

**UNIVERSITY OF EL SALVADOR
SCHOOL OF ARTS AND SCIENCES
FOREIGN LANGUAGE DEPARTMENT**



**READING COMPREHENSION TECHNIQUES THROUGH LITERARY WORKS
USED BY THE TEACHERS IN THE ESL COURSES FOR YOUNG CHILDREN AT
THE “CENTRO DE ENSEÑANZA DE IDIOMAS EXTRANJEROS DE LA
UNIVERSIDAD DE EL SALVADOR” (CENIUES)**

PRESENTED BY:

MEJÍA VARGAS, SONIA VICTORIA	MV05020
REYNADO AGUILAR, NORA ELICIA	RA05075
VALLE ORELLANA, EDWIN ALEXANDER	VO05008

PROFESSOR:

MSD. ANA MARIA GLOWER DE ALVARADO

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DATE:

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AUTORIDADES DE LA UNIVERSIDAD DE EL SALVADOR

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MSc. EDGAR NICOLAS AYALA

JEFE DE DEPARTAMENTO

M.Ed. RICARDO GARAY SALINAS

COORDINADOR GENERAL DE LOS PROCESOS DE GRADO

MSD. ANA MARIA GLOWER DE ALVARADO

DOCENTE DIRECTOR

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I- INTRODUCTION

“Books are the legacy that a great genius leaves to mankind, which are delivered down from generation as presents to the prosperity of those who are yet unborn. “~Joseph Addison~

During the path of teaching children a second language a few teachers care about the significance of using literary works in their classrooms as a tool to improve children’s proficiency in the language being taught. Indeed, the importance of reading comprehension techniques is the main issue of this inquiry. The present research provides a view about the importance of the application of literary works at early ages to enhance the children's interest and a positive attitude towards reading in the teaching English center of the University of El Salvador (CENIUES). It includes the process followed to gather information about the application of literary works when teaching children at CENIUES, the basis that supports the importance of application of reading techniques, the data analysis got from the research observations and checklist carried out in the classrooms at CENIUES, the interpretation of the results done by the researches , the conclusion and recommendations drawn at the end of the inquiry as well as a proposal of a guide for teachers at CENIUES which includes theory about the importance of the application of literary works such as short stories, poems and plays to use when teaching children.

II- OBJECTIVES.

General Objectives:

- To promote young children fondness for Literature by reading works at the free English courses at CENIUES.
- To expand young children's English proficiency by means of reading literary works.

Specific Objectives:

- To awaken students' interest in reading literary works as part of their everyday life.
- To promote the integration of the four language skills by teaching literature.
- To promote students' creativeness by writing their own poems.
- To gain insight in culture by means of reading and analyzing poetry.

III- STATEMENT

Teaching reading through the use of different literary pieces will improve the children's comprehension of the target language.

IV-JUSTIFICATION

Our biggest concern as future professionals in the teaching field has to do not only with teaching the English language to other people but also to use the appropriate methodologies for it to be successful and produce meaningful learning. As it is known, when learning a language one of the basic skills to develop is reading. This is the reason why the researchers were interested in researching the application of reading techniques used at CENIUES (Centro para la Enseñanza de los Idiomas Extranjeros), specifically in the children´ level. This research was intended to discover reading comprehension techniques used by teachers at this center in order to develop reading skills in the children. With this research many future teachers assigned to teach the level of children will be benefited due to the fact that the researchers wanted to find out the process that is applied by teachers to teach reading, and this inquiry will provide them with all the necessary observations and comments that were found out during the development of this research. It will be an excellent tool, fellow workers and mainly teachers at CENIUES will have to make their classes attractive and meaningful to their students.

V- THE PROBLEMATIC SITUATION

Nowadays, one of the most universal languages in the world is English; consequently, a huge demand of English teachers is created since many people want to learn such an essential language due to the crucial role of the different strategies or techniques to teach children the English language plays in the teaching-learning process.

This research was aimed to create a theoretical and practical knowledge about the application of Reading Comprehension through literary works by teachers at CENIUES; theory that can help current and future teachers to consider the implementation of reading literary works in their ESL classes. Teachers have to keep in mind that “in the real world of schools, nothing works every time, everywhere for everyone. No single strategy, approach or technique works with all students.” This was stated by Robert Cole in his article: “Educating everybody’s children”. For that reason, this research will provide an instrument for teachers to consider the use of literature in their classrooms. Literature can help to develop reading techniques at an early age, in a meaningful way that’s why there is the need to develop an instrument about the way to implement reading exercises through literacy works due to the absence related to this subject at CENIUES.

VI-THEORETICAL FRAMEWORK

According to Jack C. Richards (1994) teaching children in a second language enables students to develop content knowledge and concepts when they are being educated in a language in which they have limited proficiency is not easy. Teachers must perform a variety of task and roles to ensure that students acquire the skills and knowledge in the school's curriculum; that is teachers must be skilled in negotiating meaning. They must be expert in instructional decision making; they serve as a role model for the use of language, cultural behaviors, and learning strategies; and they need to structure the environment to facilitate language learning.

To deal with the teaching-learning process it is necessary to point some characteristics of young learners as Krashen's input hypothesis the most important factor in the amount of language acquired by a learner is the amount of language comprehensible input he is exposed to. Wells (1986) writes that input that children can make sense of is clearly essential; children are not passive recipients of knowledge and language but rather partners with adults in the co-construction of their realities. Children learn by acquisition, adults by learning, and children acquisition gives more emphasis to communication so that information must be meaningful.

Effective education is developmental, it builds on the skills, knowledge, and experiences that young children acquire in their homes and their schools and communities prior to coming to school and while they are in schools; it extends and broadens those schools and while they are in so. Skills and knowledge should be both attached in developmentally meaningful ways. Different authors agree on this subject. Pierce (1989), Pennycook (1989) both note that in addressing the extent to which pedagogical strategies for teaching children English as a second language can be considered "effective", teachers must address the question "effective for what?"

Vygotsky's theory states that human development - child development as well as the development of all humankind - is the result of interactions between people and their social environment. These interactions are not limited to actual people but also involve cultural artifacts, mainly language-based (written languages, number systems, various signs, and symbols).

Many of these cultural artifacts serve a dual purpose not only do they make possible the integration of a growing child into the culture but they also transform the very way the child's mind is being formed. Vygotsky refers to these as special cultural tools, acquisition of which extends one's mental capacities, making individuals the master of their own behaviour. In the course of child development, a child typically learns how to use these cultural tools through interactions with parents, teachers, or more experienced peers.

As it is known four main skills need to be developed in every language-learning process: Reading, writing, listening and speaking. Doubtlessly, one of the main skills is reading. Scott & Ytreberg (2003) stated "just as listening is the main source of language when pupils start to learn a language, print is the second main source... the printed word becomes the main source of expanding and strengthening the language." However, at early ages the development of reading skills becomes complex since there are a lot of elements involved in this process: Vocabulary comprehension, use of reading techniques, high levels of analysis and a good attitude towards reading.

According to Turnell and Jacobs (1989) language instruction employing literature made a positive impact on L2 learners' attitudes to reading because they are taught not only how to read but also wanting to read. This positive attitudinal change is likely to lead to more independent reading which can be beneficial for their language acquisition, Krashen et al (2003). But, why is it so important for children to develop reading skills when learning a second language?

Reading comprehension is an essential skill that children need to develop not only in the second language but also in their mother tongue. According to Krashen (2004) more

engaging reading experiences in English can be attributable to a combination of pleasurable and comprehensible texts. The mastering of reading skills in the second language help children learn new vocabulary and grammar structures in context and not in isolated chunks of language they may not be able to understand. Moreover, it helps them to develop their capacity of analysis and allows them to know more about the culture of the target language, learning about their traditions and observing diverse forms and levels of the language being used in different kinds of texts.

Besides, the development of reading skills is a complement that helps mastering some other skills in the target language. For example, it is a complement for pronunciation skills since sometimes the learner needs to see the written word to pronounce it correctly. This means that reading can also complement listening and writing skills. Reading can be useful in the language-learning process if it is used as a motivating element trying to get children more involved in the target language in a fun and easy way. It can be done with the use of short stories, tongue-twisters, rhymes.

Why is the Habit of Reading important?

The importance of reading is difficult to express in words but can be experienced by people from all walks of life. With the advent of modern technology, the iPod and the X-box have probably overtaken the humble Hardy Boys or Tom Sawyer in managing to catch the attention of the young kids. Parents and others would however do well to inculcate the habit of reading in children from a very young age, and that will prove to be in good stead for the years to come.

Although one can take a reading at any age, it is much easier to begin at a young age and develop a love and passion for reading rather than forcing oneself to indulge in this at a later age in life. Reading has a host of benefits - tangible and intangible and should in fact become a habit as common as bathing or eating.

Reading comprehension is important to the analysis of text for knowing the culture of the

language through its literature as well as to develop reading comprehension since reading is a way to communicate. Children develop reading skills in their own language too. It helps to master vocabulary and grammar structures in context and not in isolation. It increases vocabulary as well as it can be an easier and funnier way to learn, using short stories, tongue-twisters, rhymes, word-games, Bloom et al (1956). Others have determined that the more time children spend reading literature, the better their reading and writing abilities become (see, e.g., Cohen, 1968; Fox & Allen, 1983; Hepler & Hickman, 1982; Loban, 1963).

Approaches to teach literature

As children mature, their reading material will mature too and they may need concepts and strategies for dealing with the increasing length and complexity of what they read. Michael Higgins (1986) points out such elements as flashback, conflict, and parallel structures that are common in children's stories and novels. Our lives are filled with a series of stories. It is one universal speech genre that has roots deep in the lives of human beings across the world and beyond time. Story exists and is transmitted in every language and every part of the world (Maclean, 1990). Butler (2006) stated that “narrative is in fact one of the most fundamental uses of language known to humans” (p. 19). Cullinan (1992) added, “The story form is cultural and universal: stories help us to remember by providing meaningful frameworks and make events memorable” (p. 427). For its universality, this common human speech genre has been a natural and integral part of human language learning experiences. Hence, stories may serve as a natural bridge between languages and cultures, and exposure to and experience with literature including narratives can be a natural path to second language (L2) learning.

As they encounter more varied literature, young readers must make decisions such as setting purposes for themselves and modifying reading strategies in accordance with the possibilities within a text. Higgins also believes there is a kind of literary cannon at each age level, implying the development of cultural literacy. It may also entail knowledge of genres such as legends, myths, folktales, poetry, and so on, formal features of literature, and the vocabulary to discuss this knowledge.

Different learning activities involve and foster different levels of thinking skills. Different activities centered on reading, and discussion of literature in the class was found to create opportunities for the reinforcement of many of these thinking skills.

Joy Moss (1984) has developed a curriculum for elementary school teachers based on the concept of "focus units," sets of stories grouped around a common theme or author. She defines categories of questions for teachers to use in story sessions, ranging from a close focus on the story and its structural elements to open-ended reader response. These categories are:

- previewing
- literal recall
- basic literary elements and devices (e.g., plot, character, figures of speech)
- implied meanings and logic
- formal artistic features and genres
- comparing stories and finding relationships
- subjective responses such as speculation and evaluation.

Jon Stott (1982) has developed the concept of a "spiraled sequence story curriculum" designed to lead students through increasing levels of complexity, with earlier stories arranged so as to introduce students to components and techniques found in later stories. For example, in Stott's curriculum a number of fairy tales and journey stories lead up to reading *The Hobbit*, which, in addition to being interesting to middle grade students, enables him to talk about structural features such as character, plot, setting, and so on--what he calls the "grammar" of literary construction.

Fairy tales, myths, fables and legends are frequently recommended for teaching literary analysis because of their clear formal features and predictable patterns. Denise Nessel (1985) describes a program of storytelling using such material. It encourages students to use their imaginations to visualize scenes that are not shown in pictures as well as to use the structure of stories to improve listening comprehension. Bette Bosma (1981) finds that primary school students are very interested in the formal features of folktales and in using

this knowledge to "make evaluative comparisons, discover unstated premises, and draw conclusions"--which lead them into critical thinking.

Anita McClain (1985) also discusses teaching critical thinking through literary analysis, for example, by comparing different versions of the same fairy tale, understanding genre characteristics, and developing inter-cultural knowledge both of differences between cultures and of shared values.

The importance of Reading Comprehension techniques in the ESL courses at CENIUES

The application of reading comprehension techniques in the ESL courses at CENIUES carries many different advantages. The first and the most important, it increases vocabulary and knowledge in students. Students can get immeasurable knowledge through reading texts. The more children read the more vocabulary and knowledge they acquire. That is why it is good that teachers motivate their students to read by providing them interesting materials according to their likes and their needs. Consequently, students will be able to read more complex and sophisticated materials as they continue reading. It also relies some other advantages such as the development of their proficiency in the second language; proficiency not only in the reading skill but also in the other three skills (speaking, listening and writing) since they are closely related.

In addition to the above points, it is important to apply reading comprehension thereby students can learn about the culture from the foreign language. Cultural knowledge from the foreign language is necessary for the development of a good attitude towards the language being learned. Students must be aware of the lifestyles and traditions practiced in the culture where the language is used. Finally, teachers must let their students know that reading is also a way of communication. Books, magazines, newspapers, letters, etc, are excellent pieces of information that can provide us with plenty of information useful in our daily lives.

STORYTELLING TO CHILDREN IN THE CLASSROOM

In 1984, the Commission on Literature of the National Council of Teachers of English applauded an emerging trend in schools and communities which emphasizes storytelling as literature (Suhor, 1984). Numerous articles and papers entered in the ERIC database between 1985 and 1988 have discussed the benefits of storytelling in developing language abilities, appreciation of literature, critical thinking and comprehension, and understanding of community and self.

In discussing how storytelling involves the control of language for narrative, for example, Wyatt, et al. (1986) describe the application of storytelling in teaching children to write as though they were doing so for media. Alparaque (1988) notes another important benefit related to the development of the appreciation of literature--the power of storytelling to bind attention and to bridge real and imaginary worlds.

George and Schaer (1986) investigated the effects of three mediums for presenting literature to children and discovered that storytelling and dramatization were significantly more effective in facilitating recall of prose content than was television. These findings indicated that storytelling is a viable method for stimulating children's imaginations, ultimately leading to a higher cognitive level in student responses. Reinehr (1987) discussed ways to use mythic literature to teach children about themselves and to help them write their own stories and legends.

For very young children, the sequencing of events or the shaping of stories may be difficult, as children tend to ramble. However, sharing stories can give youngsters more of a "sense of story"--an awareness that can help them in both reading and writing. In reading, for example, a sense of story can help children to predict and know what to expect, and to read with more awareness of cause and effect, sequence, and other story factors related to comprehension (Kempter, 1986; Trabasso and Van Den Broek, 1985). In writing children learn to apply such structures while telling their own stories and giving shape to their experiences. (Tway, 1985).

Perhaps storytelling's greatest value for a teacher is its effectiveness in fostering a relaxed and intimate atmosphere in the classroom. Scott (1985), an experienced Australian teacher/storyteller, explains how this practical and general objective can relate to the other benefits from using storytelling: It can

- Introduce children to a range of story experiences;
- Provide young students with models of story patterns, themes, characters, and incidents to help them in their own writing, oral language, and thinking;
- Ask children about their general knowledge of the story read;
- ask students about the names of the characters and with which of them they feel identify with
- ask them if they liked the ending of the story
- nurture and encourage a sense of humor in children;
- help put children's own words in perspective;
- increase knowledge and understanding of other places, races, and beliefs;
- introduce new ideas and be used to question established concepts without threat to the individual;
- lead to discussions that are far ranging and often more satisfying than those arising from formal lessons; and
- serve as the most painless way of teaching children to listen, to concentrate, and to follow the thread and logic of an argument.

SOME AIDS FOR EFFECTIVE STORYTELLING

To build children's storytelling skills, Plourde (1985) recommends activities that focus on role playing, generating character, helping students find an appropriate voice, and developing the ability to make logical conclusions. Plourde elaborates on a dozen techniques appropriate for children. One, for example, has the teacher or one child relate the beginning of a familiar fairy tale and another child make up an entirely new ending.

THE CLASSROOM TEACHER AS STORYTELLER

For a classroom teacher who wishes to use storytelling, it is best to begin by choosing a simple story with only a few characters and an uncomplicated plot. The story should have action, the plot should be understandable to the listeners, and the events of the story should have a definite climax that leads to a conclusion the students will find satisfactory. Folk and fairy tales are the easiest kinds of stories for beginning storytellers to communicate (Ramey, 1986; Taub, 1984). In selecting these or any story, it is important to keep in mind the age of the children in the audience. Scott (1985) advises the storyteller to be flexible, to expect unexpected reactions, and to remember that enjoyment the first and chief consideration.

Scott and other researchers (e.g., Ramey, 1986) emphasize that a storyteller need not be a "performer," but rather a person who has good memory and listening skills, who sincerely likes the story chosen for telling, and who knows the story so well that it can be recreated for an audience without any uncertainty or panic. Storytellers who are too "actorish" usually fascinate the audience, but at the expense of the story.

The second consideration in effective storytelling should be to encourage exploration and experimentation with language (Schwartz, 1987). Constructing meaning through use of language is an implicit goal in storytelling. A language development focus can recommend retelling. Stories that are told and retold develop a patina with each new telling. Children's participation in storytelling provides not only novelty to stimulate the child's curiosity, but also enough familiarity to allow a child to perceive relationships and to experience success at using language (Wason-Ellam, 1986).

READING POETRY

As future teachers, we have found a tremendous amount of literature activities for the elementary classroom on the Internet. We decided to share the results of our Internet search with you.

When everybody was children, we can acquire everything easier. Poetry is one of the first interactions of literature that young children have. We can help children have the foundation through nursery rhymes and silly songs. At the time, they just understand the relationship of sounds and letters through rhymes. But when they get older, poetry helps them understand how to express complex thoughts, feelings, and ideas through words.

Poetry can be introduced to children as early as infancy. Simple rhymes recited in a singsong manner are great for small children. Babies enjoy these fun songs and, by the toddler years, she will begin to sing along. During the toddler and preschool years, introduce your child to a variety of poetry that rhymes. Recite, memorize classic Mother Goose poems, like “The Cat and the Fiddle” or “Little Boy Blue,” and read rhyming books, like those by Dr. Seuss.

Provide your child with a selection of poetry books designed for children as well as their other books.

Encourage the children to create their own poems. Help them by providing sentence prompts for silly limericks, like “There once was a _____, who lived in a _____.” Help them complete the blanks with funny words that rhyme and read the poem together. Make up simple rhymes together about various events as well.

Children learning English can enjoy more complex poetry. It is still a good idea to expose children to plenty of poetry that rhymes as they are learning to read, but they can also learn that not all poetry needs to rhyme. Read poems, memorize them, recite them and practice writing them.

Encourage your child to create their own free verse poems as well as structured forms of poetry throughout their childhood.

With the above guide, you can shape children a good habit with poetry. Perhaps, there are some children like and have aptitude about poetry, they will a chance to follow something they like, others contract with poetry early, they will learn and feel better with poetry later.

POETRY

Teaching the Reading of Poetry

In primary and secondary schools, poetry plays a powerful role in increasing students' literacy skills. But unless literacy starts with goose bumps, laughter, or contemplative silence, none of us would bother to read anything but bills, instructions and road signs. When teaching the reading of poetry the guide words should be: immersion, leisure, enjoyment, fun.

As an art form, poetry has sustained and nourished us for thousands of years. Throughout recorded history people from all cultures have used poems to share the full range of human experience. By associating poetry with pleasure, we allow young people to make a connection with the minds of these thinkers and continue this tradition. The following article explores ways in which primary and secondary school teachers can teach the reading of poetry. It looks at resources, makes connections between the writer and reader, and suggests practical activities.

Drama and Young Children

Drama involves pretending in a variety of situations. It helps children develop imagination, language skills, cooperation and other social skills, confidence, and creative expression.

It is unlikely that anyone would disagree that the most effective way to teach ESL children is to provide them with opportunities to learn English in the context of everyday situations with the emphasis on communicational skills.

Anyone who has worked with young children knows that they learn chiefly by exploring their world using their imagination and engaging in pretend play. The link between

imaginative, or pretend play, and language is particularly strong. Communicational and conversational skills develop as children develop scenarios ("this is our house, and this is the baby, she is just born and she has to sleep now"); assign roles and direct the action ("I'll be the mommy and I'm going shopping. You're the daddy; you have to go to work!") and slip "in and out of multiple roles" ("now its my turn to be the teacher ").

This imaginary play gives the child an understanding of the power of language and, by including others in his games, he learns that words make it possible for him to tell a story or organize a game. Church, in *The importance of pretend play*, points out that this process plays an important part in helping the child "make the connection between spoken and written language" Acknowledging the importance of this aspect of a child's development, most preschool and kindergarten classrooms include a dramatic play area where children can act out their fantasies.

The combination of imagination and learning, however, need not be confined to pre-school children. For older children drama provides practical experience in communicating, both written and oral, gives them the opportunity to learn to work together, to develop tolerance and empathy as they begin to see the world from different perspectives, and promotes active learning, enriching and reinforcing their more traditional school experiences. So, when it comes to teaching English as a second language, no matter the age of the student, drama and children are still a winning combination.

Despite its obvious advantages many teachers are wary of trying to introduce drama in the classroom. This is particularly so among the more traditional of us who feel that teaching cannot take place without a textbook in hand. These teachers, and many parents, see drama as 'play' and, as we all know, learning English is hard work! Yet one of the findings of a three-year study *Teaching Literacy through Art* showed that including arts education increases fundamental literacy skills in elementary school students. Students involved in these programs also "scored higher on ... expression, risk-taking, creativity, imagination and cooperative learning."

Another common fear, particularly among younger and less experienced teachers is that of losing control of the class and many confuse the 'busy buzz' of involved children with

rowdiness.

A further argument which I have frequently encountered is lack of time. "The curriculum is too full, there is not enough time to fit everything in, I couldn't possibly add drama as well." This argument is easily overcome when teachers realize that drama is not an addition, but a method of teaching. Finally there are those retiring souls who exclaim, "I couldn't possibly use drama, I can't act!" Colleagues, it is the children who are going to act, and they are experts!

Drama and language

But instead of lingering over the 'why-not' of drama, let's look at the 'why', and, in particular, why we should use drama for teaching English. First of all, it's authentic. Using drama enables children to use English appropriately in real conversations, expressing emotions and ideas and listening to the feelings and ideas of their peers. In other words, English is taught in the context in which it will be used, which is far removed from lists of vocabulary and work-sheets and which makes students aware of the language first and foremost as a means of communication.

This conversational use of language promotes fluency. While learning a play, children are encouraged to listen to, potentially read and then repeat their lines over a period of time. By repeating the words and phrases they become familiar with them and are able to say them with increasing fluency. In addition, drama also teaches them to enunciate their words properly and to project their voices when they speak, helping them to become clear and confident speakers. Using drama to teach English also helps to improve the understanding and retention of a word. By the time a child has read, rehearsed and acted out a scene focusing on the word 'frustrated', for example, there is little likelihood of ever forgetting it. The same would not hold true if the word had been memorized by rote for a vocabulary test.

Obviously, then, the active participation required in a drama lesson involves not only the intellect but also children's imagination and emotions. By encouraging self-expression,

drama motivates children to use language confidently and creatively.

Finally, drama is an appropriate method for teaching children with different learning styles and at different levels of understanding. No one learns in exactly the same way, we all have different methods of processing information. By actively involving him in his own learning process, dramatisation allows each child to absorb the language in his own way. Similarly, children whose language skills are still very limited are given the opportunity to communicate using nonverbal cues such as body movements and facial expressions.

VII- METHODOLOGY

To identify the application of reading comprehension techniques through literature by different teachers who teach children in the English center at the University of El Salvador (CENIUES), a qualitative research was carried out. Since there is no written information on this topic, a new theory based on the results obtained from this inquiry is going to be built up using the grounded theory methodology which consists of: “a theory that is discovered, developed, and provisionally verified through systematic data collection and analysis of data pertaining to a particular phenomenon.” (Strauss and Corbin 1990). In order to generate the theory, a specific sample population was studied. Six groups from different levels taught currently at CENIUES were selected and the six teachers responsible for teaching those groups were given two questionnaires.

The classes were observed for a period of time (one hour) using a check list that contained the main aspects to be observed during the development of the class (activities, aids and materials, participation of students and others). Besides, the teachers in charge of those classes were asked to fill up two questionnaires; one related to general information about the development of the class and a second one focused on reading techniques applied during the class. Both, the groups and the teachers in charge of them were chosen randomly among the 30 groups being taught in the teaching center. The groups observed were Level 1, 4, 12, 15, and two groups from level 2. The observations and questionnaires were carried out in order to collect information about the application of reading comprehension techniques at CENIUES. The techniques used during this research were observation, questionnaires and taking notes. Instruments such as a questionnaire and a checklist were taken into account to accomplish the aim of this research. A camera was used to collect additional visual information (pictures) for the purpose of the research.

After all this procedure was completed, the information was described, analyzed and interpreted to determine the reading comprehension techniques implemented by the selected teachers at CENIUES. In this way, it was possible to develop the theory required for this research.

VIII- ANALYSIS OF DATA

Having clear what the problematic situation of the inquiry was, the research was carried out. In order to complete the research with the information provided by teachers, two questionnaires were given to 6 ESL teachers that work with children. The levels taken into account were 1, 2, 4, 12 and 15 that included children from different ages in the range of 8 to 12 years old at the Teaching English Center in the University of El Salvador (CENIUES). The information collected will help getting a better view of the application of reading comprehension techniques through literature when teaching children English. The results are presented giving a short description of the aim of each question and a brief analysis of the teachers' answers taking as a basis the information and theories stated in our theoretical framework.

The analysis which is presented here includes a comparison and contrast between the literature reviewed for this research and the actual teaching-learning process developed at CENIUES, always focusing on the use of reading comprehension techniques. Some of the questions are presented in pie charts with the purpose of having a clear picture of the results obtained.

Besides the questionnaires delivered to the teachers, the classes were observed making use of a check list to observe all the aspects involved in the application of reading comprehension techniques and the reactions and attitudes of teachers and children.

Regarding the first **question**, this aimed to discover the teaching aids teachers use the most in the class, the options given to them were: flashcards, photocopies, realia and others. They also had the chance to add their own options. 6/6 teachers agreed in the use of flashcards and photocopies. 2 teachers out of 6 use realia and posters. It means that the most used teaching aids are flashcards and photocopies. (See graph 1)

In the **second question**, teachers were asked about the pattern of organization they use to arrange desks in the classroom. The options given were “Circle”, “Semicircle” and “rows”. 4 of 6 teachers use a semicircle pattern and 2 of these 6 also use a circle pattern when

possible. This circle and semicircle patterns play an important role in the performance of children since they learn better when they feel they are active participants in the teaching-learning process, when they are partners with adults in the co-construction of their realities and not only listeners or recipients of knowledge. (Wells, 1986) (No graph available)

In regards to the **third question**, teachers were asked about the way they organize children when carrying out activities in the classroom. 5 out of 6 teachers organize students individually, in pairs and in small groups. One of them only makes use of pairs and groups to carry out classroom activities. It's important to notice that as Vigotsky stated, “human development - child development as well as the development of all humankind - is the result of interactions between people and their social environment”, so, it's essential for teachers to have students work in pairs and small groups, since this interaction among kids will lead them to a better development and in consequence to a successful learning of the language. (See graph 3 for more information)

In relation to **Question 4**, it involved the knowledge related to the factors teachers consider when deciding how to group children. The choices presented were: time, topic, learning style, age and others; the results gotten were the following: 3 out of 6 teachers group their students according to the topic to be developed in the class, 2 out of 6 teachers group them according to their learning style and 1 of the 6 teachers make groups by means of games and trying to have the students interacting with different classmates each time, for them to learn better. As mentioned before, social interaction is essential for children to develop themselves and learn, and they should have the chance to do it with different classmates and in different kinds of activities. (Vigotsky) (See graph 4 for references)

Relating **Question 5**, this aimed to discover the most emphasized language skill when working with children. The results gotten were the following: 3 out of 6 teachers emphasize speaking and listening, 1 out of these 6 gives emphasis to the speaking skill and 2 out of 6 emphasize the 4 macro-skills. As it is known it is necessary to master 4 basic skills to be proficient in a language. However, the emphasis on a specific language skill depends on the purpose of the class or complete course, so teachers must take into account this purpose when deciding what skill needs to be emphasized. (Pierce, 1989; Pennycook ,1989)

(consult graph 5)

Concerning **Question 6**, this pointed out the type of activities used in the classroom when working with children. Teachers had two options: “Controlled activities” and “Free activities”. A 50% of teachers use controlled activities and the rest of them make use of both kinds of activities. Each teacher carries out the kind of activity that best suits with the overall goals of the course and with the students' needs, and that can bring effective results at the same time. However, as Pierce and Pennycook note: “ in addressing the extent to which pedagogical strategies for teaching children English as a second language can be considered “effective”, teachers must address the question “effective for what?,”. In short, teachers must consider the purpose of the class before deciding the type of activity to be used. (See graph 6 for further information)

Regarding **Question 7**, it intended to collect information about the reading techniques used at the moment of teaching reading. The options given were: “reading stories”, “drama”, “chants”, “poems” and “others”. 1 out of 6 teachers use chants only, 5 out of 6 teachers make use of reading stories, 3 out of these 5 make use of chants and drama as well. Besides reading stories, 1 of these 5 uses chants also and the last one makes use of poems as well. As it is clearly seen, the reading technique that is most commonly applied is the reading of stories. Besides enhancing mastering of reading skills, this provides the children with a natural and anxiety-free environment, one in which they can feel motivated and eager to learn. As Turner and Jacobs(1989) note: “ language instruction employing literature makes a positive impact on L2 learners’ attitudes to reading because they are taught not only how to read but also wanting to read; the affectivity of literature-based whole language programs gives meaning and pleasure to the teaching-learning process” This positive attitudinal change is likely to lead to more independent reading which can be beneficial for their language acquisition (Cho & Krashen,2001;Constantino,1995; Cox & Boyd-Batstone, 1997; Elley, 1991; Kim & Krashen, 2000; Pilgreen & Krashen, 1993) (See graph 7)

In **question 8**, teachers were asked to describe the process they follow to teach reading. Since this was an open question, teachers were free to describe this process according to their actual experience in the classroom. Although all the answers differ from each other, most of the teachers showed similarities among the process they follow to teach reading;

basically they develop reading classes by integrating the 4 basic skills but always emphasizing the mastering of reading. The common stages of this process are:

- Make a short warm-up on the topic (if possible)
- Observing pictures and making inferences of what the story is going to be about.
- Listening part of the story (without reading it)
- Listening and reading.
- Students volunteer to read the story to the class.
- Teacher checks vocabulary with the students.
- Reading comprehension exercises (Questions, matching exercises, crossword puzzles, vocabulary games, etc.).
- An extra activity to reinforce the comprehension of the story they have just read (writing a new ending for the story; acting out the story, make a dialogue, an interview, etc)

As mentioned before, the activities of this process must be developed with the aim of providing children with a relaxed and funny environment in order to create in them a positive attitude towards reading and hence an effective learning of L2. (No graph available)

In regards to **Question 9**, this aimed to get a clear picture of the importance of mastering reading skills when learning English as a second language. As expected, a 100% percent of teachers agreed that reading plays a pivotal role in the mastering of English as a second or foreign language. As they expressed, one of the main reasons is that reading helps children to learn more vocabulary and grammar structures in context and not in isolated chunks of language they may not be able to understand (Krashen). Moreover, it helps them to develop their capacity of analysis and allows them to know more about the culture of the target language by learning about their traditions and “costumbres” and observing diverse forms and levels of the language being used in different kinds of texts. Moreover, reading functions as a complement of other important skills: pronunciation, grammar, writing and others, this is, different activities centered on the reading and discussion of literature in the

class, create opportunities for the reinforcement of many other skills. Finally, reading can be useful in the language-learning process if it is used as a motivating element trying to get children more involved in the target language in a fun and easy way (Krashen, 2004). (No graph available)

In **Question 10** teachers were asked about the type of evaluation they use at the moment of testing reading techniques, the choices presented were: “oral or written exams”, “readings” and “others”. The results obtained were the following: 2 out of 6 teachers make use of readings only, 2 out 6 use oral exams and readings, 1 uses oral a written exams along with readings, and 1 uses oral and written exams only. This means that readings and oral exams are the most commonly used types of evaluation at the moment of assessing the development of reading skills. (See graph 10 for graphic information)

Question 11 was an open question that intended to get teachers’ general opinion of the work developed at CENIUES and how they felt towards it. All the answers varied and some of them emphasized the importance of take into account the 4 basic skills at the moment of teaching children, aspect that is clearly observed here. It was also mentioned the openness of this teaching Center since it allows teachers to use their own ideas and techniques in order to improve the language learning process. However, they talked about the necessity of being in constant training and update with the aim to make this process effective. One last comment referred to the importance of taking into account the level and age of children at the moment of planning lessons or complete courses. (No graph available)

After analyzing the information collected, the researchers think that the teachers' answers clearly reflect the real classroom practice developed at CENIUES. The application of different reading techniques and the emphasis on the development of such reading skills can be observed in the classes. According to teachers and researchers, these reading comprehension techniques serve for the purpose of the language learning. It means that emphasizing reading skills in the class help children achieve a greater acquisition of the language and consequently a successful and effective learning. This conclusion greatly contributes to our thesis in the sense that the assumption stated at the beginning of the research was proved true. Even though they know it is important but according to our findings through the observation checklist in the finding English course taught at CENIUES, the research can prove that teachers do not use too many exercises or reading

activities in the classroom; therefore, we propose that the following activities can help teachers in the development of literature through the reading of short poems, short stories and short plays to help children to acquire not only vocabulary or culture but to acquire the fondness for reading and kind of literature at their level.

IX- CONCLUSIONS

The main general goal of this research was to find out the reading techniques teachers use when working with children at CENIUES. After observing classes and collected all the necessary information, it can be concluded that different activities are used to apply reading comprehension techniques in the teaching process at CENIUES: reading stories, drama, listening parts of readings, reading comprehension questions, vocabulary exercises. These activities are an important part in the development of reading strategies and consequently in the mastering of reading skills.

As a priority, teachers work mostly with two skills, speaking and listening. It is worthy to emphasize both of them since one of the main purposes of the courses taught at CENIUES is the mastering of reading skills and, listening also serves to this purpose. However, it is necessary to work on all the four macro-skills during the teaching learning process since at this stage children are facing in life the learning of a language is more effective; teachers should take advantage of it. Nevertheless, applying reading comprehension techniques involves not only reading stories, drama, etc. or emphasizing one macro skill but it also involves a complex and abstract process in which students have to understand what they are reading and the context in which it has been written. Although it can be difficult for teachers in a non-English environment to apply reading comprehension techniques, it is possible to do it when working with children: children have the capacity to learn even if the processes are complex to follow. What teachers can do is to make learning meaningful and desirable for children to learn.

The application of reading comprehension strategies is significant during the learning of a language because children develop the capacity of managing more complex processes that will help them learn the language in a holistic manner, developing fluency, pronunciation, learning new words, etc., they get engaged in the activities and become active participants during the learning process.

As a suggestion, the researchers recommend the inclusion of reading materials and resources that are among the children's interests, in this way, their motivation increases and

this also helps them mastering the language in general. It is also recommended to include reading activities whenever possible in order to create in the children reading habits and good attitudes towards this practice.

Finally, the researchers considered of great importance to present to CENIUES a Guide to teach reading techniques to young children taking into account some short stories to read and discuss, a series of poems to read, discuss and recite, and some plays which can be read and performed by the students guided by the teacher. All the literary works have been compiled by the researchers from different sources.

X- RECOMMENDATIONS

After having concluded this research about the different reading comprehension techniques used in the classrooms at CENIUES, it is recommended:

- The use of extra resources and materials besides the ones the textbook provides. This will help children expand and increase their reading skills since they will be exposed to new materials and resources that reinforce the reading comprehension techniques they are being taught
- To create in the children a positive attitude towards reading through the use of suitable reading material that is attractive, interesting and entertaining for them. At the same time this material should give them the chance to apply the reading techniques taught in class. It's important to make them see that reading can be a nice and entertaining activity where they can learn and have fun at the same time.
- To develop more free reading activities which permit the application of reading techniques and give the children the opportunity to be creative (Write a new ending for the story, drama, role-play, etc.). This will help them to reinforce the mastering of reading skills in a more relaxed a funnier way. (see guide)
- To include reading activities in every class, although they may be short and simple, this activities will help children get familiar with the application of reading techniques and this will create a positive attitude towards reading in them. (see guide)
- To include extra reading activities to be developed out of a classroom context in order to keep the children engaged with the use of reading techniques. (For example, reading a small book during the whole course and make an oral presentation at the end of the course) (see guide)

- To include reading activities and materials that can promote analysis and critical thinking in the children taking into account their age and cognitive development.
- To qualify teachers on teaching children reading comprehension techniques through literature; this should be made constantly since technology and language update everyday.
- For children, to master reading skills, it is important that the authorities at CENIUES provide teachers with all the necessary resources and materials to develop such skills in the children: visual aids, posters, flashcards, puppets, toys, listening material, guides, etc. The reason for this is that children have a very short attention span and teachers need to catch their attention in order to make learning effective.

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XII

ANNEXES

INSTRUMENTS

GRADUATION PROCESS

UNIVERSITY OF EL SALVADOR

SCHOOL OF ARTS AND SCIENCES

FOREIGN LANGUAGE DEPARTMENT



CHECKLIST

OBJECTIVE: to gather information at the Teaching English center at UES about the aspects involved in the teaching process when working with children.

DATE: _____ **LEVEL:** _____ **TIME:** _____

TEACHER: _____ **GROUP:** _____

ASPECTS TO BE OBSERVED	YES	NO	OBSERVATIONS
Use of teaching aids.			
Desks arrangement.			
Organization of children.			
Emphasis on language skills.			
Use of free classroom activities			
Use of controled classroom activities			
Use of Reading techniques in the classroom.			
Reading assessment.			

GENERAL OBSERVATIONS:

GRADUATION PROCCCESS

UNIVERSITY OF EL SALVADOR

SCHOOL OF ARTS AND SCIENCES

FOREIGN LANGUAGE DEPARTMENT



Questionnaire

Instructions: Circle the answers you consider as the most suitable one for you or answer them in your own opinion.

Objective: to gather information from teachers at the English center about the aspects involved in the teaching process when working with children.

1. What teaching aids do you use to teach children the English language?

- a. Realia b. Flashcards c. Photocopies d. Others

2. How do you arrange the desks for the English classes?

- a. Circle b. Semicircle c. Rows

3. How do you organize children when carrying out activities in the classroom?

- a. Individuals b. Groups c. Pairs

4. What factors do you consider when deciding how to group children?

a. Learning style b. Time c. Topic d. Others_____

5. What are the language skills most emphasized when working with children?

a. Grammar b. Speaking c. Listening d. Writing

6. What kind of activities do you use in the classroom?

• Free b. Controlled

When do you use them?_____

7. What techniques do you use when teaching reading?

a. Reading story b. Poems c. Chants d. Drama

8. How is the process you follow to teach reading?

9. Do you consider reading important in the learning of a foreign language?.

10. What do you use to test reading in your classroom?

a. oral exams b. written exams c. readings

11. What is your general opinion of the teaching-learning process at CENIUES?

How do you feel towards it?

GRADUATION PROCCCESS

UNIVERSITY OF EL SALVADOR

SCHOOL OF ARTS AND SCIENCES

FOREIGN LANGUAGE DEPARTMENT



Questionnaire

Instructions: Circle the answers you consider as the most suitable one for you or answer them in your own opinion.

Objective: to gather information from teachers at the English center about the aspects involved in the teaching process when working with children.

1. What level do you teach?

2. How old are the children you teach?

3. In your opinion why is it important to take into account the children's age in the teaching process?

4. What are the most common difficulties that you face in the teaching process?

5. What techniques do you use to teach reading to children?

6. do you think that teaching reading through literature is important? Why?

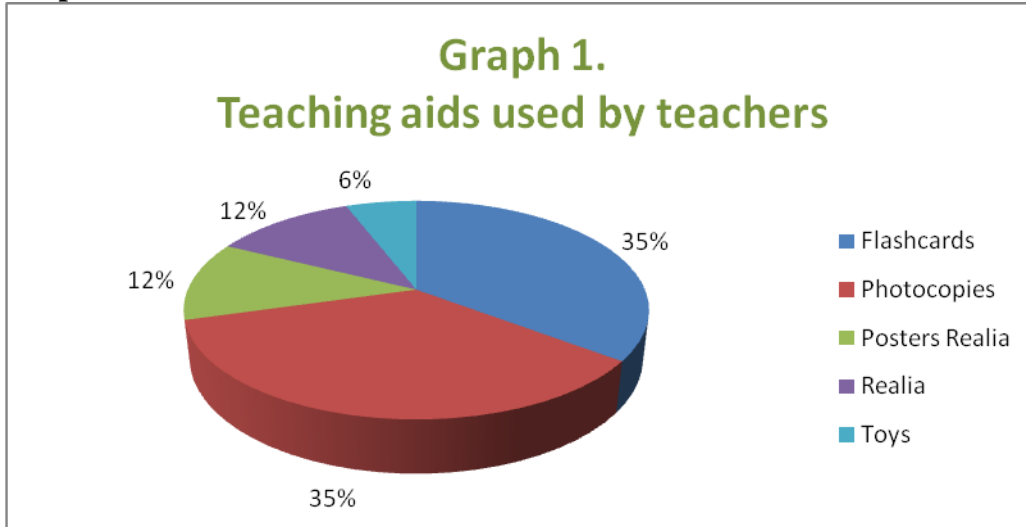
7. How does reading contribute positively in the children learning?

8. What are the didactic materials you use to teach reading to children?

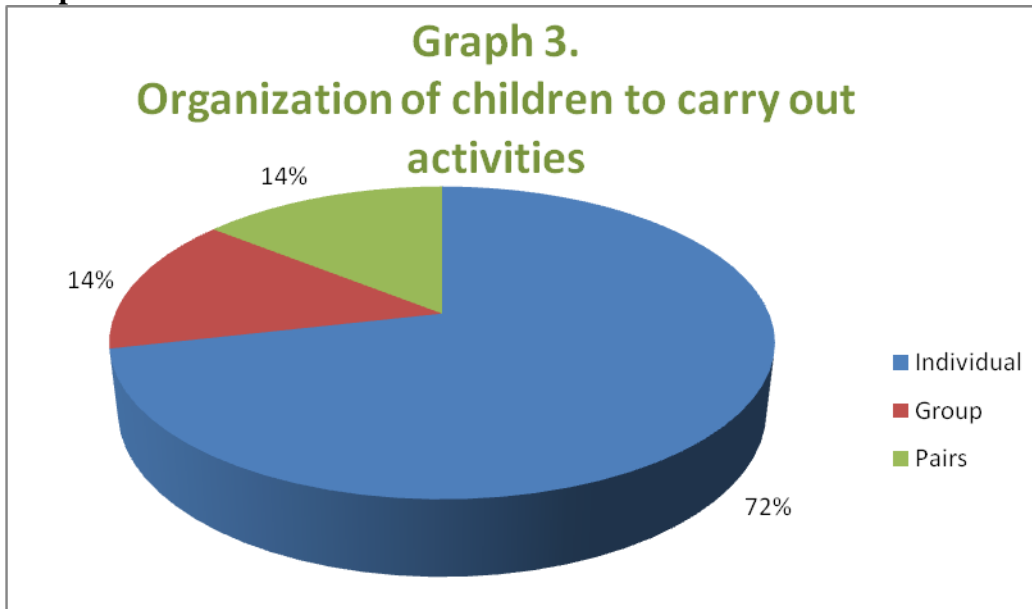
i. GRAPHS

These pie charts are graphic representations of the information collected during the research and the final results after analyzing them.

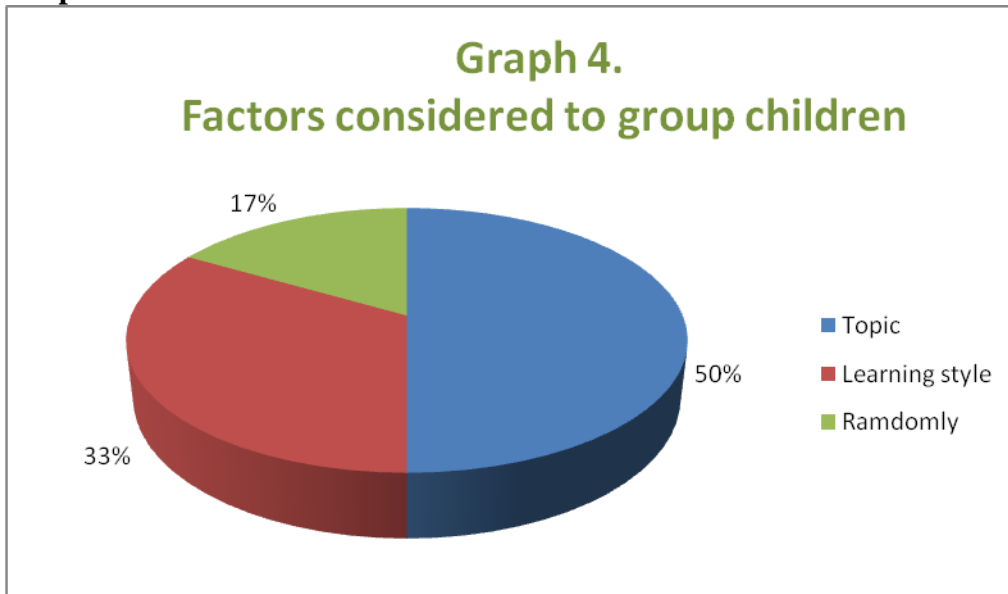
Graph 1



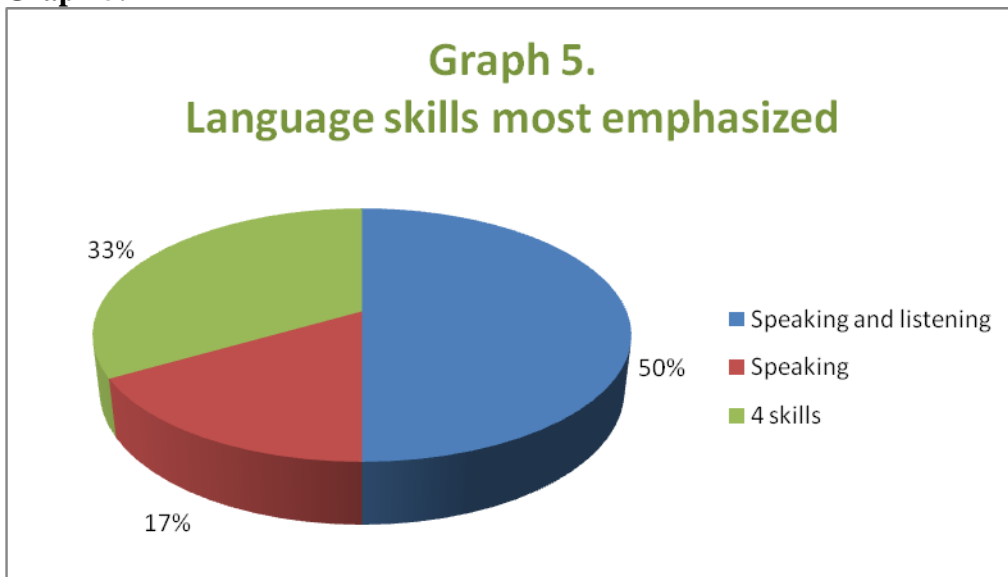
Graph 3.



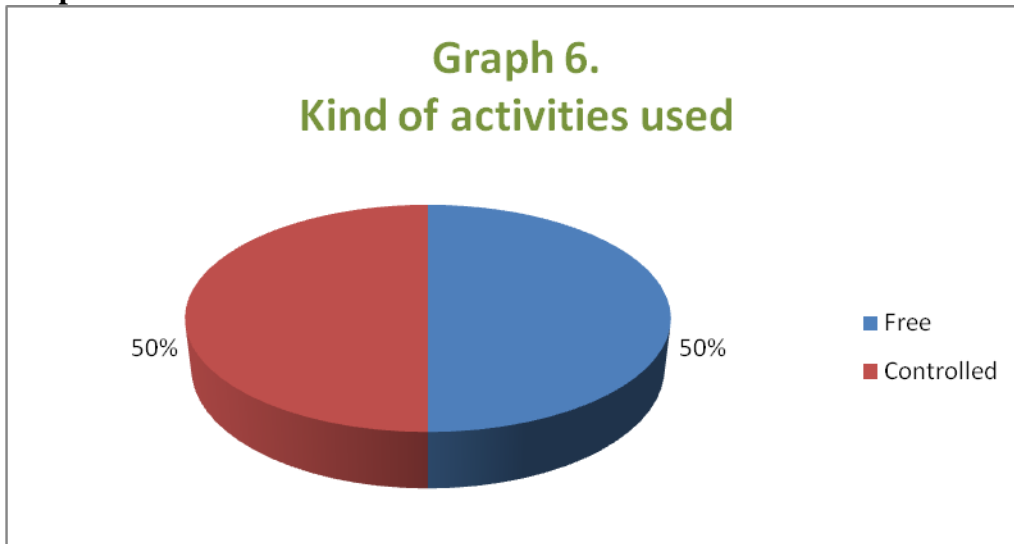
Graph 4



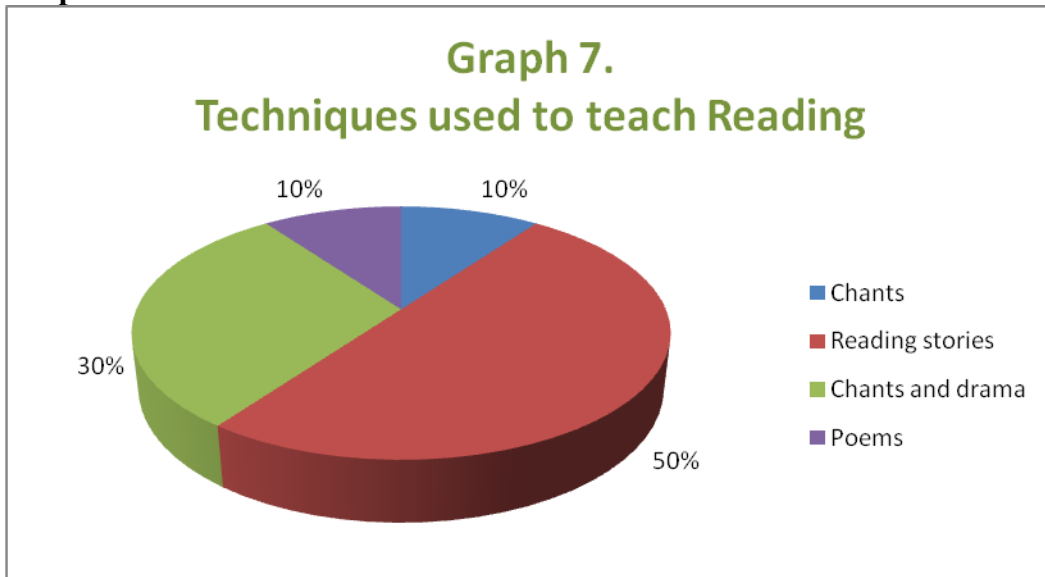
Graph 5.



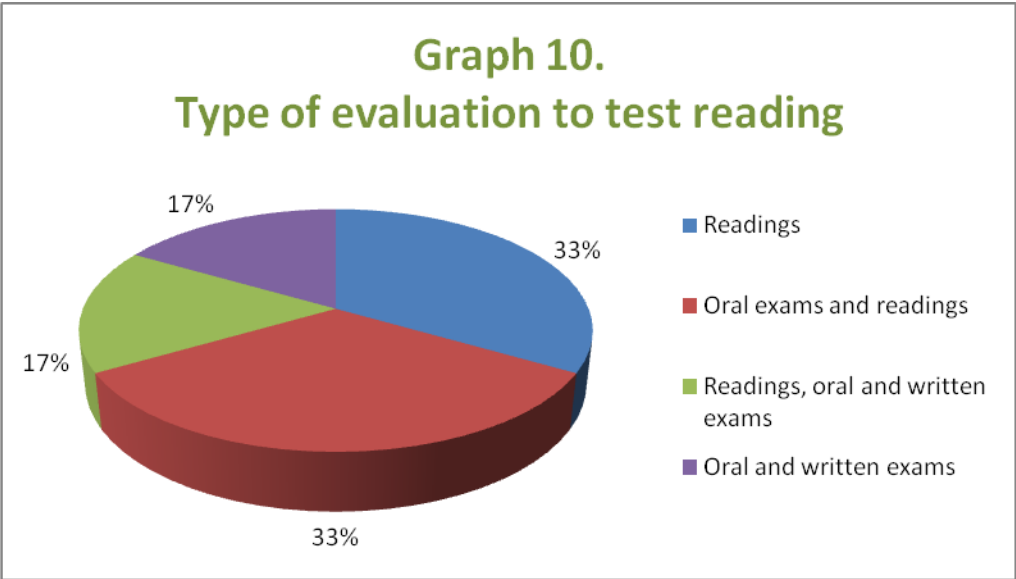
Graph 6



Graph 7

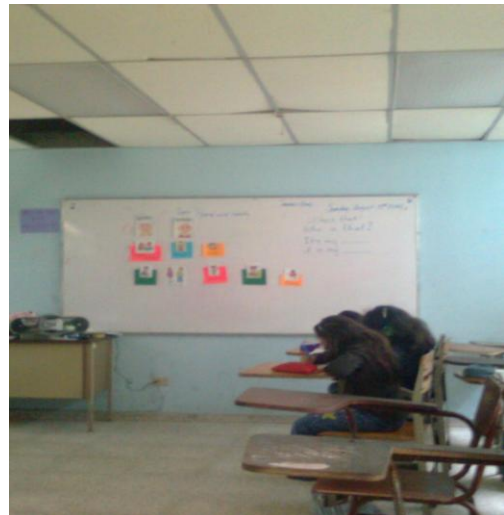


Graph 10



ii. PHOTOS





**AN INTEGRATED GUIDE FOR
EXPLORING LITERATURE WITH
CHILDREN IN THE ESL
CLASSROOM AT CENIUES**

CHILDREN'S LITERATURE

**Listed by
BOOK TITLE**

at pppst.com



AN INTEGRATED GUIDE FOR EXPLORING LITERATURE WITH CHILDREN AT CENIUES is an introductory text for teachers and students who are taking free courses of English at CENIUES and for those who are interested in exploring and experiencing their knowledge of literature from the classroom.

This textbook presents suggested works of our tutor having many years of teaching literature with students of the Foreign Language Department of the University of El Salvador.

This guide will enhance students and teachers to learn about literature and culture, but also they will have the opportunity to improve their vocabulary, their language proficiency and their knowledge of some literary works.

THIS INTEGRATED GUIDE FOR EXPLORING LITERATURE WITH CHILDREN IN THE CLASSROOM is a flexible text which is intended to be used as a guide for the literature courses at the CENIUES.

The text is conformed to by several teaching approaches, including reader-response theories, which encourages the student to be an active reader and will help the students and teachers to recognize the ambiguity of literary texts, and content-based language interaction, which teaches language through academic subject matter. The students will surely improve their English language skills through the study of literature.

This Integrated guide is designed for flexible use in the classroom for teachers may chose the number and variety of reading selections and activities they wish to cover with a particular class

In regards to the Contents, the guide contains literary selections from different writers of different kinds of literature, such as, short story Fiction, Poetry and Drama. There are selections from traditional works different parts of the world of different periods of time.

ORGANIZATION OF THE TEXT

THIS INTEGRATED GUIDE FOR EXPLORING LITERATURE IN THE CLASSROOM includes the following features:

- **The Mini-Presentations.** They will be done by the teacher in regards to initiate and expand further information about the topic being studied, such as its origin, the historical and cultural background of the work and the biographical information of the writer and about the literary piece. This will also introduce the students to the topic selection and to the understanding of the literature piece. At the same time the students can take notes which will help them in the class or small group discussion afterwards.
- **Peer Work in collaborative study Groups.** This is emphasized throughout the

text. Study groups can be used to discuss pre-reading questions, to compare notes after having mini lectures from the teacher and also they will work on activities at the end of each selection. The peer interactions maximizes student learning.

- **Pre-Reading Questions.** This determines students' prior knowledge about the selection and its content. These questions focus students' attention on the selection.
- **List of Literary Terms.** At the end of each literary guide, there will be a list of literary terms and other unknown words which are meant to be an aid to the teachers and students. The list is not exhaustive, for the teachers and students can add up more words as they go along the course.
- **Vocabulary.** They are important for understanding the literary pieces. They are used in the mini-lectures and class discussions.
- **Extensive Reading.** Students will read extra literary pieces assigned by the teacher; afterwards, there will be reading assignments related to the extensive reading.
- **Interpretation and Evaluation.** The way the student responds to the reading, to make a judgment, analysis of the literary pieces they read. Ask students their opinions on the general meaning of the literary work. Encourage discussion, asking for reasons for each opinion. **An evaluation** is a judgment about the quality or value of a literary, piece you may or may not like a literary piece but always reason your evaluation.
- **Periodic Quizzes.** There will be impromptu quizzes in the form of short essays, reading comprehension questions.
- **Practice.** The students can act out a play, recite a poem, talk about the characters of the stories.

Introduction to the Course

Course Objectives:

This course aims to provide teachers with a fundamental understanding of children's literature, to familiarize them with different types of children's literature, to develop their ability to appreciate and evaluate children's books, and to train them to use various ways to create good literature reading experiences for children.

Course Description:

This course introduces teachers a brief history of children's literature and famous children's works of different genres, including rhymes and poems, picture storybooks, folk literature, fantasy, and realistic fiction. Teachers will learn important concepts, forms, values, evaluation principles, and criticisms of children's literature. In addition, they will learn many ways to promote good literature reading experiences for children, such as storytelling, shared reading, story webbing and mapping, Story Theater, reader's theater, puppet theater, audiovisual media recreations of stories, and computer-assisted language learning activities. They will need to read, present, and discuss a number of assigned pieces of children's literature as well as famous works chosen by themselves.

READING SHORT STORIES



Before we start reading, let's think about the following questions.



Question 1: Should we teach children how to read literature?

a) Think about your own experiences of reading literature. Have educational experiences increased your enjoyment of specific texts? If so, how? If not, why not?

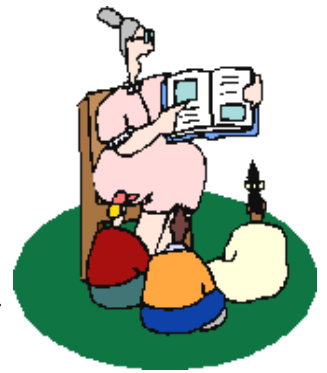
b) Read the following statements and see if you agree or not.

- Children are naturally capable of taking pleasure in what they read.
- Readers are made, not born (Chambers, 1983, p. 30).
- Literature is more experienced than taught (Glazer, 1986, p. 51).
- Critical analysis of literature somehow destroys pleasure in it.

- Many people don't focus their teaching of literature on the enhancement of pleasure because they believe that pleasure is private, too dependent on individual tastes and feelings to be taught (Nodelman & Reimer, 2003, p. 32).
- Literature must be discussed. It is only by discussing with others who have experienced a book that new meaning can be effectively constructed (Bicknell, p. 45).
- Children need teachers to demonstrate how to enter into and explore the world of literature, just as children learning language need adults who show them how the language functions in the everyday world (Peterson & Eeds, 1990, p. 12).

Question 2: What should teachers do to help children read literature?

a) Think about your own experiences of reading literature. Did any of your teachers teach you how to read literature when you were a child? If so, how?



b) Read the following statements and see if you agree or not.

- Ask children to understand every word written in a text.
- Ask children to derive meaning from context as they read,
- Ask children to always read closely and analytically.
- Allow children to feel free to read against a text.
- Encourage children to see their reading of literature as a source of questions to think about rather than answers to accept.
- Ask children to parrot the responses or interpretations of other people, particularly those with authority over them, to prove that they understood the “right” things about a book they read.
- Encourage children to have their own ideas about what they read.
- Encourage children to exchange their viewpoints with others and respect the

differences.

- Provide children with diverse experiences of literature.
 - Help children to read with an awareness of ideological implications, that
 - is, of the ways in which texts represent or misrepresent reality and work
 - to manipulate readers.

Reading comprehension exercises.

I- Comprehension question about the story.

This questions will be formulated according to the specific details of every short story.

II- Analysis questions

1-What does the story say?

2-What is the title of the story?

3-Who are the main characters of the story?

4-Can you describe the characters?

5-Where does the story takes place?

6-Did you like it? Why?

III- Vocabulary activities

- Is there any new word? List them.
- Match the words with their meanings. (This exercise can be adapted by using specific key words or new words from every story)
- Complete the crossword puzzle with the correct form of the words from the previous exercise. (This can also be adapted to every story).



Read

Short Stories

For Kids



The Donkey and The Little Dog

A man had a little dog, and he was very fond of it. He would pat its head, and take it on his knee, and talk to it. Then he would give it little bits of food from his own plate.

A donkey looked in at the window and saw the man and the **dog**.

"Why does he not make a pet of me?" said the donkey.

"It is not fair. I work hard, and the dog only wags its tail, and barks, and jumps on its master's knee. It is not fair."

Then the donkey said to himself, "If I do what the dog does, he may make a pet of me."

So the donkey ran into the room. It brayed as loudly as it could. It wagged its tail so hard that it knocked over a jar on the **table**. Then it tried to jump on to its master's knee.

The master thought the donkey was mad, and he shouted, "Help! Help!" Men came running in with sticks, and they beat the donkey till it ran out of the house, and they drove it back to the field.

"I only did what the dog does," said the donkey," and yet they make a pet of the dog, and they beat me with sticks. It is not fair."

THE BANKER AND THE PAUPER



Once upon a time there lived a pauper and a banker. The first was as poor as the second was rich. So it was inevitable that the rich man will be happier than the pauper. But their natures were opposite, for the poor man was happy whereas the banker was not. The banker was annoyed of the fact that while he tossed and turned in his bed at night, the pauper slept peacefully and always awoke rested and full of energy.

One day the banker could stand it no longer. He decided to find out why the pauper was a happy man inspite of his poverty. So he summoned him to his house and asked him his yearly [income](#) because he believed that happiness could only be measured in terms of wealth.

"I don't count too well, nor do I really care. I live each day as it comes and never worry about the next."

"Well, then, just tell me how much you earn in one day," insisted the rich man.

"I earn what I need. And even that would be too much were it not for all the Sundays and holidays when I must close my shop."

The banker liked the pauper. He wished to thank him for coming to his house, so he presented the poor man with a bag of hundred gold coins.

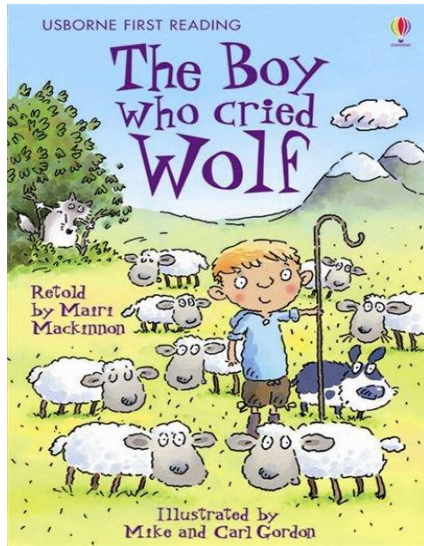
Now, to the pauper these coins, which meant so little to the banker, seemed a great fortune. He decided to hide the bag, so that he would have the money if ever he should need it. So, when he returned to his house, he dug a big hole in a secluded corner of the garden, threw the bag into it, and covered it with dirt.

But from that day on, the poor man's [life](#) changed- he began to worry about the safety of his money. Every night he slept a little less, and each time he heard the slightest sound, he became anxious about the safety of his coins.

Finally, he could bear his unhappiness no longer. He went to the garden, dug up the coins and returned them to the banker.

The pauper had learned an important lesson, and so has the banker.

The Boy Who Cried Wolf Aesop.



A shepherd-boy, who watched a flock of sheep near a village, brought out the villagers three or four times by crying out, "Wolf! Wolf!" and when his neighbors came to help him, laughed at them for their pains.

The Wolf, however, did truly come at last. The Shepherd-boy, now really alarmed, shouted in an agony of terror: "Pray, do come and help me; the Wolf is killing the sheep"; but no one paid any heed to his cries, nor rendered any assistance. The Wolf, having no cause of fear, at his leisure lacerated or destroyed the whole flock.

There is no believing a liar, even when he speaks the truth.

The Miser



A miser sold all that he had and bought a lump of gold, which he buried in a hole in the ground by the side of an old wall and went to look at daily. One of his workmen observed his frequent visits to the spot and decided to watch his movements. He soon discovered the secret of the hidden treasure, and digging down, came to the lump of gold, and stole it. The

Miser, on his next visit, found the hole empty and began to tear his hair and to make loud lamentations. A neighbor, seeing him overcome with grief and learning the cause, said, "Pray do not grieve so; but go and take a stone, and place it in the hole, and fancy that the gold is still lying there. It will do you quite the same service; for when the gold was there, you had it not, as you did not make the slightest use of it."

The Snow Queen **By Hans Christian Andersen**



There is a legend that, once upon a time, a beautiful fairy, the Snow Queen, lived on the highest, most solitary peaks of the Alps. The mountain folk and shepherds climbed to the summits to admire her, and everyone fell head over heels in love with her.

Every man would have given anything, including his life, to marry her. Indeed, their lives are just what they did give, for Fate had decided that no mortal would ever marry the Snow Queen. But in spite of that, many brave souls did their best to approach her, hoping always to persuade her.

Each suitor was allowed to enter the great ice palace with the crystal roof, where the Queen's throne stood. But the second he declared his love and asked for her hand, thousands of goblins appeared to grasp him and push him over the rocks, down into bottomless abysses.

Without the slightest emotion, the Queen would watch the scene, her heart of ice unable to feel anything at all. The legend of the crystal palace and the beautiful heartless Queen spread as far as the most distant alpine valley, the home of a fearless chamois hunter. Fascinated by the tale, he decided to set out and try his luck. Leaving his valley, he journeyed for days on end, climbing the snowclad mountain faces, scaling icebound peaks and defying the bitterly cold wind that swept through the alpine gullies.

More than once he felt all was lost, but the thought of the lovely Snow Queen gave him new strength and kept him moving onwards. At last, after many days climbing, he saw

glinting in the sunshine before him, the tall transparent spires of the ice palace.

Summoning all his courage, the young man entered the Throne Room. But he was so struck by the Snow Queen's beauty that he could not utter a word. Shy and timid, he did not dare speak. So he knelt in admiration before the Queen for hours on end, without opening his mouth. The Queen looked at him silently, thinking all the while that, provided he did not ask her hand in marriage, there was no need to call the goblins.

Then, to her great surprise, she discovered that his behaviour touched her heart. She realised she was becoming quite fond of this hunter, much younger and more handsome than her other suitors. Time passed and the Snow Queen dared not admit, not even to herself, that she would actually like to marry the young man.

In the meantime, the goblins kept watch over their mistress; first they were astonished, then they became more and more upset. For they rightly feared that their Queen might be on the point of breaking the Law and bringing down on the heads of all the Mountain People the fury of Fate.

Seeing that the Queen was slow to give the order to get rid of her suitor, the goblins decided to take matters into their own hands. One night, as dusk fell, they slipped out of the cracks in the rock and clustered round the young chamois hunter. Then they hurled him into the abyss. The Snow Queen watched the whole scene from the window, but there was nothing she could do to stop them. However, her icy heart melted, and the beautiful cruel fairy suddenly became a woman.

A tear dropped from her eye, the first she had ever shed. And the Snow Queen's tear fell on to a stone where it turned into a little silvery star.

This was the first edelweiss ... the flower that grows only on the highest, most inaccessible peaks in the Alps, on the edge of the abyss and precipice. .

The hungry mouse.



A mouse was having a very bad time. She could find no food at all. She looked here and there, but there was no food, and she grew very thin.

At last the mouse found a basket, full of corn. There was a small hole in the basket, and she crept in. She could just get through the hole.

Then she began to eat the corn. Being very hungry, she ate a great deal, and went on eating and eating. She had grown very fat before she felt that she had had enough.

When the mouse tried to climb out of the basket, she could not. She was too fat to pass through the hole.

"How shall I climb out?" said the mouse. "oh, how shall I climb out?"

Just then a rat came along, and he heard the mouse.

"Mouse," said the rat, "if you want to climb out of the basket, you must wait till you have grown as thin as you were when you went in."

"A VERY SHORT STORY"



Ernest Hemingway

One hot evening in Padua they carried him up onto the roof and he could look out over the top of the town. There were chimney swifts in the sky. After a while it got dark and the searchlights came out. The others went down and took the bottles with them. He and Luz could hear them below on the balcony. Luz sat on the bed. She was cool and fresh in the hot night.

Luz stayed on night duty for three months. They were glad to let her. When they operated on him she prepared him for the operating table; and they had a joke about friend or enema. He went under the anaesthetic holding tight on to himself so he would not blab about anything during the silly, talky time. After he got on crutches he used to take the temperatures so Luz would not have to get up from the bed. There were only a few patients, and they all knew about it. They all liked Luz. As he walked back along the halls he thought of Luz in his bed.

Before he went back to the front they went into the Duomo and prayed. It was dim and quiet, and there were other people praying. They wanted to get married, but there was not enough time for the banns, and neither of them had birth certificates. They felt as though they were married, but they wanted everyone to know about it, and to make it so they could not lose it.

Luz wrote him many letters that he never got until after the armistice. Fifteen came in a bunch to the front and he sorted them by the dates and read them all straight through. They were all about the hospital, and how much she loved him and how it was impossible to get along without him and how terrible it was missing him at night.

After the armistice they agreed he should go home to get a job so they might be married. Luz would not come home until he had a good job and could come to New York to meet her. It was understood he would not drink, and he did not want to see his friends or anyone in the States. Only to get a job and be married. On the train from Padua to Milan they quarreled about her not being willing to come home at once. When they had to say good-bye, in the station at Milan, they kissed good-bye, but were not finished with the quarrel. He felt sick about saying good-bye like that.

He went to America on a boat from Genoa. Luz went back to Pordonone to open a hospital. It was lonely and rainy there, and there was a battalion of arditi quartered in the town. Living in the muddy, rainy town in the winter, the major of the battalion made love to Luz, and she had never known Italians before, and finally wrote to the States that theirs had only

been a boy and girl affair. She was sorry, and she knew he would probably not be able to understand, but might someday forgive her, and be grateful to her, and she expected, absolutely unexpectedly, to be married in the spring. She loved him as always, but she realized now it was only a boy and girl love. She hoped he would have a great career, and believed in him absolutely. She knew it was for the best.

The major did not marry her in the spring, or any other time. Luz never got an answer to the letter to Chicago about it. A short time after he contracted gonorrhea from a sales girl in a loop department store while riding in a taxicab through Lincoln Park.


STORY OF THE YEAR



Mountain Story - An interesting short story

A son and his father were walking on the mountains.
Suddenly, his son falls, hurts himself and screams: "AAAhhhhhhhhhhh!!!"
To his surprise, he hears the voice repeating, somewhere in the mountain:
"AAAhhhhhhhhhhh!!!"
Curious, he yells: "Who are you?"
He receives the answer: "Who are you?"
And then he screams to the mountain: "I admire you!"
The voice answers: "I admire you!"
Angered at the response, he screams: "Coward!"
He receives the answer: "Coward!"
He looks to his father and asks: "What's going on?"
The father smiles and says: "My [son](#), pay attention."
Again the man screams: "You are a champion!"
The voice answers: "You are a champion!"
The boy is surprised, but does not understand.

Then the father explains: "People call this ECHO, but really this is LIFE.
It gives you back everything you say or do.
Our life is simply a reflection of our actions.

If you want more love in the world, create more love 
in your heart.

If you want more competence in your team, improve your competence.
This relationship applies to everything, in all aspects of life;
Life will give you back everything you have given to it."

YOUR LIFE IS NOT A COINCIDENCE. IT'S A REFLECTION OF YOU!"
-- Unknown Author

A MOTHER'S STORY



A man stopped at a flower shop to order some flowers to be wired to his mother who lived two hundred miles away.

As he got out of his car he noticed a young girl sitting on the curb sobbing.

He asked her what was wrong and she replied, "I wanted to buy a red rose for my mother.

But I only have seventy-five cents, and a rose costs two dollars."

The man smiled and said, "Come on in with me. I'll buy you a rose."

He bought the little girl her rose and ordered his own mother's flowers.

As they were leaving he offered the girl a ride home.

She said, "Yes, please! You can take me to my mother."

She directed him to a cemetery, where she placed the rose on a freshly dug grave.

The man returned to the flower shop, canceled the wire order, picked up a bouquet and drove the two hundred miles to his mother's house.

BAMBI



This story takes place once upon a time, a very long time ago, deep in the forest. Now you remember what a forest is don't you? Right, it is a place where there are lots of trees. OK, so in just one tiny part of a forest, a baby deer was born (a baby deer is called a "fawn") Oh my, there was so much excitement that day. All the animals wanted to come and see the new fawn. Do you know why? It is because this was a special fawn. He was a young Prince. That means that one day, this tiny baby, would be all grown up and become the leader of all the deer in the forest. The birds sang the happiest song. "Drip drip drop little April showers" What a beautiful, beautiful Spring day it was.

Thumper, he was a cute little rabbit, asked the mama deer what she was going to call her baby. She smiled and looked down at her son and then at Thumper. "I am going to call him Bambi," she said. Thumper stood there for a moment, thumping his foot. "That's a funny name", he said at last. Thumper's mommy scolded him, very gently, "Thumper", she said, "What did you father tell you this morning?" Thumper hung his head down, just a bit and replied, "If you can't say something nice, don't say nothing at all!" And you know, that is

really what we should all remember. We should always remember to say nice things about each other.

It was a happy time for Bambi. He soon learned to do many things. Thumper was his very best friend, they did all kinds of fun stuff together. Why, in no time at all Bambi was standing up. Oh yes he was really wobbly at first. Thumper just had to laugh at him. But that was ok because it was a nice kind of laughter, and Bambi did not mind it a bit. Of course he could not understand why Thumper laughed so hard when another animal popped up out of the flowers, and Bambi called him "Flower". It really was funny though, because you see, Flower was a skunk. And skunks are not the sweetest smelling of animals, especially not when they get excited. Oh my, most certainly not when they get excited.

Then one morning, real early, Bambi's mother took him to a wonderful place. It was called "the meadow". What a nice place that was for a young fawn to romp around and have fun. It was there that Bambi met Faline. Faline was very cute to be sure. At first Bambi was a little afraid of her, well, maybe not so much afraid as he was shy. But soon they were racing around and having a grand time chasing one another. When all of a sudden, there was a horrible, loud noise. Like thunder! only louder! All the animals were running very swiftly. They were being led by "The Prince of the Forest" He was very old, and very strong. But he was also very, very wise. He knew he had to lead all the animals in the forest to safety. The one word that would do that was "MAN". Oh yes, all the animals knew that word. They knew it meant there was danger close by. So they did not waste any time, they ran as fast as they could. When it was safe, they all returned to their homes, and Bambi lay comfortably, safe and protected by his mother.

Winter soon came to the forest. At first Bambi had lots of fun. Thumper tried teaching him to slide on the ice, and as Bambi learned, Thumper just watched and laughed till he was rolling on his tummy. Poor Bambi, his four thin legs just went every which way, and down he would go again. Even though it was fun, it was also a hard time for Bambi and all the other animals, because the cold had rid the ground of it's soft green, tender carpet of grass, and sweet tasting flowers. There was little to eat, except tree bark. "BAM" there it was again. The same deafening sound Bambi had heard before. His mother yelled for him to run

for the thicket. "Quick" she yelled. Bambi reached the thicket. But...but where was his mother. She had been right behind him, and now... she was not there.

Once again Bambi saw the Great Prince of the Forest. "Your mother can no longer be with you. You must learn to walk alone." What did that mean? What was the Great Prince telling him. Did he mean Bambi would never see his mother again? Yes, he knew that was what the Great Prince was saying. Bambi was alone.

At last winter left, and spring returned. Everything was green again. Bambi had grown much bigger. He was no longer a fawn, now he was a "Buck". A buck is a male deer, much older than a fawn. As the spring went on to summer, Bambi roamed the forest and the meadow. Until one day he met Faline again. She had grown into a very beautiful graceful doe. Yes, that is what a grown up girl deer is called, a "doe". Just as they were beginning to enjoy being friends again, another buck came charging between them. He did not want Feline to stay with Bambi, he wanted Feline to stay with him. A terrible fight began. They kept charging at each other, bumping their foreheads against the other real hard. Until finally, the mean old bully was hurt and limped off all alone. Bambi and Feline walked off into the forest together.

As spring and summer had gone, autumn arrived in the forest. The trees took on a breathtaking array of colors. And the air had a very special crispness to it. But sadly, all this beauty did not last. For one day Bambi began to smell something. And as he ran to find Feline, The Great Prince came. He told them to run very quickly, for the forest was on fire. Feline raced for protection, as Bambi and the Great Prince ran to warn all the other animals. At last, the fire was over. Bambi, Feline, and the Great Prince looked on at the terrible thing that the fire had done. All the colors were gone. There was a terrible smell of burned wood, and blackened trees. A fire is a terrible thing, it destroys everything it touches. As they stood there, gazing at what remained of the smoldering forest, it was then that the Great Prince told Bambi, that when the forest was green again, he would be very old, and Bambi would have to take his place

At last Spring arrived again. Green leaves, green grass, and wild flowers began to cover up

some of the damage the fire had done. And now do you know what was happening. All the animals were running to see. Not one new fawn, but two of them. They were cuddled next to their mother, Feline. And where was Bambi, why he was high on a hillside, looking down. His chest was puffed out, and he was standing there as proud as he could be. For not only was he a new father, but now Bambi was the new Prince of the Forest.

Short inspirational Parable Of The Pencil - Pencil story



The Pencil Maker took the pencil aside, just before putting him into the box.

"There are 5 things you need to know," he told the pencil, "Before I send you out into the world. Always remember them and never forget, and you will become the best pencil you can be."

"One: You will be able to do many great things, but only if you allow yourself to be held in someone's hand."

"Two: You will experience a painful sharpening from time to time, but you'll need it to become a better pencil."

"Three: You will be able to correct any mistakes you might make."

"Four: The most important part of you will always be what's inside."

"And Five: On every surface you are used on, you must leave your mark. No matter what the condition, you must continue to write."

The pencil understood and promised to remember, and went into the box with purpose in its heart.

Now replacing the place of the pencil with you. Always remember them and never forget, and you will become the best person you can be.

One: You will be able to do many great things, but only if you allow yourself to be held in God's hand. And allow other human beings to access you for the many gifts you possess.

Two: You will experience a painful sharpening from time to time, by going through various problems in life, but you'll need it to become a stronger person.

Three: You will be able to correct any mistakes you might make.

Four: The most important part of you will always be what's on the inside.

And Five: On every surface you walk through, you must leave your mark. No matter what the situation, you must continue to do your duties.

Allow this parable on the pencil to encourage you to know that you are a special person and only you can fulfill the purpose to which you were born to accomplish.

Never allow yourself to get discouraged and think that your life is insignificant and cannot make a change.

The Real Princess

A Fairy Story by Hans Christian Andersen



Once upon a time...

There was once a Prince who wished to marry a Princess; but then she must be a real Princess. He travelled all over the world in hopes of finding such a lady; but there was

always something wrong. Princesses he found in plenty; but whether they were real Princesses it was impossible for him to decide, for now one thing, now another, seemed to him not quite right about the ladies. At last he returned to his palace quite cast down, because he wished so much to have a real Princess for his wife.

One evening a fearful tempest arose, it thundered and lightened, and the rain poured down from the sky in torrents: besides, it was as dark as pitch. All at once there was heard a violent knocking at the door, and the old King, the Prince's father, went out himself to open it.

It was a Princess who was standing outside the door. What with the rain and the wind, she was in a sad condition; the water trickled down from her hair, and her clothes clung to her body. She said she was a real Princess.

"Ah! we shall soon see that!" thought the old Queen-mother; however, she said not a word of what she was going to do; but went quietly into the bedroom, took all the bed-clothes off the bed, and put three little peas on the bedstead. She then laid twenty mattresses one upon another over the three peas, and put twenty feather beds over the mattresses.

Upon this bed the Princess was to pass the night.

The next morning she was asked how she had slept. "Oh, very badly indeed!" she replied. "I have scarcely closed my eyes the whole night through. I do not know what was in my bed, but I had something hard under me, and am all over black and blue. It has hurt me so much!"

Now it was plain that the lady must be a real Princess, since she had been able to feel the three little peas through the twenty mattresses and twenty feather beds. None but a real Princess could have had such a delicate sense of feeling.

The Prince accordingly made her his wife; being now convinced that he had found a real Princess. The three peas were however put into the cabinet of curiosities, where they are still to be seen, provided they are not lost.

Wasn't this a lady of real delicacy.

The Bird by Count Lyof N. Tolstoi



It was Serozha's birthday, and he received many different gifts; peg tops, and hobby horses, and pictures. But Serozha's uncle gave him a gift that he prized above all the rest - it was a trap for snaring birds.

The trap was constructed in such a way that a board was fitted on the frame and shut down upon the top. If seed was scattered on the board, and the trap was put out in the yard, the little bird would fly down, hop upon the board, the board would give way, and the trap would shut with a clap.

Serozha was delighted, and he ran into the house to show his mother the trap.

His mother said:

"It is not a good plaything. What do you want to do with birds? Why do you want to torture them?"

"I am going to put them in a cage," Serozha said. "They will sing, and I will feed them."

He got some seed, scattered it on the board, and set the trap in the garden. And he stood by and expected the birds to fly down. But the birds were afraid of him and would not come near the cage. Serozha ran in to get something to eat, and left the cage.

After dinner he went to look at it. The cage had shut, and in it a little bird was beating against the bars.

Serozha took up the bird, and carried it into the house.

"Mother, I have caught a bird!" he cried. "I think it is a nightingale, and how its heart beats!"

His mother said it was a wild canary. "Be careful! Don't hurt it - you would better let it go."

"No," he said. "I am going to give it something to eat and drink."

Serozha put the bird in a cage, and for two days gave it seed and water, and cleaned the cage. But on the third day he forgot all about it, and did not change the water.

And his mother said, "See here, you have forgotten your bird. You would better let it go."

Serozha thrust his hand in the cage and began to clean it, but the little bird was frightened and fluttered. After Serozha had cleaned the cage, he went to get some water. His mother saw that he had forgotten to shut the cage door, and she called after him.

"Serozha, shut up your cage, else your bird will fly out and hurt itself."

She had hardly spoken the words when the bird found the door, was delighted, spread its wings, and flew around the room toward the window. Serozha came running in, picked up the bird, and put it back in the cage. The bird was still alive, but it lay on its breast, with its wings spread out, and breathed heavily. Serozha looked and looked at it, and began to cry.

"Mother, what can I do now?" he asked.

"You can do nothing now," she replied.

Serozha stayed by the cage all day. He did nothing but look at the bird. And all the time the bird lay on its breast and breathed hard and fast.

When Serozha went to bed, the bird was dead. Serozha could not get to sleep for a long time; every time that he shut his eyes he seemed to see the bird still lying and sighing.

In the morning when Serozha went to his cage, he saw the bird lying on its back, with its legs crossed, and all stiff.

After that Serozha never again snared birds.

READING POETRY



🍎 What is poetry?

Poetry ~ Eleanor Farjeon

What is Poetry? Who Knows?



Not a rose, but the scent of the rose;
Not the sky, but the light in the sky;
Not the fly, but the gleam of the fly;
Not the sea, but the sound of the sea;
Not myself, but what makes me
See, hear, and feel something that prose
Cannot: and what it is who knows?

(*from Eleanor Farjeon's Poems for Children, 1938)

A poem begins as a lump in the throat, a sense of wrong, a homesickness, a lovesickness
... It finds the thought and the thought finds the words. ~ Robert Frost

A poem begins in delight and ends in wisdom. ~ Robert Frost

Poetry is language at its most distilled and most powerful. ~ Rita Dove

Genuine poetry can communicate before it is understood. ~ T. S. Eliot

Poetry is thoughts that breathe, and words that burn. ~ Thomas Gray

Poetry teaches us music, metaphor, condensation and specificity. ~ Walter Mosley

Poetry lifts the veil from the hidden beauty of the world, and makes familiar objects be as if they
were not familiar. ~ Percy Bysshe Shelley

Definition of Poetry (Russell, 2005, pp. 176-177)

Poetry is the most emotionally charged means of written expression and it consists of words arranged in patterns of sound and imagery to spark an emotional, and intellectual, response from us.

Poetry is the language of the imagination, of feelings, of emotional self-expression, of high art.

Prose explains, but poetry sings.

The language in poetry is musical, precise, memorable, and magical.



Why Should I Teach Poetry?

Memorizing and reciting poetry builds confidence.

Poems give children an easy way to remember a lesson or value.

Poems inspire us.

Poems capture emotions and ideas in lyrical phrases that are often easy to remember.

Poems offer a chance to build connections within multiple areas of a child's curriculum.

You can use poetry to teach grammar and vocabulary.

Eight Steps for Teaching Kids Poetry

Finding the right poetry for kids can be a difficult task.

Aside from finding the right poem, the actual teaching may also be a bit daunting for you. Many of us were not taught poetry when we were children. But, we can still enjoy teaching kids poetry and learning it ourselves!

There are a few basic steps that you can follow which will help you be comfortable teaching kids poetry and will help the students get the most out of it.

1. Read the poem aloud.

Have students listen to you as you read the poem aloud. If it is a difficult poem, you may want to give them some background information before you begin.

2. Identify and define words the students do not know.

Ask the students for words that they are unfamiliar with. Then, have the students write each word's definition on their sheet. You can either have a student look up the words in a dictionary, or you can have the definitions prepared ahead of time.

3. Read the poem aloud again.

Listening to a poem a second time will help students to understand it.

Before you do this, you may want to ask students to listen for something in particular. You might ask, "How does the author of this poem feel about flowers? How do you know?"

4. Summarize the poem.

For this step, you will ask the students to summarize the poem in his/her own words.

This can be very helpful when you are teaching more complicated poems to older students. But even with young students, it's important to know that they understand the general idea of the poem.

It helps if you come to class with a prepared summary that the students can copy.

5. Discuss the poem.

This is the time to ask them key questions about the poem and the characters in it. You may ask them to choose one word to describe the main character in the poem. I like asking students to support their answers using language or information from the poem.

For instance, if they say that the main character is bossy, they should be able to give examples from the poem of the main character actually being bossy.

6. Ask students for their experiences.

Ask students to relate the poem to their lives. You might say, "Describe an experience that you have had when you felt as carefree as the poet."

This is also a good time to make connections with other parts of the child's curriculum. You may say, "Does this poem remind you of any of the literature characters whom we have read about?"

7. Memorize the poem.

If you are teaching a long poem, break it into smaller chunks and assign doable sections for students to memorize.

Everyday, recite part of the poem as a group. This really helps to ingrain the poem in the child's mind.

8. Recite the poem.

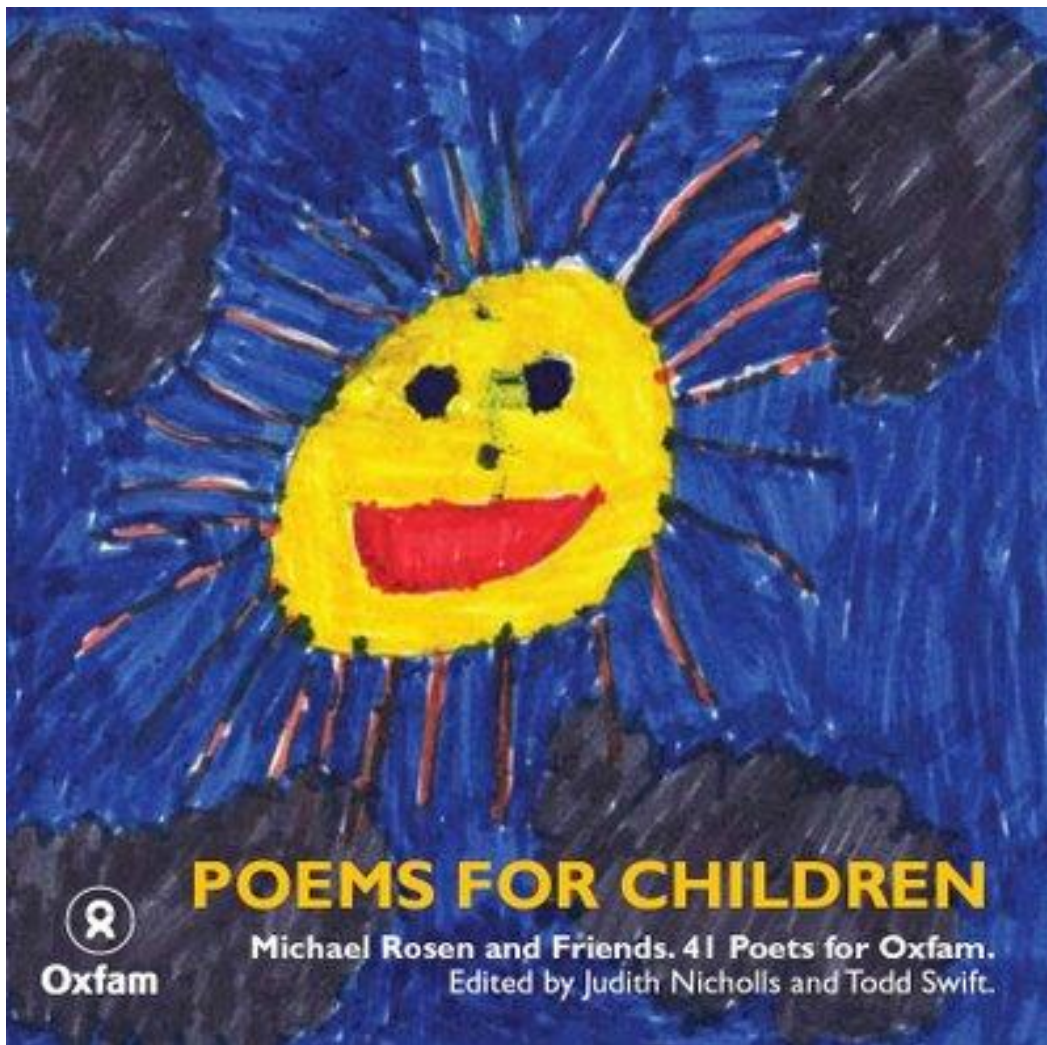
You may want to have students recite the poem in front of the class, or possibly at a recital where you invite parents or other students.

Reading comprehension Questions .

- **Short questions**

What is the poem about?

Did you like it? Why? Why not?



Rainbow



I've got a rainbow above my bed.

The first of its colors is bright bright red,
Then comes orange, then yellow and green
The loveliest colors I've ever ever seen.
Next comes blue, like the blue of the sea,
Indigo and violet are the others I see.
When the sun comes out through the falling rain,
My rainbow makes a colored arch
above the counterpane.
Rainbow, rainbow
Come again soon.
Shine on in my bedroom
Till the coming of the moon

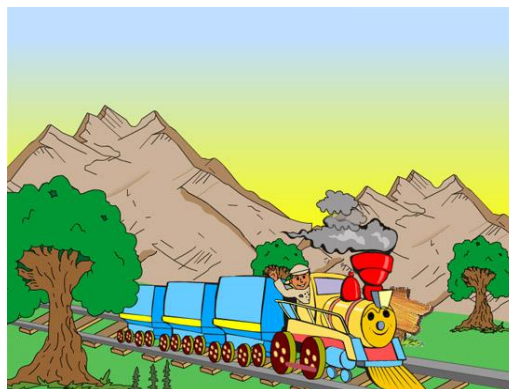
GOOD MORNING MR SUN

Mr. Sun
Up, up, up, up, up, up, up, up,
Where you'll be for me.
Oh, Mr. Sun, up, up, up, up,
Where you'll be for me.
Thank you, Mr. Sun, for being here,
To spend some time with me.
Up, up, up, up, up, up, up, up,
Where you'll be for me.
Thank you, Mr. Sun,
Where you'll be for me.



Good morning Mr Sun
Our day has just begun
We love to see your shining face
Good morning Mr Sun

THE TRAIN



Tickerty-tack
Over the track
Far, far away
Puffing all day

Tickerty-too
Hurry up do!
Trains cannot wait
Must not be late

Tickerty-tock
Nickerty-nock
Speeding along
Singing this song

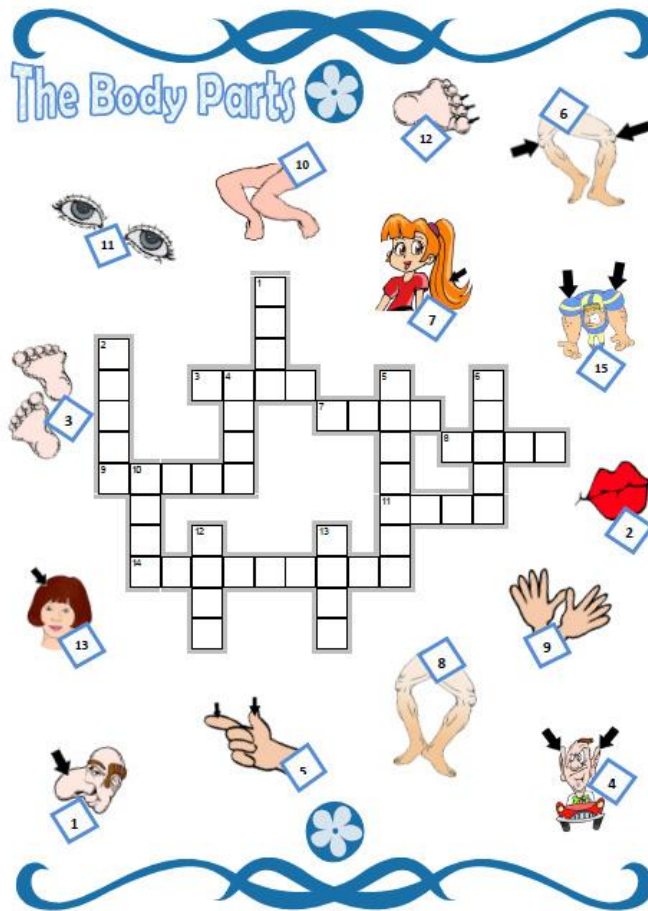
Tickerty-tackerty
Nickerty-nackerty
Tickerty-tackerty
Tock!

A SMILE



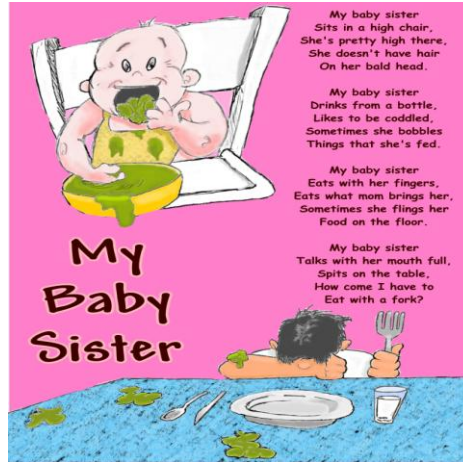
A smile is such a lovely thing
It crinkles up your face
And when it's gone it's hard to find
It's secret hiding place
But far more wonderful it is
To know what smiles can do -
I smile at you
You smile at me
And so one smile makes two!

HERE IS MY HEAD



Here is my head, and here is my nose
Here are my knees, and here are my toes
Here are my fingers, one, two, three -
(Susan) come and shake hands with me

BABY SISTER



My baby sister is quite small
But we have fun, you see
I tickle baby sister's chin
And then she laughs at me!



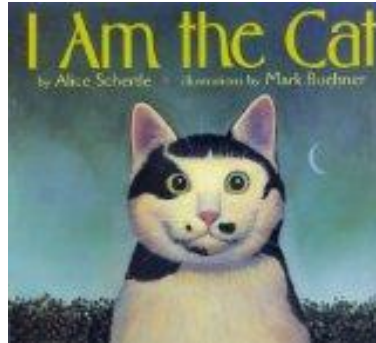
GRANDMOTHER'S GLASSES

Here are Grandmother's glasses
Here is Grandmother's cap
This is the way she folds her hands
And puts them in her lap

Here are Grandfather's glasses
Here is Grandfather's hat
This is the way he folds his arms

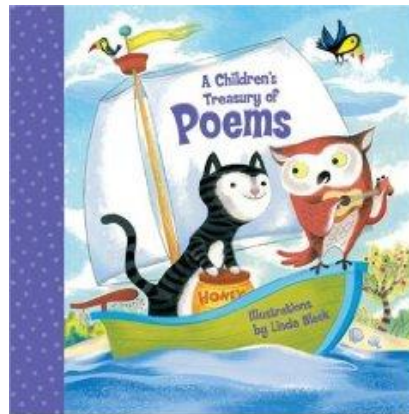
And sits like that.

CATS!



cats are cute and cuddly
some are mean and bite
some cats are small and short
what never even fight
some cats are fluffy some are not
but there's one thing that cats don't like
that's DOGS!!!!

Poems, Anouska Leyens



Poems are funny poems are sad
poems are everywhere around
poems make me laugh and cry with their lovely tune
poems are little tunes what go on in my head
poems will go round the world for ever!!!!

WHAT IS CHOCOLATE?



Chocolate is a treasure
hiding in the cupboard

Chocolate is a delicious smell
floating on the air

Chocolate is smooth water
being poured from a jug

Chocolate is a piece of ice
melting in your mouth

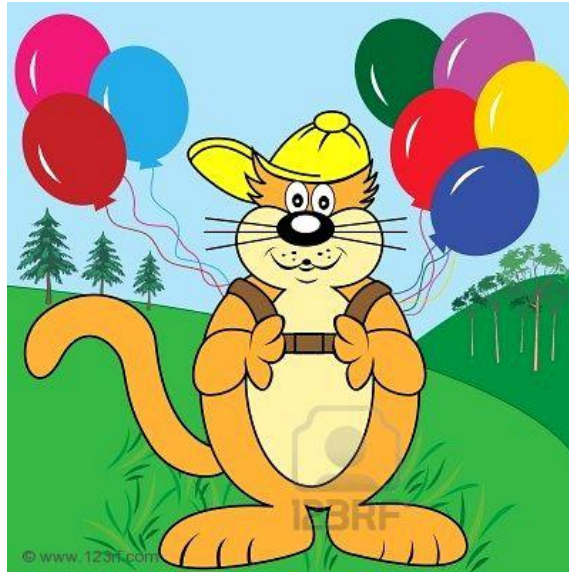
Chocolate is gluey mess
sticking on your fingers

Eat the Alphabet



A is Apple, B is Bean,
C is Celery, fresh and green.
D is for Doughnut, E is Egg,
F is for Fig, rolling down your leg.
G is for Grapefruit, H is for honey.
I is for Ice-cream, soft and runny.
J is Jello, K is Knish,
L is Lettuce and Licorice!
M is Meatball, N is Nut,
O is Orange, peeled or cut.
P is Pizza, Q is Quince,
R is Rice fit for a prince!
S is Spaghetti, T is Tangerine,
U is Upside-down-cake with cream between.
V is Vegetable soup, W is Waffle
X is scrambled X. (Isn't that joke awful?)
Y is Yogurt, Z is Zucchini,
Let's eat the alphabet on a bed of linguini!

Balloons



Balloons so blue!

Balloons so green!

The biggest balloons you've ever seen!

Balloons so yellow!

Balloons so red!

Balloons they bob around your head!

Balloons so pink!

Balloons so white!

So many balloons blown up tight!

Colors (tune of Eency Weensy Spider)



Orange is a carrot
Yellow is the sun
Green is the grass
Brown's a cookie when it's done
Purple is a plum and
Blue is the sky
Black is a witch's hat and
Red's a cherry pie.

See My Family



See my family, see them all
Some are short and some are tall
Let's shake hands, how do you do
See them bow, how are you
Father, mother, sister, brother
And me. All polite to one another.

A Promise



The Earth is my home
I promise to keep it healthy and beautiful.
I will love the land, the air,
The water, and all living creatures.
I will be a defender of my planet.
United with friends,
I will save the Earth!

I'm Happy I Am a Doctor



I'm happy I am a doctor
I don't like it when kids are sick
So if you are not feeling healthy
Come visit me really quick
Coughs, colds, fevers, flu,
I have some tricks up my sleeve for you
If you're feeling sick.

FRIENDSHIP



Cooperation Song By Yankee Doodle)

Cooperation is the thing
We all must learn to do
It makes life oh so nice
And gets the work done too
Let's cooperate today
In our work and play
Who knows what we can do
If we all work this way.

Flower Play



If I were a little flower
Sleeping underneath the ground,
I'd raise my head and grow and grow

And stretch my arms and grow and grow.
And nod my head and say,
"I'm glad to see you all today."

READING PLAYS



READING PLAYS IN THE CLASSROOM

WHY TEACH DRAMA?

"The future of the nations depends on our ability to create-and to be creative. During the coming decades our most important national resources will be human resources. If our nation is to continue to meet the challenges of the future, today's schools need to develop creative leaders."

"Tell me and I will forget.

Show me and I will remember.

Involve me and I will understand."

Chinese Proverb

As teachers we all know that trying to teach an unmotivated child is like hitting one's head against a brick wall. With very young children we seldom come across this problem as most kindergarten and preschool children are motivated by curiosity and love to explore new ideas. Sadly, as a child grows older, learning is often seen as a chore.

Let's look at some of the reasons children become de-motivated and see whether the use of drama could be a factor in overcoming them.

- The child's experience of success or failure has a significant effect on his motivation to learn. If children repeatedly fail, even when they have put a great deal of effort into their learning, they are inclined to approach future tasks with a negative attitude.

Using drama as a teaching method with the appropriate choice of play and roles, **there is no reason why all children cannot experience success.** The secret here is to make the task challenging, but achievable for each child.

- The teacher's own enthusiasm also goes a long way towards motivating a child. Anyone who has taught a classroom of children knows how quickly they pick up and reflect your moods. **If you think your English grammar lesson is boring, so will they!**

By using drama as a teaching method and allowing children to experience language in the simulated reality of a play they will derive far more fun from the lesson and **fun is always motivating.** In addition, chances are they will be considerably more motivated to use the language in similar situations in real life.

Obviously then, drama techniques motivate children to learn by breaking the monotony of the English class and lifting the tempo as children discuss and act out their roles, learn what they are going to say and decide how they are going to say it.

- The third major factor concerning a lack of motivation is the child's **need to belong**. Watch an apathetic child in the classroom come alive on the playing fields and play his heart out for his team. That is where he feels he fits in, his talents are respected and he is part of the team.

In a drama lesson all children are equally and actively involved, each role is essential for the successful performance of the play. A sense of belonging can be achieved here that is difficult to attain in the more traditional classroom setting. Another important motivational factor, related to success, is **self-confidence**. As children become familiar with their lines in a play, they become more confident in their use of language.

Even timid children, who generally withdraw from group activities and are shy about talking English in front of their friends, will often come out of their shells when given a role which they are capable of handling.

- Role-playing comes naturally to children, especially the younger ones and when playing a role they easily shed their shyness and inhibitions. As they discover that they can be anything, just by pretending, children grow in self-esteem.

In fact the power of the persona is such that children who might otherwise be hesitant about speaking in public are often able to do so unselfconsciously when playing a part.

How to get started with ESL plays

Warm up ideas

Now let's look at where to start. If you have not yet introduced your class to drama there are many circle games that you can use to initiate dramatic play. Viola Spolin's Improvisational Theatre Games are a good way to start as they **help the children relax, encourage them to use their imagination and help them become more confident.**

In one of Spolin's circle games the group stands in a circle. The first child turns to the right and makes a simple movement, the child on the right repeats the movement, then gives a new movement to the child on his right and so on until everyone has had a turn.

This game can be played with sounds as well - start off by making them non-verbal. As the children become more proficient at this game the movements and sounds can be accumulated, with each additional sound and movement eventually building the entire sequence into a form of dance. A verbal version of the game could combine the vocabulary you plan on using in a play with the movements.

Singing is also an excellent way to practise language. Once the children know a song and enjoy singing it, put the new words to the tune. Almost anything is possible.

Frere Jacques, Frere Jacques, becomes Eggs and bacon, for my breakfast without any trouble and is sung just as lustily! **Put familiar tunes to some of the phrases found in the play** before you even introduce the script so that by the time you do introduce it the children know the key vocabulary and phrases already. Have the children singing in rounds and encourage raucous participation.

Adapting the play

Once the children have begun to experience their ESL classroom as a fun and safe environment and are beginning to understand the basics of performing, it is time to introduce them to the real thing.

Choosing the right play is important. It should not only be age appropriate but also appropriate for the language level of your students. It is also important, of course, to ensure that the lines spoken in the play are in keeping with the particular language areas you are teaching at the time.

1. The plays here are written especially for ESL classrooms, for children aged 4 to 12 inclusive.
2. **They are short and repetitive and designed to involve the whole group, no matter how big or how small.**
3. They combine fun and movement with language usage carefully planned to provide optimal speaking practice in real life contexts.
4. **Roles should be assigned according to your students' language ability levels.** Children who are more capable and more confident can be given more lines, while shyer children or those with a more limited vocabulary can have fewer lines to say, repeat lines said by other children or speak as part of a group.
5. **Every play can be used for any number of children.** In a one to one situation where the teacher takes one role and the pupil takes the other lines and this is explained for each play in the notes. The beauty of this is that if a child does not show up to rehearsal or even to the final performance it does not bring the whole show to a halt.
6. Keep the script simple, but develop it further or modify it if your students' proficiency or lack of proficiency in English requires it. Some of the lines in the play may be optional. Edit these freely to suit your needs, based on the main idea. **The plays are written for beginners so if you have intermediate**

students you will either be able to learn the plays faster or you can add extra lines.

Pre-teaching the play's vocabulary and phrases

Once you have decided on the play it is time to get down to the nitty-gritty of rehearsals. While older and more capable students can be given copies of the play to read this is generally not advisable for younger and less capable children. For all students, no matter what level they may be on, the emphasis should be on speaking, acting and movement, not on reading lines. It's a matter of personal choice but my own recommendation is not to give out written lines at all.

Pre-teach the vocabulary first. Use it in songs and in games or the preschool games book; chant the words, stamp out the syllables, act them out individually - this is really fun when using words describing emotions and actions.

Now teach the key phrases. Once the children are familiar with the separate words let them start practicing the lines in the play. These short sentences can also be practised in games. The idea is not to have individual children word-perfect in their own roles but to let the whole class experience using the sentences and vocabulary in context.

Rehearse. Only when all the children know the key words and lines of the play should you put together all the elements - words, expression and movement. Allow the children to use their own creativity in setting the scene, deciding on props, costumes etc.

Keep props simple. Remember that, as far as the last two are concerned, these should be kept very simple, using the "less is more" principle, and they only need to be included in the final rehearsals.

You will find that if you give the children props too soon they can become very absorbed by them and take a lot of time arranging them and so forth instead of getting on with saying their lines! Therefore give out the props when the play runs fluently. The addition of props is then a novel element to keep the children's interest right through to the final performance.



ESL play performance

It is absolutely vital to put on a performance, even if it's to the class next door, because it allows the children to feel the satisfaction of showing their work.

Usually it is possible to invite parents to arrive earlier to collect children from the last lesson of term if you give sufficient notice, or arrange a special time. One can often

perform the play at the school, during assembly, or for a special performance. School heads are generally proud to show off to parents so even if you are a visiting teacher running after-school classes the head of school still sees this as a plus that the school has to offer to prospective pupils and parents.

A tip regarding the actual performance: Don't start the show with the play but instead have pupils sing a group song or two with actions, play some vocabulary games in front of the audience by way of a warm up and finish with the play. This helps the children get used to suddenly being in front of an audience and will mean they are much, much less likely to freeze up with nerves when it comes to saying their lines.

Preparation of posters and invitations could form the basis of another English lesson. If the prospective audience has limited English skills perhaps a translation of the play could be made available to them. I was once asked for subtitles by a parent, which surprised me as the language in the play was so basic, but in fact afterwards I realized that it is polite and helpful to acknowledge the audience in this way.

Take a video of the play, if you can. Not only will the children love seeing themselves act, it will serve as useful revision whenever the children watch the play. It will enable you to give them feedback later and will provide you with a benchmark against which further development can be determined, PLUS you can use it to market your lessons and find more pupils. A recording of one of your plays is a testimony to your success as a teacher.

READING AND PERFORMING DRAMA



The Monkey And The Crocodile



○ Scene 1

(By a river. Two trees stand on the riverbank, some distance apart)

(Monkey enters and climbs tree)

MONKEY: This jamun tree is the best tree I've ever lived in. (Picks a jamun fruit) These fruits are delicious!

(Mr. Crocodile swims up river to tree)

Mr. CROCODILE: Hello, monkey!

MONKEY: Hello, Crocodile!

Mr. CROCODILE: Do you know where I can get some food? I'm hungry! I haven't found a fish all day.

MONKEY: Well, there's lots of delicious jamun fruit in this jamun tree. But crocodiles don't eat fruit.

Mr. CROCODILE: I'm so hungry I'll eat anything.

MONKEY: (picking and throwing jamun fruits) Great! Here, have some of these!

Mr. CROCODILE: Wow! These are good! I never ate fruit before.

MONKEY: Here! (throws more fruit) Have some more!

Mr. CROCODILE: (eating) Yum! Thank you! (more eating)

MONKEY: Have you had enough?

Mr. CROCODILE: Yes, thanks. I think I must be going home now.

MONKEY: Come back when you want more. There's plenty. Good bye!

(Mr. Crocodile swims across stage)

(Mrs. Crocodile enters)

Mr. CROCODILE: Hello, wife!

Mrs. CROCODILE: Where have you been? You smell funny.

Mr. CROCODILE: I've been eating jamun fruit with my friend the monkey!

Mrs. CROCODILE: A she-monkey, or a he-monkey?

Mr. CROCODILE: It's not that kind of relationship. I was hungry, and the monkey gave me jamun fruit.

Mrs. CROCODILE: Crocodiles don't eat fruit!

Mr. CROCODILE: It was good.

Mrs. CROCODILE: (flirtatiously) You do smell kind of sweet. Bring me some, will you, please?

Mr. CROCODILE: Certainly, my dear.

(Mr. Crocodile swims back to tree)

MONKEY: Hello, again, Crocodile!

Mr. CROCODILE: Can you give me some more jamun fruit for my wife?

MONKEY: Sure! Take heaps! (throws jamun fruit to Mr. Crocodile)

Mr. CROCODILE: Thanks! (carries jamun fruit)(swims back to Mrs. Crocodile) Have some jamun fruit, my dear!

Mrs. CROCODILE: (eating) Thank you. These are really sweet. (more eating) Does the monkey eat these?

Mr. CROCODILE: The monkey eats nothing else! Lives in the jamun tree and eats jamun fruit all day.

Mrs. CROCODILE: (still eating) That monkey will taste sweet, from eating all those jamun fruits. (finishes eating) Those were good, but I'm still hungry. Husband, go get me that monkey's heart! It must be full of jamun juice.

Mr. CROCODILE: Oh, come on! The monkey is my friend!

Mrs. CROCODILE: Listen. We are crocodiles. Crocodiles don't make friends with monkeys. Crocodiles eat monkeys!

Mr. CROCODILE: Not this monkey. This one gave us jamun fruit.

(Mrs. Crocodile sinks down to the floor, pretending to be sick)

Mrs. CROCODILE: Oh - I'm sick! I'm dying!

Mr. CROCODILE: Oh, dear! What is wrong?

Mrs. CROCODILE: My heart! My stomach! My poor head!

Mr. CROCODILE: Oh, dear! What can I do?

(Mrs. Crocodile sits up, obviously well, not sick)

Mrs. CROCODILE: Go get me the Monkey! I will eat its heart and that will cure me. (To audience) And it will taste so nice and sweet!

Mr. CROCODILE: How can I do that? The monkey lives in the tree. We are Crocodiles. Crocodiles don't climb!

Mrs. CROCODILE: Use your wits. You'll think of a way. Maybe invite the monkey over for dinner. Now go!

Mr. CROCODILE: Yes, dear.

(Mrs. Crocodile exits. Mr. Crocodile swims back to tree.)

MONKEY: Hello, again, Crocodile!

Mr. CROCODILE: O dear friend, my wife thanks you for all the jamun fruit you gave her.

MONKEY: You are both welcome. There's plenty. Want more?

Mr. CROCODILE: No, thank you. My wife insists that you come to us for dinner.

MONKEY: (flattered) Thank you, but I cannot.

Mr. CROCODILE: Why not?

MONKEY: I cannot swim.

Mr. CROCODILE: That is no problem - I can. Come ride on my back and I will take you home with me.

MONKEY: Okay.

(Monkey climbs down from tree, sits on Mr. Crocodile's back. Depending on the size of the actors, Monkey may squat over Mr. Crocodile and move along while Mr. Crocodile "swims", or Monkey may ride piggyback on Mr. Crocodile, or Monkey may just walk along behind Mr. Crocodile).

(Mr. Crocodile swims down river, with Monkey perched on back)

Mr. CROCODILE: Now have a swim!

(Mr. Crocodile dumps Monkey off his back)

(Monkey splutters, pretends to be drowning)

MONKEY: Why did you throw me off? I can't swim!

Mr. CROCODILE: I am carrying you to my wife. She wants to eat your heart, and I must give it to her!

MONKEY: (Still spluttering) Well, that is unfortunate.

Mr. CROCODILE: Yes, it is hard to keep her happy.

MONKEY: I don't mean that. I wish I had known you wanted my heart. Then I could have brought it with me!

(Mr. Crocodile quickly picks Monkey back up)

(Monkey stops drowning)

MONKEY: Thank you.

Mr. CROCODILE: Not at all. What do you mean, you didn't bring your heart?

MONKEY: (Wiping eyes and face) We monkeys don't keep our hearts with us when we go jumping among the tree-tops. It would get all knocked to pieces!

Mr. CROCODILE: Well, where do you keep it?

MONKEY: Over there, on yon fig tree. See how the figs look like small hearts? We hide our hearts among the fruit.

Mr. CROCODILE: If you will show me your heart, then I won't kill you.

MONKEY: Take me over there, then.

(Mr. Crocodile and monkey swim over to fig tree)

MONKEY: Right there, by that branch. See?

Mr. CROCODILE: No.

MONKEY: Go closer!

(They move closer to the Fig Tree)

(Monkey leaps off Mr. Crocodile's back and climbs partly up fig tree)

MONKEY: Silly Crocodile! How could you believe that any creature keeps its heart in a tree-top! You are a fool, and I have outwitted you!

(sings)

Rose-apple, jack-fruit, mangoes too across
the water there I see;
Enough of them, I want them not; my jamun fruit
is good enough for me!

Great is your body,
but tiny is your wit!
Go away, Sir Crocodile,
for I have had the best of it!

Mr. CROCODILE: Drat!

(Monkey climbs to very top of fig tree)

MONKEY: My heart is way up here! If you want it, come for it, come for it!

Mr. CROCODILE: Drat! Whatever am I going to tell my wife!

End of Scene 1

○ **Scene 2**

(By the river. This time the monkey is on an island. The river is narrower, and there's a stone in the middle of the river, between the island and the riverbank. The monkey needs to be able to jump from island, to stone, to other riverbank. On the riverbank is a climbable tree)

(Mrs. Crocodile enters, staying in the river)

Mrs. CROCODILE: My husband is such a fool. Imagine! Being outwitted by a monkey. And I did so want to eat some monkey heart.

(Monkey enters, staying carefully out of the river)

MONKEY: (singing)

Sir Crocodile, he went away
for he was nothing but a twit!

Mrs. CROCODILE: (Angry, to herself) Arrgh! I hate that monkey. How can I catch it?

(Monkey continues to sing. Monkey jumps from island, to stone, to other riverbank)

Mrs. CROCODILE: (To audience) The monkey never goes in the water. I've been watching it for days.

(Monkey continues to sing. Monkey jumps back across from riverbank, to stone, to island)

Mrs. CROCODILE: (To audience) I know! I'll lie down on the rock! The monkey won't see me in the dark, and next time it jumps, I'll be there to eat it!

(Mrs. Crocodile lies down on rock)

(Monkey returns to riverbank)

(Monkey gets ready to jump to the rock, then stops.)

MONKEY: What is the matter with the rock? (Pause while Monkey peers and moves around, examining the rock)

MONKEY: Something is different about the rock. (Monkey continues examining the rock)

Mrs. CROCODILE: (chuckles) (Monkey doesn't hear)

MONKEY: The rock is higher than before. (Monkey continues examining the rock)

Mrs. CROCODILE: (chuckles again) (Again, Monkey doesn't hear)

(Monkey suddenly spots Mrs. Crocodile, stops still, turns, and faces audience)

MONKEY: (To audience) There's a croc on the rock!

(Monkey turns toward rock)

MONKEY: (To rock) Hello, Rock!

(Mrs. Crocodile says nothing)

MONKEY: (To rock) Hello, Rock!

Mrs. CROCODILE: (to herself) I guess the rock answers back to the Monkey.

MONKEY: (To rock) Hello, Rock!

Mrs. CROCODILE: (to herself) Maybe I'll answer for the rock, this time.

MONKEY: (To rock) Hello, Rock!

Mrs. CROCODILE: Yes, Monkey! What is it?

MONKEY: (laughs) Oh, it's you, Mrs. Crocodile, is it?

Mrs. CROCODILE: Yes! I am waiting here for you. I am going to eat you.

MONKEY: Oh! You have surely caught me in a trap this time!

(Mrs. Crocodile, feeling very clever, smiles a big hammy smile at the audience)

MONKEY: There is no other way for me to go home. Open your mouth wide so I can jump right into it.

(Mrs. Crocodile opens her mouth very wide, and tilts her head back very far)
(Mrs. Crocodile is facing in such a way that she can't see Monkey)

MONKEY: (To audience) Notice. Crocodiles' mouths are so big, when they open them up, they can't see a thing!

(Monkey jumps onto rock next to Mrs. Crocodile, then onto riverbank)

(Mrs. Crocodile hears Monkey and closes her mouth)

Mrs. CROCODILE: Monkey, you have great cunning. And you know no fear. I'll let you alone after this.

MONKEY: Thank you, Crocodile, but I shall be on the watch for you just the same.

THE END

The Owl, The Bull and the Forest



Cast of Characters

Owl: An actor made up to be an owl whose home in a tree is disturbed by an unwelcome visitor.

Bull: An actor made up to be a bull who knocks down trees for a living so that he may earn food for his family.

(In darkness, the audience hears huge thuds like something ramming into a tree. Lights come up on a BULL stepping back to ram once again into a tree off R. OWL comes on from off R, furious)

OWL

What do you think you're doing?!

BULL

I'm knocking down that tree.

(About ready to charge at tree again)

OWL

Stop!

BULL

What?

OWL

That's my home you want to
knock down.

BULL

(Puzzled)
That tree?

OWL

Yes, I live in it.

BULL

Really?

OWL

Of course. Owls live in trees,
you know.

BULL

(Goes along)
Uh, yeah. Of course. Now, if
you'll stand aside. I need to
knock down that tree. (Gets
ready to charge)

OWL

Will you listen to me a
minute?!

BULL

Sure.

OWL

That tree is my home. I live
in it. Without it I wouldn't
have any place to live.

BULL

I'm really sorry, but I still
need to knock it down.

OWL

Why?

BULL

The cat wants me to.

OWL

What does he want with the
trees?

BULL

I don't know. I just get my
pay. I don't ask questions.

OWL

Well, I'm not about to let you
destroy my home because
some cat told you to.

BULL

He gives me and my family a
lot of grain and feed to eat
for every tree I knock down.
I can't let my family starve.

OWL

You can't destroy my home
either. My family has lived in
this old tree for many, many
years along with a lot of
other animal families. Do you
want to make us homeless?

BULL

(Persistent)

I've got to feed my family.

OWL

Can't you earn food for them
some other way?

BULL

I don't know. I can't really do anything else besides knocking down trees. That's all I've done my whole life.

OWL

There must be something else you can do. Something you might even enjoy more.

BULL

I like to pull the plow through the fields.

OWL

See, there's something.

BULL

Yeah.

(Dreamily)

I love to drag that plow along and rip and tear up the earth.

OWL

Okay, okay. I've got the idea. You can do something else.

BULL

But, nothing pays as well as knocking down trees.

OWL

There are some things more important than money in this world.

BULL

Like what?

OWL

Like trying to keep nature the way it should be.

BULL

We don't change it that
much.

OWL

Remember how the
neighboring forest was all
knocked down?

BULL

Sure I do. The cat sure was
happy.

OWL

But, all those animals that
lived there had to move.
Their homes were destroyed
and they had to go far away
to live safely again.

BULL

See. They can always find
other places to live.

OWL

What happens when all the
forests have been knocked
down?

BULL

That won't happen.

OWL

It might.

BULL

So, what if it does happen?

OWL

All the animals will have no
place to go. We'll have to
move on to a place far away

where you or the cat can't
find us. Do you want us all to
leave, never to be seen
again?

BULL

No, I guess not.

OWL

You have to do something or
else all the trees will be
gone. Then, neither of us will
have anything.

BULL

What do you mean by I won't
have anything.

OWL

Once the trees are gone, you
can't earn food for your
family anymore.

BULL

Gosh. I didn't think of that.

OWL

You need to.

BULL

Wait. There are plenty of
trees around. They'll last
through my life time.

OWL

What about your children?

BULL

What about them?

OWL

The trees probably won't last through their lives at the rate you're going.

BULL

We'll just plant more trees then.

OWL

It takes a long, long time for trees to get big enough for some of us animals to live in.

BULL

Well, it's something, isn't it?

OWL

Yes, it is.

BULL

That's just what we'll do then. Plant more trees.

OWL

It's not enough.

BULL

Will you stop with all this?! You think too much, owl. That's what's wrong with you.

OWL

You think too little.

BULL

I don't see any of this bad stuff you keep talking about. It's like you're making it all up or something. I don't believe any of it.

OWL

You stubborn bull. You may not see any problems with knocking down trees. But, I do.

BULL

Like what?

OWL

There are not enough homes for them all. Forests will become overcrowded. Animals will have trouble finding food. They need to feed their families, too.

BULL

Yeah, I guess so.

OWL

Trees also make clean air for us to breathe.

BULL

They do?

OWL

Sure.

BULL

How?

OWL

What we breathe out, trees breathe in. What trees breathe out, we breathe in.

BULL

Wow. I didn't know that.

OWL

The air, trees give us, is clean
air. If we cut down all the
trees, the air will get all bad
and yucky.

BULL

Are you sure?

OWL

Look at the smog in cities.

BULL

Yeah. It's pretty gross.

OWL

Without trees, all the air will
become so icky no one could
even breath it.

BULL

Would that really happen?

OWL

If you knock down all the
trees, a lot more than that
would happen.

BULL

This is all good to talk about,
but I still have to work.

OWL

I guess I'd better start
packing. Come on kids...
pack your things.

(Starts to go)

BULL

Wait.

(OWL stops)

OWL

What?

BULL

(Thinks a moment)

Maybe I could just take part
of the trees and leave the
forest animals some. That
way we both win.

OWL

I don't want to see any trees
taken. Every time some are
taken, the more danger our
Earth will be in.

BULL

I've got to live.

OWL

Yes, you do.

(Thinks a bit)

Maybe we can share, but like
I said, every time a tree is
knocked down the
environment will be in a little
more danger.

BULL

I know, I know. The bad air
and all that.

OWL

And have you noticed the
temperature?

BULL

Yeah. It seems like it's
getting hotter every year.

OWL

That's because we're losing
so many trees.

BULL

It is? How?

OWL

You know how I was telling
you about how trees breathe
in what we breathe out?

BULL

Yeah. Sort of.

OWL

If there aren't enough trees
to breathe in a lot of what we
breathe out, what we breathe
out just hangs in the air and
isn't used.

BULL

What does that have to do
with temperatures?

OWL

Heat rises from the Earth.
What we breathe out traps
the heat and keeps it down
around us. If there aren't
trees to breathe that air, the
heat will stop escaping at all
and we'll end up living in a
giant steam bath.

BULL

(His brain has had too
much to think about)
Oh... but winters are getting
colder.

OWL

That's all part of the same problem. The warming makes all the weather worse... every year we get more hurricanes and tornadoes. Everything is more extreme.

Bull looks confused.

OWL (CONT.)

This isn't making any sense is it?

BULL

No really...

OWL

Then I've already lost.

BULL

Look... I don't want to destroy your home. Can't we make a deal?

OWL

You can't make deals with nature...

(OWL starts to go)

BULL

Good-bye, Owl.

OWL

Good-bye. Come on kids.

Owl can gather up cute little owl toys or if other actors are available, they can all be crying as they follow Owl out.

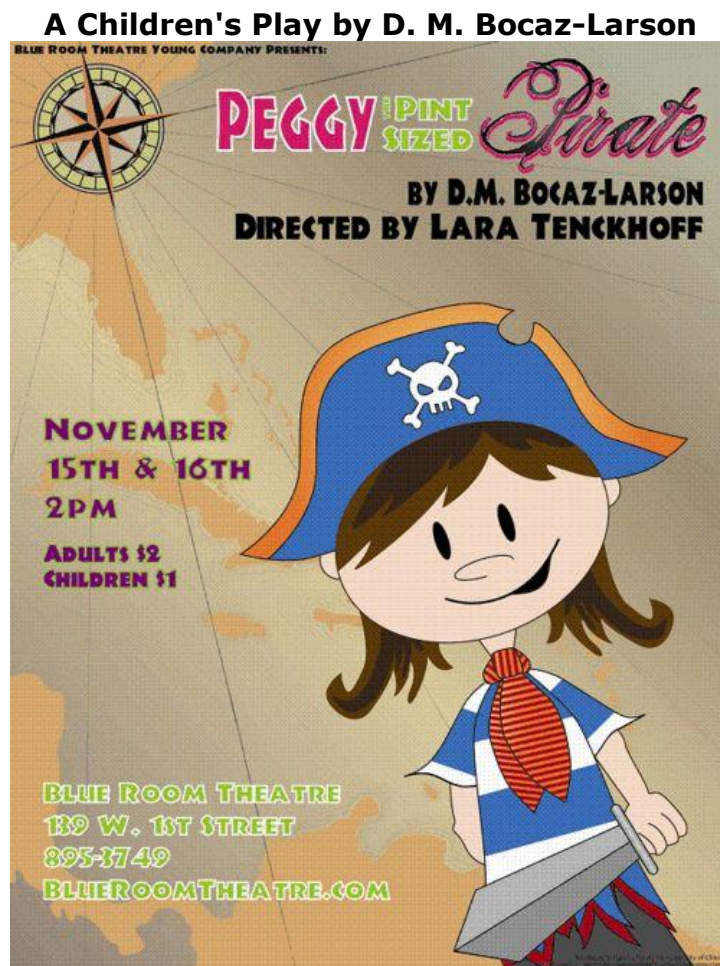
BULL

(Looks around and says to himself)

The forest sure is a beautiful place, isn't it? Maybe this tree can stay a little longer.
(He smiles and exits L as lights fade to black

END OF PLAY

Peggy the Pint Sized Pirate



Cast of Characters

PEGGY
SCUMMY - young pirate who says mean things to PEGGY
CAPTAIN SLUDGE
CAPTAIN SOGGY
GRUNT - wise old pirate who speaks mysteriously
SEA MONSTER
MOM MONSTER

EXTRAS - Other pirates

Scene 1 - A pirate's cove for games and grub

Scene 2 - An island where the Sea Monster lurks

SCENE 1

(PEGGY is a very small pirate girl who is anxious to be a big pirate. PEGGY enters pirate's cove and sees Pirates playing various games and enjoying grub. Everyone is much bigger than she is and she looks out of place)

PEGGY

(To audience)

Hi, I'm Peggy. Peggy the... Well, I don't have a true pirate name yet.

SCUMMY

(To PEGGY)

Sure you do. It's Peggy the Pint Sized Pirate.

(Others laugh and then go back to their games)

PEGGY

Yes, that's what they call me. Peggy the Pint Sized Pirate. But I'm tired of it. I won't stand for it anymore.

SCUMMY

Won't stand for it? I thought you were sitting down.

PEGGY

I'm so tired of short jokes. Anyway, Today is my big day. I finally was going to be a pirate. I've dreamed about this day since I was little.

(SCUMMY looks at her)

Well, I'm still little... and I'm still dreaming. But finally the day has come. I'm going to do it. I'm going to be a pirate.

(SCUMMY laughs at her and then points to CAPTAINS who enter)

SCUMMY

Line em up!

(Pirates line up. PEGGY gets stuck behind the other pirates and hops around trying to see. She slips in between two of them)

CAPTAIN SOGGY

We need two crews for a treasure run to Tucson.

PEGGY

Tuscon?

(PEGGY gets pushed back and hops around behind)

CAPTAIN SLUDGE

I get first pick. I'll take Bob the Brave

(BOB happily lines up behind SLUDGE)

CAPTAIN SOGGY

I'll take Sue the Smelly.

(Everyone steps back so SUE can move over by SOGGY who notices her odor. SLUDGE and SOGGY continue picking pirates during the following:)

PEGGY

I was so excited. This was the first time I tried out for a pirate crew. Captain Sludge had the fastest pirate around. Everyone was anxious to be with Sludge when the sea speed record of 1812 was broken. And then Captain Soggy was great too. Soggy had the only pirate ship that would go underwater. Really! But after more and more pirates were picked, I got worried because no one was picking me.

CAPTAIN SLUDGE

And I'll take Scummy the Sweet.

(SCUMMY sticks tongue out at PEGGY and lines up with others)

That's it then.

(Pirates all start to talk and go with CAPTAINS)

PEGGY

Wait! What about me?!

(Everyone stops and stares at PEGGY. Then they laugh)

SCUMMY

No way, shrimp.

CAPTAIN SOGGY

(Pats PEGGY on head)

Maybe when you're bigger.

SCUMMY

Right, that will happen.

CAPTAIN SLUDGE

Better stay here and let the big brave pirates go. We don't want you to get hurt.

CAPTAIN SOGGY

We can't handle screaming little girls on ships with sea monster afoot.

(Pirates leave and PEGGY sits by herself all upset)

PEGGY

Now I'll never be a pirate.
(PEGGY cries)

GRUNT

(Old GRUNT enters)
What's this boo-hooing I hear?

PEGGY

No one wants me to be a pirate. They think I'm too little.

GRUNT

Do they now?

PEGGY

Everyone laughed at me and said I'd be scared. I'm not scared of anything.
And I wouldn't cry...

(Wipes away tears)

I'm not afraid of any sea monsters.

(Cries again)

Who am I kidding? I am too little.

GRUNT

You're not little at all you know.

PEGGY

What? Can't you see me? I'm tiny.

GRUNT

There's something I can see that's bigger than any pirate I know. Something
that you'll have to see on your own.

PEGGY

I don't get it. What do you mean?

GRUNT

Give it time, Peggy and you'll see.

PEGGY

(Throwing a fit)

But I wanna be big now!!!!!!

(Jumps around and screams)

GRUNT

(Waits for PEGGY to stop)

Feel better?

PEGGY

(Calm)

Actually, yes. Thank you.

GRUNT

Very soon you'll get your chance to see what you have that is greater than most.

PEGGY

Well, I'm not moving from this spot until I find out.

GRUNT

Stubborn aren't we?

PEGGY

Peggy the Stubborn. Naw, doesn't sound right.

GRUNT

Patience Peggy. Your moment will come.
(GRUNT leaves)

PEGGY

Old people saw the weirdest things. Me being big? Now? But how? So I stayed here and waited for an answer. And it didn't take long.

SCUMMY

(Runs in)

Ahh! The horror! The horror!

PEGGY

What is it, Scummy?

SCUMMY

Both ships are gone. Destroyed.

PEGGY

But how?

SCUMMY

The sea monster!

PEGGY

Really? And the pirates couldn't stop them.

SCUMMY

They tried but the monster is too powerful. Both ships are gone forever.

PEGGY

How did you survive?

SCUMMY

I hid in a barrel when I saw the monster coming.

PEGGY

You hid? That's not very piratey.

SCUMMY

Please don't tell.

(SCUMMY runs and hides)

CAPTAIN SLUDGE

(Enters with CAPTAIN SOGGY)

I can't believe our ships are gone.

CAPTAIN SOGGY

And the entire crew was captured.

PEGGY

What are you going to do?

CAPTAIN SLUDGE

What can we do?

CAPTAIN SOGGY

Maybe I'll open up a little sea side resort.

PEGGY

You can't give up. What about your crew? You must save them.

CAPTAIN SLUDGE

Sorry, but I'm not going out there again. Not with that monster out there.

CAPTAIN SOGGY

And I could serve soda pop and soup with little tiny umbrellas in them.

PEGGY

So you're both a couple of chickens.

(Both CAPTAINS stop and stare at her)

CAPTAIN SLUDGE

What did you say?

PEGGY

Chickens.

(Acts like a chicken)

Brock, brock, brock.

CAPTAIN SOGGY

I could put chicken between two slices of bread. Someone showed me that on the Sandwich Islands.

(CAPTAIN SOGGY exits)

CAPTAIN SLUDGE

Fine. You think you're so brave. Then you be captain and take care of that sea monster yourself.

(Sticks huge captain hat on PEGGY and it covers her head)

Best of luck to you, Captain.

(Laughs and exits)

PEGGY

(Pulls off hat)

Captain? Was he serious? Even if he wasn't, it doesn't matter. Someone has to save those pirates.

(Grabs SCUMMY out of hiding)

Come on, Scummy. We're going to save some pirates.

SCENE 2

(Lights come up on an island where the sea monster lives. PEGGY and SCUMMY enter. SCUMMY is terrified)

PEGGY

I took a little boat with only Scummy to help row. We followed the trail of wrecked ships until we made our way to this little island that must be the sea monsters lair.

SCUMMY

I don't think this is a good idea, Peggy.

PEGGY

Yes, you said that about a hundred times on the way over. But someone has to save these pirates.

SCUMMY

And what makes you think we can do it?

PEGGY

Because I can do anything I put my mind to.

(Roaring sound off stage. SEA MONSTER uses microphone for big sound)

SCUMMY

What's that?

PEGGY

I don't know.

(Roaring sound again)

SCUMMY

There is was again.

(Roaring)

Let's get out of here.

PEGGY

But I don't see anything.

SCUMMY

(A huge shadow appears behind them. Shadow is cast using a cut out behind a light or by the SEA MONSTER standing being a spotlight. SCUMMY sees it)

Ahh! Run!

(SCUMMY runs)

PEGGY

Scummy! Get back here.

(PEGGY stands ready and faces the shadow)

I guess it's up to me.

(Bravely calls out)

Show yourself sea monster. I'm ready for you!

SEA MONSTER

(Roars. Off)

You better run little pirate before I eat you.

PEGGY

No, you better run before I eat you.

SEA MONSTER

(Off)

What? You can't eat me.

PEGGY

I can eat anything I want.

SEA MONSTER

(Enters. SEA MONSTER is not much bigger than PEGGY. SEA MONSTER can be in a costume with one or two actors inside. If two actors are in costume, one is the head and the other works the hind end and tail)

Why aren't you scared?

PEGGY

Hey! You're just a little guy.

SEA MONSTER

Usually the shadow scares most of them away.

PEGGY

How did you do that?

SEA MONSTER

Ancient sea monster secret.

PEGGY
Come on, you can tell me.

SEA MONSTER
You're a pirate. I can't tell you.

PEGGY
(Proud)
Hey, no body has ever called me a pirate before.

SEA MONSTER
That wasn't a compliment.

PEGGY
So what's the deal? How can a little monster like you defeat all those pirates?

SEA MONSTER
Oh, that isn't me. That's my mama. She's the one who destroys all those ships.

PEGGY
And she captured all those pirates?

SEA MONSTER
Yes.

PEGGY
Then I need to talk to her.

SEA MONSTER
You can't do that.

PEGGY
Why not?

SEA MONSTER
She won't talk to you. She'll just capture you and torture you like the others.

PEGGY
Torture?! That's terrible.

SEA MONSTER
They are getting what they deserve.

PEGGY
I won't hear of it. Take me to them or else.

SEA MONSTER
Or else what?

I... I... PEGGY

You... you... what? SEA MONSTER

I won't tell you my secret. PEGGY

Secret? What secret? SEA MONSTER

PEGGY
(To audience)
Sea monsters can't resist a good secret.
(To SEA MONSTER)
I'll tell you if you take me to your mama.

SEA MONSTER
Give me a hint!

PEGGY
Nope. Not until I see your mama.

SEA MONSTER
Not one little hint?

PEGGY
Sorry.

SEA MONSTER
Fine. I'll take you to Mama. She'll just capture though. She won't tell you anything. Follow me.

SCUMMY
(Sneaks up on them and stabs SEA MONSTER in the foot with a stick)
Ha! I got you.

SEA MONSTER
Ow!
(Hops around in pain)

PEGGY
Scummy! What have you done?

SCUMMY
I've defeated the sea monster!

PEGGY

But if you hurt the sea monster, we won't know where the pirates were taken.

SCUMMY

Oh.

SEA MONSTER

Who poked me? That hurts!

SCUMMY

(Points to PEGGY)

She did it.

(SCUMMY runs)

SEA MONSTER

Come back here. I know a little liar when I see one.

(Takes a step and howls in pain)

PEGGY

Here, let me help you.

SEA MONSTER

Why would you want to do that?

PEGGY

Well... I do want you to show me where the pirates are... but...

SEA MONSTER

But what?

PEGGY

I kind of like you too.

SEA MONSTER

You do?

PEGGY

I know pirates aren't supposed to like sea monsters, but I do kind of like you.

SEA MONSTER

And why is that?

PEGGY

Because you're little and you're so big all at the same time. I wish I could be as brave and strong as you.

SEA MONSTER

I don't feel so brave and strong with this stick in my foot.

(Howls in pain)

Here, let me help with that. PEGGY

(Moves away)
No. SEA MONSTER

Come on. PEGGY

No, it's gonna hurt. SEA MONSTER

Don't be a baby. Let me get it. PEGGY

Fine, but I can't look. SEA MONSTER

On the count of three I'll pull it out. Ready? PEGGY

Ready. SEA MONSTER

One, two... (Pulls out stick) PEGGY

...where's three. (Looks) SEA MONSTER

Stick's out. See, it wasn't that bad was it. PEGGY

(Looks at stick then howls)
Ow! SEA MONSTER

What? What? PEGGY

Now it hurts. Delayed reaction. SEA MONSTER

Don't be silly. It's all in your head. PEGGY

SEA MONSTER

You think so?

PEGGY

I know so.

SEA MONSTER

I guess it's not that bad.

PEGGY

Good. Now take me to your mama.

SEA MONSTER

Uh, Peggy.

(Huge shadow looms up behind PEGGY. MAMA MONSTER can remain a shadow unless a production budget allows for a large monster head to appear on stage but this is unnecessary. A shadow cast by a cutout in a light will work with the voice of MAMA MONSTER on microphone)

PEGGY

Yes?

SEA MONSTER

She's here.

MAMA MONSTER

Hello, baby. Did you capture another pirate?

SEA MONSTER

Well, not really. This is Peggy. She wants to talk to you.

MAMA MONSTER

Talk to me? Why?

PEGGY

I want you to release all those pirates you captured.

MAMA MONSTER

Why?

PEGGY

Because what did they do to you?

MAMA MONSTER

They have made a garbage dump of the sea.

PEGGY

You're mad at them because they litter.

SEA MONSTER

Pirates make a lot of trash.

PEGGY

But you're polluting the sea with broken pirate ships.

MAMA MONSTER

Good point. You're a smart little one.

PEGGY

I guess I make up for size with brains. That must be what that old coot meant. My brains! They must be bigger than any pirates.

SEA MONSTER

That's not saying much. I think my ear wax is smarter than most pirates.

PEGGY

So what did you do with the pirates?

MAMA MONSTER

We're making them pick up all the litter they've made.

SEA MONSTER

And that could take a long time. They've littered a lot.

PEGGY

I promise that they will never litter again if you let them go.

MAMA MONSTER

Can I trust you? You're a pirate.

SEA MONSTER

She's not like other pirates, Mama. She helped me when I was hurt. She is also my friend.

PEGGY

Really?

SEA MONSTER

Really, really.

MAMA MONSTER

Pirates!

(PIRATES rush out and crowd together shaking in fear)

I'll let them go, but I don't want to see any more litter.

(PIRATES shake head no)

Good-bye Peggy Pirate. I wish all pirates were like you.

(Shadows fades)

SEA MONSTER

Good-bye, Peggy.

Will I see you again?

PEGGY

You bet.

SEA MONSTER

(SCUMMY slinks in cautiously. CAPTAIN SLUDGE and CAPTAIN SOGGY follow. CAPTAINS happily greet PIRATES)

Just don't bring that thing with you.
(SEA MONSTER exits)

SCUMMY

(Sees PIRATES)

What happened?

PEGGY

They set the pirates free.

SCUMMY

You saved them.

CAPTAIN SLUDGE

I never thought such a little pirate could do such a big thing.

CAPTAIN SOGGY

How would you like to be my first mate?

CAPTAIN SLUDGE

Three cheers for Peggy.

PIRATES

Hip-hip-hurray! Hip-hip-hurray! Hip-hip-hurray!

PEGGY

Thank you all of you. But this means no more litter.
(PIRATES nods in agreement)

CAPTAIN SLUDGE

Let's go, you scurvy dogs.

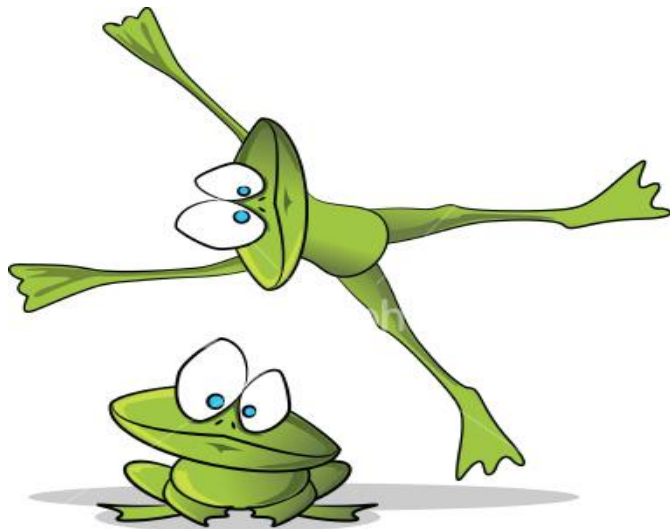
(PEGGY watches PIRATES go with CAPTAINS. CAPTAIN SOGGY tosses some litter in front of her. PEGGY's jaw drop when she sees the spot where they were standing. It's full of litter)

PEGGY

I see my work is cut out for me.

END OF PLAY

How Frog Went to Heaven, A Tale of Angola Told by Aaron Shepard



NARRATOR 1: There was once a young man named Kimana. He wanted to marry the Sky Maiden. He wrote a letter to her father, the Sun Chief.

KIMANA: *(reads letter as he writes)* "I, Kimana, a man of earth, wish to marry the Sky Maiden, your daughter."

NARRATOR 4: Kimana went to Rabbit.

KIMANA: *(holds out letter)* Will you take this letter?

NARRATOR 4: Rabbit said,

RABBIT: I cannot go to Heaven. *(hops away)*

NARRATOR 2: Kimana went to Antelope.

KIMANA: *(holds out letter)* Will you take this letter?

NARRATOR 2: Antelope said,

ANTELOPE: I cannot go to Heaven. (*leaps away*)

NARRATOR 5: Kimana went to Hawk.

KIMANA: (*holds out letter*) Will you take this letter?

NARRATOR 5: Hawk said,

HAWK: I can go halfway. But I cannot go to Heaven. (*flies away*)

NARRATOR 3: Then Frog came to Kimana.

FROG: (*hops in*) Why do you not take the letter yourself?

NARRATOR 3: Kimana said,

KIMANA: This I cannot do.

FROG: Then I will take it for you.

NARRATOR 3: Kimana laughed.

KIMANA: (*laughs*) Can a frog take a letter to Heaven?

FROG: Whatever it is, I can do it. But only if I try. (*takes letter in mouth, hops away*)

NARRATOR 1: Now, Frog lived by a well. Every day, the girls who served the Sun Chief came to this well. They climbed down from Heaven on a web made by Spider. Then they filled their water jugs and went home.

NARRATOR 4: Frog put the letter in his mouth and hid in the well. The girls from Heaven came for water, singing their song.

GIRLS: (*come singing*)

Good day to you, my sister.

Good day to you.

NARRATOR 2: They lowered their jugs into the well, and Frog jumped into one. The girls did not see.

NARRATOR 5: Then the girls climbed back up the web of Spider. They went into the house of the Sun Chief and left the jugs in a room.

NARRATOR 3: Frog was alone. He jumped out of the jug and spit the letter out on a bench.

FROG: *(spits out letter)*

NARRATOR 3: Then he hid in a corner.

NARRATOR 1: The Sun Chief came for a drink of water. He saw the letter and opened it. He read,

SUN CHIEF: "I, Kimana, a man of earth, wish to marry the Sky Maiden, your daughter."

NARRATOR 1: The Sun Chief said,

SUN CHIEF: How can this be?

NARRATOR 4: He went to the girls who fetched water.

SUN CHIEF: *(holds out letter)* Did you bring this letter?

NARRATOR 4: The girls said,

GIRLS: *(stop working)* We did not. *(start working again)*

NARRATOR 2: He went to his wife, the Moon Lady, and read it to her.

SUN CHIEF: What should we do?

NARRATOR 2: The Moon Lady said,

MOON LADY: Don't ask me! Ask your daughter!

NARRATOR 5: He went to his daughter. The Sky Maiden said,

SKY MAIDEN: Let us see if he can bring a wedding gift.

NARRATOR 3: So the Sun Chief wrote a letter and set it on the bench. Then he went away.

NARRATOR 1: Frog came out and put the letter in his mouth. Then he climbed into an empty jug.

NARRATOR 4: The next day, the girls took the jugs and climbed down to earth, singing their song.

GIRLS: *(come singing)*

Good day to you, my sister.
Good day to you.

NARRATOR 2: They lowered their jugs into the well, and Frog jumped out.

NARRATOR 5: Then the girls went back to Heaven.

NARRATOR 3: Frog took the letter to Kimana, and Kimana read it.

KIMANA: "You may marry my daughter if you bring a purse of money."

NARRATOR 3: Kimana said,

KIMANA: This I cannot do.

FROG: Then I will bring it for you.

NARRATOR 3: Kimana laughed.

KIMANA: (*laughs*) You took a letter to Heaven. But can you bring a purse of money?

FROG: Whatever it is, I can do it. But only if I try.

NARRATOR 1: Kimana gave Frog a purse of money. Frog took hold of it with his mouth and carried it to the well. He climbed in and waited.

NARRATOR 4: The girls from Heaven came to the well.

GIRLS: (*come singing*)

Good day to you, my sister.
Good day to you.

NARRATOR 2: Frog got into one of the jugs.

NARRATOR 5: The girls returned to Heaven and left him in the room.

NARRATOR 3: Frog set the money on the bench. Then he hid.

NARRATOR 1: The Sun Chief came and found the purse.

SUN CHIEF: How can this be?

NARRATOR 4: He went to the girls.

SUN CHIEF: (*holds out purse*) Did you bring this money?

GIRLS: (*stop working*) We did not. (*start working again*)

NARRATOR 2: He went to his wife. The Moon Lady said,

MOON LADY: Don't ask me! Ask your daughter!

NARRATOR 5: He went to his daughter. The Sky Maiden said,

SKY MAIDEN: Let us see if he can come fetch me.

NARRATOR 3: So the Sun Chief wrote a letter and left it on the bench.

NARRATOR 1: Frog put the letter in his mouth.

NARRATOR 4: He climbed into an empty jug.

NARRATOR 2: The next day, the girls carried him to earth.

GIRLS: *(come singing)*

Good day to you, my sister.
Good day to you.

NARRATOR 5: He jumped back into the well, and the girls went back to Heaven.

NARRATOR 3: Frog brought the letter to Kimana, and Kimana read it.

KIMANA: *(reading)* "You may marry my daughter if you come and fetch her."

NARRATOR 3: Kimana said,

KIMANA: This I cannot do.

FROG: Then I will fetch her for you.

NARRATOR 3: Kimana laughed.

KIMANA: *(laughs)* You took a letter to Heaven. You brought a purse of money. But can you fetch a bride?

FROG: Whatever it is, I can do it. But only if I try.

NARRATOR 1: Frog climbed back into the well.

NARRATOR 4: The girls came with their jugs.

GIRLS: *(come singing)*

Good day to you, my sister.
Good day to you.

NARRATOR 2: They carried him to Heaven.

NARRATOR 5: Frog jumped out. He spit in all the jugs of water.

FROG: *(spits in jars) Ptui. Ptui. Ptui.*

NARRATOR 3: Then he hid in an empty jug.

NARRATOR 1: The people of the house came and drank the water.

NARRATOR 4: They all got sick.

SUN CHIEF, MOON LADY, SKY MAIDEN, GIRLS, OTHER SKY PEOPLE: *(come and dip cup in water, drink, get sick)*

NARRATOR 2: The Sun Chief called for the spirit doctor. The doctor told him,

DOCTOR: You promised your daughter to a man of earth, but she has not gone. He has sent an evil spirit with a sickness. The evil spirit is in the shape of . . . a frog!

NARRATOR 5: The Sun Chief went to his wife. The Moon Lady said,

MOON LADY: Don't ask me! Ask your daughter!

NARRATOR 3: He went to his daughter. The Sky Maiden said,

SKY MAIDEN: I will go.

NARRATOR 1: The next day, the Sky Maiden went with the girls down to the

well.

GIRLS: *(come singing)*

Good day to you, my sister.
Good day to you.

NARRATOR 4: The girls filled their jugs, and Frog jumped out. Then the girls left the Sky Maiden and went home.

NARRATOR 2: Frog jumped out of the well.

FROG: I will lead you to your husband.

NARRATOR 2: The Sky Maiden laughed.

SKY MAIDEN: *(laughs)* Can a frog lead a woman?

FROG: I took a letter to Heaven. I brought a purse of money. I fetched a bride. Whatever it was, I could do it. But only since I tried.

SKY MAIDEN: Then it is you I will marry!

NARRATOR 5: She took Frog back to Heaven and married him.

NARRATOR 3: They lived on and on.

NARRATOR 1: And Kimana is still waiting for his bride.

END OF PLAY

Which Shoes Do You Choose? By Aaron Shepard



NARRATOR 1: Katie was tired of wearing the same old shoes.

NARRATOR 2: She went to the store to buy new ones.

NARRATOR 1: The clerks asked her,

ALL CLERKS: Which shoes do you choose?

NARRATOR 2: Katie said,

KATIE: I want shoes that are braggy, not baggy.

ALL CLERKS: (*thinking about it*) Hmm. Let me see.

CLERK 1: We have small shoes,

CLERK 2: and tall shoes,

CLERK 3: and walk-on-the-wall shoes.

CLERK 4: We have red shoes,

CLERK 5: and head shoes,

CLERK 6: and down-the-hill-sled shoes.

CLERK 7: We have blue shoes,

CLERK 8: and BOO shoes,

CLERK 9: and paddle-canoe shoes.

ALL CLERKS: Which shoes do you choose?

KATIE: I want shoes that are slicky, not sticky.

ALL CLERKS: Hmm. Let me see.

CLERK 1: We have jog shoes,

CLERK 2: and log shoes,

CLERK 3: and hop-like-a-frog shoes.

CLERK 4: We have tied shoes,

CLERK 5: and wide shoes,

CLERK 6: and carnival-ride shoes.

CLERK 7: We have trail shoes,

CLERK 8: and snail shoes,

CLERK 9: and wind-in-your-sail shoes.

ALL CLERKS: Which shoes do you choose?

KATIE: I want shoes that are spiffy, not iffy.

ALL CLERKS: Hmm. Let me see.

CLERK 1: We have black shoes,

CLERK 2: and snack shoes,

CLERK 3: and ride-on-a-track shoes.

CLERK 4: We have wet shoes,

CLERK 5: and pet shoes,

CLERK 6: and super-speed-jet shoes.

CLERK 7: We have moon shoes,

CLERK 8: and goon shoes,

CLERK 9: and hot-air-balloon shoes.

ALL CLERKS: Which shoes do you choose?

KATIE: I choose *all* these shoes.

ALL CLERKS: (*gasp*)

NARRATOR 1: She bought the shoes and took them home.

NARRATOR 2: And now the store has

ALL CLERKS: (*to audience*) NO MORE SHOES TO CHOOSE!

END OF PLAY

Who Was King



A BIG WHALE LIVED IN THE WATER. HE WAS A VERY BIG WHALE.

WHALE: I AM THE BIGGEST WHALE IN THE WATER. I AM THE BIGGEST WHALE IN THE WORLD. I AM KING OF ALL THE WORLD!

N 2: HE SAID.

N 1: ONE DAY THE WHALE LOOKED OUT OF THE WATER. HE SAW A BIG
LOOKED ELEPHANT. THE WHALE LOOKED AT THE ELEPHANT. HE
ELEPHANT'S AT THE ELEPHANT'S BIG HEAD. HE LOOKED AT THE
BIG FEET.

WHALE: WHO ARE YOU?

ELEPHANT: I AM THE BIGGEST ELEPHANT IN THE WORLD. I AM THE KING OF
THE WORLD!

WHALE: NO, NO! YOU ARE NOT THE KING OF THE WORLD. I AM THE KING OF THE WORLD!

N 2: SAID THE WHALE.

N 1: A LITTLE RABBIT LIVED IN THE WOODS. HE HEARD WHAT THE
THE WHALE SAID. HE ALSO HEARD WHAT THE ELEPHANT SAID.

RABBIT SAID:

RABBIT: THE ELEPHANT IS THE KING OF ALL THE WORLD? THE WHALE IS THE KING OF ALL THE WORLD? I WILL FIND OUT WHO IS KING OF THE WORLD.

N 2: THE NEXT DAY THE RABBIT SAID:

RABBIT: I WILL SEE JUST WHO IS KING.

N 1: HE RAN TO THE WATER WITH A BIG ROPE.

RABBIT: WILL YOU HELP ME? MY COW FELL INTO THE MUD. I CANNOT PULL HER OUT.

N 2: HE CALLED TO THE WHALE.

N 1: THE WHALE SAID:

WHALE: I AM THE BIGGEST WHALE IN THE WORLD. I AM THE KING OF THE WORLD! I CAN PULL YOUR COW OUT OF THE MUD.

N 2: THE LITTLE RABBIT SAID:

RABBIT: COME HERE . . . I WILL TIE ONE END OF THE ROPE TO YOUR TAIL. I WILL TIE THE OTHER END OF THE ROPE TO MY COW. YOU PULL THE ROPE WHEN YOU HEAR MY DRUM.

NA 1: AWAY RAN THE LITTLE RABBIT TO GET HIS DRUM.

N 2: THE LITTLE RABBIT RAN TO THE ELEPHANT.

RABBIT: WILL YOU HELP ME? MY COW FELL INTO THE MUD. I CANNOT PULL HER OUT.

ELEPHANT: I AM THE BIGGEST ELEPHANT IN THE WORLD. I AM THE KING OF THE WORLD! I CAN PULL YOUR COW OUT OF THE MUD.

NA 1: SAID THE ELEPHANT.

N 2: THE LITTLE RABBIT SAID:

RABBIT: I WILL TIE ONE END OF THE ROPE TO YOUR HEAD. I WILL TIE THE OTHER END OF THE ROPE TO MY COW. YOU PULL THE ROPE

WHEN

YOU HEAR MY DRUM.

N1: AWAY RAN THE RABBIT.

N 2: THE ELEPHANT HEARD THE DRUM: HE PULLED AND PULLED
THE ROPE.

N 1: THE WHALE HEARD THE DRUM. HE PULLED AND PULLED THE
ROPE.

N 2: THE WHALE PUT HIS TAIL DOWN INTO THE WATER. HE
PULLED AND PULLED.

NR 1: THE ELEPHANT PUT HIS HEAD DOWN. HE PULLED AND
PULLED.

WHALE: WHAT A BIG COW!

N2: SAID THE WHALE. HE PULLED AND PULLED.

ELEPHANT: WHAT A BIG COW!

N1: SAID THE ELEPHANT. HE PULLED AND PULLED.

NARRATOR 2: THE BIG ROPE BROKE. OVER FELL THE ELEPHANT ON SOME
LITTLE TREES. DOWN WENT THE WHALE INTO THE WATER

NARRATOR 1: THE LITTLE RABBIT RAN AWAY. HE DID NOT FIND OUT WHO
WAS THE KING OF THE WORLD. DO YOU KNOW?

The Three Little Pigs: An Ubbi Dubbi Fairy Tale

An Ubbi Dubbi Fairy Tale by the ZOOMers



CAST:

Narrator

Wolf

Pig number 1 with straw house

Pig number 2 with stick house

Pig number 3 with brick house

PROPS/COSTUMES:

Bucket of slop near the table with a ladle; slop bowl and spoon; four tea cups; teapot; large playing cards; flower vase; book with Ubbi Dubbi Fairy Tales written on it; Bib or napkin for wolf; Small round table and three chairs; picture frame that is hung that says "Hubome Swubeet Hubome".

SETTING: Inside brick house belonging to Pig number 3. This p [Ubbi Dubbi Translator](#) lay can be performed in English or Ubbi Dubbi. Use theto translate it.

(Narrator in the foreground has a large book in front of her titled "UbbiDubbi Fairy Tales".)

Narrator:

Welcome to another edition of Ubbi Dubbi Fairy Tales. In our last episode the big, bad Wolf huffed and puffed and blew down the house of straw. Then the big bad Wolf huffed and puffed and blew down the house of sticks. What will happen next?

(We find our Three Little Pigs sitting around a table politely sipping on tea and playing "Go Fish" with a deck of cards. The Wolf is waiting outside the door of the house.)

(Wolf rhythmically knocks on the door.)

Pigs:

(Innocently.)

Who is it?

Wolf:

It's me! The Big Bad Wolf!!!

Pigs:

(Fearfully.)

Oh no!

(Pig number 1 and Pig number 2 throw their cards in the air and hide under the table.)

Wolf:

(Angrily.)

Little Pigs! Little Pigs! Let me in!

Pigs:

Not by the hairs of our chinny chin chins!

Wolf:

(Even more angrily.)

Then I'll huff...

(Huffs.)

...and I'll puff...

(Puffs.)

...and I'll blow your house in!

(Wolf blows with all his might while the Pigs continue to act fearful, but nothing happens to their house.)

Wolf:

(Less angry.)

Let me try that one more time.

(Huffs.)

...and I'll puff...

(Puffs.)

...and I'll blow your house in!

(The Pigs recognize that their house did not get blown down, they giggle, go back to sitting in their chairs and start to drink their tea. Wolf looks frustrated and sad.)

Wolf:

But I'm alone. All alone!

(Wolf cries loudly.)

And I have no friends!

Pigs:

No friends?

Wolf:

No friends!

Pigs:

Piggy Huddle!

(Pigs huddle as they decide on a plan. In agreement they walk to the door and open it while the Wolf cries.)

Pigs:

(Pigs throw their arms out to the Wolf and shout...)

Friend!

Wolf:

(Dubiously.)

Friends?

Pigs:

(Assertively and with a group hug.)

Friends!!!

(Pigs escort the Wolf into their house. Pigs sit Wolf down and pour him tea and take out a big bucket marked "Slop" on it.)

Pigs:

Slop?

Wolf:

Why, yes!

(Pigs put a napkin around Wolf's neck and serve him.)

Narrator:

And so the Big Bad Wolf finally found new friends.

Pigs:

More slop?

Wolf:

Thanks, friends!

Narrator:

Stay tuned soon for another edition of Ubbi Dubbi Fairy Tales.

END OF PLAY

Chicken Little



- Narrator: One bright, sunny day, Chicken-Little was picking up corn in
the Barnyard. Suddenly, an acorn from the big oak tree fell down
and hit Chicken-Little right on the top of her head.---kerrrr flop.
- Chicken: Oh! The Sky is falling! The Sky is falling! I am going to tell
the King!
- Narrator: And away she went. Chicken-Little went on and on. After a
while she came to Cockey-Lockey.
- Cockey: Where are you going, Chicken-Little?
- Chicken: Oh, Cockey-Lockey. The sky is falling! I am going to tell the
king.
- Cockey: I will go with you!
- Narrator: The went on and on and on. After a time, they came to
Ducky-Lucky.
- Ducky: Where are you going, Chicken-Little and Cockey-Lockey?
- Chicken:

Cockey: Oh, Ducky-Lucky! The sky is falling! We are going to tell the king!

Ducky: Wait! I will go with you.

Narrator: And they hurried off. They went on and on and on! Soon they came to Goosey-Loosey.

Goosey: Hey, where are you two going?

Chicken:
Cockey:
Ducky: Oh, Goosey-Loosey! The sky is falling! We are going to tell the king.

Goosey: Then I will go with you!

Narrator: And so they went on and on and on. Before long they came to Turkey-Lurkey.

Turkey: Where are you-all going in such a rush?

Goosey: Oh, Turkey-Lurkey. The sky is falling! We are going to tell the king.

Turkey: Well, hey, wait for me! I will go with you.

Narrator: They went on and on and on. After a while they came to Foxy-Loxy.

Foxy: Say, where are you all going?

Chicken: (All
Cockey: together)
Ducky:
Goosey:
Turkey: Foxy-Loxy! Foxy-Loxy! The sky is falling! We are going to tell the king.

Foxy: Well, I know a short cut to the king's palace. Follow me.

Cockey:
Ducky:
Goosey:
Turkey: Oh, goody, goody! He knows a short cut to the king's palace!

Narrator: They went on an on and on. Then they came to Foxy-Loxy's cave.

Foxy: This is the short cut to the palace. I'll go in first and then you come in after me...one at a time.

Cockey:

Ducky:

Goosey:

Turkey: Of course. Why not?

Narrator: In went Turkey-Lurkey. Sssssnap! Off went Turkey-Lurkey's head.

In went Goosey-Loosey. Kerrrr-POP! Off went Goosey-Loosey's head.

In went Ducky-Lucky. Kerrrr-unch! Off went Ducky-Lucky's head.

Cockey: (Excitedly) Go Home, Chicken-Little! Go Home!

Narrator: Can you guess what happened next? (pause)
Kerrrrr-Aaaack! Off went Cockey-Lockey's head.

Chicken-Little ran home. She did not tell the king that the sky was falling. And until this day the others have never been seen.

And the poor king has never been told that the sky is falling!

Reading comprehension exercises about the plays

IV- Comprehension question about the Play.

This questions will be formulated according to the specific details of every play.

V- Analisis questions

- 1-What does the play say?
- 2-What is the tittle of the play?
- 3-Who are the main characters of the play?
- 4-Can you describe the characters?
- 5-Where does the play take place?
- 6-Did you like it? Why?

VI- Vocabulary activities

- Is there any new word? List them.
- Match the words with their meanings. (This exercise can be adapted by using specific key words or new words from every play)
- Complete the crossword puzzle with the correct form of the words from the previous exercise. (This can also be adapted to every play).
- Set out the play for the end of the term. (Choose a specific play to be performed at the end of the term)

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Resources:

- Children's Poetry Bookshelf: www.childrenspetrybookshelf.co.uk.
See their list of links.
- Foyle Young Poets of the Year Award: www.poetrysociety.org.uk/foyle
- NAWA (directory of writers): www.artscape.org.uk
- Poetry 180: www.loc.gov/poetry/180/
- Poetry Society: www.poetrysociety.org.uk
- Poetryclass: www.poetryclass.net
- The Poetry Archive: www.poetryarchive.org