

## Loving Yourself When You Are Different

Ernestine Odom  
*Bonham Elementary*

### INTRODUCTION

This unit will address the issues of building self-esteem and character in an effort to serve the children that are enrolled in Bonham Elementary School every year. Being able to face life and the conflicts it brings every day is a challenge to adults, not to mention children, especially children that wake up every morning faced with the hardship of poverty and physical handicaps. Loving yourself when you are different from other people poses a problem in today's society. Young children that have not reached the age and maturity level to be able to ignore name calling and ridicule can develop devastating and life-long emotional scars. As adults it is our responsibility to protect our children from such harm and pain. It is our duty to teach them how to look at themselves through the eyes of a mirror and to see what is on the inside of them and not what is staring back at them. As educators and parents it is our responsibility to foster the idea that name calling, hitting, and bullying other people are not the proper ways to handle conflicts and challenges that come in our lives. We should teach them that using such tactics does not boost their ego, nor will it build their self-esteem. Such action will only lead to much more hurt and pain. In this unit we will discuss "Joy," an adaptation of *Chrysanthemum*, by Kevin Henkes, to teach playwriting on how to build self-esteem.

I am currently the Theater Arts teacher at Bonham Elementary School. My specialized area of teaching also includes Music Education. I presently have over 25 years of teaching experience in various types of teaching settings. I have come in contact with a large number of children that have had and are still experiencing horrible home and social conflicts in their lives. I myself experienced the ill feelings of low self-esteem, having lost both of my parents due to illness, one at the age of two years old and the other at the age of eleven. Life was a daily struggle for me for a very long time. Writing this unit will not only help my students overcome low self-esteem but also allow me the opportunity to share and understand some of their most intimate feelings.

Bonham Elementary is located in the Southwest region of the city in Houston, Texas. Bonham is a 100% Title 1 school, primarily serving at-risk children from all over the world. Children from Africa, West Indies, Ivory Coast, Samoa, China, Viet-Nam, and Mexico, just to name a few, make up the student population at our school, and to most of them English is a second language. As a result, these students are placed into an ESL class and taught social skills, like how to adjust to a completely new and foreign society to which they are unaccustomed. Bonham is TEA acceptable but had an at-risk rating of 97% for 2005-06. The attendance rate was 95.3% for 2004-05, with a promotion rating of 91.4%. However, the disciplinary actions were somewhat elevated, with a rating of 265 in-school suspensions and 254 out-of-school suspensions. After looking at these statistics, I would say the discipline problems could be a result of low self-esteem related to students coming to America with much less than the necessities needed to live a comfortable life.

This unit will teach the children about different types of conflicts. They will learn to accentuate the positive and eliminate the negative by recognizing what the real problem is. It will

be imperative that the children learn to recognize that people act the way they do because of insecurities within themselves.

## **OBJECTIVES**

The main objective of this curriculum is to teach the student to write plays that address the issue of self-esteem. Listed below are the Texas Essential Knowledge and Skills for English Language Arts and Reading that will be covered in this curriculum unit:

### **110.7 English Language Arts and Reading, - Grade 5**

a. (1) In Grade 5, students refine and master previously learned knowledge and skills in increasingly complex presentations, reading selections, and written compositions. Fifth grade students can identify a speaker's persuasive technique such as promises, dares, and flattery in presentations.

a. (2) For fifth grade 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 actively and purposefully in a variety of settings. The student is expected to:

(A) determine the purposes for listening such as to gain information, to solve problems, or to enjoy and appreciate (4-8);

(B) eliminate barriers to effective listening (4-8); and

(C) understand the major ideas and supporting evidence in spoken messages (4-8).

(2) **Listening/speaking/critical listening.** The student listens critically to analyze and evaluate a speaker's message (s). The student is expected to:

(A) interpret speakers' message (both verbal and nonverbal), purposes, and perspectives (4-8);

(B) indentify and analyze a speaker's persuasive techniques such as promises, dares, and flattery (4-5);

(C) distinguish between the speaker's opinion and verifiable fact (4-8); and

(D) monitor his/her own understanding of the spoken message and seek clarification as needed (4-8).

(3) **Listening/speaking/appreciation.** The student listens to enjoy and appreciate spoken language. The student is expected to:

(A) listen to proficient, fluent models of oral reading, including selections from classic and contemporary works (4-8);

(B) describe how the language of literature affects the listener (4-5); and

(C) assess how language choice and delivery affect the tone of the message (4-5).

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);
- (C) participate in rhymes, songs, conversations, and discussions (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 (-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).

### **RATIONALE**

The purpose of this curriculum unit is to make the reader aware of how words can be just as damaging as they can be encouraging. The lives that I am trying to reach in this unit are those of our young children with great self-esteem problems that we see in the classroom every day. Building a child's self-esteem will ultimately lead to helping him or her to become worthwhile and productive citizens in the world. Children with low self-esteem often are linked to crime and self-destruction. The students will learn to self-evaluate themselves and to recognize when their self-esteem is under attack. The second purpose of this curriculum unit is to introduce the students to the world of playwriting for the purpose of understanding and enjoyment. The next step in teaching this curriculum will be the teaching of vocabulary and oral language skills by allowing the students to retell and act out the various parts of a story by dividing them into small groups; they will be given an opportunity to come back and present their interpretation to the class. The students will gain a better understanding of self-esteem by allowing them to become a part of the play that they are studying. Next, I will have the students think of ways to enhance the characters' self-esteem and write their own version of the story. It will be very important for each player to use the voice of the character that he or she is playing while acting out the story. The tendency to be shy and an introvert will less likely be present when the students are critiquing themselves. For the more creative students an opportunity will be given for them to exercise their own problem solving techniques. By teaching this unit on self-esteem, I believe that the student's academic knowledge of the subject will enable him or her to live above the hurt feelings that often result in shame. The student's primary focus should be on who he is and not how he looks, dresses, or acts. This curriculum is designed to make a life-changing effect on all of the student actors as well as the audience who sees it. By introducing my students to playwriting, I hope to provide them with a broader understanding of self-esteem as they strengthen their vocabulary skills as well as improve their listening and comprehension skills. They will learn how to dramatize various characters and to write and speak in different dialects and voices. The students will increase their vocabulary and language arts skills throughout the study of this unit by learning terms pertaining to playwriting and theater productions. It is my hope that each child will get a sense of self-gratification after learning what a play is and what it is like to write a play by listening to short plays, watching a play, acting out short plays, and creating a play or a dramatic scene. Some of my students are from other countries, and playwriting should be a means of acquiring more knowledge in the English language. This unit will be important because it will allow the students to be creative thinkers and writers using logical ideas as they write. This type of unit will most definitely build a child's character and self-esteem. My aim is to destroy and cut out all feelings of doubt and lack of confidence in my students. If this can be done at an

early age, the chances of the student becoming a worthwhile and productive citizen in society are almost certain.

### **UNIT BACKGROUND**

“Joy,” my dramatic scene, is a story of a young girl who came to the United States to live from another country. She was raised in Africa where the customs are very different. Life there was quiet, simple, and plain. There was no running water on the inside of their home, no inside restrooms, and she and her dad, mom, and six brothers and sisters lived in a three-room house. There was no carpet on the floor, and the mother had to cook on a wooden stove. It wasn’t hard for Joy to see the difference, because as soon as she got off the airplane and inside the airport terminal, she noticed how everyone was in a big hurry. She heard people yelling and car horns blowing. No one stopped to say hello or to welcome her to the country. Through no fault of her own, life as Joy had known it was suddenly taken away from her, and while fleeing from a country that was in the middle of a civil war, she was wounded, which left her with a limp. She was forced into a world of humiliation, where criticism and shame from other children with every possible advantage became a daily routine for her. In this unit, we will take a deeper look at the real meaning of the word conflict, and how to resolve it. In *Chrysanthemum*, by Kevin Henkes, the character whose name is Chrysanthemum was tormented daily by her classmates because her name was too long. Joy has a lot of physical handicaps, not to mention a language barrier, that present major problems for her. The play will be primarily geared toward a 5<sup>th</sup> grade class where the students are American and African. Joy is one of the students from Africa. The most rewarding and self-satisfying part of this play will be the resolution of the final conflict.

This unit will include listening to stories for the purpose of resolving conflicts, acting out skits related to self-esteem on each story, and using puppets to portray characters. By collaborating and brainstorming ways of handling people or things that they encounter in life, watching videos with emphasis on self-esteem, making Venn diagrams to compare and contrast stories, writing books, mapping stories, and acting out a story for lower level classes, the students will build a level of confidence in themselves, which can only result in their believing that there is nothing they cannot accomplish once they decide to pursue a goal. Lastly, all of these activities will be combined and dramatic scenes and plays written by the students will be performed on stage. Having exercised all of the assignments above, the children will increase their vocabulary skills as well as learn the art of playwriting taught and illustrated by the teacher. During the process the student will learn proper stage decorum and theater vocabulary. These techniques will teach them how to use the proper voice intonation, how to perform in front of an audience, how to be a viewer in the audience, and how to make and use props in the proper setting. This unit will also show how characters are different from each other and how they are portrayed. Finally, the students will learn that when acting out a character, it will be of the utmost importance to study all of the character’s traits and behavior patterns in order to become the person that they are portraying.

Reaching the lives and innermost feelings of my students is a joy that cannot be described. Studying Stephen Sossaman’s book, *Writing Your First Play*, gave me insight that I had never considered. For example, keeping a personal journal will help you “clarify your current feelings” (Sossaman 15). According to Sossaman, a typical personal journal entry would include:

- Introspective musings
- Fragments of memory
- Explorations of dilemmas
- Letters, never to be mailed, to the living or dead
- Cathartic expressions of strong emotion

- Statements of belief, values
- Plans promises, predictions
- Assessments of current relationships

Taking his advice when writing my play “Joy,” I found that it was easy to come up with the next line or idea by not stopping to think. I especially liked and took his advice on selecting a working title (Sossaman 85). My students come from a diversity of cultures and different types of backgrounds. They love the Theater Arts class, and I think that one of the reasons is that it allows them to be free. This class allows them to have a sense of freedom to be themselves. They are able to act out thoughts and feelings that could have been lingering from the night before or something that could have happened the morning before they came to school. It is a great pleasure to be chosen to be the teacher for the Theater Arts class, because as the teacher I like to give assignments and sit back and watch what each student will do with it. It is a joy to watch them take control of a situation and resolve it in a mature and logical manner without my assistance. Below is a list of books I will use about character building:

- *Plays that Show Character Counts*, by Sara Freeman. In her book there are several plays that show conflict between two or more characters. One of those plays is called *Character Counts*. This play is the story of three alien boys that come to earth. The three boys are invited to school and to sit in a math class where they have no idea of what it means to respect other students or their property.
- *Rhinoceros Tap*, and *Philadelphia Chickens* -- both are written illustrated and directed by Sandra Boynton. These stories speak and sing about conflicts between animal characters and how they are solved.
- *Theater Magic*, by Cheryl Walsh Bellville. *Behind the Scenes at a Children’s Theater*.
- *Readers Theater Tall Tales*, retold by Maureen Gerard, Ph.D. This book will help to develop reading fluency and text comprehension skills.
- *Theater Games for the Classroom and Rehearsal*, by Viola Spolin. This text will also be used as a tool to warm up and test the student’s ability to act from within him or herself.
- *On Stage*, by Lisa Bany–Winters will be another great resource to use.
- *One-Person Puppet Plays*, by Denise Anton Wright. This book contains a vast number of short plays that we will explore.
- *United Streaming* with plays and videos pertaining to self-esteem and playwriting.
- *Stage Fright*, by Ann M. Martin, Published by Scholastic Inc, New York, N.Y.
- *New Moon: Writing*, by Crown Publishers, Inc., New York. “This book is for every girl moved to put her dreams in writing.”
- *Being the Real Me*, 2001 AIMS Multimedia. This program contains clear hands-on instructions on self-esteem teaching kids how to appreciate themselves.
- *Let Me Choose! Making Decisions* (A Sunburst Title) 1999 Sunburst.

I will use several other reference books as a means to stimulate my students’ interest in how to solve conflicts in different circumstances and building character.

When children are able to choose for themselves, being conscious of their own self-esteem, some choices become easy; however, others can be very difficult. Noting that having good thoughts and making good choices help the students feel confident, also showing them how to evaluate their options, predicting outcomes, and thinking out consequences before making important decisions is equally important. Such books hold a wealth of knowledge when learning about playwriting.

Teaching lessons on conflict and character building is very important for 5<sup>th</sup> graders because it allows one to bring out intimate feelings that can otherwise get hidden or covered up for a life time. Playwriting could also motivate one to become a life-long learner. Playwriting is another avenue to teach this type of subject. It is a better way to use performance-based activities to collaborate research using the media for children to learn. Using this type of learning is an excellent method for (TPR) Total Physical Response, and (ESLL) English Second Language Learners. Having low self-esteem hinders individuals from moving forward in life because they have no confidence in themselves. Conflict and self-esteem are in constant battle with one another and can only be mastered by addressing the issues that are causing the problem.

How to write your first draft will be our first lesson. The student may begin writing or they can plan the plot and scene sequence ahead of time. Then we will explore characterization. Studying the characters will allow the student to get an idea of the meaning of acting as another individual. All characters have unique speaking styles. This lesson will also give some insight on the motive that could be apparent from the characters. The student will incorporate feelings and emotions with real character voices. The next lesson could be focused on conflict, which will be important since we are focusing on self-esteem. There are three types of conflicts common in literature: conflict with other individuals, internal conflicts, and conflict with external nature or large forces. A research paper will be required for further understanding of these subjects for the purpose of assessment. Dialogue and plot will be essential for learning playwriting. Dialogue has nine major functions: to advance the plot, reveal character, reveal a character's mood, reveal characters' relationships to each other, provide exposition, foreshadow events, provide humor, contribute to a theme, and help stage business. Finally, total regrouping of all the lessons will be combined and the students should now be ready to write their own dramatic scene. During each session a considerable amount of time will be spent on key terms and vocabulary review for the purpose of understanding and to clarify any mis-interpretations regarding self-esteem. Students will learn terms, such as characters, protagonist, antagonist, conflict, resolve, complication, suspense, tension, dialogue, self-esteem, emotions, lines, speech, plot, project, dramatic scene, actors, etc. Students can be put into groups for assessment. Playwriting rubrics will be used, and students will also participate in a self-evaluation.

## **LESSON PLANS**

### **Lesson Plan One**

#### ***Unit Summary and Topic***

This unit will take about one week. The main focus will be on characterization. This lesson will be important to the learner to determine what each character's motive and objective might be. Some could be obvious and others hidden.

#### ***Key Concepts***

Discuss and explore self-esteem. While studying the characters the student will become conscious of what it means to have low self-esteem. Characters have major and minor characteristics.

#### ***Key Questions***

Who are the characters in the story?

Is each character treated fairly?

What do you know about the main character?

**Key Terms and Vocabulary**

characters	active	round	responsive	sane
protagonist	antagonist	motives	major	minor
feelings	plausible	unique	simple	interesting

**Lesson Summary**

Teacher and students will read the story out loud. The student will reread the story and write the meaning of all key words for the purpose of understanding and comprehension. The characters will be listed in random order and introduced to the student who, in turn, will list the characters by their importance of their roll in the play.

**Assessment Plan**

Each student will be assessed by actively role playing “Joy” the dramatic scene. Students will develop a negative instance or event into a positive experience or outcome. The students will also be assessed by classroom participation. Each student will actively participate in a group discussions relating to self-esteem in reference to each character.

**Objectives**

The student will listen to the story for comprehension and character identification. The student will give examples of real life experiences on self-esteem.

English Language Arts and Reading, (TEKS 110.7. 1 A-C, 110.2 F 3)

**Unit Resources: Materials/Equipment**

Copies of “Joy,” information on key terms pencils and paper.

**Lesson Plan Two**

**Unit Summary and Topic**

This unit will take about one week to explore. Conflict will be the main focus. The student will watch videos through United Streaming and listen to plays that contain conflict between two characters.

**Key Concepts:** Students will explore the three types of conflicts common in literature, conflict with other individuals, internal conflicts, and conflict with external nature or large forces.

**Key Questions**

What is the conflict? How will the conflict happen? How will the conflict be resolved?

How would making a Venn diagram be helpful in making a comparison of the problem?

What if any are other ways a problem could be solved other than walking off?

**Key Terms and Vocabulary**

conflict	resolved	diagram	action
begin	end	suspense	tension
problem	internal	complication	resolve

**Lesson Summary:** The students will learn the importance of looking at a problem before actually reading and having to deal with it first hand. The student will learn the difference between making a conflict happen and watching a conflict happen.

**Assessment Plan:** Student assessments will be comprised on how well their time is spent in trying to find and resolve the problems and conflicts in the story. They will be assessed on their ability to comprehend and act out and resolve a given situation.

**Objectives:** Determine the importance of self-esteem and character building in one's self. Listen to and read a story for the purpose of enjoyment and self character building through conflicts.

English Language Arts and Reading, (TEKS 110.7 a 1, a 2, A-C)

**Unit Resources: Materials/Equipment**

Computer, United Streaming website, listening station (tape recorder and CD player with headphones), books, stage and stage equipment.

**Lesson Plan Three**

**Unit Summary and Topic**

This unit should take about one week. Dialogue and plot will be the main focus. The student will read the play putting feelings and emotions with real character voices. We will study dialogue's nine major functions.

**Key Concepts**

The student will learn stage movement. Several components will be revealed by studying stage movements such as objectives, relationships, and moods. The student will be able to demonstrate his or her ability to begin playwriting on their own by reinforcing the dialogue. Characters will have unique speaking styles. Students will learn how to advance from dialogue to plot.

**Key Terms and Vocabulary**

dialogue	self-esteem	scene	stage	lines
plot	movements	emotions	speech	action

**Lesson Summary**

Students should now be able to identify the characters' relationships to each other. Dialogue should be "speakable" by the performer by this time and not just to the inner ear.

**Assessment Plan**

The students' completed story will be their assessment. They will be encouraged to enhance their stage movements by not just sitting, but moving around and doing things with their hands.

**Objectives:** Reading Comprehension (TEKS 110.7, 3. A-C)

The student will be able to read, retell and act out a short play. The student will also be able to recognize and possibly solve a conflict before it happens. Students will write a short play that shows self-esteem and character building through conflict.

**Unit Resources: Materials/Equipment**

Dramatic Scene "Joy." Dialogue study while taking stage positions. Books, videos and tapes that were used for this unit on self-esteem and conflicts.

**Lesson Plan Four**

**Unit Summary and Topic**

This unit will consist of the total regrouping of all the objectives already studied.

**Key Concepts:** The students are now ready to perform "Joy," the dramatic scene. This performance will include memorization skills as well as their acting skills. Students should try to

remember all of the objectives that have been previously covered on how to handle stressful situations and build self-esteem. The students will continue to use theater terms.

***Key Questions***

What did I get from studying this type of play? How could this type of play help me throughout my life? How was the setting created and why was it important?

***Key Terms and Vocabulary***

director	stage right/left	costumes	rehearsal
lines	side coaching	audience	actors
project	stage positions	curtain call	dramatic scene

***Lesson Summary***

The students will now be introduced to Stephen Sossaman through his book *Writing Your First Play*. We will take an in depth look at his suggestions and recommendations on writing a play and becoming a successful play writer. We will work in groups and brainstorm ideas on a title that captures the audience’s attention. We will also read *Behind the Scenes at a Children’s Theater*, by Cheryl Walsh Bellville. We will look at a video through *United Streaming* on self-esteem to complete this unit’s study material. We will take a critical look at “Joy” and make recommendations for improvement.

English Language Arts and Reading, (TEKS 110.7 4 A-C)

***Assessment Plan***

Students will be allowed to act out their own dramatic scene to be assessed by the teacher and observed by their peers. The students will be assessed based upon their classroom participation and understanding of their role play.

***Unit Resources: Materials/Equipment***

Stephen Sossaman’s *Writing Your First Play*, *Chrysanthemum* by Kevin Henkes, and videos from United Streaming.

## APPENDIX

### JOY

A Dramatic Scene

by

Ernestine Odom

#### CAST OF CHARACTERS

JOY: A young girl in 5<sup>th</sup> grade who has come from Ghana, West Africa, with her mom and dad to live in the United States.

Requitta: Joy's new best friend at school

Anna: Requitta's best friend since 1<sup>st</sup> grade.

At Rise: JOY, a very happy 5<sup>th</sup> grader from Ghana, West Africa, has come to the United States to live. Joy and her family had to flee their country during a civil war where she was wounded and now has to wear very thick glasses and walks with a limp. Joy is about to enter the school playgrounds to play a game of jump rope with REQUITTA, her new best friend, and ANNA, REQUITTA's best friend since they were in first grade.)

#### JOY

(sounding very happy and joyful) Hi, Requitta and Anna, can I play jump rope with you?

#### ANNA

(disgruntled and agitated, ANNA says to REQUITTA) Where did she come from? Somewhere deep in Africa I'm sure.

#### JOY

No, I'm from Ghana.

#### ANNA

Ghana, deep Africa, what everrr – who cares!

#### REQUITTA

Anna, do you always have to be so mean to Joy?

#### ANNA

(still agitated and annoyed, she tries to whisper) I don't like her. She is not one of us. Look at her.

#### JOY

(getting a little excited) What's wrong with me? You always say, "Look at her." Why do you think that I am so different from you?

#### ANNA

(sounding really angry with the whole class looking on) Look at you, you don't dress like we do, you don't talk like we talk, you can't keep up with us when we are on the play ground and you wear glasses that are as thick as molasses.

(ANNA laughs and slaps another classmate's hand. Feeling that her friendship with REQUITTA is being threatened)

ANNA

(sounding really angry now) Requitta, why don't you tell her to leave us alone?

REQUITTA

But I like her. She is a lot of fun to be with. I don't care if she has a limp and wears thick glasses.

ANNA

Oh, how would you know? You don't even know how to have fun anyway.

JOY

Oh, shut up, Anna. You are the one that doesn't know how to have fun.

ANNA

You shut up. You can't tell me what to do.

JOY

Somebody needs to tell you something. Requitta is my friend, and there is nothing you can do about it.

ANNA

She was my friend first. You need to go back to Africa.

JOY

(very angry) Anna, talk to the hand because the face don't understand, honey. Nobody wants to play with you, because you are rude, rude, rude.

ANNA

I'm rude! I'm rude! You are the one who is rude. You just try to cover it up.

JOY

Let's go play, Requitta.

ANNA

You can't walk away from me.

JOY

Watch me.

(As the bell sounds, everyone lines up to go back to the classroom)

REQUITTA

(finally having had enough) Well, I'll tell you what. If you don't want Joy to play with us, I will just leave you out here BY YOUR SELF.

(As REQUITTA and JOY leave the play ground, JOY softens and begins to cry. ANNA starts to run after REQUITTA and steps into a deep hole and sprains her ankle.)

ANNA

(with a loud cry) Oh, my ankle. I'm hurt. Help!

(The only person that has not made it off the play ground is JOY. She turns around and limps back to ANNA.)

JOY

(drying her eyes and in a very loving voice) Are you hurt, Anna? I will help you back to the classroom, but first let me put my glasses back on so I can find your shoe. Here it is in this hole. The grass was covering up the hole and you couldn't see it. When my family and I were fleeing the war in my country, my mom told me never to leave a friend behind, especially if they were hurt. Anna, I will be your friend, because everyone else is gone.

ANNA

(feeling ashamed and bursting into tears) Joy, I'm very sorry for saying all those mean things about you. I never knew that you were so nice.

JOY

That's okay, Anna, just lean on me. Limping is not so bad as long as you can still walk.

(JOY and ANNA both limp back to the classroom holding hands and smiling at each other.)

THE END

## ANNOTATED BIBLIOGRAPHY

### Works Cited

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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 teach them how deep acting, make-up, and props can get. This book has great pictures for the students to view.
- Freeman, Sara. *Plays that show Character Counts*. Torrance, CA: Frank Schaffer Publications, Inc., 1999.  
Excellent resource for teaching about respect, responsibility, fairness, caring, and character.
- Henkes, Kevin. *Chrysanthemum*. New York: South China Printing Co., 1991.  
Excellent book on building self-esteem.
- Martin, Ann M. *Stage Fright*. New York: Scholastic Inc., 1990.  
A variety of short plays that deal with character building and self-esteem.
- New Moon: Writing*. New York: Crown Books for Young Readers, 2000.  
This book is great for studying stories, poems, interviews, and advice. This book also contains tips on improving your writing skills and how to express yourself.
- Sossaman, Stephen. *Writing Your First Play*. Upper Saddle River, NJ: Prentice Hall, 2001.  
Excellent material and resources. Great book to keep on hand throughout your writing career.
- Spolin, Viola. *Theater Games for the Classroom and Rehearsal*. Evanston, IL: Northwestern University Press, 1985.  
This book is a great reference source for getting a student in touch with his inter feelings. Excellent class starter.
- Wright, Denise Anton. *One-Person Puppet Plays*. Englewood, CO: Teacher Ideas Press, 1990.  
Excellent tool to use in a classroom setting for one act plays on building character and self-esteem.

### Supplemental Resources

- Cassady, Marsh. *Acting: Step by Step*. San Jose: Resource Publications, Inc., 1984.  
I will be using this book as a reference for acting tips in body movements, voice quality, pitch, volume, and rate of speed and timing.
- . *Playwriting: Step by Step*. San Jose: Resources 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.
- Fornes, Maria Irene. "You Have to Learn How to Daydream." *Playwrights Teach Playwriting*, by 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.
- Hatton, Thomas J. *Playwriting for Amateurs*. Downers Grove, IL: Meriwether Publishing, 1981.  
I will be using this book as a reference for writing the dialogue and for constructing the dramatic seen with my students.
- 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 during the school year.
- Kerr, Walter. *How Not to Write a Play*. New York: Simon and Schuster, Inc., 1955.  
Great book with important steps all the way through your writing project.
- Levy, Garvin. *112 Acting Games*. Colorado Springs, Co: Meriwether Publishing LTD, 2005.  
Excellent resource for developing acting skills.
- Martin, Judith. *Out of the Bag/the Paper Bag Players*. Illustrated by Seymour Chwast. 1<sup>st</sup> edition.  
An excellent source of material and exercises to develop character, self-esteem and getting to know the person within.

### Websites

Videos on Playwriting: Each one Reach One, Plowshares Theater, Stages Theatre <<http://www.unitedstreaming.com>>. All powerful instruments for exploring issues of self-esteem and creativity.

TADA! <<http://www.unitedstreaming.com>>.

Youth Theater-Kids develop their imagination, talent, self-esteem, concentration, discipline, and teamwork in the art of playwriting.