Now Presenting

Rob Sanders and Moira Rose Donohue

Starring in…

NONFICTION: From Page to Stage

12 Benefits of Drama in the Classroom

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

Adapted from: Loriana Romano, Lisa Papa, and Elita Saulle—https://www.teachhub.com/12-fascinating-ways-use-drama-curriculum

AT LEAST THREE LEVELS OR KINDS OF PERFORMANCES

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

READ A BOOK ALOUD

1. A student chooses a book of interest, reads it, and prepares to read it orally

2. Help the student unpack any unfamiliar vocabulary

3. Give the student opportunities to read aloud to others before the “performance”

4. The performance can be reading to another class, a different grade, a small group, a significant adult, etc.

READ A BOOK ALOUD

POETRY

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

POETRY

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

HARRIET
by Marco T.

Work, Harriet.
Work.

Suffer, Harriet.
Suffer.

Freedom hopes.
Freedom dreams.

Plan, Harriet.
Plan.

Listen, Harriet.
Listen.

Freedom whispers.
Freedom calls.

Now, Harriet.
Now.

Run, Harriet.
Run.

Freedom tugs.
Freedom pulls.

Hide, Harriet.
Hide.

Safety, Harriet.
Safety.

Freedom here.
Freedom now.

Free, Harriet.
Free.

Red Cross Angel

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

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

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

READERS THEATER

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

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

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

READERS THEATER

SKITS

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

SKITS

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

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

MORE SKITS

Coming in 2020 from State Standards:

Mary McLeod Bethune and the Dream of Education
Henrys Flagler & Plant and the Development of Florida's Coasts
Vicente Martinez Ybor and the Tampa Transformation
Walt Disney and the Power of Imagination

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

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

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

Oliver: But wait, why should we be separate?

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

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

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

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

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

CHORAL READING

1. Students (with or without a teacher) read a text in unison

2. Simple texts usually work best

3. All readers need access to the text

4. One student (or the teacher) needs to serve as a leader to start and set the pace for the reading

CHORAL READING

Watersong
By Tim McCanna
Illustrated by Richard Smythe

Drip drop
plip plop
pitter patter pat.

Twinkle
sprinkle
splutter
splatter
spitter spatter splat.

Splish splosh
swish slosh
squish squelch glop.

Trickle dribble
gurgle burble
babble bubble POP!

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

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

Whoosh sigh
whoosh sigh.
Sprout.
grow.

Ripple shimmer
tumble glimmer
sparkle glitter glow.

RESPONSIVE READING

1. Alternate reading of a text by a leader (student or teacher) and a group (small group or whole class)

2. Often used in religious traditions

3. Might be consider a “call and response”

4. Text with a repeated line or phrase work well

5. All readers need access to the text

6. The leader needs to be familiar with the text, the group may be able to perform as a cold read

RESPONSIVE READING

PARTNER READING OR DUETS

1. A text read expressively by two people

2. Readers need to be on the same “performance” level or rise to the same level

3. Each reader has a copy of the text with his/her/their lines highlighted

4. Requires practice/rehearsal

5. What works well: Stories with obvious organizational patterns (days of the week, letters of the alphabet, parallel stories, and so on)

PARTNER READING OR DUETS

GUIDELINES FOR PERFORMERS

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

One final scene…

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

For More Information
(before we exit stage right…)

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