when I work with students based on the knowledge I learned is:**

Plus- What worked for you in the session(s)?	Delta – What changes should be considered for next time?
--	--

Please add me to your mailing list       Please contact me personally regarding your services

204 Stonegate Drive  
Silver Spring, MD 20905/lenore@lbccompany.com 301-388-0175

# Arts Integration...Online!

<http://artsedge.kennedy-center.org/content/arts-integration>

Visit this site to explore:

The **WHAT** and **WHY** of arts integration

Examine the thinking behind the Kennedy Center's definition for arts integration, explore various viewpoints about the value of arts integration for teaching and learning, and access a wide range of research and publications about arts integration.

Examples of **ARTS INTEGRATION in PRACTICE**

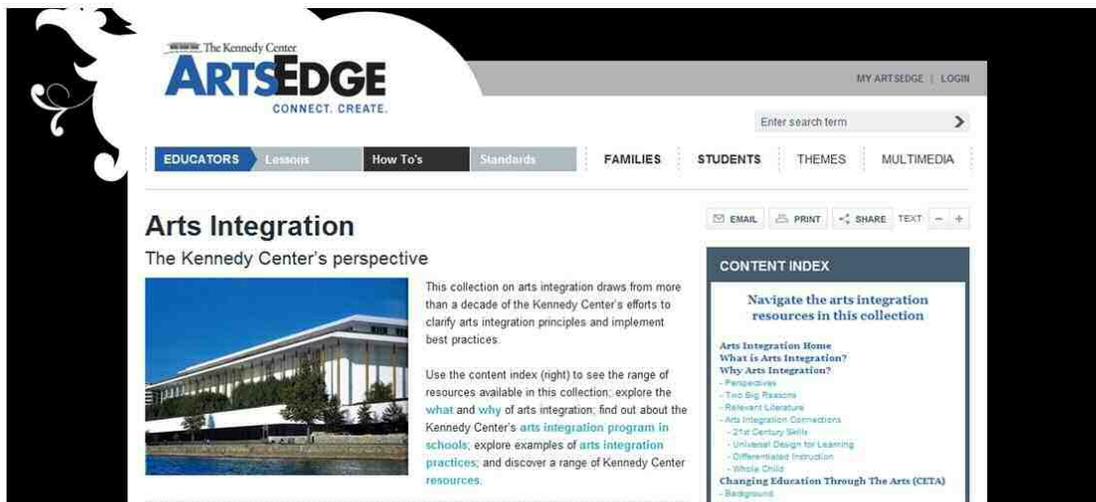
Explore examples of documentation of student learning through the arts and listen to Kennedy Center Teaching Artists describe powerful curriculum connections.

The Kennedy Center's **ARTS INTEGRATION PROGRAM in SCHOOLS**

Learn about the Kennedy Center's Changing Education Through the Arts (CETA) program and explore what you would see inside a CETA school.

A range of arts integration **RESOURCES**

Check out the Kennedy Center's professional learning opportunities for teachers, teaching artists, and arts organizations. Find out how to get involved in its national networks.



The screenshot displays the Arts Edge website interface. At the top, the logo for 'The Kennedy Center ARTSEGE' is visible, with the tagline 'CONNECT. CREATE.' Below the logo is a navigation menu with tabs for 'EDUCATORS', 'LESSONS', 'HOW TO'S', 'STANDARDS', 'FAMILIES', 'STUDENTS', 'THEMES', and 'MULTIMEDIA'. A search bar is located to the right of the menu. The main content area is titled 'Arts Integration' and features a sub-heading 'The Kennedy Center's perspective'. To the left of the text is a photograph of a modern building. The text describes the collection's focus on arts integration principles and best practices. To the right of the main text is a 'CONTENT INDEX' section with a list of links for navigating the collection, including 'Arts Integration Home', 'What is Arts Integration?', 'Why Arts Integration?', 'Perspectives', 'Two Big Reasons', 'Relevant Literature', 'Arts Integration Calculators', '21st Century Skills', 'Universal Design for Learning', 'Differentiated Instruction', 'Whole Child', and 'Changing Education Through The Arts (CETA)'. The bottom of the page features the Kennedy Center logo and a stylized graphic of a building.

The Kennedy Center

