

Portfolio for stories

Rationale:

Reading is the most direct way for students to get in touch with the English Language. Reading requires students to understand the meaning of the vocabulary and sentences so as to infer the meaning of the writer. While reading, they can enjoy and appreciate the language used by the author. Then, they can enrich their vocabulary to make their story more vivid to the reader. By identifying the plot, students learn how to organize their story in the way that it will attract the reader to go on reading. From the characters in the story, Students can learn how to deal with the problem in their real life after reading the difficulties they face, the consequences they have to bear and how they solve the problem. Therefore, the reading activities I suggest here will all focus on the areas I have mentioned above.

As quoted from A Project Approach to Language Learning,” students imagine themselves to be a character in a literary work and write down that character’s point of view.” ”help learners and understand characters’ feelings, intentions, dilemmas, behaviors and relationships with others. Thus, I will ask students to write in role to deepen children’s awareness and sensitivity to the world and make them empathetic, compassionate and considerate of the feelings of others.

I choose this short story mainly because my school uses this story to teach Secondary one as their class reader. The teachers find this short story meaningful to students as they can learn the moral from it. Oscar Wilde is a famous writer and students can learn a lot from his writing style.

8 lessons:

Level: Secondary 1

Learning outcomes:

Students should be able to

1. use the picture cues to predict the content of the story
2. describe the setting in the story by using a picture
3. find out the plot structure of the story by summarizing the story.
4. tell the change of personality of the selfish giant in the story through writing diaries.

The text

http://www.shortstoryarchive.com/w/oscar_wilde.html

THE SELFISH GIANT

by: Oscar Wilde (1854-1900)

The following story is reprinted from *The Happy Prince and Other Tales*. Oscar Wilde. London: David Nutt, 1888.

First scene:

Every afternoon, as they were coming from school, the children used to go and play in the Giant's garden.

It was a large lovely garden, with soft green grass. Here and there over the grass stood beautiful flowers like stars, and there were twelve peach-trees that in the spring-time broke out into delicate blossoms of pink and pearl, and in the autumn bore rich fruit. The birds sat on the trees and sang so sweetly that the children used to stop their games in order to listen to them. "How happy we are here!" they cried to each other.

One day the Giant came back. He had been to visit his friend the Cornish ogre, and had stayed with him for seven years. After the seven years were over he had said all that he had to say, for his conversation was limited, and he determined to return to his own castle. When he arrived he saw the children playing in the garden.

"What are you doing here?" he cried in a very gruff voice, and the children ran away.

"My own garden is my own garden," said the Giant; "any one can understand that, and I will allow nobody to play in it but myself." So he built a high wall all round it, and put up a notice-board.

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He was a very selfish Giant.

Second scene:

The poor children had now nowhere to play. They tried to play on the road, but the road was very dusty and full of hard stones, and they did not like it. They used to wander round the high wall when their lessons were over, and talk about the beautiful garden inside. "How happy we were there," they said to each other.

Then the Spring came, and all over the country there were little blossoms and little birds. Only in the garden of the Selfish Giant it was still winter. The birds did not care to sing in it as there were no children, and the trees forgot to blossom. Once a beautiful flower put its head out from the grass, but when it saw the notice-board it was so sorry for the children that it slipped back into the ground again, and went off to sleep. The only people who were pleased were the Snow and the Frost. "Spring has forgotten this garden," they cried, "so we will live here all the year round." The Snow covered up the grass with her great white cloak, and the Frost painted all the trees silver. Then they invited the North Wind to stay with them, and he came. He was wrapped in furs, and he roared all day about the garden, and blew the chimney-pots down. "This is a delightful spot," he said, "we must ask the Hail on a visit." So the Hail came. Every day for three hours he rattled on the roof of the castle till he broke most of the slates, and then he ran round and round the garden as fast as he could go. He was dressed in grey, and his breath was like ice.

"I cannot understand why the Spring is so late in coming," said the Selfish Giant, as he sat at the window and looked out at his cold white garden; "I hope there will be a change in the weather."

But the Spring never came, nor the Summer. The Autumn gave golden fruit to every garden, but to the Giant's garden she gave none. "He is too selfish," she said. So it was always Winter there, and the North Wind, and the Hail, and the Frost, and the Snow danced about through the trees.

Third scene:

One morning the Giant was lying awake in bed when he heard some lovely music. It sounded so sweet to his ears that he thought it must be the King's musicians passing by. It was really only a little linnet singing outside his window, but it was so long since he had heard a bird sing in his garden that it seemed to him to be the most beautiful music in the world. Then the Hail stopped dancing over his head, and the North Wind ceased roaring, and a delicious perfume came to him through the open casement. "I believe the Spring has come at last," said the Giant; and he jumped out of bed and looked out.

What did he see?

He saw a most wonderful sight. Through a little hole in the wall the children had crept in, and they were sitting in the branches of the trees. In every tree that he could see there was a little child. And the trees were so glad to have the children back again that they had covered themselves with blossoms, and were waving their arms gently above the children's heads. The birds were flying about and twittering with delight, and the flowers were looking up through the green grass and laughing. It was a lovely scene, only in one corner it was still winter. It was the farthest corner of the garden, and in it was standing a little boy. He was so small that he could not reach up to the branches of the tree, and he was wandering all round it, crying bitterly. The poor tree was still quite covered with frost and snow, and the North Wind was blowing and roaring above it. "Climb up! little boy," said the Tree, and it bent its branches down as low as it could; but the boy was too tiny.

And the Giant's heart melted as he looked out. "How selfish I have been!" he said; "now I know why the Spring would not come here. I will put that poor little boy on the top of the tree, and then I will knock down the wall, and my garden shall be the children's playground for ever and ever." He was really very sorry for what he had done.

So he crept downstairs and opened the front door quite softly, and went out into the garden. But when the children saw him they were so frightened that they all ran away, and the garden became winter again. Only the little boy did not run, for his eyes were so full of tears that he did not see the Giant coming. And the Giant stole up behind him and took him gently in his hand, and put him up into the tree. And the tree broke at once into blossom, and the birds came and sang on it, and the little boy stretched out his two arms and flung them round the Giant's neck, and kissed him. And the other children, when they saw that the Giant was not wicked any longer, came running back, and with them came the Spring. "It is your garden now, little children," said the Giant, and he took a great axe and knocked down the wall. And when the people were going to market at twelve o'clock they found the Giant playing with the children in the most beautiful garden they had ever seen.

All day long they played, and in the evening they came to the Giant to bid him good-bye.

“But where is your little companion?” he said: “the boy I put into the tree.” The Giant loved him the best because he had kissed him.

“We don’t know,” answered the children; “he has gone away.”

“You must tell him to be sure and come here to-morrow,” said the Giant. But the children said that they did not know where he lived, and had never seen him before; and the Giant felt very sad.

Every afternoon, when school was over, the children came and played with the Giant. But the little boy whom the Giant loved was never seen again. The Giant was very kind to all the children, yet he longed for his first little friend, and often spoke of him. “How I would like to see him!” he used to say.

Years went over, and the Giant grew very old and feeble. He could not play about any more, so he sat in a huge armchair, and watched the children at their games, and admired his garden. “I have many beautiful flowers,” he said; “but the children are the most beautiful flowers of all.”

One winter morning he looked out of his window as he was dressing. He did not hate the Winter now, for he knew that it was merely the Spring asleep, and that the flowers were resting.

Suddenly he rubbed his eyes in wonder, and looked and looked. It certainly was a marvellous sight. In the farthest corner of the garden was a tree quite covered with lovely white blossoms. Its branches were all golden, and silver fruit hung down from them, and underneath it stood the little boy he had loved.

Downstairs ran the Giant in great joy, and out into the garden. He hastened across the grass, and came near to the child. And when he came quite close his face grew red with anger, and he said, “Who hath dared to wound thee?” For on the palms of the child’s hands were the prints of two nails, and the prints of two nails were on the little feet.

“Who hath dared to wound thee?” cried the Giant; “tell me, that I may take my big sword and slay him.”

“Nay!” answered the child; “but these are the wounds of Love.”

“Who art thou?” said the Giant, and a strange awe fell on him, and he knelt before the little child.

And the child smiled on the Giant, and said to him, "You let me play once in your garden, to-day you shall come with me to my garden, which is Paradise."

And when the children ran in that afternoon, they found the Giant lying dead under the tree, all covered with white blossoms.

Lesson 1 :

Setting

Pre-reading task :

Let students look at the cover of the story book and make prediction. Fill in the response journal form for predicting what the story is about to get students interested in reading this short story.

While-reading

Silent reading.- read the first paragraph.

Post reading:

After reading the first paragraph, students make use of five senses by thinking what you would see, hear, smell, touch and taste in the setting of the story.

Pre-reading task:

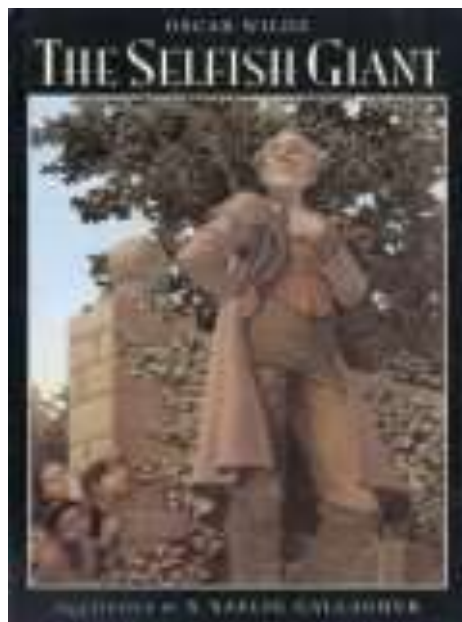
Response journal form for predicting:

After reading the Book Cover and studying the graphics, I know the following things:

- 1.
- 2.
- 3.

I think the following questions may be answered after reading the whole story:

- 1.
- 2.
- 3.





Post-reading task:


Setting – Using 5 senses


Read the first two paragraphs. “ Every afternooneach other.”


Use each of your 5 senses to describe the setting of the story.

 I see

 I hear

 I taste

 I touch

 I smell

Lesson 2-3

Plot – understand the story

Pre-reading task:

Students report about the five senses and sketch a picture of the garden of the selfish giant.

While-reading task:

Task One:

Students have to look up the meaning of the key words of the story in the glossary list.

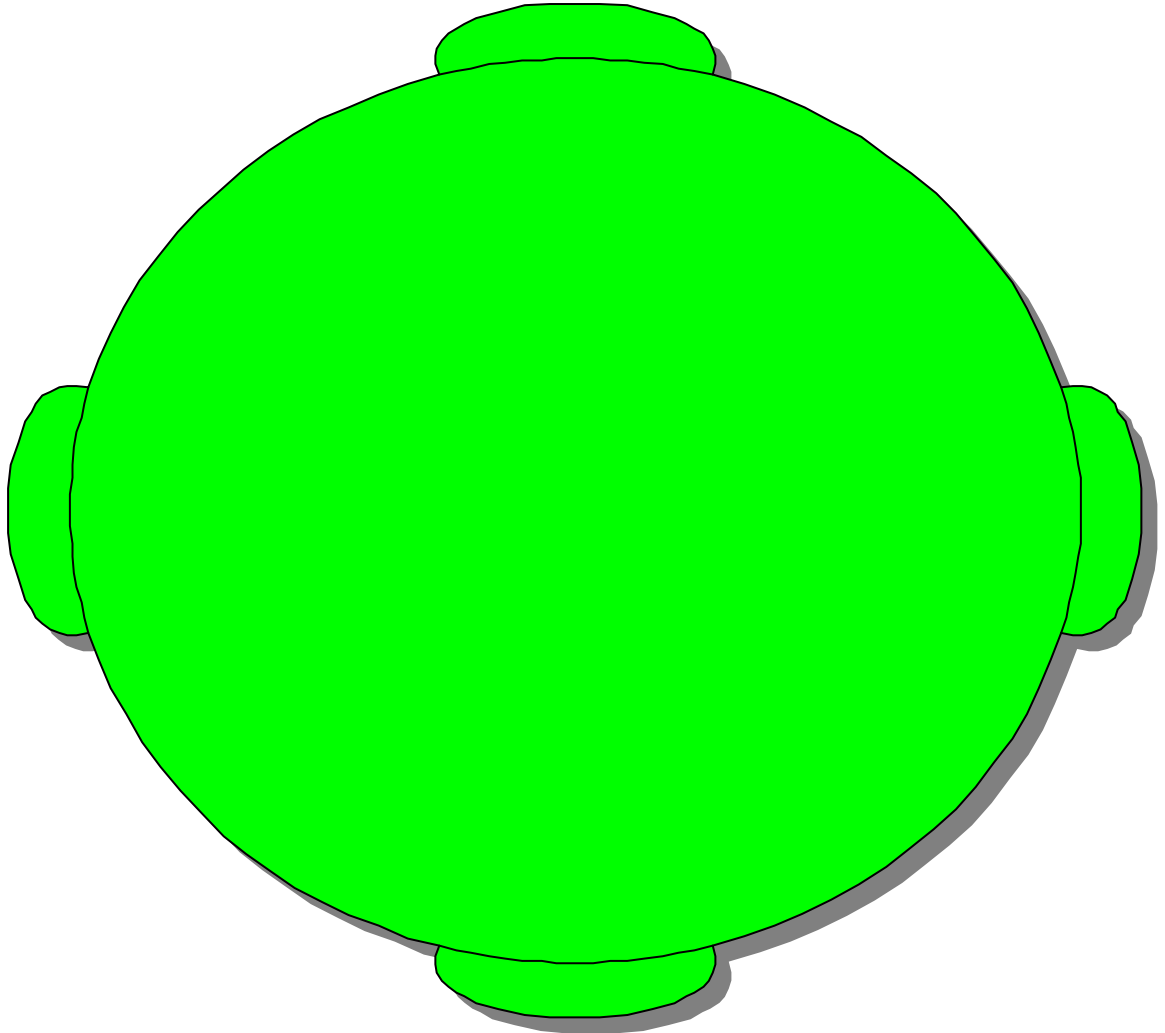
Task Two: Fill in a checklist to think about how they read, what they read and what they think

Post –reading task:

After reading the story, Write the process notes to find out the plot of the story.

Pre-reading task:

With the information you have gathered from the five senses. Sketch a picture of the garden of the selfish giant



While-reading task one:

Glossary

vocabulary	definition
Scene 1	
giant	
blossoms	
gruff	
trespassers	
selfish	
Scene 2	
slipped	
cloak	
wrap	
Fur	
Chimney	
Delightful	
Hail	
Rattled	
Slates	
Scene three	
linnet	
cease	
perfume	
Crept	
twittering	
wandering	
tiny	
flung	
wicked	
feeble	
Admired	
marvellous	
Wound	
Slay	
paradise	

While-reading task two:

Put a tick and fill in words in the blanks.

Thinking about how you read	Thinking about what you read
<p><input type="checkbox"/> I was distracted by...</p> <p><input type="checkbox"/> I started to think about...</p> <p><input type="checkbox"/> I got stuck when...</p> <p><input type="checkbox"/> I was confused/focused today because.</p> <p>..</p> <p><input type="checkbox"/> One strategy I used to help me read this better was...</p> <p><input type="checkbox"/> When I got distracted I tried to refocus myself by.</p> <p>..</p> <p><input type="checkbox"/> These word(s) or phrases were new/interesting to me...I think they mean...</p> <p><input type="checkbox"/> When reading I should...</p> <p><input type="checkbox"/> When I read today I realized that..</p> <p>.</p> <p><input type="checkbox"/> <input type="checkbox"/> I had a hard time understanding...</p> <p><input type="checkbox"/> I'll read better next time if I...</p>	<p><input type="checkbox"/> Why does the character/author...</p> <p><input type="checkbox"/> Why doesn't the character/author...</p> <p><input type="checkbox"/> What surprised me most was...</p> <p><input type="checkbox"/> This author's writing style is...</p> <p><input type="checkbox"/> I noticed that the author uses...</p> <p><input type="checkbox"/> The main character wants/is...</p> <p><input type="checkbox"/> If I could, I'd ask the author/character...</p> <p><input type="checkbox"/> The most interesting event/idea in this book is...</p> <p><input type="checkbox"/> I realized...</p> <p><input type="checkbox"/> I wonder why...</p> <p><input type="checkbox"/> I _____ this book because...</p>

..

Post-reading task:

Process Notes

<p>Read/observe</p> <ol style="list-style-type: none">1. what happens2. where things happen3. when things happen	
<p>Represent</p> <ul style="list-style-type: none">- cause and effect throughout the process	
<p>Respond</p> <ol style="list-style-type: none">1. why causes the events or changes2. did you get the expected results3. What mattered most in the process – Why?	

Lesson 4-5

Plot structure

Pre-reading task:

Draw a comic strip to describe the setting, twist and climax of the story.

While-reading task:

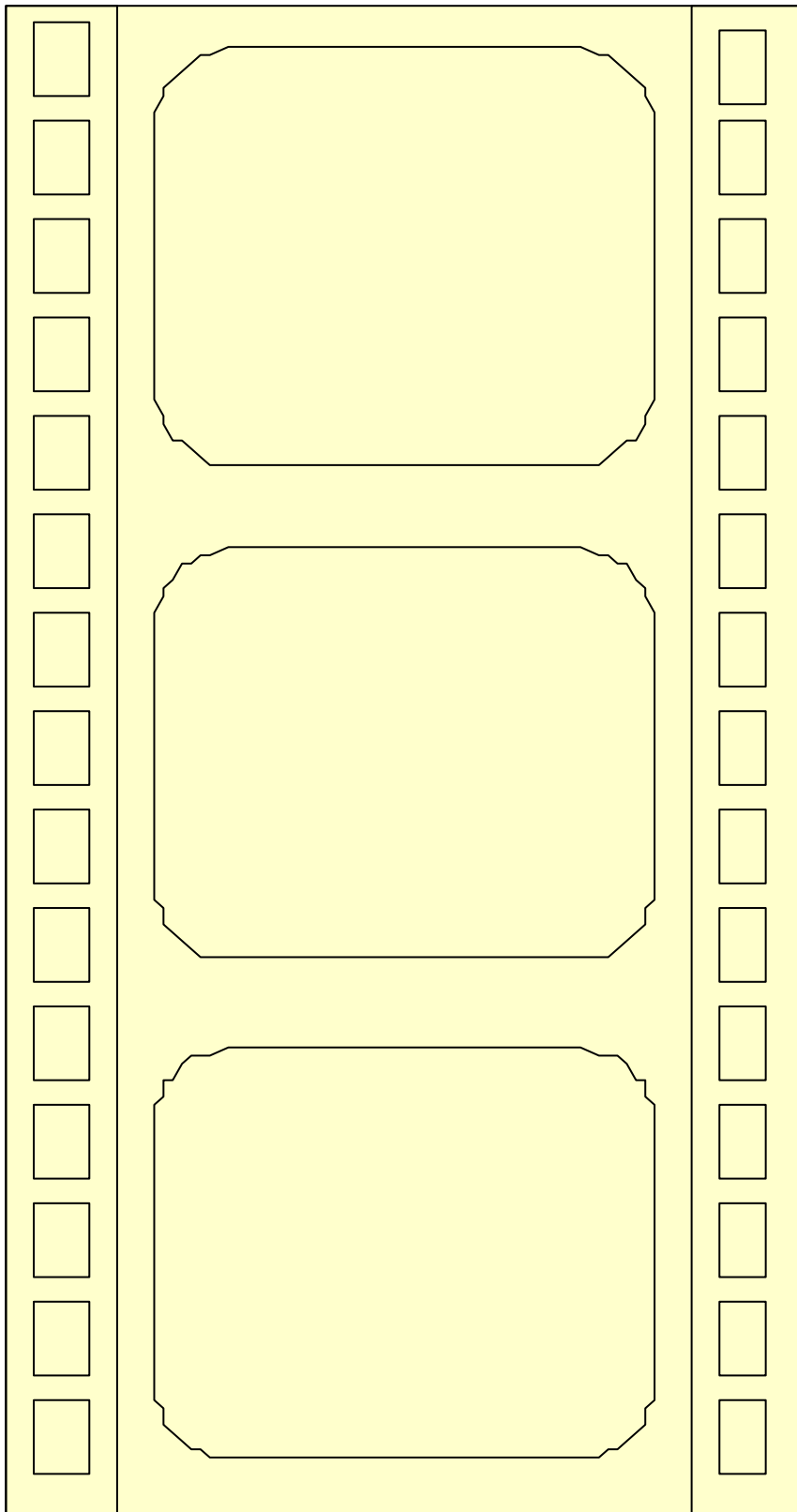
Learn the plot structure and write a summary of the events by using the sequence words.

Post-reading task:

Write a new ending for the story.

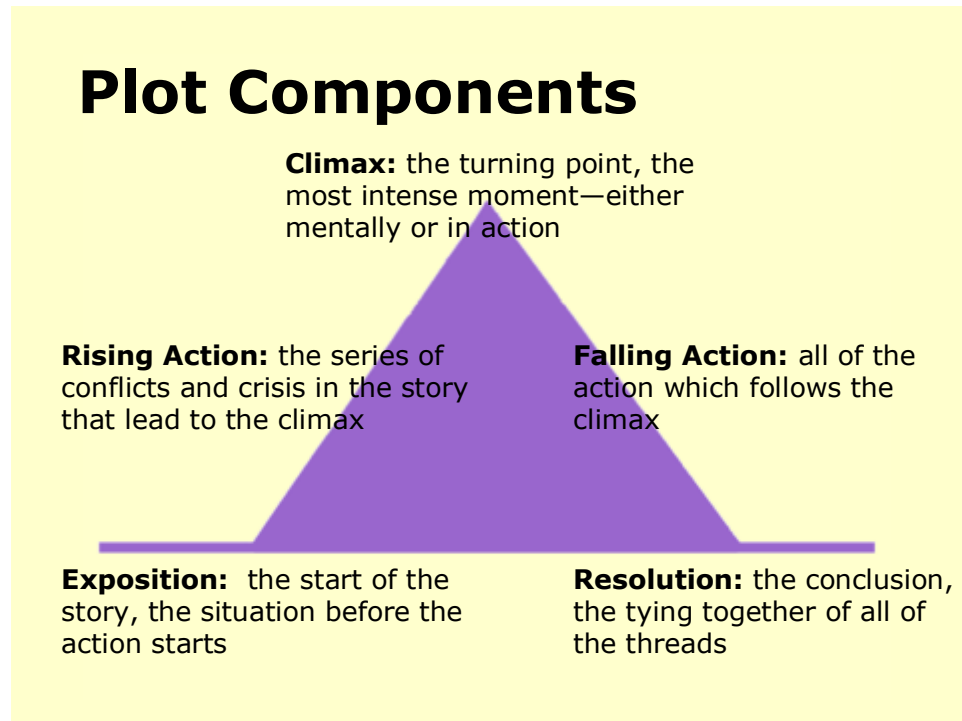
Pre-reading task:

Produce a three-frame comic strip illustrating the three scenes of the short story



Plot Structure Through Short Stories

Plot is the literary element that describes the structure of a story. It shows the a causal arrangement of events and actions within a story.



Teaching



Lesson 6-8:

Characterization

Pre-reading task:

Story telling:

Retell the story with a new ending. Students can use the summary. They need not include the dialogue in their storytelling.

While-reading task:

1. Students will be asked to play the role of narrator, Giant, the little child. The whole class will act as the children to read the dialogue together to draw their attention to the characters in the story.
2. Double entry journal
 - a. Write the double entry journal to tell the thoughts of the characters by making quote from what they have said to get some ideas of what the characters thought.
 - b. After writing your journal, exchange your work with your neighbour and assess their work.

Post reading task:

Writing in roles

1. Fill in the attribute map.
2. If you were a selfish-giant, write diaries to tell how you changed your personalities to be a non-selfish one.

Pre-reading task: Effective Storytelling Performance Skills

When telling a story, an effective storyteller demonstrates the following traits observable by others:

Voice Mechanics

Speaks with an appropriate volume for the audience to hear. Employs clear enunciation. Uses non-monotonous, vocal expression to clarify the meaning of the text.

Face/Body/Gesture

Expressively uses non-verbal communication to clarify the meaning of the text.

Focus

Concentration is clear.

Eye contact with audience is engaging.

Maintains a charismatic presence in space (stage presence).

Performance Skills Rubric

	Beginner	Intermediate	Proficient	Accomplished
Voice Mechanics				
Facial Expression				
Body Language & Gesture				

Name of the student:

Name of the assessor:

While-reading task:

Double entry journal

Quotes	thought and feelings

Reflection Journal Rubric

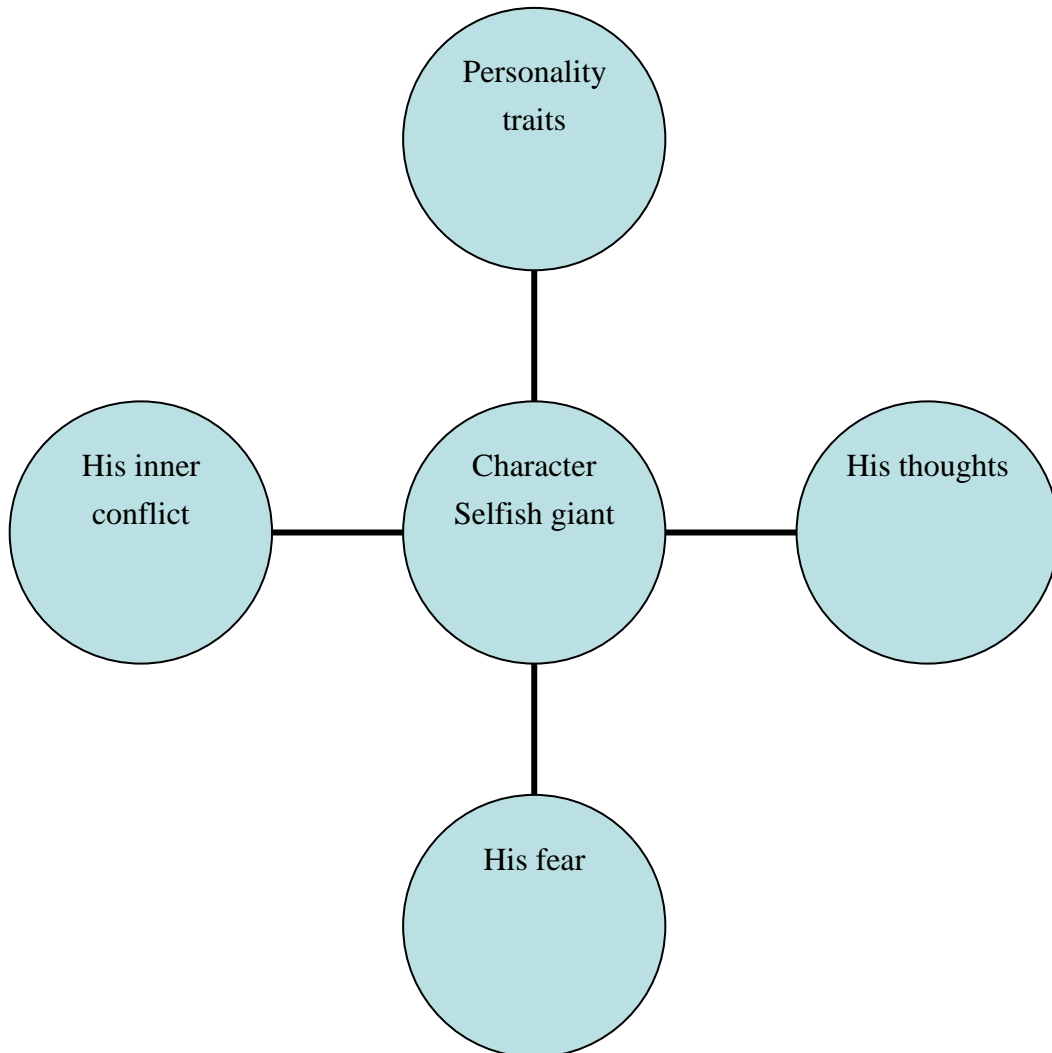
Name:

Assessor:

Criteria	5	3	1
Relevance of Ideas (x2)	All or almost all of the entries have a connection to quotes	Most entries have a connection to quotes.	Few entries have a connection to quotes.
Feelings and Thoughts (x2)	Feelings and thoughts are revealed in all or almost of the entries.	Feelings and thoughts are revealed in most entries.	Feelings and thoughts are revealed in few of the entries.
Mechanics	All or almost all of my entries use correct spelling and grammar.	Most of my entries use correct spelling and grammar.	Few of my entries use correct spelling and grammar.

Post-reading task one:

Attribute map

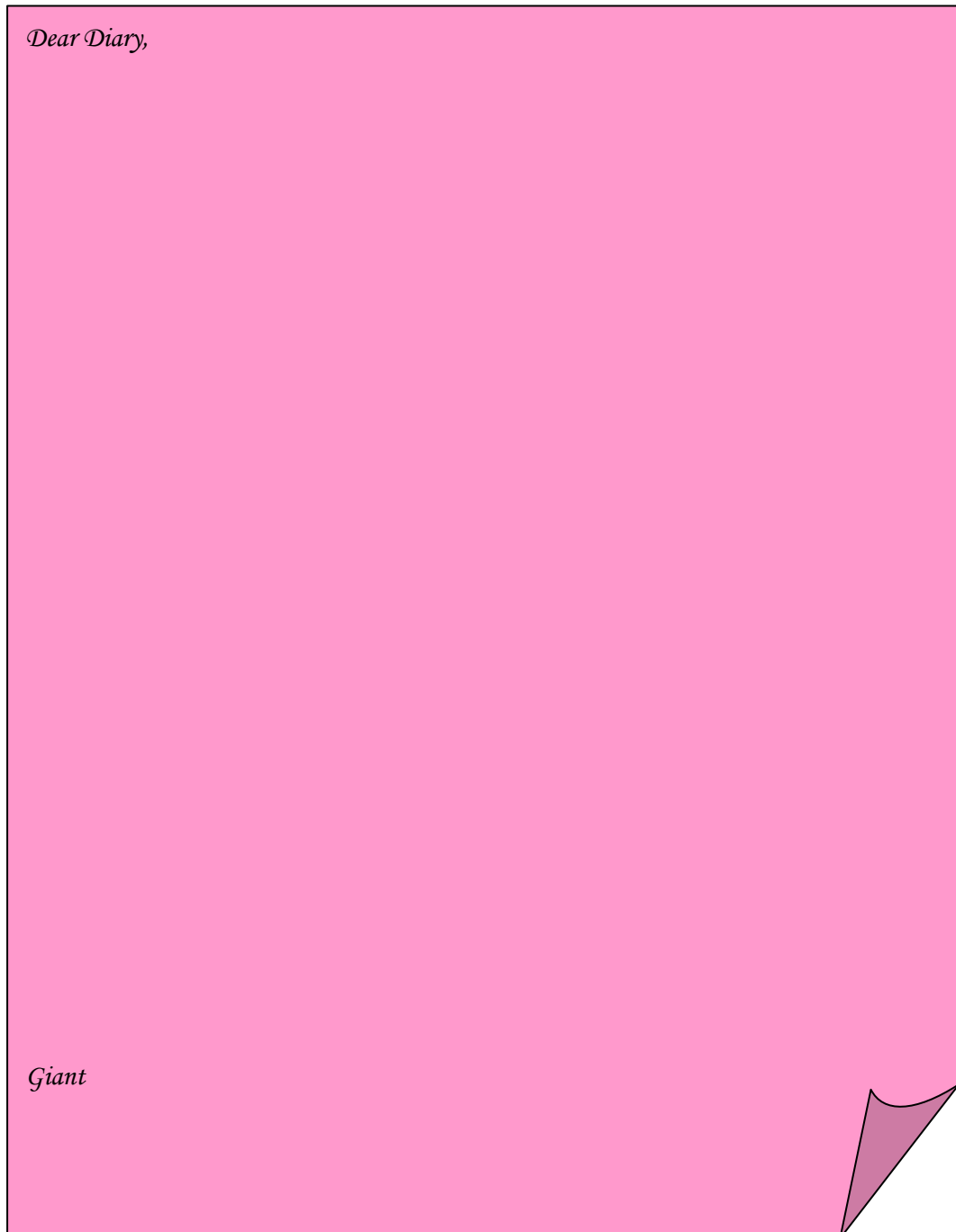


Post-reading task two:

If you were a selfish-giant, write diaries to tell how you changed your personalities to be a non-selfish one.

Dear Diary,

Giant



Ideas adapted from the following websites

<http://www.englishcompanion.com/pdfDocs/processnotes.pdf>

<http://www.englishcompanion.com/pdfDocs/bookmark2.pdf>

<http://departments.weber.edu/teachall/reading/prereading.html#StrategiesPriorknowledge>

www.englishcompanion.com

<http://jonathan.mueller.faculty.noctrl.edu/toolbox/examples/krumpsuthers03/Reflection%20Journal%20Rubric.doc>

http://www.readwritethink.org/lesson_images/lesson401/PlotStructure.ppt

Portfolio for Drama

Rationale:

Drama plays an important role for the personal development of students as their qualities and skills of teamwork and leadership can be developed. It stimulates their imagination and creates contexts for speaking and listening.

It also provides the purpose and focus for reading, interpretation and analysis. Through the practical exploration of playing a role in the drama, they know how gesture, sound, language, direction and structure affect the audience response.

As drama places distinctive demands upon the critical thinking and emotional engagement of participants, this can develop students' critical analysis and creativity.

By reading a variety of literary, non-literary and media texts, students can understand more about narrative structures, styles and writers' techniques as well as content, issues and ideas.

I choose this story for drama teaching because this involves quite a number of characters which students can participate. The story is simple enough for students to express the personalities of the characters through facial expression, gesture and intonation of speech in Readers theatre.

Lessons: 10

Level: Secondary 1

Learning outcomes:

Students should be able to:

1. change a story into a dialogue by cutting and changing some parts of the story.
2. use different intonation to represent different attitude and personalities of the characters in the story
3. make use of some dramatic techniques, for example, freeze-frame, thought tunnel to express ideas and feeling in the Reader's theatre.
4. evaluate classmates' performance with their critical awareness
5. write the group evaluation report to reflect their cooperation with their group members in the Readers theatre so as to make improvement.

Text: The Master Man

Once there was a man who was *strong*.

When he gathered firewood, he hauled twice as much as anyone else in the village. When he hunted, he carried home two antelopes at once.

This man's name was Shadusa, and his wife was named Shettu. One day he said to her, "Just look at these muscles. I must be the strongest man in the world. From now on, just call me Master Man."

But Shettu said, "Quit your foolish boasting. No matter how strong you are, there will always be someone stronger. And watch out, or someday you may meet him."

The next day, Shettu paid a visit to a neighboring village. On the walk home she grew thirsty, so she stopped by a well. She threw in the bucket—*splash*—then she pulled on the rope. But though she tugged and she heaved, she could not lift the bucket.

Just then a woman walked up with a baby strapped to her back. Balanced on her head was a calabash, a hollow gourd for carrying water.

"You'll get no water here today," said Shettu. "The bucket won't come up."

The two women pulled together, but still the bucket would not budge.

"Wait a moment," said the woman. She untied her baby and set him on the ground. "Pull up the bucket for Mama."

The baby quickly pulled up the bucket and filled his mother's calabash. Then he threw in the bucket and pulled it up once more for Shettu.

Shettu gasped. "I don't believe it!"

"Oh, it's not so strange," said the woman. "After all, my husband is Master Man."

When Shettu got home, she told Shadusa what had happened.

"Master Man?" yelled Shadusa. "He can't call himself that! *I'm* Master Man. I'll have to teach that fellow a lesson."

"Oh, husband, don't!" pleaded Shettu. "If the baby is so strong, think what the father must be like. You'll get yourself killed."

But Shadusa said, "We'll see about that!"

The next morning, Shadusa set out early and walked till he came to the well. He threw in the bucket—*splash*—then he pulled on the rope. But though he tugged and he heaved, he could not lift the bucket.

Just then the woman with the baby walked up.

“Wait a minute,” said Shadusa. “What do you think you’re doing?”

“I’m getting water, of course,” answered the woman.

“Well, you can’t,” said Shadusa. “The bucket won’t come up.”

The woman set down the baby, who quickly pulled up the bucket and filled his mother’s calabash.

“Wah!” yelled Shadusa. “How did he do that?”

“It’s easy,” said the woman, “when your father is Master Man.”

Shadusa gulped and thought about going home. But instead he thrust out his chest and said, “I want to meet this fellow, so I can show him who’s the *real* Master Man.”

“Oh, I wouldn’t do that,” said the woman. “He devours men like you! But suit yourself.”

So Shadusa followed the woman back to her compound. Inside the fenced yard was a gigantic fireplace, and beside it was a pile of huge bones.

“What’s all this?” asked Shadusa.

“Well, you see,” said the woman, “our hut is so small that my husband must come out here to eat his elephants.”

Just then they heard a great ROAR, so loud that Shadusa had to cover his ears. Then the ground began to shake, until Shadusa could hardly stand.

“What’s that?” he shouted.

“That’s Master Man.”

“Oh, no!” wailed Shadusa. “You weren’t fooling. I’ve got to get out of here!”

“It’s too late now,” said the woman. “But let me hide you.”

By the fence were some large clay pots, each as tall as a man, for storing grain. She helped him climb into one, then set the lid in place.

Shadusa raised the lid a crack to peek out. And there he was, coming into the compound with a dead elephant across his shoulders. It was Master Man!

“Did you have a good day, dear?” asked the woman.

“Yes!” bellowed Master Man. “But I forgot my bow and arrows. I had to kill this elephant with my bare hands.”

As Shadusa watched in terror, Master Man built a huge fire in the fireplace, roasted the elephant, and devoured every bit of it but the bones.

Suddenly he stopped and sniffed. “Wife! I smell a man!”

“Oh, there’s no man here now,” said the woman. “One passed by while you were gone. That must be what you smell.”

“Too bad,” thundered Master Man. “He would have been tasty.” Then he rolled over on the ground, and before long the leaves were trembling from his snores.

The woman hurried over to the pot and slid off the lid. “Quick!” she whispered. “Get away while you can.”

Shadusa leaped out and bolted down the path. But he hadn’t gone too far when he heard a distant ROAR and felt the ground tremble beneath him. Master Man was coming!

Shadusa ran till he came upon five farmers hoeing a field.

“What’s your hurry?” called one.

“Master Man is after me!”

“Take it easy,” said the farmer. “We won’t let anyone hurt you.”

Just then they heard a terrible ROAR. The farmers all dropped their hoes and covered their ears.

“What was that?” asked the farmer.

“That was Master Man!”

“Well, then,” said the farmer, “you’d better keep running!” And the five farmers fled across the field.

Shadusa ran on till he met ten porters carrying bundles.

“What’s your hurry?” called one.

“Master Man is after me!”

“Relax,” said the porter. “No one can fight us all.”

Just then the ground quaked, and they all bounced into the air. The porters fell in a heap, all mixed up with their bundles.

“What was that?” asked the porter.

“That was Master Man!”

“Then run for your life!” And the ten porters bolted from the path.

Shadusa ran on till he rounded a bend—then he stopped short. There beside the path sat a stranger, and there beside the stranger lay a huge pile of elephant bones.

“What’s your hurry?” growled the stranger.

“Master Man is after me,” moaned Shadusa.

“You better not say so—’cause *I’m* Master Man!”

From behind Shadusa came another ROAR, and once again he bounced into the air. The stranger caught him in one hand as Master Man ran up.

“Let me have him!” bellowed Master Man.

“Come and get him!” growled the stranger.

Master Man lunged, but the stranger tossed Shadusa into a tree. Then the two strong men wrapped themselves around each other and wrestled across the ground.

The noise of the battle nearly deafened Shadusa. The dust choked him. The trembling of the tree nearly shook him down.

As Shadusa watched, the two men struggled to their feet, still clutching each another. Then each gave a mighty leap, and together they rose into the air. Higher and higher they went, till they passed through a cloud and out of sight.

Shadusa waited and waited, but the men never came back down. At last he climbed carefully from the tree, then ran and ran and never stopped till he got home safe and sound. And he never called himself Master Man again.

As for those other two, they're still in the clouds, where they battle on to this day. Of course, they rest whenever they're both worn out. But sooner or later they start up again, and what a noise they make!

Some people call that noise thunder. But now you know what it *really* is—two fools fighting forever to see which one is Master Man.

Level: S3

2 lessons:

Introduction:

Mime and guess

Task one:

Answer the question about the picture

Ask students to form a group of three and think of a famous strong man with super power. One of the group member has to mime one of their typical actions as the picture shown in the worksheet. Let other students to guess who the superman is. The teacher introduces the story of “Master Man”.

Development:

Task two:

Find the meaning of the key words in the story. Students have to identify the part of speech of the vocabulary items. Students have to pay attention to the action verbs for example, yelled, bellowed. All these action verbs can give them hints how to perform the personalities of the characters in an appropriate way.

Extended task:

Task three:

Students need to work in groups to rewrite the story into script with the guidelines and template given below.

Task for introduction:

Task one:

Look at the picture below and answer the question.



Do you know who he is? _____

How can you know that? _____

Does he possess super power? _____

From his action in the picture, do you know how he uses his super power to help people?

Task two:

Mime and guess:

Instruction:

Work in a group of three and think of a famous character with super power. Mime one action which he usually performs and let other groups to guess.

(Usually people can identify somebody as Spiderman if he stretches his finger like the picture above.).

Task two:

Check the meaning of the following vocabulary items and their parts of speech.

Glossary:

vocabulary	definition	Part of speech (verbs, nouns)
yelled		
pleaded		
Bucket		
tugged		
heaved		
calabash		
thrust		
gulp		
Devours		
Gigantic		
Wailed		
Peeked		
Bellowed		
Sniffed		
Trembling		
Snore		
Slid		
Leap		
Bolt		
Trembling		
Hoe		
wrestle		

Task three:

Read and understand the story with the given glossary.

Then answer the following questions:

Task three

1. Where did the story begin?
2. How many scenes are there?
3. How many characters are there in the story?
4. What are those characters?



Guideline for changing a story into a script

Cuts and Changes

Feel free to make cuts and changes in the story that will make your script livelier, simpler to understand, or easier to perform. But be sure to read through and check whether everything in the story still makes sense.

Here are some things you may want to “cut”:

- Tag lines. These are the lines that tell us “he said” or “she said.” In performance, these seldom do more than break up the flow of the story and trip up the readers.
- Long descriptions. Many stories include long sections of narration that slow the action. These can often be shortened or even removed.
- Minor characters or scenes. Cutting these can simplify the stage action and/or adjust for a small number of readers. Often, important dialog or information can be shifted to another character or scene.

Here are other areas where you might make changes:

- Character splitting or combining. As mentioned earlier, you can combine two or more similar characters into one, or split one into two or more.
- Additional speeches. Some story characters may have no lines, or may be onstage for a long time before they speak. In these cases, you may want to invent brief speeches for them. Also, if the narration tells *about* what a character said, you might convert this into a speech of the character.

Narration

- Divide narration between the narrators and the characters themselves. This form of character narration works best if the characters don’t actually mention themselves.

Task four:

Use the template below to rewrite the story as a dialogue;

Separate the speech with quotation marks and start a new line for that.

For the sentence without “quotation marks” Put them in a bracket as the action.

The Master Man



Characters:

Reader

Narrator:

Shadusa

Shettu

Baby

Baby's mother

Farmer

Porter

Stranger

Master Man

Scene One

Narrator:

2 Lessons

Peer assessment

Task One:

Students will assess the script of the other groups by using the rubrics below.

Reading aloud practice :

Task two:

Teacher will try out some exercises with them to practice the stress and intonation.

Extended practice:

Task three: Script reading

Students will be asked to assign roles for different students in their group and try reading out aloud.

Rubrics for script writing

Script Feedback Form(adapted from EDB

http://www.edb.gov.hk/FileManager/EN/Content_2804/drama_teaching%20resources_14feb08.doc)

Give feedback on the script using the following form. Put a tick for the item that you find satisfactory or add comments if further improvement is needed.

Area Assessed	Specific Item Assessed	Comments
Content	Ideas in the scenes and acts are clear enough	
	Dialogues used are appropriate	
	*Script is clearly written with a specific audience in mind	
Organisation	Sequence of the events is logical	
	Script is appropriately divided into acts and/or scenes	
	Transitions are smooth and logical enough to help understanding of the content	
Language	Appropriate adjectives and adverbs are used by the narrator to set the scenes	
	Language used is appropriate in terms of formality	
	Words used are appropriate in terms of clarity and complexity	
	Grammar and idiomatic language are correct	
	Spelling and punctuation are correct	

Overall comments

What other areas could be improved on?

Practising how to use stress and intonation to convey meaning (taken from http://www.edb.gov.hk/FileManager/EN/Content_2804/drama_teaching%20resources_14feb08.doc)

A. Placing stress

Placing stress on different content words changes the meaning of a sentence.

Example

Ms. Smith teaches Geography. (The meaning here is that Ms. Smith, not someone else, teaches Geography.)

Ms. Smith teaches Geography. (The meaning here is that Ms. Smith teaches, not studies, Geography.)

Ms. Smith teaches Geography. (The meaning here is that Ms. Smith teaches Geography, not another subject.)

Activity

Practise these sentences with your partner by placing stress on different content words to express different meanings.

I never saw him do that.
She told me not to talk to strangers.
Do you want to go home?
Paul wants to marry Diana.
Smoking is a dangerous habit.
Are they married?
Who said you could go there?
I never said that.
You need to listen carefully.

Using intonation to convey meaning

A statement of fact usually ends with falling intonation. Rising intonation can be used to change a statement into a question, or to express doubt.

Examples:

falling intonation - *Mr. Howard is married.*

rising intonation - *Mr. Howard is married?* (With rising intonation, the statement becomes a question.)

Activity

1. With a partner, practise using falling and rising intonation to express the sentences as statements of fact or as statements that indicate doubt.

- Jamie's a girl.
- He won the race.
- She's a vegetarian.
- He resigned his position.
- Paul received an A.

2. Listen what the teacher says and decide whether you can hear the sentence as a statement of fact or a statement that indicates doubt. Put a tick in the correct column.

Sentence	Expresses a fact	Expresses doubt
She's British.		
He goes to church every Sunday.		
The test has been arranged for Monday.		
They've been dating for a month.		
He was fired.		

2 lessons

Teaching of the drama techniques

Preparation:

Task one:

Teacher will explain some dramatic techniques which they can use in the Reader's theatre. Students have to take away the chairs and leave some space in the middle since they have to try them once in the game.

Development:

Task two:

Fill in the worksheet below to find out some important parts of the story which they want to emphasize and give opinions. Students have to write symbols representing what drama technique they want to use to express their opinion and message to the audience.

Rehearsal:

Rehearse once for the dramatic techniques they will use.

Drama Technique

Task one:

Here are the explanations and games for the two drama technique which you can use for your Reader's theatre.

FF – means freeze frame.

You have to walk around in the classroom. Once the teacher says "Freeze", then you can't move and stand still. Then, the teacher will ask one of you to keep still and let the others comment on his/her body language and facial expression.

TT – means thought tunnel. It is a way of helping you to experience emotions. Stand in two lines down the centre of the room to form a tunnel. One of your group member will play a role of "Selfish giant" and walk down the tunnel in rôle while people from either side speak "thoughts" to him or her, advising him whether to break the wall and let the children play in his garden. The aim is to force him/her walking down the centre to experience a variety of opinions or emotions.

Task two:

1. Which part do you think that you want to make it still to focus audience's attention? Write FF in your script.
2. Which part do you want to give thoughts to the alternatives the character can do in the story? Write TT in your script.

4 lessons

Preparation:

Reader's theatre:

Setting:

Guidelines will be given to students how to set the scene, how to move, start and end in a Readers theatre

Development:

The whole group will be asked to rehearse and perform in the Readers theatre. They have to make use of the drama techniques they have learnt in the previous lessons.

Evaluation:

Students' performance will be evaluated in the peer assessment form. Each group needs some reflection for their own group by writing the group self report.

Guidelines for Readers theatre:

Setting:

1. Readers are arranged in a row or semicircle, sitting on high stools or standing.
2. Scripts are often set on music stands.
3. Readers look straight out toward the audience or at an angle, rather than looking at each other.

Briefly, the distinctive features of the Chamber Readers approach are:

- Characters move around the stage much as in a play, acting out or suggesting the movements described in the story, often by simple mime devices like walking in place.
- Though narrators look at the audience, characters most often look at each other.
- Scripts are held in one hand, leaving the other hand free for gesturing.

The word *stage* here means “stage area”—which could be the front of a classroom. An actual stage isn’t needed.

Mime and Sound Effects

Whatever action is described in the script, readers should try either to do it or else to suggest it through mime. If someone is eating, we should see the fork carried to the mouth. If someone is hanging in the air, we should see the arm pulled tight by the floating balloon. If someone is racing a horse, we should see the galloping hooves

Sounds in the story too should be added where possible—explosions, wind, bees, roosters, whatever.

Beginnings and Endings

One reader should introduce the story with at least the title and the author. Beyond that, something can be said about the story, about the author, or about the performance.

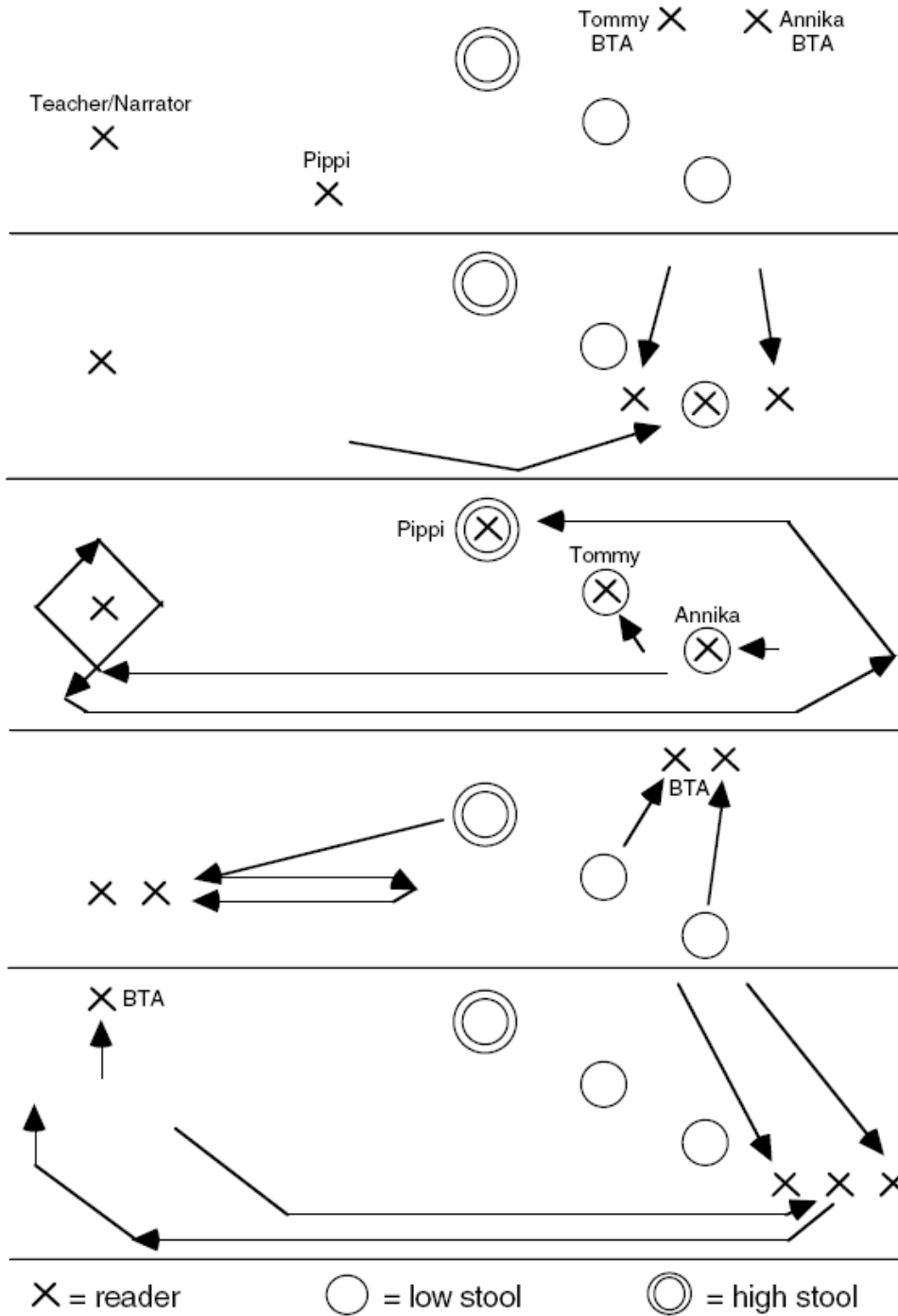
After the introduction, the readers wait to begin until they’re all in place and frozen and the audience is quiet.

At the end, the last words are spoken slowly and with rhythm, so the audience knows the story is over.

When the story is finished, the readers freeze for a long moment to break the action. Then they close their scripts, face the audience, and bow all together.

Example for the reader's movement

Pippi Goes to School



Preparing

First, here are instructions your readers can follow—individually or in a group—to prepare their scripts and get familiar with their parts.

- Highlight your speeches in your copy of the script. Mark only words you will *speak*
- Underline words that tell about anything you'll need to act out—words in either the stage directions or *other* readers' speeches.
- Read through your part silently. If there are words you're not sure of, look them up in a dictionary. If there are words you must remember to stress, underline them. If there are places you'll need to pause, mark them with a couple of slashes, //. (For instance, you may have to pause so the audience will know there's a change of scene or time in the story.)
- Read through your part out loud. If you're a character, think about how that character would sound. Should you try a funny voice? How would the character feel about what's happening in the story? Can you speak as if you were feeling that?
- Get up and read through the script again, trying out faces and actions. Would your character stand or move a special way? Can you do that? If possible, do all this in front of a mirror.

Rehearsing

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

- Hold your script at a steady height, but make sure it doesn't hide your face.
- While you speak, try to look up often, not just at your script. When you do look at it, move just your eyes and keep your head up.
- Talk slowly. Speak each syllable clearly.
- Talk loud! You have to be heard by the little old deaf lady in the back row.
- Talk with feeling.
- Stand and sit straight. Keep your hands and feet still, if they're doing nothing useful!

- If you're moving around, face the audience as much as you can. When rehearsing, always think about where the audience will be.
- Characters, remember to *be* your character even when you're not speaking.
- Narrators, make sure you give the characters enough time for their actions.

Performing

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

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

Readers' Theater Presentation Rubric
 (adapted from
<http://www.cheney268.com/Learning/Organizers/ReadersTheaterRubric.htm>)

Name _____

Date _____

	Excellent	Good	Needs works
Oral Delivery Volume	Consistently speaks loudly enough for audience to hear <i>8-10 pts.</i>	Usually speaks loudly enough for audience to hear <i>4-7 pts.</i>	Speaks too soft or loud to hear. <i>0-3 pts.</i>
Oral Deliver Clarity	Words are pronounced correctly and easily understood <i>8-10 pts.</i>	Most words are pronounced correctly and easily understood <i>4-7 pts.</i>	Many words pronounced incorrectly, to fast or slow, mumbles <i>0-3 pts.</i>
Oral Delivery <i>Reads with expression</i>	Consistently reads with appropriate expression <i>8-10 pts.</i>	Usually reads with appropriate expression. <i>4-7 pts.</i>	Reads with little or no expression. <i>0-3 pts.</i>
Oral Delivery Reads in turn	Takes turns accurately on a consistent basis. <i>8-10 pts.</i>	Takes turns accurately on a somewhat consistent basis <i>4-7 pts.</i>	Takes turns rarely on a consistent basis <i>0-3 pts.</i>
Cooperation with group	Consistently works well with others <i>8-10 pts.</i>	Sometimes work well with others. <i>4-7 pts.</i>	Difficulty in working with others. <i>0-3 pts.</i>

Group Self-Report of Readers theatre

Members: _____

The best part of working together was

The part we need to improve the most is

One problem we had was

We solved it by

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&case=Insensitive](http://aaronshep.com/cgi-bin/search_rt.pl?terms=reader%27s+theatre&boolean=AND&case=Insensitive)

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