

The background of the entire image is a pair of red stage curtains with black outlines, hanging from a top edge and framing a white central area.

Now Presenting

★ Rob Sanders and Moira Rose Donohue ★

Starring in...

***NONFICTION:***  
***From Page to Stage***



## **12 Benefits of Drama in the Classroom**

1. Drama gives form and shape to students' own ideas.
2. Drama engages students in creative problem-solving and decision making.
3. Drama develops verbal and nonverbal communication.
4. Drama allows students to synthesize learning.
5. Drama enhances students' psychological well-being.
6. Drama helps develop empathy and new perspectives.
7. Drama builds cooperation and develops other social skills.
8. Drama increases concentration and comprehension through engagement.
9. Drama helps students consider moral issues and develop values.
10. Drama is an alternative way to assess by observing.
11. Drama is entertaining.
12. Drama offers a learning avenue that enhances other areas of the curriculum.



## **AT LEAST THREE LEVELS OR KINDS OF PERFORMANCES**

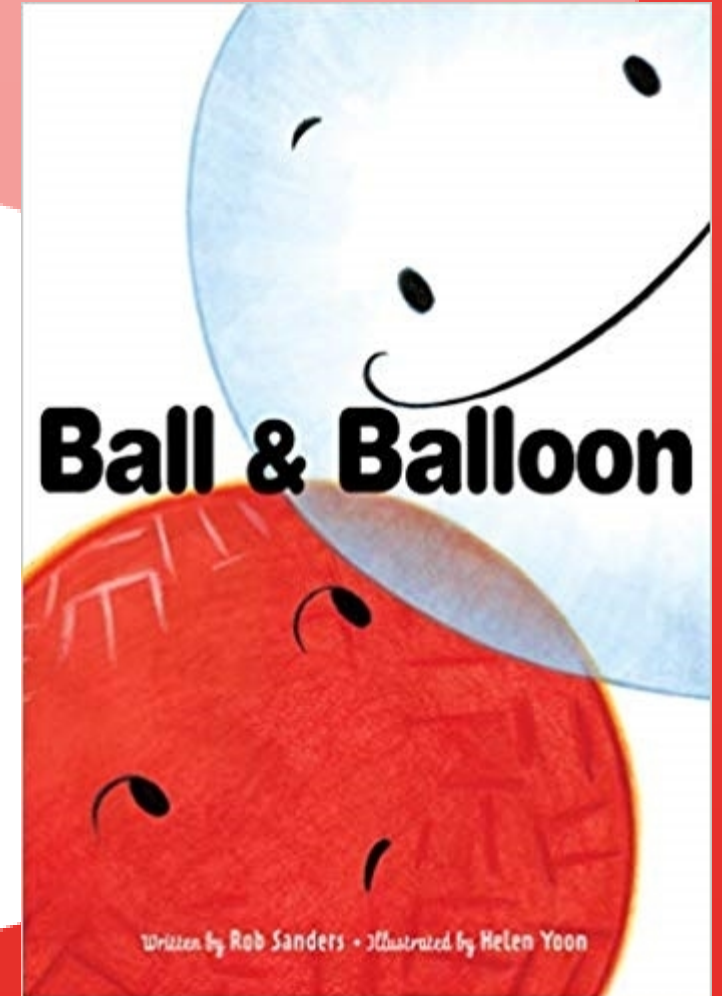
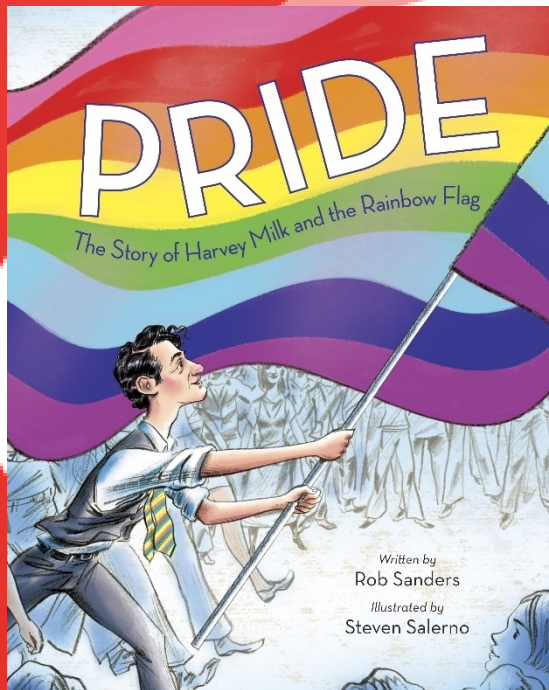
1. Teacher selected/created and produced
2. Teacher selected/created and student produced
3. Student selected/created and produced



## **READ A BOOK ALOUD**

1. A student chooses a book of interest, reads it, and prepares to read it orally
2. Help the student unpack any unfamiliar vocabulary
3. Give the student opportunities to read aloud to others before the “performance”
4. The performance can be reading to another class, a different grade, a small group, a significant adult, etc.

## READ A BOOK ALOUD

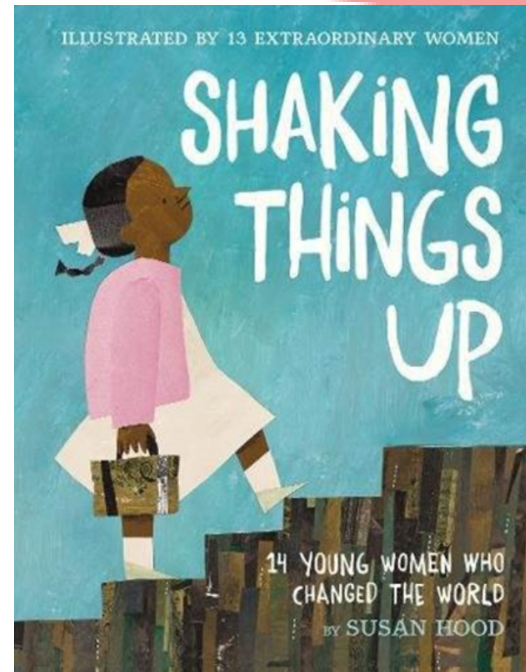


A pair of vibrant red curtains with deep folds and a scalloped top edge, framing a white central area. The curtains are tied back on both sides, creating a stage-like effect.

# POETRY

1. Listen to poetry performed.
2. Perform poetry alone or with others.
3. Find inspiration to write your own poems.
4. Perform original poems.

## POETRY



<http://www.germmagazine.com/poetic-tribute-to-a-badass-lady-in-history-clara-barton>

**HARRIET**

by Marco T.

Work, Harriet.

Work.

Suffer, Harriet.

Suffer.

Freedom hopes.

Freedom dreams.

Plan, Harriet.

Plan.

Listen, Harriet.

Listen.

Freedom whispers.

Freedom calls.

Now, Harriet.

Now.

Run, Harriet.

Run.

Freedom tugs.

Freedom pulls.

Hide, Harriet.

Hide.

Safety, Harriet.

Safety.

Freedom here.

Freedom now.

Free, Harriet.

Free.



## Red Cross Angel

Women weren't welcome  
on the battlefield,  
not even to bring supplies  
or bind bleeding wounds,  
before Clara Barton spread her wings  
and swooped down with a stamina  
surprising to those who made her plead  
for the chance to get between  
the bullets and the blood.

Adored as an angel, but  
plagued by her own demons,  
Clara's spirit only soared  
when she could wrap  
her wings around others.

Victims of fire, flood, famine,  
epidemic, and earthquake  
still feel her sheltering presence  
in the Red Cross relief  
Clara brought to America—  
proving forever  
why a woman  
should never be barred  
from the battlefield.



A decorative border of red theater curtains with black outlines frames the top and sides of the page. The curtains are drawn back, revealing a white background.

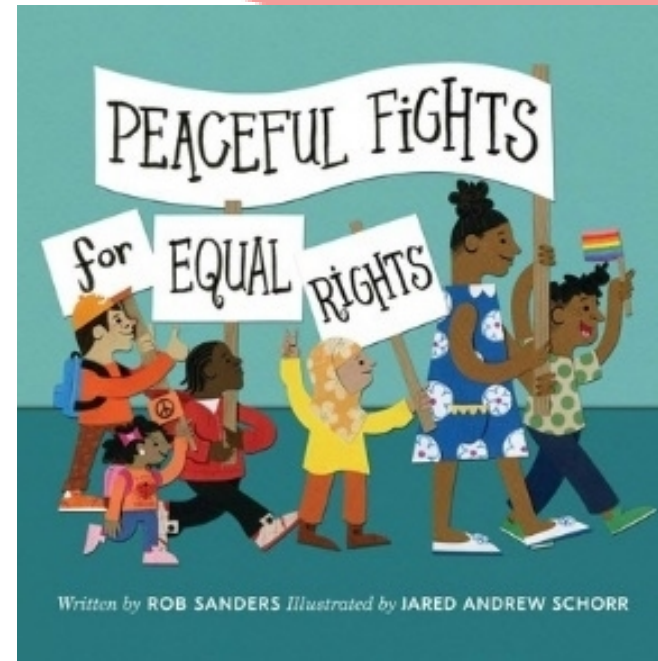
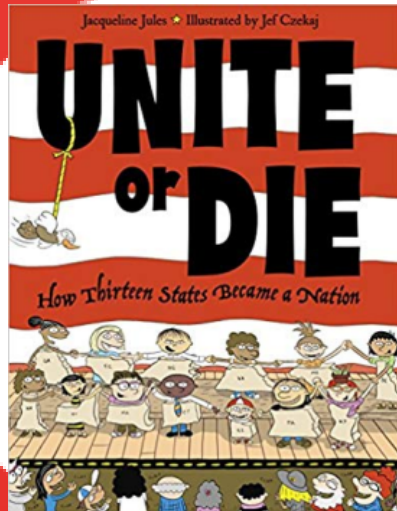
## **READERS THEATER**

*A performance, usually of a play, script or poem, without movement, costumes, staging, or props*

1. Assigned parts are read expressively by readers
2. Readers may perform standing or seated on stools
3. Requires practice/rehearsal

What works well: Stories with dialogue that can be broken into parts, stories with obvious organizational patterns (days of the week, letters of the alphabet, parallel stories); graphic nonfiction. Sometimes the addition of a narrator is needed to read action parts of the book.

# READERS THEATER





## SKITS

- Can be written by teachers or by students
- Usually have several characters
- Can be *inspired* by nonfiction, but not actually true dialog
- Each reader has a copy of the text with his/her/their lines highlighted
- Can be performed with sets and costumes or done as readers theater
- Biographies are good sources, particularly series of related historical figures, but animal books can work...and perhaps other nonfiction as well!

**Maggie:** African Americans need to create opportunities for themselves. We need a newspaper, a factory, our own store and a bank so we can “turn our nickels into dollars.”

**Oliver:** Well, that’s a good idea. But we need to make sure that everything we have is equal to what white people have.

**Arthur:** Yes, and we need to make sure that we African Americans are as good as we can be.

**Oliver:** But wait, why should we be separate?

**Arthur:** You’re right. Separating people looks a lot like what I saw in South Africa—apartheid. It was terrible.

**Oliver:** I don’t believe “separate but equal” is legal under my well-read copy of the Constitution. I’ll help with a lawsuit so African American and white children can go to the same schools.

**Harry:** NO way. We shouldn’t let children of different races together in school. *Brown v. Board of Education* is wrong. Resist desegregation, Virginians. Resist!

**Linwood:** That’s wrong, Senator. Everyone should go to school together. In fact, I am going to send my children to schools that have been traditionally African American. I want to see the schools integrated.

**Doug:** Good for you, Governor. I was discriminated against when I was growing up. But no more. And I’m going to run for Governor, just like you did, and I’m going to win.





## SKITS



- Teachers identified a general subject.
- Students refined the topic, with assistance.
- Students did further research.
- Students wrote the script for the different animals.
- Teachers cast the roles.
- Teachers supervised rehearsals and the final performance.

Because this was also an art project, they painted all the back drops.

# MORE SKITS



*Coming in 2020 from State Standards:*

**Mary McLeod Bethune and the Dream of Education**

**Henry Flagler & Plant and the Development of Florida's Coasts**

**Vicente Martinez Ybor and the Tampa Transformation**

**Walt Disney and the Power of Imagination**

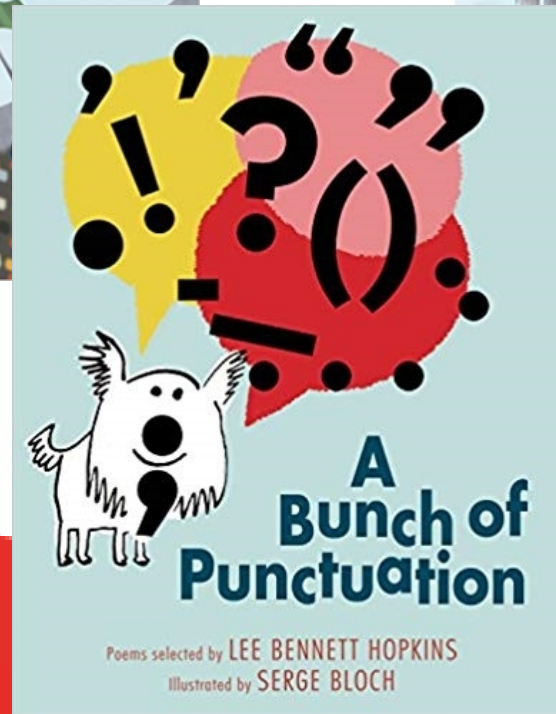
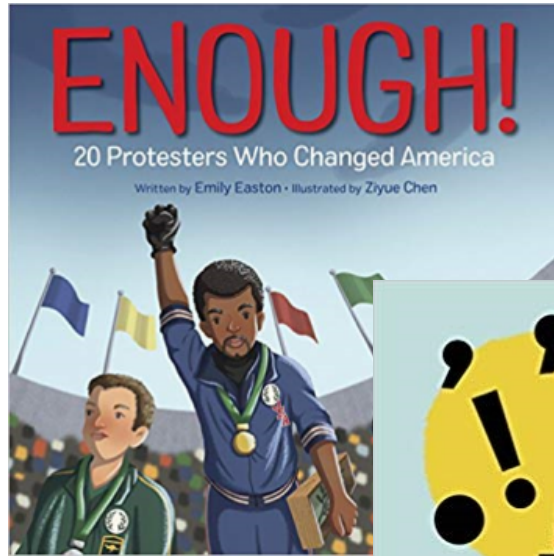


## **CHORAL READING**

1. Students (with or without a teacher) read a text in unison
2. Simple texts usually work best
3. All readers need access to the text
4. One student (or the teacher) needs to serve as a leader to start and set the pace for the reading



# CHORAL READING



## ***Watersong***

**By Tim McCanna**

**Illustrated by Richard Smythe**

Drip drop  
plip plop  
pitter patter pat.

Twinkle  
sprinkle  
splutter  
splatter  
spitter spatter splat.

Splish splosh  
swish slosh  
squish squelch glop.

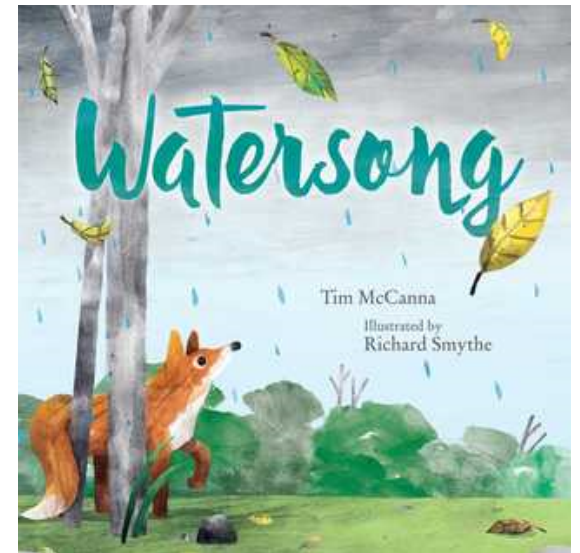
Trickle dribble  
gurgle burble  
babble bubble POP!

Gush! Rush!  
Splash! Crash!  
Whish! Wash! Wham!

Lash! Whirl!  
Bash! Swirl!  
HISS! SLAP! SLAM!

Whoosh sigh  
whoosh sigh.  
Sprout.  
grow.

Ripple shimmer  
tumble glimmer  
sparkle glitter glow.

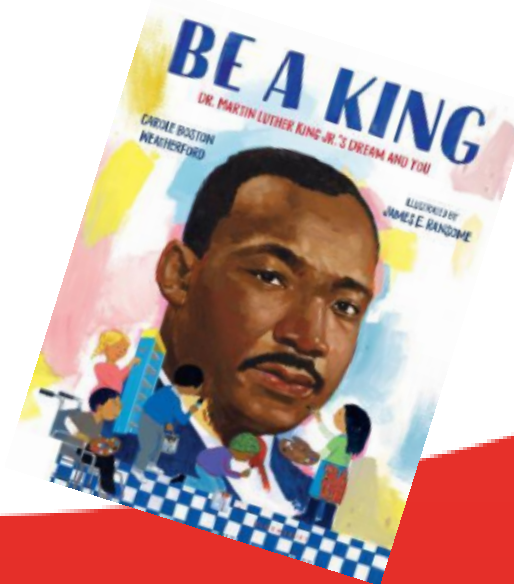
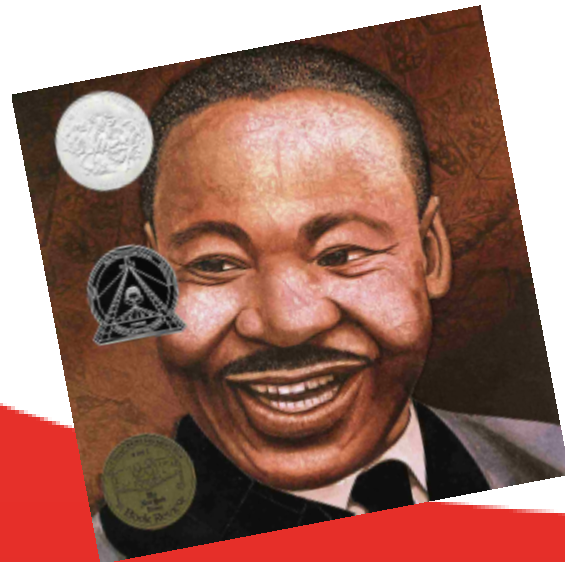




## **RESPONSIVE READING**

1. Alternate reading of a text by a leader (student or teacher) and a group (small group or whole class)
2. Often used in religious traditions
3. Might be consider a “call and response”
4. Text with a repeated line or phrase work well
5. All readers need access to the text
6. The leader needs to be familiar with the text, the group may be able to perform as a cold read

# RESPONSIVE READING

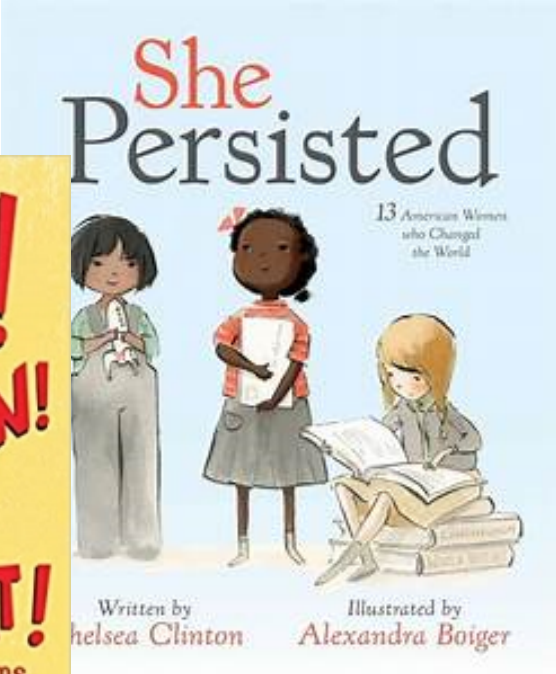
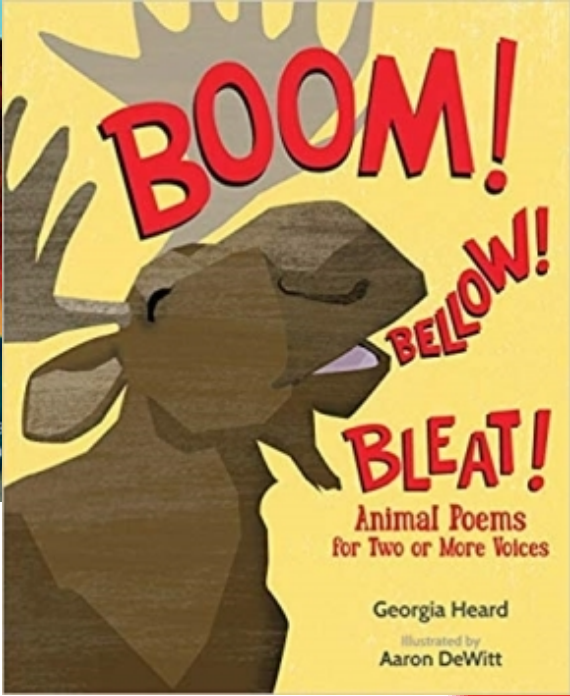
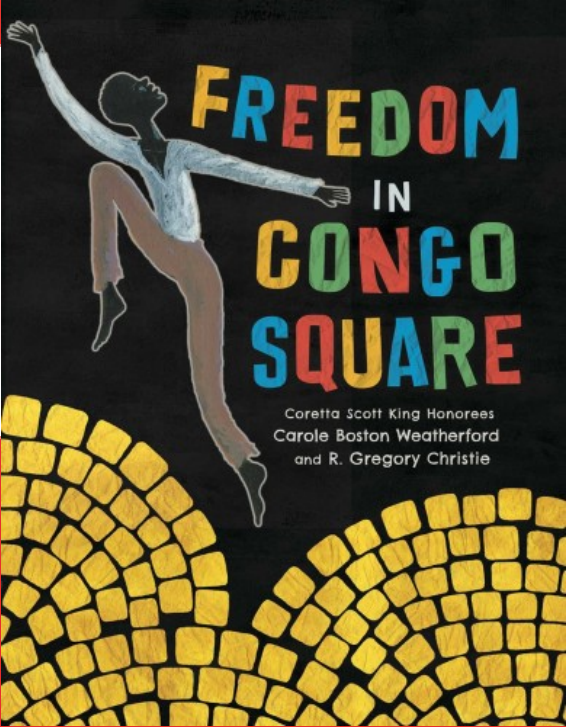




## **PARTNER READING OR DUETS**

1. A text read expressively by two people
2. Readers need to be on the same “performance” level or rise to the same level
3. Each reader has a copy of the text with his/her/their lines highlighted
4. Requires practice/rehearsal
5. What works well: Stories with obvious organizational patterns (days of the week, letters of the alphabet, parallel stories, and so on)

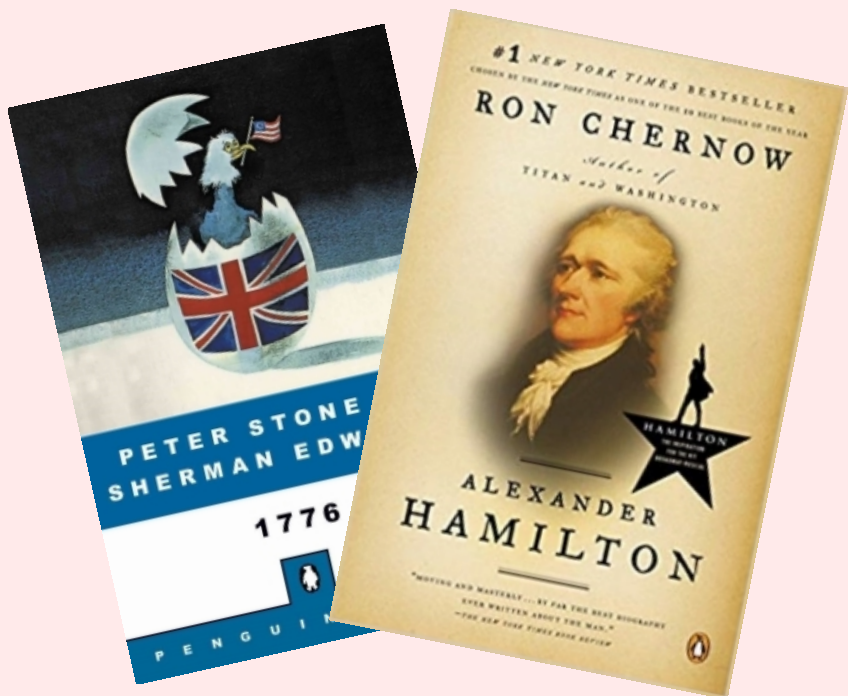
# PARTNER READING OR DUETS



# GUIDELINES FOR PERFORMERS

1. Know what you are reading—practice
2. Read fluently and with expression
3. Use a strong, clear voice—project!
4. Use good diction and pronunciation.
5. Be confident—fake it till you make it!
6. Make eye contact with the audience
7. Stay “in character”—performers take the responsibility of sharing the written seriously
8. Enjoy yourself!

# One final scene...



<https://www.youtube.com/watch?v=5FFf8jLwTdE>





For More Information  
*(before we exit stage right...)*

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