

They All Come in Threes

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INTRODUCTION

Life is full of conflicts and challenges. Children today must be taught how to handle these trials and tribulations. It is our responsibility to encourage them to think problems through without fighting or hurting someone to solve conflicts. We must teach them to forgive and accept each other's differences. We must teach them how to handle people who suddenly come against them. "They All Come in Threes" will teach children about three characters that cause major conflicts in the lives of the Three Little Pigs, the Three Bears, and the Three Billy Goats Gruff. This unit will teach children three different varieties of conflicts. They will brainstorm about how they would handle the Big Bad Wolf, the Troll, and Goldilocks. They will learn how to eliminate negative ways of handling these characters and concentrate on how to deal with them in positive ways. The three stories: "The Three Little Pigs," "The Three Billy Goats Gruff," and "Goldilocks and the Three Bears" are narratives that children can relate to and love. Children from ages 4 to 12 adore these stories and usually enjoy acting out the voices of the characters. The most interesting challenge they will have is coming up with nice ways of dealing with the adversaries in these stories. I truly believe that this unit will broaden the development of social and emotional skills for students.

My class is made up of 21 students. One student is from Indonesia, and the other 20 are from Africa. My students come from the following countries: Somalia, Congo, Sudan, Liberia, Sierra Leon, and the Ivory Coast. At this time, my students get along fairly well, despite their differences. They will come up against many conflicts this year and throughout their lives in and out of school. Conflicts can be avoided. Each one of my students will be given the opportunity to reap the benefits of positively handling conflicts. They will also increase their skills in a variety of ways through the many objectives that will be covered in this curriculum. The students will show growth in oral language development, working together to solve problems, reading and writing, ordering items by size, improving social skills, creative writing, and art projects related to the masks and props needed for the skits and play.

OBJECTIVES

The main objective of this curriculum is to teach the students how plays are developed and written. The students will cover many other objectives throughout this curriculum, such as listening to stories for a purpose, acting out skits related to each story through flannel board activities and classroom skits, identifying the problem in each story, brainstorming ways of handling people or things that come against them in life, changing the end of each story to have a more positive outcome, watching videos of each story, illustrating favorite parts of each story, making books, story mapping, using Venn diagrams to compare and contrast stories, acting out each story for the Pre-K classes, and finally, developing a play and acting it out. All of the activities will lead up to the creative moment of either developing their own play or developing a dramatic scene of their very own. Also, as they are involved in all the objectives listed above, the children will increase their vocabulary as they learn how to write a play or a dramatic scene with their teacher. They will learn how to project their voices, how to use intonation, how to

perform in front of an audience, how to be an audience, how props are used and made, how characters differ from each other, and how they are portrayed.

Listed below are the Texas Essential Knowledge and Skills for English Language Arts and Reading that will be covered in this curriculum unit:

110. 2. English Language Arts and Reading, Kindergarten

a. (1) The kindergarten students will engage in many activities that will help them develop their oral language skills and help them begin to read and write, extend their vocabulary and conceptual knowledge, and learn how to follow directions.

a. (2) For Kindergarten students whose first language is not English, the students' native language serves as a foundation for English language acquisition.

b. Knowledge and skills.

(1) Listening/speaking/purposes. The student listens attentively and engages actively in a variety of oral language experiences. The student is expected to:

(A) Determine the purpose(s) for listening such as to get information, to solve problems, and to enjoy and appreciate (K-3);

(B) Respond appropriately and courteously to directions and questions (K-3);

(D) Listen critically to interpret and evaluate (K-3);

(E) Listen responsively to stories and other texts read aloud, including selections from classic and contemporary works (K-3); and

(F) Identify the musical elements of literary language such as its rhymes or repeated sounds (K-1).

(3) Listening/speaking/audiences/oral grammar. The student speaks appropriately to different audiences for different purposes and occasions. The student is expected to:

(A) Choose and adapt spoken language appropriate to the audience, purpose, and occasion, including use of appropriate volume and rate (K-3);

(C) Ask and answer relevant questions and make contributions in small or large group discussions (K-3);

(D) Present dramatic interpretations of experiences, stories, poems, or plays (K-3);

(4) Listening/speaking/communication. The student communicates clearly by putting thoughts and feelings into spoken words. The student is expected to:

(B) Use vocabulary to describe clearly ideas, feelings, and experiences;

(C) Clarify and support spoken messages using appropriate props such as objects, pictures, or charts (K-3); and

(D) Retell a spoken message by summarizing or clarifying (K-3).

(9) Reading Comprehension. The student uses a variety of strategies to comprehend selections read aloud. The student is expected to:

(B) Establish purposes for reading or listening such as to be informed, to follow directions, and to be entertained (K-3); and

(C) Retell or act out the order of important events in stories (K-3).

(10) Reading/literary response. The student responds to various texts. The student is expected to:

(B) Participate actively (react, speculate, join in, read along) when predictable and patterned selections are read aloud (K-1); and

(C) Respond through talk, movement, music, art, drama, and writing to a variety of stories and poems in ways that reflect understanding and interpretation (K – 1).

(15) Writing/composition. The student composes original texts. The student is expected to:

(A) Dictate messages such as news and stories for others to write.

RATIONALE

The purpose of this curriculum unit is to enlighten lives. Whose lives, one may ask? The answer is the lives of my students and my life as I create this unit, and the lives of all those who read this unit and use it as an avenue to teach children about playwriting. I came into this seminar asking myself what can this seminar do to enhance my teaching abilities as I reel my students into the world of playwriting as well as teaching them how to turn enemies into friends.

The purpose of this curriculum unit of playwriting in my ESL Kindergarten program is for my students to acquire second language acquisition as they strengthen their vocabulary skills, as well as improve their listening and comprehension skills. They will learn how to dramatize various characters. They will be introduced to voice projection and intonation as they become acquainted with the world of playwriting. They will increase their vocabulary throughout the unit as they learn the terms used in creating a play. As they are having a grand time in learning what a play is, listening to short plays, watching a play, acting out short plays, and creating a play or a dramatic scene as a team, they will learn the various terms associated with playwriting and acting. This playwriting curriculum will provide my students with an oral language-rich environment.

The students I have in my class vary in their ability to speak English. Some came in speaking English very well, but their comprehension of the English language is slightly limited. I have another group of students who spoke little or no English, but they were quick learners and have now increased their ability to speak English. This second group is still building up their ability to comprehend the English being spoken to them. The third group of students spoke little or no English when they first started school, and they are still very shy to speak and rarely contribute to oral language lessons. By exposing my students to the world of playwriting, they will learn about a new avenue of acquiring the English language. As I have been developing this curriculum unit, I have already exposed my students to the lessons that I have written. Halfway through this curriculum, I have already seen a tremendous growth in their oral language skills. Even the shyest children are making the voices of the characters they have been exposed to. The students who came into my class already speaking English have been shocking me with their intelligent questions about how our skits will be acted out. An example of this occurred when one of my students asked if the little puppets that we were using for the story of “The Three Little Pigs” would be used as they acted out the story for the Pre-K classes. In essence, she was thinking that the props and masks had to be better than this. When I told her no, that these were just used for learning how to act out the voices, etc., she was quite relieved. These students’ thinking skills are definitely expanding as we are moving through this unit.

My class this year is a very unique one in that these students have the ability to comprehend important issues such as forgiveness, helping others, and working together to fix problems. This is the second factor that makes this curriculum an effective tool for teaching our children. This unit will build the students’ character as well as teach them ways to work as a team to resolve conflicts and deal with issues that they are experiencing in life now and in the future.

UNIT BACKGROUND

I will start out this curriculum unit by reading each story to my class. I will then bring in other authors’ versions of the stories. We will also watch videos on each story.

Stories can also be heard at the Listening Station. Through the listening and viewing of these stories, the students will become familiar with the stories, the characters, and the way that the characters act and talk. The students will also become familiar with the settings in each story, the plot or problem in each story, and ways in which the problem is solved. The next step in this curriculum is getting the students to develop oral language skills by involving them in lessons where they will be retelling the stories and even acting out parts of the stories as they play in their workstations. Two of these workstation activities would be done in the Storytelling Workstation where the students would be given the opportunity to retell the stories to each other through flannel board activities and by using puppets and masks. After that, I plan to give them activities that enhance their contact with each story by making books and illustrating favorite parts of each story. This would be done in the Literacy Workstation. The students will then be given the opportunity to act out each story through little skits in the classroom. This would be done in the Dramatic Play Workstation. As the students play in these workstations, their acting voices will come out, they will sequence events in the story, and they will role play the attitudes and the feelings of the characters. Because the students are “playing” with each other, the shyness they may exhibit in class will diminish. They will find themselves acting out the problems in the story and also acting out how the problems were solved. The students who are more creative may even begin changing how the problem is solved, using their own ideas. Once their confidence has grown, they will be given the opportunity to act out a story for the Pre-K students. The objective I am looking forward to most is the brainstorming activity where the students will come up with ways of handling the three characters that caused the conflicts in the stories. They will be allowed to list positive and negative ways of handling these characters. The challenge for them will be picking out the positive ways to handle such conflicts and to figure out why the “bad characters” did what they did in each story.

The big finale is going to be creating a play where all these characters meet and learn to reach out to their “enemies” with compassion, tolerance, and love so that they all could get along and continue to enjoy their lives. The students will dictate their ideas to the teacher and the teacher will write them down. My class is divided into three groups and each group is going to be given one of the aforementioned stories upon which to concentrate. We will work in small groups to analyze each story and develop storylines for the big production. Students will try out for the parts of the characters or they could choose to make the props for the set. Once this has been accomplished, the class will come together as a whole to put the actual play together. They will then act it out for all Pre-K classes and perhaps the kindergarten classes as well. Students involved in this process of developing this unit will experience a life long-learning experience.

How can I touch the hearts and minds of my students and give them a tool to express themselves as they teach others how to overcome obstacles and conflicts in life? In Stephen Sossaman’s book, *Writing Your First Play*, he has a section that says “Spend Your Time and Talents Wisely” on page 2. The first sentence says, “Write about important matters in the spirit of discovery.” As I read this, I thought about the students that I have been blessed to teach this year. They are a very unique group of children whose souls are on fire to learn. Sossaman’s statement made me think about the reactions and statements my students have been making as they were introduced to Dr. Martin Luther King, Jr. and his civil rights campaign. They speak of him favorably as they use what they have learned about him to handle disputes within the classroom. I want my students to learn that through playwriting, they too can write about important matters that can touch the lives of many as they entertain their audience. I want them to discover the many lessons that they will learn as they walk through this curriculum. My students have the spirit, and all I have to do is to lead them to the road of discovery.

The next section in Sossaman’s book that caught my attention is the one on page 4, which is “Each Production is Collaborative.” As the teacher in this class, I have the honor of teaching my

students about playwriting, and I must remember not to be in control as I help direct the students in these lessons. Sossaman makes the statement that playwrights know that not having complete control over the play is inevitable and that can be a good thing. I like this philosophy because I already envision my students as the ones who bring out hidden talents of all those involved. It is their collaboration, ideas, and talents that are going to make this curriculum unit a total success. I am merely here to encourage them. Sossaman's book offers many tidbits that will make playwriting an easier process. It was a great resource for the format of my dramatic scene (attached). In order for my students to have a better understanding of how a script is formatted, I will write out the dramatic scene on large chart paper, so they can have a clear visual model from which to read. In this lesson, they will also learn the job of the narrator and to recognize which character speaks next.

I will use quite a few supplemental materials as I read the three stories involved in this curriculum so that the students will see and hear the different versions of the stories as well as new additions such as "Goldilocks Returns," "The True Story of the 3 Little Pigs," and "What Comes in Threes?" One book that I will use as a supplement is a book by Cheryl Walsh Bellville called *Theater Magic: Behind the Scenes at a Children's Theater*. This book will not be read in its entirety, but I will walk the students through the book reading portions of it to let them get a glimpse of what it takes to make a play. I will leave it in the library center for a few days so that they can view it with each other.

Another great resource I found in the library is a book by Lisa Bany-Winters called *On Stage: Theater Games and Activities For Kids*. The section called "Getting Onstage" was a great resource for me as I obtained a wealth of information about getting started in the playwriting process. Everything that I planned to teach my students through this curriculum unit was confirmed in this book in the Introduction. I wrote down my plan before I read this book just to find that I was definitely on the right track. At least two of my lesson plans will come from this book. There is a wealth of vocabulary that I can obtain from this book to share with my students. There are many games to play with the students to get them ready for the playwriting and the "big stage." This book also has monologues, scenes, and plays in it to share with my students. I am definitely going to add this book to my Educator's Library. My second lesson from this book will be related to the play called, "The Cat Who Walked by Himself." I will read this play to them and then wait for their reaction to the lessons being taught here. They are going to love this play. There is a part of this play that is like the lines from the story "The Little Red Hen." They will definitely recognize this. The assessment in this lesson will be the students' participation in analyzing the story and telling me what they learned from it and the actors.

From all the other books that I researched, I will educate myself on how to set up the playwriting scene for my students, what to do and what not to do, how to enhance their acting abilities without being too in control, and how to develop a dramatic scene. My students are broken into three groups: the Lions, the Tigers, and the Bears. Each group is going to be allowed to put on a play for the Pre-K classes. One to two Pre-K classes will come to watch the play. The Bears chose "The Three little Pigs," the Tigers chose to act out "The Three Billy Goats Gruff," and the Lions will act out "Goldilocks and the Three Bears." We will probably produce one play a week, making the props and masks along the way for all the students to enjoy. My students are raring to go on this project. All of these experiences will allow my students to be prepared for the dramatic scene that they are helping the teacher create and build up their abilities to perform. If they work hard enough and if time allows, our dream is to put on the play "They All Come in Threes" for all the Pre-K classes. So far, things are really looking good. We have actually done Lessons 1 – 4 already. I project at least three to four more lessons to be developed for this project to be finalized.

We are now in the stage of developing the students' abilities to be actors and an audience. The students in my class will be acting out the three stories for our four Pre-K classes at various times. This will give every child the opportunity to experience being an actor, which will give the teacher an idea of who will be selected to act in the dramatic scene our class has written. The students also have a chance to be an audience, which is a learning experience in itself. They have to learn how to sit quietly during the skits and not get too excited or interrupt the skit with certain comments. They also are learning how to enjoy a skit and to laugh when it is appropriate to do so. I do not teach them how to laugh or how to enjoy the skits; this just comes naturally as they are exposed to being an audience.

The book that I found useful to help me teach the aspects of playwriting in greater detail is called *Putting on The School Play: A Complete Handbook* by Adrienne Kriebel Holtje and Grace A. Mayr. This book was a great resource in every aspect of developing the playwriting experience. The information in this book helped me to put together my dramatic scene, how to act out various skits, how to pick the right students for the right parts by teaching the students how to project their voices and act out their parts, how to actually move through the production, how to create and handle a backstage crew, how to deal with rehearsal issues, and last but not least, how to create costumes and props.

In the first chapter of *Putting on The School Play: A Complete Handbook* on pages 23–24, I used the “Seven Magic Guidelines towards Creative Dramatics” to get my students and myself ready to move into the creation of the dramatic scene and the acting out of skits and scenes. I am listing these steps as a reference, but I did paraphrase them a bit:

1. Start with an original story (or in our case an adaptation of three stories) using favorite children's stories.
2. Make sure the story is one that everyone likes and will enjoy acting out.
3. Make sure the stories that the students are adapting the play from is one that the students know very well.
4. Act out the story several times.
5. Pick out the favorite lines that the children decided are best.
6. Prepare written skits for the children to practice with.
7. Cast the play when the performance is scheduled.

It was these seven steps that helped me develop this curriculum unit. The three stories chosen are stories that have been told for generations, and that are loved by all. But in the case of my students, they have not heard these stories through their families. For many, it was their first time hearing them, but they love them all. The dramatic scene will be created as an adaptation from these three stories. There will be plenty of playwriting practice as my students act out the three stories for the Pre-K classes. The children thrived on the storylines but had to refrain from saying other actors' lines. Chapters 3 and 4 were very helpful in giving me great guidelines in how to produce the play and how to direct rehearsals. In Chapter 3, pages 44 – 46, I learned about the various jobs offered in a play besides acting out the play. Since I am a Kindergarten teacher, I will direct the play. My students who are not acting in the dramatic scene will be in charge of making costumes and props and serving as the backstage crew. They will also handle any necessary special effects. My students will learn the titles of these various jobs and that the students who are actually acting out the play are called the cast. There were other jobs listed in this chapter, but the ones I mentioned will be the ones we will focus on.

Chapter 4 gave me vital information on how I will direct the students through rehearsals. All through this chapter, I picked up tidbits of information on how to enhance my students' learning about what a rehearsal is and how to run through it. On page 72, there is a quick summary of how

effectively to get the job done. The first tip was to iron out as many flaws as possible in the first rehearsal. We did this in the first skit they did, this was merely to point out what worked well and what didn't. The second tip was to maintain discipline, which we found to be coming from my own students who were being the audience at that time. They kept shouting out the lines instead of listening. The next tip was to make sure I was coaching everybody and that my students had a good audience (the Pre-K classes). I also had to coach my students as to how to act and how to react to different scenes, only to find that they were great at this. Many of the students are very natural in acting out their parts, but the one area that they were weak in was speaking clearly and loudly enough. We will have to practice with our puppets to improve this area as one way of exposing the students to practicing voice intonation and volume of voice.

We will be acting out the three stories so they can get exposed to playwriting, and through these experiences, they can learn how to create their own dramatic scene and act it out. My students practiced their storylines by using stick puppets to learn the lines from each story, how to project their voices, and how the voices changed for the various characters. It was during these lessons that I noticed great participation by the class as a whole and even the shyest student was speaking out. Because no particular student was singled out, it gave my students the freedom to be themselves as they made the voices of the characters. The next step was to make or gather the props, make the masks for each story, and search for an audience. My students are now acting out each one of the three stories in front of one or two Pre-K classes so that they can experience the acting and audience experience. We will even try different settings in which to act out each story. It may be performed in our classroom, the Pre-K classroom, or even outside where there is a nice bridge on the playground for the "Three Billy Goats Gruff" story. We are having so much fun with this unit that my principal stopped us on our way to our ancillary class to point out the bridge on the playground for that skit. I was happy to inform her that my students had already started acting out the play on their own during recess as soon as they heard the story of the "Three Billy Goats Gruff." That just shows that great minds think alike!

Chapter 6 has great ideas on how to cut corners on making the scenery. On page 87 of the handbook, Holtje gives four secrets of a successful set. The secrets are as follows: the set should be of simple design; it should be clearly seen and understood by the audience; it should be one that is planned for easy construction; and it should consist of minimum details. As my class began acting out the three stories to build up to the dramatic scene at end of this unit, we made or identified the props and things that we needed to make each skit a success. For the "Three Little Pigs" story, the students actually had to build the three houses for the story. As they practiced the skit, the houses were just poster boards which the students were told to drop when the Big Bad Wolf blew the house down. They had drawn the bricks on with marker and constructed the house of straw with strips of yellow construction paper and the sticks with strips of brown construction paper. They even had a little wagon, in which they stored the bricks, the straw, and the sticks that the man on the side of the road sold to them. For the "Goldilocks and the Three Bears" story, the students collected the bowls, chairs, and pillows from the dramatic play center. I brought in some towels to be the beds. My students are having a great time learning about playwriting as they run through these skits. They have already helped create the dramatic scene that they will be acting out. We will have to make a few masks and props for that scene. Chapter 8 is an informative chapter about making costumes and Chapter 9 is a good chapter for teachers to read about ways to find and make props.

Before we move into putting together everything for the dramatic scene, my students will have a lesson on how we react to conflicts and how to understand why they occur and how to solve them. I looked through seven books and two resource guides that all deal with conflicts and coming up with better ways to handle them. I used this information to create my lesson on "Making Enemies into Friends." The first resource guides that caught my eye were the "No Place

for Hate” guides. The title alone was catchy enough to focus the students’ attention on the fact that the opposite of hate is love, and love is the key to solving problems. These guides were helpful in that they gave me tips on what to teach my students about respecting each other’s differences. This particular guide on “Respecting Differences,” even gave a lesson that teaches someone to express how they felt after dealing with someone who appeared to hate them. The other guide gave tips on having self-control when dealing with conflicts and even had a section on dealing with bullies. The next book was on violence, and I used this book to get a better understanding of how and why the world is becoming so violent. This information assisted me in helping the children see that violence is not a very useful tool in solving conflicts and to bring to their attention that all three stories they were introduced to had violent or threatening endings. The lesson on “Changing Enemies into Friends” will allow the students the opportunity to change the endings of each story after they come up with negative and positive ways of handling enemies. Then, they would focus only on the positive ways that the conflicts could be handled. The students would later work in three groups as each group takes a story and changes the ending to a positive one.

I used some parenting books to research ways adults can get children to evaluate situations such as feelings, consequences, lying, revenge, listening to others, etc. I found three books that enabled me to create a lesson that my students will remember for a lifetime. Although these three books dealt with parents and their children, I was able to extract some jewels that would get my students’ wheels turning on how they could change the story endings so that all parties involved learned to get to know each other and to learn why each of the “bad guys” did what they did. My students would learn about conflict resolution and forgiving others so that they can better relationships with people around them. The three books were *Stop Struggling with Your Child* by Evonne Weinhaus, *Raising Children You Can Live With* by Jamie Raser, and *How to Negotiate with Kids... Even When You Think You Shouldn't* by Scott Brown. All three books stressed how we should always try to work on children’s self-esteem to make sure they are grounded and have a positive opinion about themselves. This will ensure that the child would become a better decision-maker because of his/her good self-concept. Evonne Weinhaus’ book was an older edition written in 1998, which is only four chapters long. This book gave quick tips on parenting solutions that I turned around and used as a sounding board to get my students to think, express feelings, and talk about conflicts in order to resolve them. Chapter One is called “Start with Structure,” and I used information from this chapter to come up with ways to get my students to think of ways to change the environment, and to learn to negotiate. Chapter Two dealt with building responsibility. On page 95, she states that we should not focus on who is at fault in a conflict, but we should focus on two important lessons, which are that we will have to learn to solve many problems on our own because there won’t always be someone there to help us, and that we are capable of handling disagreements on our own. This chapter gave tips on teamwork, setting up peace talks, and cooperation. Chapter Three dealt with power struggles and consequences. Chapter Four was all about maximizing self-esteem.

The other two books just gave me more background on the above mentioned areas that will help me to better teach my children to think about alternative ways to handle conflicts. They stressed the importance of being good listeners when handling conflicts, and how to deal with one’s emotions once a person has been hurt. It is all about getting along with others, understanding another’s actions in conflicting situations.

The book called, *How to Talk so Kids Will Listen and Listen so Kids will Talk* by Anne Faber was a book for parents and teachers. The students of today spend a lot of time with their classroom teachers. We have an important role in the lives of our students. We should be prepared to teach them how important it is to love one another, accept each other’s differences, how to deal with our feelings, and how to cooperate with one another. The last book that I

looked through is *Peace is the Way* by Deepak Chopra. Desmond Tutu, who endorsed this book, says, “*Peace is the Way* provides practical tools to help us know in our hearts that each one of us matters and is important to the others.” I just browsed through this book to get tidbits of information about how to handle things peacefully so that I could teach my students the purpose of peace talks. After gathering all this information for myself, I will now turn this information into a lesson for my class.

The last lesson will get the students ready for the dramatic scene. It is now time to select certain students for certain jobs. My students had already come up with an idea of putting on a play where all the characters meet each other at the river (not including the “Bad Guys”), and it was there that they learned about each other’s problems of being threatened and/or attacked. A weasel was listening to their discussion, and he convinced the group to get revenge on the “Bad Guys” and to seek restitution. They would take the “Bad Guys” to court and Wally the Weasel would be their lawyer. Of course when the Ugly Old Troll, Goldilocks, and the Big Bad Wolf heard about this, they got a lawyer of their own. The Wise Old Owl would be the Judge in this case. If we had done this full-blown play, most everybody would have been given a part. But, time does not allow for such an elaborate production, so we are going to put on a dramatic scene where the wolf is being questioned, the two lawyers argue their cases, and the Wise Old Owl gives them a positive way of loving one another and understanding each other’s perspectives. It is here that the children will learn why people do what they do, and how we could work together as a team to meet each other’s needs and offer our friendship to mend problems. The children who are not acting will do all the necessary jobs that are done behind the scenes, like getting new masks ready and creating the scenery, which will be an old oak tree. They will also be responsible for collecting the props needed for the scene, like tables, chairs, and a witness stand. They will learn how to set up the entire scene before the curtain is pulled for the dramatic scene. Let the dramatic scene begin!

This curriculum unit is an ongoing unit that can be manipulated for any grade level to have a life-time learning experience in many of our subject areas. I feel that it is an awesome way to introduce playwriting to children of any age. My students and I had a wonderful time learning each lesson. Their oral language skills have improved at a quicker rate because of this unit.

LESSON PLANS

Lesson Plan One -- They All Come in Threes

The students will be introduced to the three stories over a three day span. The stories are “The Three Little Pigs,” “The Three Billy Goats Gruff,” and “Goldilocks and the Three Bears.”

Key Concepts: The students will be made aware of whom the characters are in each story. The students will be made aware of the setting for each story. The students will be made aware that each story has a problem and a solution to the problem.

Key Questions

Who are the characters in the story?

Where does the story take place?

What was the problem in the story and how was it solved?

Key Terms and Vocabulary

characters	setting	plot	problem	solution
houses	straw	sticks	bricks	lazy
troll	bridge	lush	Billy goats	sizes
porridge	cool down	entered	just right	

Lesson Summary

The teacher will read each story aloud. The teacher will encourage the children to participate in repeating the storylines from each story. The teacher will ask questions as the stories are being read. The characters will be listed on a chart with drawings by the teacher. Key terms and vocabulary will be introduced. After all of the stories are read along with the other activities listed, an assessment will take place.

Assessment Plan

The students will be assessed by drawing pictures of the characters. The students will be assessed by their participation in repeating story lines. Discussions will take place regarding the problems and solutions for each story.

Objectives

- (9) (B) TSW listen to a story for information, to follow directions, and to be entertained
- (10) (B) TSW participate actively when predictable and patterned selections are read

Unit Resources: Materials/Equipment

The three stories: “The Three Little Pigs,” “The Three Billy Goats Gruff,” and “Goldilocks and the Three Bears”; pencils, crayons, and paper.

Lesson Plan Two – Stop, Look, and Listen!

Key Concepts: The students will be introduced to ways that they can become more familiar with how the animals talk or act in each story. They will watch videos on the website *United Streaming* and use the listening center to hear the stories as they “read” along with the story.

Key Questions

- How is it helpful to watch the videos of the stories?
- How is it helpful to hear the voices of the characters in the story?
- Can you learn how to use these two activities in workstations?
- How are the stories the same or different from the stories that I have read in class?

Key Terms and Vocabulary

website	computer	<i>United Streaming</i>	watch
listening station	story	headphones	volume tape recorder
play	review	adjust	

Lesson Summary

The students will learn how to use the computer and the listening station as a whole group at first, so that in the future they can learn to use them as a workstation in small groups. They will learn that the teacher has to set up the website for the students to use the computer, but that they will learn how to use the listening station on their own.

Assessment Plan

The students will learn how to manage themselves in these two stations as they use them in small groups as a workstation. They will learn how to sit still and watch the videos. They will learn how to use the equipment at the listening station in a small group. They will begin mimicking the voices of the characters in the stories and acting like them the more they listen to the stories and view the videos.

Objectives

- TEKS (1) The student will: (A) determine the purpose(s) for listening such as to get information, to solve problems, and to enjoy and appreciate (K – 3);
- (E) listen responsively to stories and other texts read aloud, including selections from classic and contemporary works (K – 3); and
- (F) identify the musical elements of the literary language such as its rhymes or repeated sounds.

Unit Resources: Materials/Equipment

computer, *United Streaming website*, listening station (tape recorder/headphones), books, cassettes.

Lesson Plan Three – My Favorite Story

The students will illustrate the favorite scene and story that they liked out of the three stories.

They will be allowed to write the title of the story and any other lines from the story that they enjoyed. If they wish, they could write a comment about the story if they are able.

Key Concepts: The students will learn how to draw the characters in their favorite story. They will learn how to write the title of the story. The students will be allowed to write underneath their illustrations. The teacher will accept whatever the students write.

This lesson will be the stepping stone into the playwriting process.

Key Terms and Vocabulary

Characters favorite illustrate scene story lines title

Lesson Summary

Now that the students are familiar with all three stories, they will choose their favorite story and illustrate it. They will use lined paper with an area above the lines that is blank for the illustrations. They will be allowed to write any comment or story line related to the story. The students will be able to work together to write the story lines. They will be encouraged to write on their own and not copy lines from the book, although this could be an option. The teacher will walk around and assist when necessary, especially if the students wish to spell a particular word. The teacher will guide or help write the titles for those students who are not developmentally ready to do so.

Assessment Plan

The students' finished products will be their assessment. They will be encouraged to color their work. All illustrations will be displayed in the hallway to promote "They

All Come in Threes."

Objectives/TEKS

- (9) Reading Comprehension -- (C) TSW retell an event in a story through an illustration.
- (10) Reading/Literary Response -- (C) TSW respond through illustrations and writings ways in which they understand and interpret a scene in a story.

Unit Resources: Materials/Equipment

The books can be displayed if necessary, but my students actually did it by memory. I did write the story titles on the board for them. They will need lined paper with a blank area above the lines for the illustrations, pencils, large erasers, crayons, and a large piece of colored butcher paper to display finished products in the hall.

Lesson Plan Four –Let’s Get It Started!

The students will begin preparing for three stories to be acted out. Props will be made or gathered. Masks and houses will be made. Students will practice their lines. The students will learn how to get into their character.

Key Concepts: The students are now ready to put on the skits for the three stories.

This lesson will begin to prepare them to get into the characters that they will be writing about (at this age, they will dictate their ideas to their teacher) and how to “act” like the characters. They will learn how plays are made and the terms used in playwriting.

Key Questions

How is a play created or made?	How is the scenery made?
What is a director?	What is a rehearsal?
How are costumes made?	How does one project his/her voice?

Key Terms and Vocabulary

play	director	costumes	masks	scenery	rehearsal
project	act	audience	scenes	stage	parts

Lesson Summary

The students will be introduced to two mediums that will take them into the world of playwriting. The first way is through a book by Cheryl Walsh Bellville entitled,

Theater Magic: Behind the Scenes at a Children’s Theater. The teacher will read pages 6 – 9 of the book and then talk about what it took to make this play as the pictures in the book are looked at by the students. After the students preview the book, they will watch a little play on *United Streaming* called “STOP, LOOK AND LISTEN Okey, Cokey, Karaokey: Anansi, Cat and Rat.” This lesson will give the students the opportunity to learn to sing the song “The Dancing Song,” learn how to make animal sounds, and learn how stringed instruments work. This lesson will allow the students to SEE a play in action. After this the students will begin collecting or making the things needed for the three stories to be acted out.

Assessment Plan

The assessment will be the observation of the students’ reactions and participation.

Objectives/TEKS

The student will:

- (2)(B) compare language and oral traditions that reflect customs, regions, and cultures;
- (3)(C) ask and answer relevant questions and make contributions in small or large group discussions;
- (8)(B) develop vocabulary by listening to and discussing both familiar and conceptually challenging selections read aloud; and
- (9)(B) establish a purpose for reading or listening such as to be informed, to follow directions, and to be entertained.

Unit Resources: Materials/Equipment

The book entitled “Theater Magic: Behind the Scenes at a Children’s Theater,” a computer, *United Streaming Website*, paper plates, construction paper, glue, markers, poster boards, tape, rulers (to be used as sticks for the masks), and markers

Lesson Plan Five

The students will start their immersion into playwriting as a team and as individuals.

Key Concepts: The students will begin creating puppets, masks and scenery for the three plays that they will be acting out for the Pre-K classes. Every child will be given the opportunity to participate in one or more of the skits as a character in the plays. They will participate in handling the props for the plays and will participate in the very important job of being an audience. They will learn what the narrator's job is as three to four students try out for that job. They will learn about the director's job (which will be the teacher in this unit) as each play is performed. They will learn how to set up the stage with the props. They will learn how to enter and exit during their role in each play. They will learn how to bow after their performance is over.

Key Questions

What part would you like to play? What is the audience behavior supposed to be like?

How will we make the houses for the Three Little pigs play? How are we going to make the masks? What props are needed for each play to be performed? Where should the stage be for each story we act out? How should we set up the stage?

Key Terms and Vocabulary

actor	actress	director	narrator	masks	stage
setting	part	audience	props	project	bow

Lesson Summary

These plays will be acted out over a three to four week period in this unit, but one can adjust anything in this unit to work for his/her benefit for the class the teacher is working with. My students voted to act out all three stories for the Pre – K classes. We would only concentrate on one story a week. I like this idea because it gives every child the opportunity to participate in all aspects of putting a play together and performing in a play, not to mention being a great audience. Masks will be made for each story, but we only had to make the houses for “The Three Little Pigs.” The students decided on their own that the story of the “Three Billy Goats Gruff” should be acted out on the playground where there is a bridge on the playground equipment. The grass for the fields is outside as well! All props for “Goldilocks and the Three Bears” were in the Dramatic Play workstation, except for the beds, which the students decided should be the mats that they used to take a nap. Towels and pillows would be needed as well. This lesson gives all the students the opportunity to participate in all aspects of playwriting.

Assessment Plan

The assessment in this lesson would be each child's participation in each job that they were given. They will also be asked to evaluate how well each play was done.

Objectives/TEKS

- (1) Listening/speaking/purposes. The student listens attentively and engages actively in a variety of oral language experiences. The student is expected to:
 - (A) determine the purpose(s) for listening such as to get information, to solve problems, and to enjoy and appreciate (K – 3);
 - (B) respond appropriately and courteously to directions and questions; and
 - (D) listen critically to interpret and evaluate;

- (3) Listening/speaking/audiences/oral grammar. The student speaks appropriately to different audiences for different purposes and occasions. The student is expected to:
- (A) choose and adapt spoken language appropriate to the audience, purpose, and occasion, including use of appropriate volume and rate (K – 3);
 - (C) ask and answer relevant questions and make contributions in small or large group discussions (K – 3); and
 - (D) present dramatic interpretations of experiences, stories, poems or plays (K – 3).

Unit Resources: Materials/Equipment

The book entitled *Putting on a School Play: A Complete Handbook* by Adrienne Kriebel and Grace A. Mayr or any playwriting book that the teacher could use as a reference to effectively get the students engaged in all aspects of playwriting. Posters, scissors, glue, brown, pink, and yellow construction paper, markers, card board box, paper plates, rulers, wide masking tape, chart stand, wooded wagon, six chairs, a table, bowls, spoons, three towels, three pillows, bridge (outside), and grass (outside).

Note: These plans can be used over a three to four week period if necessary. I just listed all materials needed to make things easier to envision and then start to collect.

Lesson Plan Six

The students will do some theater games and activities to improve their stage voices and characters expressions. These are great activities for warming up the voice and role playing.

Key Concepts: The students will participate in some theater games and activities to improve their voice tone and quality. The students will learn how to role play different family situations, different voices, family characters, and recite story lines.

Key Questions

- How do voices of different family members sound?
- How would these families act in various situations?
- Can you pretend to be different families?

Key Terms and Vocabulary

characters	family members	voices	quality	intonation
repeat	act out	pretend	expression	photographer

Lesson Summary:

The students will practice these activities to help improve their voice quality and intonation. They will also learn how to better express themselves as they act out different types of family members. The activities are “Boom Chica Boom” and “Family Portraits.” The first activity is repeating a rhyme and using different voices (baby, mommy, daddy, etc.) to improve voice tone and clarity.

Assessment Plan

The students will be assessed by their oral participation in the lessons, and by the improvement in their voice quality and tone.

Objectives/TEKS

- (1) Listening/speaking purposes. The student will:
- (E) listen responsively to a poem, and

- (F) identify the musical elements of literary language such as its rhymes or repeated sounds.
- (10) Reading/literary response. The students respond to various situations given to them to act out. The student will:
- (B) Participate actively (react, speculate, join in, read along) when predictable and patterned selections are read aloud (K – 1); and
- (C) Respond through talk, movement, music, drama to a variety of situations and a poem.

Unit Resources: Materials/Equipment

The activities were obtained from the book, *On Stage: Theater Games and Activities For Kids* by Lisa Bany-Winters. “Boom Chica Boom” is on page 72 and “Family Portraits” is found on pages 66 and 67. No other materials will be needed.

Lesson Plan Seven – Making Friends out of Enemies

The students will learn how to handle conflicts and people that come up against them. They will learn how to understand their feelings and the feelings of others. The students will learn how to forgive others and make friends out of enemies.

Key Concepts: The students will learn how to make friends out of enemies by having compassion for one another and forgiving one another.

Key Questions

- Why did Goldilocks enter the house uninvited?
 Why didn't the Billy goats ask to cross the bridge?
 Why was the “Big Bad Wolf” so mean?
 What should happen to the troll, Goldilocks, and the Big Bad Wolf?
 How can we change the ending of each story to a more positive ending?

Key Terms and Vocabulary

Feelings	emotions	compassion	understanding
Forgive	in the past	negotiate	enemies
Friends	conflicts	teamwork	compromise

Lesson Summary

The students will dictate to the teacher, as she writes things down, what was the problem in each story and why did the “bad guys” do what they did. The class will list bad ways to punish the “bad guys” and then will list alternate, more positive ways to handle them.

The students will break up into three groups each taking a story and will come up with a more positive ways of ending the story.

Assessment Plan

The student will be assessed by their participation in the lesson.

Objectives/TEKS

- The student will:
- (3)(C) ask and answer relevant questions and make contributions in small and large groups;
 (4)(B) use vocabulary to describe clearly ideas, feelings, and experiences;
 (4)(D) retell a spoken message by summarizing or clarifying; and
 (15)(A) dictate messages such as news and stories for others to writes.

Unit Resources: Materials/Equipment

Large chart tablet, markers, and the three stories

Lesson Plan Eight

The students will begin reviewing the Dramatic Scene, “They All Come in Threes.” They will review the lines for each character, and will begin trying out for parts. They will make the scenery and masks.

Key Concepts: The students will list everything needed for the dramatic scene. They will read the story lines with the teacher. The students will identify the characters.

The students will learn how to rehearse lines with a partner. The students will learn how to create masks, puppets and scenery. The students will identify types of jobs that are involved in playwriting and help teacher write them down on large chart paper.

Key Questions

Who are the characters in the dramatic scene?

What props and scenery will we need to make this dramatic scene successful?

What are the jobs that one may have in creating and acting out a dramatic scene?

What job would you like to have?

Key Terms and Vocabulary

dramatic scene	characters	part	props
scenery	cast	creating	acting
narrator	jobs	backstage crew	

Lesson Summary

The teacher will write down the story lines from the dramatic scene so that the students could begin rehearsing the lines as a whole group by reading the lines together. The Key Questions will be answered and the Key Terms and Vocabulary will be reviewed. The students will list the characters, and will then begin selecting the type of jobs they would like to have while putting this dramatic scene together. The backstage crew will begin making the masks, props, and scenery. They will start generating ideas on how the stage should be set up. The students trying out for the acting parts will rehearse their lines with a partner. Each student will be selected for the particular job that they like and that they seem to be made for. The dramatic scene will be rehearsed with the selected cast. Assessment will be done after the production is in place.

Assessment Plan

The students will be assessed by their participation in rehearsing as a whole class, and for their role in the playwriting process.

Objectives/TEKS

- (1) Listening/speaking purposes. The student listens attentively and engages actively in a variety of oral language experiences. The student is expected to:
 - (A) determine the purpose(s) for listening such as to get information, to solve problems, and to enjoy and appreciate (K – 3).
- (3) Listening/speaking/audiences/oral grammar. The student speaks appropriately to different audiences for different purposes and occasions. The student is expected to:

- (A) choose and adapt spoken language appropriate to the audience, purpose, and occasion, including use of appropriate volume and rate (K – 3); and
 - (C) ask and answer relevant questions and make contributions in small or large group discussions (K – 3).
- (4) Listening/speaking/communication. The student communicates clearly by putting thoughts and feelings into spoken words. The student is expected to:
- (B) use vocabulary to describe clearly ideas, feelings, and experiences;
 - (C) clarify and support spoken messages using appropriate props such as objects, pictures, or charts (K – 3); and
 - (D) retell a spoken message by summarizing or clarifying (K – 3).
- (9) Reading Comprehension. The student uses a variety of strategies to comprehend selections read aloud. The student is expected to:
- (B) establish purposes for reading or listening such as to be informed, to follow directions, and to be entertained (K – 3); and
 - (C) retell or act out the order of important events in stories (K – 3).
- (10) Reading/literary response. The student responds to various texts. The student is expected to: (B) participate actively (react, speculate, join in, read along) when predictable and patterned selections are read aloud (K – 1);
- (15) Writing/composition. The student composes original texts. The student is expected to: (A) dictate messages such as news and stories for others to write.

Unit Resources: Materials/Equipment

The students will need the Dramatic Scene script, the scenery, the props, the puppets, and the masks. The supplies needed are posters, construction paper, scissors, glue, craft sticks for the puppets and masks. Two tables and a few chairs will also be needed. A gavel and a pair of glasses will be needed for the Wise Old Owl. The Sly Old Fox will need some glasses, too. A black robe will be needed for the Judge, and the two lawyers need to wear white shirts with a tie. Two briefcases will be needed for the two lawyers. Folders with paperwork for all those involved in the hearing will also be needed.

APPENDIX

They All Come In Threes

Elizabeth Bazan
Bonham Elementary

Cast of Characters:

Wise Old Owl is a mature old owl, a little on the plump side, who is very kind and very wise. She is the designated leader of the forest.

Wally the Weasel is a young weasel who is always running a game on people in order to win his cases. He is a smooth and fast talker that usually convinces people that he is right. He is a skinny weasel and very dramatic as he speaks.

Sly Old Fox is a distinguished old fox with an honest face whose grace and charm usually helps him win his cases.

The Big Bad Wolf is a large wolf whose coat is a bit tattered. He is a grouchy old fellow who does not have many friends. He is also always hungry.

The Setting: The scene is taking place at the oldest oak tree in the forest, which just happens to be where the Wise Old Owl lives and where the hearing will be conducted.

At Rise: The argument in this case is taking place between Wally the Weasel who is building a case against the “bad guys” and the Sly Old Fox who truly believes that the Big Bad Wolf, Goldilocks, and the Ugly Old Troll were actually the victims in this case. The argument is focusing on the destruction of two of the pigs’ houses, which were allegedly destroyed by the Big Bad Wolf. The Judge believes that everyone can be friends and help each other.

The animals involved in this case all meet under the Old Oak Tree. The Sly Old Fox is getting his papers in order for the Big Bad Wolf, who is going to be questioned first in this case. Wally the Weasel is getting his papers in order as well.

The Wise Old Owl has just seated herself down underneath the old oak tree and the trial begins.

WISE OLD OWL

Good morning! You may all be seated. Mr. Wally the Weasel, please state your case.

(Wally the Weasel confidently stands up and struts up and down in front of the Judge and states his case)

WALLY THE WEASEL

Your Honor, it is a sad, sad day when the animals of our woods and meadows cannot live in their homes or even eat lush green grass without being bullied by “Bad Guys” such as the Big Bad Wolf, the Ugly Old Troll, and the so-called “sweet little Goldilocks.”

(stops and rests his hands on his hips and raises his voice as he would like to focus everyone’s attention on the Big Bad Wolf as he calls him up to be seated.)

He continues stating his case as he lashes into the Big Bad Wolf for his bad deeds that day.)

Your Honor, the Three Little Pigs have just begun living on their own, and no sooner than they build their homes, this Big Bad Wolf comes along (swiftly turns around, raising his voice as he points his finger in the face of the Big Bad Wolf) and begins demanding that these innocent little pigs let him in or he would destroy their homes by blowing them down!

(begins pacing back and forth shaking his head in disbelief).

Oh your Honor, your Honor, this Big Bad Wolf not only invaded the homes of these Little Pigs, he then proceeded to destroy two of the homes by blowing them down! Oh what a tragedy, a tragedy. And even worse, he chased them as they ran for safety threatening to eat them up!

BIG BAD WOLF

(murmurs) Golly, a fella's gotta' eat ya know.

WALLY THE WEASEL

Exxxcuuuse me! (yells). Nobody has asked you to speak yet!

THE WISE OLD OWL

(begins striking her gavel for order) "Gentlemen, gentlemen, please settle down! I am sorry Mr. Wolf, but your turn to speak will come up later. And Mr. Weasel, (turns her attention to him peering over her glasses) please refrain from badgering Mr. Wolf.

Mr. Fox, it is now your turn to state your case.

(The Sly Old Fox slowly rises as he clears his throat.)

SLY OLD FOX

Your Honor, I would like to clear the name of Mr. Wolf on this fine afternoon because he actually did a great service to these three little pigs.

WALLY THE WEASEL

Yeah right, (shouts out). How is that?

WISE OLD OWL

Mr. Weasel, mind your manners! Please continue Mr. Fox.

SLY OLD FOX

Patience, patience Mr. Weasel. (says this gently and patiently)

All will be made clear if you let me continue. This poor old wolf (pats the wolf on the back as the wolf pretends to wipe tears from his eyes) has had a run of bad luck. He was starving on that day and he was just reaching out for a warm meal when the little pigs slammed the door in his face as he begged for help.

WALLY THE WEASEL

(shouts out in disbelief) Oh, poppycock! (whines Mr. Weasel).

WISE OLD OWL

(Gently bangs her gavel and peers over her glasses once again) Mr. Weasel, you are out of turn! Please continue, Mr. Fox.

SLY OLD FOX

Also, your honor, (saying very cunningly), the wolf was trying to do a favor for the three little pigs. Two of the pigs did a rush job when they built their homes and Mr. Wolf was merely trying to warn them about a big storm coming their way. Again, they failed to listen. The wolf blew their homes down to show them what the storm would do.

(By now, Wally the Weasel is in a frenzy. He jumps up waving his arms and then tries very hard to maintain his composure. He calmly speaks out).

WALLY THE WEASEL

Your Honor, I object. This Sly Old Fox is pulling a fast one on you!

SLY OLD FOX

How is that, Sir?

WALLY THE WEASEL

You know very well that there has not been a storm coming through here in months! You are conning us!

SLY OLD FOX

That is your opinion. It is a well known fact that the first two little pigs' houses were very flimsy because one was built out of hay and the other out of sticks. Mr. Wolf was just doing them a favor.

WALLY THE WEASEL

You would be doing us all a favor if you would just be honest! The Big Bad Wolf was doing his usual job of being a bully and trying to snack on these two little innocent pigs. He must be punished and repay the pigs for their losses! (shouts out) And that's a fact, Jack!

SLY OLD FOX

(Calmly says) My name is not Jack. Please stick to the facts. And would you please stop referring to my client as The Big Bad Wolf? His name is Mr. Wolf!

(seeing the problem getting out of hand, she shakes her head in disbelief)

WISE OLD OWL

There are so many lessons to be learned here and they will be learned today or my name isn't Wise Old Owl! We must all learn how to get along in this world and not blame each other for our shortcomings and problems. Sometimes bad things happen to us so that we can learn something that will benefit us for life. Many times our enemies can become our friends if we just open our hearts to them in love. I suggest that Mr. Wolf help the two little pigs by purchasing the supplies for two brick houses, and then the three of them should work together as a team to build the two homes. Also, it would be nice if the two little pigs would supply the three meals a day for the project until it is done. This is my final decision in this case. Any objections? (All parties concerned nod no). Great! Now we will take an hour break to prepare for the next case. (Banging her gavel three times, she shouts out) Court is now adjourned!

BIG BAD WOLF

(Jumps up and shouts out) I'm free, and I am HUNGRY! I know just where to get some great bricks on sale! Those little pigs are really kinda' nice and funny. Now, I can make new friends! I hope they make that delicious vegetable soup! I wonder what dessert will be...apple pie?" (leaves the old oak tree patting his tummy).

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This book is filled with jewels to use to enhance the performance of all children actors and actresses. I will be developing a lesson just from this book alone.
- Bellville, Cheryl Walsh. *Theater Magic: Behind the Scenes at a Children's Theater*. Minneapolis: Carolrhoda Books, Inc., 1986.
This book will be shown to my students to illustrate to them how deep acting, make-up, and props can get. This book has great pictures for the students to view.
- Holtje, Adrienne Kriebel and Grace A. Mayr. *Putting on the School Play: A Complete Handbook*. West Nyack, NY: Parker Publishing Company, Inc., 1980.
I plan to use this book as a resource if my students work hard enough to put on a full-blown play in April or May of this year.
- Sossaman, Stephen. *Writing Your First Play*. New Jersey: Prentice Hall, 2001.
I will use this book as a tool to help me guide my students in the playwriting process and for creating the dramatic scene.

Supplemental Resources

Books

- Brown, Scott. *How to Negotiate with Kids Even If You Think You Shouldn't: 7 Essential Skills to End Conflict and Bring More Joy into Your Family*. Amazon Remainders Account, 2003.
- Brett, Jan. *Goldilocks and the Three Bears*. New York: G. P. Putnam's Sons, 1987.
- Cassady, Marsh. *Playwriting: Step by Step*. San Jose: Resource Publications, Inc., 1984.
I will be using this book as a resource to develop my playwriting lessons and the dramatic scene that my students are developing.
- . *Acting: Step by Step*. San Jose: Resource Publications, Inc., 1984.
I will be using this book as a reference for acting tips in body movement, voice quality, pitch, volume and rate of speed and timing.
- Faber, Adele, and Elaine Mazlish. *How to Talk so Kids Will Listen So Kids Will Talk*. New York: Collins, 2004.
- Fornes, Maria Irene. "You Have to Learn How to Daydream." *Playwrights Teach Playwriting*. Joan Herrington and Crystal Brian. Hanover, NH: Smith and Kraus, Inc., 2006.
I will be using this book as a resource to get my students into their character.
- Galdone, Paul. *The Three Billy Goats Gruff*. New York: Clarion Books, 2001.
- Hatton, Thomas J. *Playwriting for Amateurs*. Downers Grove, IL: Meriwether Publishing, 1981.
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- Kerr, Walter. *How Not to Write a Play*. New York: Simon and Schuster, Inc., 1955.
I would like to browse through this book to make sure that I don't make any mistakes along the way.
- Levy, Garvin. *112 Acting Games*. Colorado Springs, CO: Meriwether Publishing LTD, 2005.
This is a great resource for developing acting skills, and I plan to use it to better develop the actors and actresses.
- Marshall, James. *Goldilocks and the Three Bears*. New York: Dial Books For Young Readers, 1988.
- . *The Three Little Pigs*. New York: Dial Books For Young Readers, 1989.
- Meltzer, Lisa. *The Three Billy Goats Gruff*. New York: Checkerboard Press, 1989.
- Raser, Jamie. *Raising Children You Can Live With: A Guide for Frustrated Parents*. Bayou Publishing, 1999.
- Troll Associates. *The Three Billy Goats Gruff*. New Jersey: Troll Associates, 1979.
These books were read to the students so that they could learn about all of the characters, the settings, the problems, and the solutions. They will also do a comparisons of the stories and the various outcomes.
- Weinhaus, Evonne, and Karen Friedman. *Stop Struggling with Your Child: Quick-Tip Parenting Solutions That Will Work for You and Your Kids Ages 4-12*. New York: Harper Collins, 1991.

Websites

United Streaming. 2005. <<http://www.unitedstreaming.com>>.

This website had great videos on each of these stories for the students to view as a lesson to see and listen to the characters and to compare and contrast the stories.

Donors Choose. 2006. <<http://www.donorschoose.org>>.

My students and I are going to get on the website and ask for the books and cassettes of the three stories for this unit so we don't have to borrow them from other teachers.