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1 Introduction

“The desire to read is not born in a child. It is planted by parents and teachers.”
— Jim Trelease in The Read Aloud Handbook

Aidan Chambers, in his book “The Reading Environment”, states that whenever we read, we go through a series of activities, one leading to the next and back to the beginning, in a cycle, pictured here:

**READING SELECTION**
(Book stock, available, accessible, well presented)

**READING**
(Plenty of TIME to read)

**Reading Facilitator**

**READING RESPONSE**
(Parent, teacher, fellow learners, etc)
(Informal & formal book talks, etc)

**READING CIRCLE**

Getting children into the reading habit is a long-term process, for which they need as much support and encouragement as we can give them. This means that as teachers or teacher-librarians we are at the CENTRE of the cycle, as READING FACILITATORS and creators of the school READING ENVIRONMENT, offering learners access to exciting reading resources and opportunities to read. So we should offer our learners

- EASY ACCESS to stimulating READING RESOURCES
- TIME and OPPORTUNITIES to read
- A variety of exciting READING ACTIVITIES

This handbook is designed to

- provide ideas for generating vibrant READING ENVIRONMENTS in all our schools
- provide advisers with material for training on each aspect of reading promotion
- provide teachers and teacher-librarians with hands-on practical tips on how to organize reading activities as part of their lessons or as library promotion strategies
- offer easy, fun ways to encourage learners to love reading for enjoyment and information
- instil the reading habit among teachers and learners
- help raise the reading and academic levels of ALL KwaZulu-Natal learners

Teachers, teacher-librarians and advisers are free to photocopy pages from each chapter when they plan a reading promotion lesson. It is also recommended that teachers make their own additional reading notes to build up a useful READING PROMOTION FILE at their schools. Teachers are encouraged to share this information with colleagues, and together develop a vibrant reading environment in their schools.
Please use the material as often as possible to create a vibrant reading culture in your school!

1.1 Acknowledgements

ELITS would like to thank all of the ELITS head Office and District personnel whose valuable input, advice and collaborative efforts have helped create this handbook.

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P Dube  FES, Ilembe District
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F Hadebe  FES, Vryheid District
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S Dlamini  FES, Empangeni District
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2 READING CLUBS
How to start and sustain Reading Clubs in your school library

2.1 What is a club?
The Oxford dictionary defines the word “club” as a “group of people who meet regularly for a particular activity”.

Q: What clubs do you know about, and which do you belong to?

Q: What are the aims of some of the clubs you know of?

Q: Why do you think people enjoy going to club meetings?

Q: Do you have any clubs in your school, and who belongs to them?

Q: Why do you think some clubs are successful, while others are not?
2.2 What is a Reading Club?

A reading club, also referred to as a reading group, is a collection of readers who participate in the regular discussion of books. Traditionally, a reading club consists of several members who meet each month to talk about a specific book or set of books.

Meetings often take place in a member's home, or in a room in the public library, and are opportunities to socialise and discuss what each member has been reading during the period since the last meeting.

School-based Reading Clubs usually meet in the school library, at long break time or after school, and under the supervision of one or more teacher. Teachers get together beforehand and design a term's programme of activities related to the books either they or the children have chosen from the library stock, or from among their classroom readers, or materials on loan from their local public or community library, or from the district Mobile Library Service.

Q: Why do you think it is a good idea to have school-based Reading Clubs?

Q: Do you think it is possible to start a Reading Club if you have few resources in your school, or if your school does not have a library?
2.3  **Who are school-based Reading Clubs for?**

Q: Who do you think should or should not be members of a Reading Club in your school?

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Q: What support would you need to start a Reading Club in your school? Why?

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Q: How would you persuade school management that setting up a Reading Club would be a good idea?

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Q: How would you choose members for your Reading Club?

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Q: How often do you think your Reading Club should meet? Why?

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2.4 What are we aiming to achieve?

Your Reading Club should have clear aims and objectives, and perhaps even a fun name to identify it, so that all learners in the school will know it.

For example, over the course of a year you might aim to:

- foster a love of reading for enjoyment and knowledge
- raise the reading level of your learners
- extend their enjoyment of read-aloud stories
- extend their enjoyment of storytelling
- increase their enjoyment of reading and writing
- see an increase in borrowing of books from the school or mobile or public library
- see an increased confidence in students when telling or dramatising stories they have read or written themselves
- offer improvement opportunities to learners who are struggling to read or write
- encourage learners to take responsibility for their reading and writing activities at school and at home
- motivate learners by the incentives the Club offers
- give shy or timid learners opportunities to shine in a smaller group

If the Reading Club has been running for some time and you have been evaluating it against the initial aims and objectives, then you will have some proof that what you are doing works well. You would also be able to respond on how you are dealing with any challenges.

It is therefore VERY IMPORTANT that you assess the successes and failures of your Reading Club at regular intervals – every 6 or 12 months – so that you can report to your principal to ensure continued support for the Club.

Q: How do you think these objectives relate to the requirements of the curriculum? Do you think this is this an important factor? Why?
A reminder - NCS Assessment Standards:

A. The following Assessment Standards will be met by reading clubs for learners:

   **Learning Outcome 1: Listening**
   
   The learner shows understanding of stories:
   
   - predicts what the story will be about from the title
   - answers literal comprehension questions about the story
   - predicts what will happen next
   - recalls and retells parts of the story
   - expresses feelings about the story
   - discusses in own or home language any social and ethical issues (e.g. whether something is fair or not)
   - summarises the story with the help of the teacher

B. The following Assessment Standards will be met by learners discussing what they have read:

   **Learning Outcome 2: Speaking**
   
   The learner
   
   - expresses an opinion and gives reasons for it
   - asks and answers questions
   - expresses feelings

C. The following Assessment Standards will be met by learners having read independently and discussed the books they like (or do not like):

   **Learning Outcome 3: Reading and Viewing**
   
   The learner
   
   - answers literal questions about the story
   - describes how the story makes the self feel
   - retells the story
   - discusses in own home language social and ethical issues (e.g. whether something in the story is fair)

D. The following Assessment Standards will be met by learners writing about the books they have read:

   **Learning Outcome 4: Writing**
   
   The learner
   
   - writes a book review
   - expresses an opinion and gives reasons for it (e.g. why one poem is better than another)

   **Learning Outcome 5: Thinking and Reasoning**
   
   The learner
   
   - evaluates, makes choices and judgements and gives reasons for them.
2. 5 How do we start a Reading Club and what do we need?

Starting your own school Reading Club can be fun and rewarding, but it can also be irritating and frustrating.

A. Research:

Before you begin the process of forming your own club, it might be a good idea to do some research. Some of the areas to look into might be:

- Do you have a local public library or Mobile Library Service where the staff would be prepared to help you with ideas and resources?
- Are there other teachers who might be interested to help you in starting a Reading Club at your school?
- Are the learners interested enough to give up their break-time or are they willing to stay after school once a month to attend the Reading Club meeting?
- Where and when would the Reading Club meetings be conveniently held?
- How many learners or teachers would you invite? (Remember, too many, and your Club will be difficult to manage, too few and there won’t be much exciting dialogue and discussion)
- At what level should learners be to become members? Will you have one age group or many?
- What are some of the activities you could plan for?
- Is funding necessary to support the Club activities? Where could the funds come from?
- What resources do I have to support the Club activities?
- If I don’t have many resources, what can I do about this?
- What OTHER resources might be freely available to use in the Club?

Your OWN Reading Club research notes:

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B. Guidelines:

Once you have a solid group of people together, it's time to set some guidelines for your group. It is a good idea to do this at your first meeting.

- How often will the group meet? Most book clubs typically meet once a month and discuss one book per meeting.
- Decide on a process for choosing the books you will read. Be sure to set a consistent time and place for meetings, so that you do not have to go through the process of scheduling each meeting.
- Make it clear to members that they are expected to plan their schedule around your set time, not vice versa.

C. Discussion:

When you have recruited members and established guidelines for your Reading Club, it is time to focus on the actual discussions. If you are serious about having quality discussion in your club, you may want to consider a leader to moderate meetings. Not only will a leader help insure that a satisfying, balanced book discussion takes place, but s/he will also help your group decide which books to read.

A good way to find a discussion group leader could be to contact your local public library or ask a retired teacher in the community. This leader might only be necessary to help you in the beginning stages, if you do not feel confident yet.

Q: What are some of the OTHER factors you will need to consider before setting up your first Reading Club meeting? Try to list as many as you can think of.
2.6 How can we regulate a Reading Club?
When you start a Reading Club there are a few points to keep in mind:

- **Where to meet** - the school or classroom library or a quiet spot in the school
- **How often to meet** - about once a month or every two weeks (more often could make the experience boring)
- **What to bring** - something good to eat as incentive for children to feel relaxed
- **Who should run the Club** - teachers and/or library monitors
- **Who should belong to the Club** - children, but at Grade 7 & above for the sake of easy discipline; 'guests' from younger classes can be invited from time to time
- **What materials are needed** - BOOKS, newspapers, magazines, paper, crayons, scissors, cardboard, whatever the school can spare
- **What to read** - whatever is available. Children can write and illustrate their own books to present to the school & their peers
- **Behaviour** - most children will naturally behave well if they feel welcome & enjoy the activities, which should vary for each club meeting. Those who do not behave well can be 'expelled' from the club & made to hand in their badges.
- **How many members** - The ideal group size is between 8 and 12 members.

Fewer than 8 members and you might not have enough for a good discussion.

Setting up a lot of strict rules is a sure way to plan for the failure of your Reading Club. A few simple rules agreed on with the learners at the first meeting are best, because they have been involved in setting up the very rules they now must responsibly obey.

A reading club can be for many types of learners, but it should also be inclusive. Ask learners what they want to do and don't force them to do things they don't want to. There's nothing wrong with not finishing a book - better to give up half way though than force the reading and have a terrible time.

If all a learner wants to do is sit somewhere quiet and read, that is acceptable. As well as giving learners a chance to make new friends, a Reading Club can give quiet learners somewhere quiet to read, encourage writing skills, provide opportunities to tell stories and foster a love of books. Reading Clubs
should also offer opportunities to good readers, actors, artists and storytellers to exercise their skills and improve their self-confidence.

You might like to run an Adopt-a-Reader scheme where older learners spend time each week listening to younger learners read, or reading to them. This builds the older readers’ confidence, and younger readers find it very special and exciting to hear the story from the older learners.

Q: What size will your Reading Club be? Why?

Q: If you need to select members, how will you do so?

2.7 Reading Club activities

Suggested activities could include:

- **Story telling** - by teacher or learners or parents or gogos...
- **Reading aloud** by teacher, learner, community member, parent, principal, etc
- **Book reviews** - news article on book hero
  - picture of book baddie
  - story maps
  - book skeletons or leaves or mobiles
  - book art work - book covers, advertisements, posters, displays
- **Reading passports** - each time a book is completed, the teacher stamps the learner’s small notebook to record that the book has been read.
- A special badge or star on a **Reading Chart** is an incentive for learners to do well.
- **Club newsletter** for the school
- **Special author day(s)** at Assembly - learners tell the rest of the school about a book or books they have read by a particular author (if the writer is local, s/he can be invited to speak to the school, e.g. Gcina Mhlope)
- **Book Club events** e.g. reading at Assembly, or to other non Reading Club members
- **Book buddies or adopt-a-reader** - better readers 'adopt' a struggling reader & pair read with him/her and each reads a line or paragraph or half-page
- **Small group reading** - 5 copies of the book are circulated and children all read the same book together - aloud, in pairs or silently and then prepare activities to teach back, dramatise, draw story maps, etc
- **Book dramatisation** - children choose a passage or incident they found enjoyable, funny or scary & act it out for the rest of the club
• **Book quizzes & competitions** with small rewards for children who answer questions on the books they have read
• **Design & draw an attractive book cover** - this will give a chance to artistic learners to show off their talents

Q: What other activities can you add to this list? Discuss this with your colleagues.

2.8 Choosing books and resources for the Reading Club

Every well-run reading club has a process for choosing books. For example, each learner might submit an idea s/he has for a book and then the group would discuss the selections and vote. In the beginning it might be better for the teacher to choose until learners are more confident.

Choosing books in advance will prevent wasting too much time in each meeting just working out what to read for the next one. A good place to start might be a book you (the teacher) have already read and really enjoyed. The best books can be read over and over again, so why not share them with your learners?

**Book selection guidelines:**

Even if your school does not have many resources, these guidelines are useful:

• Choose some **read-aloud books**, e.g. animal stories, suspense, adventure, etc
• Foundation Phase books should mostly be in Zulu but there must be some English. Intermediate, Senior & FET books should be both in English & Zulu, and teachers could use the Club to help learners improve skills in **both languages**
• Choose books on the **independent reading level** of the learners, within their ability range, even if some seem ‘easy’. Most learners enjoy reading ‘easy’ books because they can show off their reading abilities to other learners.
• **Exciting topics** that learners want to talk about, e.g. new discoveries, inventions, travel, etc
• **Excellent illustrations** - learners can learn about visual literacy while enjoying the artists’ work
• Try to include **interesting non-fiction**, e.g. well-illustrated Natural Science, Life Skills, etc.
Q: If your school doesn’t have resources, what can you do to provide materials for the Reading Club? Discuss this with the person on your left, and write down ideas you have come up with.

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2.9 Sustaining the Reading Club

Maintaining the interest among teachers and learners is difficult. There are many distractions and time constraints on teachers and learners, so you may find that there are only a few members who attend each meeting.

😊 Please do not lose heart! 😊 Try a variety of incentives to draw in members, and never lose your enthusiasm! 😊 It can take a few terms to get learners and teachers to get into the reading habit. Remember, you want to generate a long-term reading culture in your school. 😊

Q: What are some of the incentives you can use to keep members coming to the Reading Club? Discuss this with your colleagues.

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2.10 Evaluating successes and challenges

It is important to be aware of successes and challenges. You can keep track of what works and what doesn’t if you conduct a regular SWOT ANALYSIS.

What is a SWOT analysis? This is a tool used to understand any organisation’s STRENGTHS, WEAKNESSES, OPPORTUNITIES and THREATS.

Q: Using the table below, fill in at least two factors in each block that you think you may have to face when setting up a Reading Club in your school. Discuss the table with your colleagues.

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<tr>
<th>STRENGTHS</th>
<th>WEAKNESSES</th>
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GOOD LUCK and best wishes for YOUR school’s READING CLUB!

3 READING ALOUD - an important teaching and learning tool

- Why do teachers read aloud to their students?
- How does reading aloud impact on learners’ achievement in class?
- Are the benefits of reading aloud worth the time spent on it?

Discuss these three questions with your group and briefly note your answers below:

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Many teachers believe reading aloud enhances classroom instruction and improves academic achievement at ALL grade levels, even to Grade 12 and recent research supports their belief.

Here are some of the research results which show the 3 main **BENEFITS** of reading aloud:

### 3.1 READING ALOUD IMPROVES THE CLASSROOM CLIMATE

Reading aloud by the teacher at the beginning or end of a lesson can help discipline and focus learners' attention because

- learners are quieter so they can hear the story, so their **LISTENING SKILLS** improve
- learners learn to concentrate for longer periods as they listen, so their **CONCENTRATION SKILLS** improve and this improves their classroom behaviour
- learners' **PROBLEM SOLVING SKILLS** are developed as they hear how characters in the book solve their problems, so they cope better with class work.

### 3.2 READING ALOUD IMPROVES AND DEVELOPS LEARNERS' SKILLS

Reading aloud by the teacher can help learners develop in many ways, for example:

- learners develop a **POSITIVE ATTITUDE TOWARDS BOOKS** as sources of entertainment and information
- learners' **KNOWLEDGE BASE & IMAGINATIONS** expand, as they learn about new people and places and situations
- learners' **LANGUAGE & VOCABULARY KNOWLEDGE** improve as they hear new words in the story and learn their meanings from the pictures
- learners develop better **PRONUNCIATION & PUNCTUATION SKILLS** when they hear a well-read story
- learners' exposure to high quality pictures and illustrations helps develop their **VISUAL LITERACY SKILLS**
✓ learners' MOTIVATION TO READ increases because they want to read for themselves the enjoyable story the teacher has read to them
✓ learners exposed to high quality literature develop better CRITICAL LITERACY SKILLS because they can understand the story better
✓ learners develop a LIFELONG ENJOYMENT OF READING when they are read to every day, because they link enjoyment with reading, even when they are in high school.
✓ Reading aloud is an effective way of PROMOTING THE SCHOOL LIBRARY READING MATERIAL.

3.3 READING ALOUD IMPROVES TEACHERS' ENJOYMENT OF READING
✓ Preparing a story to read aloud means that the teacher HAS to read the book, and this is an opportunity to get to know the wonderful children's books available in the library collection.
✓ Reading aloud gives the teacher a chance to show learners what a good role model s/he is, by sharing enjoyment, laughter and excitement with the class in a happy atmosphere, while also learning and teaching.

WHY SHOULDN'T TEACHERS HAVE FUN TOO?

3.4 CHOOSING SUITABLE READ-ALOUD BOOKS
What do you and your group feel are suitable books to read aloud to learners? Discuss this question and write brief notes in the spaces below:

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Here are some good reasons for choosing read-aloud texts:

1. Choose a storybook or newspaper article YOU will enjoy. If you read a story you don't enjoy, your boredom and lack of interest will very soon be noticed by your learners, who will also be bored. (Note: Always read any book before you share it as a read-aloud.)

2. Select stories that have an interesting story line, lots of dialogue, some suspense and/or adventure, good emotional content for your learners' age and background.

3. Match the length of the story with the children's attention spans and listening skills. Begin with short selections. Increase story length gradually. Try using two or three short books in place of a longer story.

4. Look for books that represent a variety of cultures both in content and illustration.

5. Read as many children's books as you can. When you find an author and/or illustrator you like, look for more of their books. Keep a list of favourite story books to share with other teachers.

6. If you have a public/community library near your school, ask for help from the librarian in selecting popular story books.

7. If the book you've chosen to read aloud is not working, stop the reading with a simple statement such as, "I see this is not the right book for us today." Move on to another book or activity. We all make mistakes. Better to acknowledge it than spoil the read aloud experience.

These ideas have been adapted from http://www.nncc.org/Literacy/better.read.aloud.html
3.5  HOW TO READ ALOUD

Before we start this section, you surely have some good ideas of your own on how to read aloud to a class, based on your teaching experiences. Please discuss these techniques with your ‘elbow buddy’ and write down your ideas below. You will be able to add to them with ideas on page 21.

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SOME READING ALOUD TIPS FOR TEACHERS
- **Allow time for the learners to settle down**, get comfortable and pay attention, but avoid anger or sharp discipline for misbehaviour or learners will link reading with unpleasant consequences. Perhaps a gentle reminder, "It is time to put on your listening ears" or "remember, we can't enjoy stories if we don't listen", will help.

- **Make yourself comfortable** in a chair or on the carpet with the learners, as long as they can see the pictures as you read.

- **Introduce the book** when everyone is ready. Include four things:
  - A short sentence or two that relates the book to your learners.
  - The title of the book.
  - The author and/or illustrator of the book.
  - A short discussion of the cover illustrations, to predict what learners think will happen in the book.

- **Move the book around**, either as you read or at the end of the page, so that each child can see the illustrations. This is very important because the learners are "reading" the pictures as you read the words. In picture storybooks, the illustrations show a lot of the story action. Try not to block the illustrations with your arm as you turn the pages.

- **Read with lively expression**. Change the pitch (high-low), tone (gentle-rough), and volume (soft-loud) of your voice to show different characters or create a mood.

- **Pace your reading to fit the story**. Use your voice to reflect the story. A short pause can create suspense. Do not read too quickly. The children need enough time to look at the pictures and think about what they are hearing.

- **Get involved**. Let your facial expressions show the story content by smiling, frowning, showing surprise, anger, happiness, etc.

- **Point to characters or objects in the pictures** as you read about them, but don't take away from the story with too many extra movements. Use only those which seem natural and comfortable for you.

- **Practise before you read**. Reading aloud does not come naturally to everyone. Doing it successfully comes with practice. This is also true of your learners when they read aloud.

On page 22 there is a Read Aloud Report form you can give to learners for a family member or friend to sign when they have read a book or books aloud with them. You are welcome to copy this form and use it as often as you need.
Read Aloud Report Form

Date: _____________________
Teacher: _______________________________________
Learner: _______________________________________
Listener:  _______________________________________
Book Title: ______________________________________
Author:  _______________________________________

What did you and your reader enjoy most about the time that was spent together reading this book?

________________________________________________
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________________________________________________
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We recommend this book to someone who likes

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(Adapted from Read Aloud Virginia http://www.readaloudva.org)

3.6 READING ACTIVITIES

23
Before starting this section, please turn to the person to your LEFT and discuss the reading activities you **already** practise or would like to practise in your classroom and school. List these activities and your comments (e.g. which are most successful or which do children enjoy most?) in the space below:

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PLEASE NOTE: All of the activities below can form part of learners' library lessons, or language lessons in class. Please feel free to ADD your own ideas to these suggestions.

1  **Draw your OWN pictures for the book**

Picture books can be shared learners **without** showing the illustrations. Learners pay close attention, listening more carefully since there are no pictures to tell the story for them. After reading the story, the teacher asks learners to draw pictures of the setting, the main characters, or their favourite parts of the story. When the pictures are shared, learners are always surprised by the different ways they each interpreted the same story. Finally, the teacher can show the class the original pictures in the book, so they can compare their pictures with those in the book. Their pictures can then be put up on classroom walls to show others.

2  **Story dramatisation**

After the story has been read to the class and it is clear they have enjoyed it, have the learners act out the parts played by different characters. For example, in "Hi, Zoleka" by Gcina Mhlope, each learner could play the part of Zoleka, or her mother, baby brother, neighbours, the church congregation, minister, etc. You can write short lines of dialogue for each of the characters, based on what they say in the story, and then let learners read their parts until they know them well. If the play is well-practised, and learners enjoy acting out the story, it can then be shown to the whole school in Assembly and even entered in your local district Readathon. All of this can form part of the Language Programme and your Assessment Standards can be based on the phase you are teaching, and form part of your learner assessment profile.
3 What happens next? Story prediction
You can make the read-aloud story part of your class creative writing activity by reading the story just up to an exciting part and then stopping. Then ask learners to write what they think happened next, and how they think the story ended. The learners will be disappointed you have stopped, but promise them *(and keep your promise!)* that you'll read the rest of the story when they have finished writing.

Learners can then be asked to read out aloud their versions to the class. In this way, they will have the pleasure of hearing the real story, and compare it with what they have written.
You will also have an opportunity to assess their writing and reading skills according to the NCS Assessment standards for that Phase.

4 Read-aloud comprehension strategies
Repeated reading of the same story not only helps children learn to read but also has an impact on school success. Lifelong enjoyment of reading is directly related to daily reading. Children see the pictures and print for themselves, ask questions, and make comments.

✔ **Strategy 1: Think about the story.** The teacher reads the story, and stops at various points. Learners and the teacher then discuss what's happening and what they think will happen next.

✔ **Strategy 2: Map the characters.** As the story is being read, the teacher continually refers back to what the learners already know about the characters and adds new information. The children make predictions based on this information.

✔ **Strategy 3: Map the story.** The story map includes information about the characters, setting, problem, main events, and resolution. The students review the story map before reading a new chapter.

*(NB STORY MAPPING IS EXPLAINED IN THE CHAPTER ON READING CLUBS)*

5 Cloze reading
The cloze technique is a simple but effective reading activity. Cover several words on each page in a storybook. Then read aloud the story and have students choose a word that would work best in the story. Discuss which words would work and why.

6 Missing words
Read the story to the class (2 or 3 times if necessary), and then give them a copy of part of the story, but with words missing in some of the sentences. Let learners in pairs fill in the missing words from what they remember of the story. Get them to read out their answers and then read to them again that part of the story so they can hear the original words and compare them with their chosen words.
7  **Story dramatisation or Readers’ theatre**

If you and your learners have read a book and enjoyed it, you could try writing out the dialogue or speech of each character so that children can each read the words of a different person in the story. This means that the book comes alive as children each read a short passage and in a way ‘become’ that character for a few minutes. In this way, learners are given a chance to read aloud and dramatise as well. If they are enthusiastic, you can encourage learners learn the words and act out the story dramatisation at the next Storybook Festival or Parents’ Meeting at your school.

**NOTE:** There are story dramatisation passages for primary and for high school in *Chapter 13*, at the end of the handbook.

There is good advice on the following page from Mem Fox, a well-known children's writer and teacher trainer. You are welcome to copy that page for your own read-aloud notes to remind you (& your learners' parents) of why reading aloud is a valuable learning and teaching tool.
Mem Fox’s Ten Read Aloud Commandments

1. Spend at least ten wildly happy minutes every single day reading aloud.

2. Read at least three short stories a day: it may be the same story three times.
   Children need to hear a thousand stories before they can begin to learn to read.

3. Read aloud with animation. Listen to your own voice and don’t be dull, or flat,
   or boring. Relax and be loud, have fun and laugh a lot.

4. Read with joy and enjoyment: real enjoyment for yourself and great joy for the
   listeners.

5. Read the stories that the kids love, over and over and over again, and always read
   in the same ‘tune’ for each book: i.e. with the same intonations on each page,
   each time.

6. Let children hear lots of language by talking to them constantly about the pictures,
   or anything else connected to the book; or sing any old song that you can
   remember; or say nursery rhymes in a bouncy way; or be noisy together doing
   clapping games.

7. Look for rhyme, rhythm or repetition in books for young children, and make sure
   the
   books are really short.

8. Play games with the things that you and the child can see on the page, such as
   letting kids finish rhymes, and finding the letters that start the child’s name and
   yours, remembering that it’s never work, it’s always a fabulous game.


10. Please read aloud every day, because you just love reading aloud, not because it’s the
    right thing to do.

(Adapted from Mem Fox http://www.memfox.net/ten-read-aloud-commandments.html)
4 SUSTAINED SILENT READING

4.1 What it is:

What do YOU think *sustained silent reading* means? Can you give a meaning to ‘sustained’ and ‘silent’ reading? Why do you think it is a necessary activity for learners?

Please turn to the person on your LEFT (your ELBOW BUDDY for today), share what you already know about this topic, discuss this with him/her, and in the spaces below, write down just 4 thoughts you have about this topic.

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**SUSTAINED SILENT READING** (or SSR) is also known by several different names –

- FVR (Free Voluntary Reading)
- DEAR (Drop Everything And Read)
- DAR (Drop And Read)
- DIRT (Daily Independent Reading Time)
- SQUIRT (Sustained Quiet UnInterrupted Reading Time)
- USSR (Uninterrupted Sustained Reading Time)

Whatever it’s called, it is implemented in more or less two ways by most teachers:

- In some schools, individual teachers (including learning area teachers) set aside a **block of time EVERY DAY** as part of their learning programmes, from 10 to 30 minutes, depending on the Grade level and ability of their learners, for quiet reading by learners **AND** the teacher. Reading materials can be any suitable written matter – newspaper or magazine articles (if suitable for the grade level), library books, comics, other children’s writing, photocopies from a storybook, even textbooks can provide learners with a chance to get to know the learning area vocabulary. A **REGULAR READING TIME** is important if learners are to get the **READING HABIT**.

- In other schools, SSR is adopted by the whole school. A time is set aside every day or every week, when every learner and every teacher (including the principal & admin staff) is expected to drop everything and read silently for enjoyment. This enables adults in the school to set a good example of the behaviour they expect from learners.

### 4.2 The purpose

What do **YOU think is the purpose of quiet or silent reading?** Please take 5 minutes only to discuss this with your elbow buddy & write down your thoughts below:

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Perhaps the **purposes** listed below will cover what you have already listed?

- In schools that have library reading resources, SSR gives children the chance to read what **they** have chosen. This adds to their enjoyment & teaches them to make **independent reading choices**.

- In SSR, many children can learn how to **work out the meanings of words** in context, by themselves, giving them independent ‘word attack’ skills and increasing their vocabulary, so useful when they read by themselves outside school.

- SSR can **build learners’ confidence** in independently working out troublesome patches in their reading. Of course, when they get stuck, they can ask the teacher for assistance.

- SSR can make **even slow readers willing to read more** if they are given easier reading material, just below their reading level, to boost their self-confidence.

- The amount of time learners spend **reading independently outside school often increases** as a result of SSR, if parents give children SSR time at home.

- SSR **improves learners’ concentration spans and depth** because a quiet atmosphere, with all learners engaged in reading silently, discourages even noisy learners from behaving badly.

- The more time children spend in recreational reading, the more they **enjoy reading**, and the more they enjoy reading, **the more they will want to read**.

- Reading fluently and with understanding requires **sustained practice**, not just in the early years, but right through schooling and beyond. SSR offers learners an opportunity to practice their reading skills in a pleasant manner.

**NOTE:** Not one of us was born able to drive a car, we had to learn and practise the skills.

In the same way, **none of us was born able to read, we had to learn and practise the skills**. The more practice, and **time** to practise, the better we are able to read.

The better we are able to read, the **more we enjoy it**! Please give learners the chance to enjoy reading. Their academic results **will** improve as a result.)
4.3 Reading book selection

Please discuss the questions below with your group, and report back to the workshop:

✓ Who should choose the reading material for SSR? Teacher? Learner? Why?
✓ How can learners choose books they think they'll enjoy?
✓ How do learners or teachers know they are reading at their reading ability level?

SPACE FOR REPORT-BACK COMMENTS:

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Perhaps these answers will have been covered in your responses:

1 **GROWING INDEPENDENCE**: Both teacher and learner should choose. **Teachers** are often good judges of a learner's interests and can quickly find the 'right book at the right time for the right reader'. To be successful, teachers need to learn what learners' hobbies and interests are and READ the available reading material or children's books to know exactly which book will suit which reader. **Learners** should be encouraged to choose their OWN books as they get older, so that they begin to explore a range of subjects and interests independently.

2 **SHARING WITH OTHERS**: Learners know what kind of book and what kind of story they enjoy, so they can soon learn to choose books for themselves. They can also share reading experiences with their class mates, and get other titles from what others have read and enjoyed. Having regular **BOOK TALKS** or **BOOK CHATS** in class can give both teachers and learners opportunity to share the books they have read, and learn from each other about more interesting books.

3 **READING BUDDIES**: Teachers can invite pairs of learners to select the same book to **read silently together**. After they have shared reading the book silently, they can be given time to 'chat' about what they have read, what they enjoyed or didn't about the book, characters they admired or disliked and parts of the story they especially enjoyed, found funny or exciting.

4 **READING LEVEL**: A technique which will help teacher and learner to assess the right reading level is the **FIVE FINGER TEST**. **Do you know this test?** If you do, please write your notes below and explain it to the rest of the group:

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THE FIVE FINGER TEST in five easy steps:

A. Students are asked to select a page from the book to read to themselves.
B. They hold up all five fingers on one hand as they begin to read.
C. Each time they come across a word that is difficult to read, they put down one finger.
D. If all five fingers are in the down position before they finish reading the passage, the book is too difficult to be read enjoyably.
E. The student should replace the book on the shelf, and choose another that won't be too difficult to read and understand.

SSW – Sustained Silent Writing: You can get learners to keep a reading journal, in which learners write a few sentences about each book they have read. You should write a response to some of these journal entries, or you could get learners to swap journals and write in each other’s books so they get the feeling others are interested in their opinions on books they read.

MODEL READERS – If SSR is to be a success, teachers MUST take part in the process. SSR is NOT a time for you to be marking work or preparing lessons for the next day. While learners are reading, you should be sitting comfortably reading too.

NOTE: While learners are writing in their reading journals, you should be writing in YOUR journal. When learners chat about their reading, you should chat too.

If the teacher models good reading behaviour, learners will follow that excellent example!
5 SHARED, PAIRED OR PEER-TO-PEER READING

Q: What do you think shared, paired or peer-to-peer reading means?
Have you tried these methods in your own classroom?
Please write down your ideas and experiences in the spaces below, after giving the concepts some thought and discussion with your colleagues.
What is shared, paired or peer-to-peer reading?

✓ These terms mean that reading is made a joint or collective experience. The co-reader, a caring adult (teacher, parent, relative or older learner) reads with the reader, at first alternating one page or part of a page of reading each, so both share the chosen text.

Peer-to-peer reading only differs from the other two methods because it is usually a shared reading between two children of the same age but of different ability.

✓ Shared, paired or peer-to-peer reading is a systematic but simple approach designed for parents, teachers or older learners to do with children for 10 – 15 minutes each day. This method does NOT focus on correcting the reader’s mistakes, but concentrates on building the reader’s confidence, fluency and understanding.

✓ Shared, paired or peer-to-peer reading is a powerful learner-centered approach to reading that supports learners as they develop skills, strategies and confidence in their reading abilities. Children enjoy reading with a supportive co-reader and their confidence and self-esteem grow as their reading progresses.

✓ Sharing the task enables readers at all stages in their reading progress to participate enthusiastically in the act of reading and to learn essential concepts about how print works. These methods can be used with early beginner readers to Grade 12 learners whose reading fluency and critical understanding need practice. ALL learners can benefit, including those regarded as able or good readers.

✓ Shared or paired reading is especially valuable when introducing new nonfiction features and text structures to readers and provides excellent opportunities for a teacher, parent or older sibling to model reading strategies and reinforce strategic reading behaviour. (For example, learners and the teacher can share reading a chapter of a Natural Science textbook which includes new and difficult vocabulary. While the reading is in progress, the teacher models strategies to work out the meanings of new words)

A two stage approach to SHARED OR PAIRED READING:

STAGE 1: READING TOGETHER

1 The learner chooses the book to read. If the learner is a non-reader, the co-reader could choose one s/he knows. It should be a simple book to start with if s/he is a beginner. Before you read, talk about the title and cover. Mention the author’s name and ask if the learner knows any other books by the author. Flip through the pages and talk together about the pictures. Ask the learner what s/he expects might happen in the story. Comment on how interested you are to learn what does happen.
2  **Read aloud together** with the co-reader pointing to the words. The learner reads aloud just behind the co-reader or at the same time if he can. The co-reader must not read too fast. The reading speed should be as fast or slow as the learner's. Every word must be read, but if the learner makes a mistake, the co-reader simply says the correct word, asks the learner to repeat it and moves on. **DO NOT STOP TO CORRECT MISTAKES.** This will interrupt fluency and understanding of the text. If the learner struggles, but then gets it right, the co-reader should praise her/him, but not let her/him struggle for more than 5 seconds.

3  **Do this on every day for about 10 - 15 minutes each day if possible,** helping the learner to choose books just above his/her level which challenge him/her, as self-confidence grows. The same book may be read 3 or 4 times, if the learner enjoys reading it. Rereading is a very good practice. It builds confidence and broadens comprehension. BUT if s/he gets fed up with a book and wants to change it, that's OK. You may **not be able to finish** a book or chapter in 10 - 15 minutes. Stop at a logical place and put a marker in the book. Start the next day by talking about what happened in the story so far and start reading where you left off.

**STAGE 2: INDEPENDENT READING**

1. Use the same book or a new one for a more experienced reader.
2. Arrange a sign (such as a tap on the table).
3. Co-reader and learner begin reading together.
4. When the learner wants to read alone, s/he gives the sign and the co-reader stops.
5. If learner makes a mistake, the co-reader joins in, gives the correct word and continues reading until the learner again gives the sign to read alone.

**TIME** - Try to aim at doing 10 - 15 minutes every day, or at least 3 times a week. This is part of what ALL teachers **SHOULD** be doing in their learning areas.

**PLACE** - Try to find a place that is quiet and comfortable. Let learners read under a shady tree in the school grounds as long as they do not disturb other classes.

**TALK** - This is good! Show interest in the book the learner has chosen. Talk about the pictures and about what's in the story as the learner reads through it. It's best if you talk at the end of a page or section, or the learner might lose track of the story. Ask the learner what s/he thinks will happen next.

**KEEP NOTES** - It is a good idea to keep a note of what you have read and how long you have read for. You can also make a note of when the learner has read well. These notes are useful for your assessment of learners’ progress.

6  STORYTELLING

6.1  WHY COULD STORYTELLING BE USEFUL IN THE CLASSROOM & LIBRARY?

Please turn to your discussion group and decide on FIVE (5) reasons why you think storytelling might be a useful strategy to use in the classroom or library. Write these in the spaces below.

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**Why storytelling is a sound teaching methodology:**

Teachers have long known that the art of storytelling can contribute to learners' academic success and emotional well-being. How is this possible?

As a learning tool, storytelling can

- develop learners' **listening skills, vocabulary knowledge and attention span** so they are better able to concentrate and participate in lessons.
- develop learners' **writing skills**, if they are encouraged to write and tell their own stories to others.
- encourage learners to explore and develop their **own ways of expressing themselves**.
- **improve their ability to communicate** thoughts and feelings clearly. Teach them important life skills, social behaviour and worthwhile values. Storytelling based on traditional folktales is a gentle way to guide young people **toward positive personal values** by presenting imaginative situations in which the outcome of both wise and unwise actions and decisions can be seen.
- be a nurturing way to remind children that their spoken words are powerful, that listening is important, and that **clear communication between people is an art**. This can be very useful in teaching learners to **manage anger and conflict** by encouraging them to express themselves in words, rather than in violent behaviour. Negotiation, discussion, and tact are peacemaking skills which storytelling by teacher and by learner can encourage.
- encourage learners to **develop and use their imaginations** and consider new and inventive ideas. Developing the imagination can contribute to **self-confidence and personal motivation** as students see themselves as competent and able to accomplish their hopes and dreams.
- teach learners about other people, other cultures and other beliefs. This in turn contributes to the development of **open, tolerant attitudes** in learners, so important in encouraging them to become active citizens in a democratic society.

**REMI NDER:**

These Learning Outcomes link well with the NCS Languages - English - First Additional Language, e.g.:

**Grade 1 - 7 LO 1 - Listening** - The learner will be able to listen for information and enjoyment and respond appropriately and critically in a wide range of situations.

**Grade 1 - 7 LO 2 - Speaking** - The learner will be able to communicate confidently and effectively in spoken language in a wide range of situations.

**Grade 1 - 7 LO 3 - Reading & Viewing** - The learner will be able to read & view for information & enjoyment, and respond critically to the aesthetic, cultural & emotional values in texts.

**Grade 1 - 7 LO 4 - Writing** - The learner will be able to write different kinds of factual and imaginative texts for a wide range of purposes.
NCS Assessment Standards mention STORIES as a way to achieve these learning outcomes.

6.2 HOW TO TELL A STORY IN 10 EASY STEPS

After discussing this with your group, write in the space below what you all agree are the 10 basic steps to successful storytelling. You will be able to compare your answers with the ideas given on the next two pages.

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6.3 10 suggested steps to successful storytelling.

1 Find a story YOU enjoy -
You’ll tell it often, and you want to enjoy it every time. If YOU love the story, your enjoyment will make others enjoy it too! Good stories to tell might be:

✓ **Folk tales** from oral tradition, usually telling of local or magical heroes, wise morality and universal themes, animal fables, myths or legends. For most beginners, folktales are easiest, because they’re made for telling. They’re simple, direct, lively, and very often humorous.

✓ **Real-life stories**, from history or personal experience, very often told by local people of local events.

✓ **Written stories** originally published to be read aloud, but which lend themselves to being ’learnt' and told as oral stories.

2 Start with short stories - you can always go on to longer stories later when your confidence has grown and your learners are enjoying your stories. To begin, stories should be:

✓ 1 to 3 pages of text

✓ With clear action, strong characters, and simple structure.

✓ Choose a story suitable for your learners' age group, locality (rural or urban) and interests.

✓ Change stories you have read and liked to suit you and your class.

3 Learn your story -
This can be achieved in many ways:

✓ **Read over the story** many times until you know you can tell it without looking at the text, but DON’T memorise the story, or it will become stiff and you will lose your learners' interest.

✓ **Practise telling your story** many times to an audience, in front of a mirror or into a tape recorder until you can put life into the story with your voice.

✓ **Bring story characters to life** with changes in your voice. Good characters bring a story to life—so put life into them, with face, voice, gesture, body posture. Try to make each of them different enough so they’re easily told apart.

4 Practise breathing correctly -
To strengthen your voice, you must breathe deeply and correctly. To check this, place your hand on your stomach. As you inhale and your lungs expand, you should feel your stomach push out. Many people do the opposite, holding in their stomachs and breathing only with their upper
chests. Be sure to keep your back straight, so your lungs can expand fully. To avoid strain, relax your throat, jaw muscles and the rest of your body. A big, loud sigh will help this.

5 **Start small** - To build your confidence, start by telling stories to your own children or family members, then to your class at school. Don't think you have to be perfect the first time you tell your story. It's not likely! But if you love your story and have prepared it reasonably well, you will surely give pleasure to your listeners and yourself. And, each time you tell the story, you and your story will improve.

6 **Make audience contact** - Stories are made for listening and you can make sure your learners are paying close attention by:
   - making eye contact. Look them in the eyes (without staring!) to ensure that they are following the story with you. If there are too many of them, or you can't see them all, look mostly at the ones in front. If some aren't paying attention, focus on those who are.
   - taking time to tell the story. As you tell your story, take your time, and give time to your listeners—time to “see” the story, time to laugh, time to feel, time to reflect, time to hang on the edge of their seats for what comes next. It's easy to go too fast, hard to go too slow. If you're losing their attention, you may need to slow down.

7 **READ stories** - The best way to find good stories is to READ as many stories as you can find. Another good idea is to LISTEN carefully when others tell stories. Why was a particular story sad, funny or memorable? Try to copy the style of a successful storyteller you know - imitation is a good way to start until you develop your own storytelling style.

8 **ENJOY yourself** - Your enjoyment of the story will manifest itself in your enthusiastic storytelling, and your learners will quickly respond positively to your stories. Above all, tell, tell, tell, as often as you can. That's the best way to learn storytelling!

9 **Start a storytelling group** - If you enjoy telling stories, you will find that learners will want to tell their stories too. You can encourage them by:
   - getting them to read as many stories as possible in class (silently or aloud to each other or in groups)
   - getting them to write their own stories in group or paired writing
   - getting them to tell their stories in front of the rest of the class and even to the school in Assembly if they are confident.

10 **Spread the word** - Encourage other teachers to tell stories and form storytelling groups with their own classes. Share stories with them, and you will find they will return the favour by bringing you their favourite stories. In this way, your story collection will grow.

Also read the chapter on storytelling for ideas to carry out in your classroom!
6.4 STORYTELLING ACTIVITIES AND LESSON IDEAS
Discuss this topic with your group. Write here a few ideas you have tried or heard of:

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Before you begin, it is important to collect **AT LEAST 10 GOOD STORIES** you can photocopy and use in the classroom. This means you will have to **READ** stories from your classroom or school library or public library collection. Some stories have been provided so you can make a start with these. Here are some ideas to get you started, adapted from [http://www.storyarts.org](http://www.storyarts.org). As you get used to including stories in your classroom activities, you will develop your own lesson plans and activities.

1 **Storytellers on Tour**

Have students practice in the classroom retelling folktales they have read or written themselves. When learners feel confident, teams of three or four at a time can then take their tales to other classes for a storytelling concert. If older students are sent to the younger grades, ask the younger grades to thank the storytellers with drawings inspired by their stories.

2 **Finding Stories in Songs**

Find and learn songs in English or IsiZulu which tell a story. Folk ballads or modern songs often suggest a longer story. Listen to radio or CDs and then have students retell the story in the song in their own words. Or have a "story song" concert, with learners performing songs set to their own stories.

4 **Story Circle**

One learner begins a story and stops after a few sentences. The next learner picks up the story thread and continues it, then stops. The next learner adds to it and so on until the tale comes to a satisfying end. The story could begin with a pre-selected title or subject to guide learners in the story creation. Try recording the story circle on a tape recorder for later listening.

5 **Local History stories**

Ask learners to collect and write down stories about their town or local area from older people. Ask learners to find out why the streets or local areas were named as they are. Are there any interesting people or legends to which the street or local area names refer? Are there any local places about which people tell stories? Any haunted houses or areas? Have a retired teacher or older person from the area come and visit the school to tell some of the stories told about the area around the school.
6  **Puzzle Tale: Putting the Pieces Together**

Copy a folktale and cut it up into sections or scenes. Glue each section on a separate page. Give out the sheets to learners who each prepare to retell their small piece of the whole story. Assemble the story by having each learner retell his or her part in the story sequence. Have learners keep the flow going as the story is told so that the performance moves along as though one person were telling it. Do a second round by giving students different sections to retell. Notice how differently students retell the same sections! *(You can do this with the Aesop’s Fables on the pages below)*

7  **Story Stone**

Pass a stone around a circle of learners. Each learner must say one word describing the stone without repeating what has been said. See how many times the stone can go around the circle without repeating words. Adjectives such as hard, smooth, round, lumpy, sharp etc., are a start, but any word that comes to mind is acceptable as long as it is inspired by the stone. For example, a smooth, round, white, oval stone could suggest “egg.” Then ask learners to write a story based on the stone. After they have written their stories, you could tell them the story of the *Best Soup in the World* below.

This idea can be adapted to any number of objects in place of the stone. For example, a cap, a hat, a shoe, branch of a tree, flower, piece of paper, leaf, etc. Use the same method to get each learner to describe the object, and then get them to write a story (in pairs of small groups or individually) about that object. Learners can then tell or perform their stories to the rest of the class when the stories have been written and edited and practised.

8  **Collecting Family Stories**

Family stories are tales about people, places, and events related to the members of our immediate family or their ancestors. Family stories are often casually chatted about at the dinner table, or told again and again at family gatherings and can make wonderful short stories. The memories and stories of our lives and of others in our family take on special importance because they are true, even if everyone tells different versions of the same event. These tales are family heirlooms held in the heart not the hand.

Ask learners to collect true tales about the "old days" by interviewing older relatives. Ask learners to find out about the history of their families as far back as anyone can tell them. Some effective interview questions to gain stories from older family members are given below as a guide for learners when collecting these stories.

**Some tips for collecting family stories:**

- **Become a good listener.** Good listeners encourage great storytelling. When a speaker feels that the listener is interested, he or she is more inspired to communicate generously.
✓ **Ask questions.** Family stories can be collected by interviewing a family member. Learners should make a written list of questions to ask the older family member. Questions should be about people, places, events, objects, important changes, work, or travel. Sample questions are given below:

**Interview questions about Places to Remember:**

* What was the house like which you lived in when you were a child?
* Do you remember the room you slept in as a child?
* What were the houses like in your area?
* Where was your favourite place to visit when you were a child?
* Where did you go to school? What was in the classrooms?
* Where did you go to church?
* Where did you go to shop for food or clothes?
* Where did you go for fun and sport?
* Where did you go when you wanted to hide?
* Did your family ever move?
* Where did you live when you were first married?
* What kinds of cooking pots did you have in the kitchen?

**Interview questions about People to Remember:**

* Who lived in your house with you when you were a child?
* How many brothers or sisters did you have?
* What were your father or mother like when you were small?
* Who visited your house when you were young?
* Can you remember any relatives? Grandparents or aunts and uncles?
* Who were your favourite family members?
* Who were your neighbours?
* Did you have any favourite teachers?
* Who was the best cook in the family?
* Was there any family member you remember best? Why do you remember that person?

Out of these and other related questions learners should be able to put together an interesting story of their family history to write and to tell others in the class.

In the next pages some stories are given to you as a start for your own collection of stories to use in the classroom. You may need to adapt them, depending on the grade level of your learners.
The BEST Soup in the world

In this story, there are just 2 characters, a fat little chicken, Mam' Nkukhu, and a hungry jackal named Baba Jackal (Mphungushe). This story is suitable for Intermediate or Senior Phase.

Once upon a time, a very hungry jackal was walking in the woods looking for a tasty bite to eat, when he passed a fat little chicken hanging out the washing in her garden.

"Mmmmmm," thought the jackal, "that little hen would be very juicy cooked over the fire in my kitchen! Let me see if I can trick her into my pocket so I can take her home to eat!"

NOW, the little chicken might have been fat, but she certainly WASN'T stupid. When she looked over her shoulder as she hung out the washing, she saw the jackal watching her, and she KNEW he was thinking of a way to trick her into leaving her safe little house so that he could eat her up.

So, hiding her fear, she turned around and politely said, "Sawubona Baba Jackal, how are you this lovely sunny washing day morning?"

Now, Jackal might have been hungry, but he certainly wasn't bad-mannered. He bowed politely as he said, "Good morning Mam' Nkukhu, I am very well indeed, but I am very VERY hungry. Do you think you could spare me a little something to eat?" and as he said this, his eyes shone with greed, and he licked his lips and rubbed his stomach as he looked at the fat little hen.

The little hen quickly made a plan. "Come into my kitchen, Baba Jackal, I am just about to make a delicious soup for my lunch. Would you like to help me cook it, and eat it when it is ready?"

The jackal was very happy with Mam' Nkukhu's idea, and he quickly slipped into her kitchen before she could change her mind. Mam' Nkukhu asked Baba Jackal to take down her very big cooking pot from the highest kitchen shelf, and then asked him to go outside into the yard to collect plenty of wood for the fire.

When he came back with the wood, she asked him to start the fire and then she told him to go outside to get water from the jojo tank next to the house. As soon as the fire was going well, Mam' Nkukhu told Baba Jackal to go out to her vegetable garden to pull up some carrots.

"But why?" complained Baba Jackal. "I am hungry, and you are making me do all the work! I should just catch you and eat you all up right now!"

"Ah," said Mam' Nkukhu, "but I am about to make you the BEST soup in the world, and it certainly wouldn't taste as good if it didn't have CARROTS in it, would it?"

So tired, hungry Baba Jackal went into the vegetable garden and pulled up and washed and peeled carrots for the soup.

"When will it be ready?" asked Baba Jackal. "I am getting very very hungry, you know!" and he came very close and sniffed at Mam' Nkukhu.

"Would you like to taste the soup, Baba Jackal?" asked Mam' Nkukhu sweetly. "Then you can tell me what I should add to it to make the BEST soup in the world."

"Mmmmmm," Baba Jackal said as he smacked his lips after sipping at the hot soup, "I think it needs a little potato to thicken it."

"Yes, I think so too," said Mam' Nkukhu. "Please could you go to the end of my yard and dig up some good fresh potatoes for the soup? And of course, you won't mind peeling them for me, will you? I am so busy watching the fire."

By now, Baba Jackal was beginning to feel very tired. He was still hungry, and the fat little hen was looking tastier every time he looked at her, but he did SO want to taste the BEST soup in the world, so he did as Mama Mkuku asked and dug up the potatoes, washed and peeled them, and gave them to her to add to the pot of soup.
And so it went, with Mam' Nkukhu asking Baba Jackal to taste the soup, and then sending him out to
the garden to fetch beans and then peas and then cabbage and then pumpkin and then tomatoes and
then onions for the soup.

Each time he added another vegetable, Baba Jackal complained to Mam' Nkukhu, "But I am HUNGRY!
WHEN will the BEST soup in the world be ready to eat?"

And each time Mam' Nkukhu said, "Oh but you have no patience, Baba Jackal,",
"You will have to taste this soup just one more time and tell me what you think is missing to make it the
BEST soup in the world."

"Alright," moaned Baba Jackal, and he tasted the soup yet another time. By now, his stomach was
beginning to feel quite full, but he still wanted eat up the fat little chicken. After all, that was why he had
stopped by at her house, wasn't it?

"Surely the soup is ready NOW?" he growled.

"Oh, my goodness me!" shouted Mam' Nkukhu all of a sudden. "I have forgotten the MOST IMPORTANT
ingredient for the soup! If this is to be the BEST soup in the world, we need just ONE more ingredient."

"What can that be?" growled Baba Jackal. "I think it MUST be a fat little chicken. Come here at once, and
I'll put YOU in the pot!"

"Oh no, you're wrong," said Mam' Nkukhu, speaking very fast, "You need to go down to the river to find
me the smoothest blackest stone in the river to put in the soup. THEN it will be the BEST soup in the
world, and it will be ready for you to eat it all up by yourself!"

By now, Baba Jackal was so tired of waiting and SO hungry that he ran down to the river without another
word, and came back some time later, even MORE tired and hungry, but holding a smooth, very black
stone in his hand.

"Drop it in the soup, Baba Jackal!" cried Mam' Nkukhu, "And then taste the soup one more time and tell
me if it is the BEST soup in the world! If it's ready, you can gobble up the whole pot all on your own!"

At last Baba Jackal could taste the soup, and oooh, it WAS DELICIOUS. It was indeed the BEST soup in
the world, and he lapped up every drop in the pot until there was not even a drop more.

"MMMMMMMMMMMM Mnandi, Mam' Nkukhu! That was the finest soup I have EVER tasted."

"Yes, I'm sure it was, Baba Jackal," said Mam' Nkukhu, smiling, "But what do you think made it so
tasty?"

By now, Baba Jackal was far too full to eat Mam' Nkukhu, so he thought about her question, and then
slyly answered, "I think it was the stone from the river, and I think I should TAKE that stone from you, so
I can make my OWN best soup in the world."

And with that, he jumped into the pot, grabbed the stone, and ran away as fast as his full stomach would
allow him back to his own home, leaving Mam' Nkukhu smiling at the door of her house.

"Yes," said Mam' Nkukhu, "I ALSO think it was the stone, Baba Jackal! Good luck making your own soup!"

And she jumped back into her house, and QUICKLY locked the door in case Baba Jackal changed his
mind and came back to catch her.
**Just ONE grain of rice**

This story has 3 characters, the king and his 3 daughters (or sons, if teachers wish to change the story).
This story is suitable for Senior Phase.

Once, long ago, there lived in a kingdom far away a wise king who was father to three very beautiful daughters. When his wife sadly died, he felt it was time to go into the mountains and spend some time meditating on the ways of the world.

Before he left, he called his beloved daughters to his council chamber and told each of them in turn of his intentions to leave them for a period of five years, so that he could meditate on the sad ways of the world, and find solutions to the problems that had vexed many great minds for many years. At the end of this period, he would require each of them in turn to report to him on the way they had carried out the single responsibility he gave them, and according to their answers, only ONE of his daughters would inherit his whole kingdom and rule as the next queen.

And this is what he told each of them to do:

To his oldest, most ambitious and strong-willed daughter he gave just ONE grain of rice, asking her to care for it and report on its condition when he returned in five years’ time.

To his second and most energetic daughter he gave a similar SINGLE grain of rice, with the same instructions he had given her older sister.

To his youngest, dearest, and for him, most beautiful, modest and affectionate daughter, he gave again just ONE grain of rice, with the same instructions he had given her sisters.

The king then departed from his kingdom and spent the following five years in serious, often sad, contemplation on the problems of the world, and how to solve them. At the end of this period, he mounted his horse and slowly, but happily, returned to his kingdom to hear his daughters’ reports.

When he called his first daughter to account for what she had done with the single grain of rice, she immediately went to her jewellery casket and brought a tiny, beautiful box, which she opened, to show her father the white grain resting in a velvet cushion, just as he had given it to her. The king sighed, and thanked her for what she had done while he was away.

The moment the second daughter was called to her father’s council chamber, she knew she could be in deep trouble, because five years ago she had simply thrown away HIS grain of rice, and no idea of what had happened to it. So she rushed down to the palace kitchens and demanded from the servants a grain of rice, ANY grain of rice from the kitchen storeroom. When it was given to her, she ran upstairs to the council chamber, and presented the grain of rice to her father, secretly hoping he wouldn’t notice the difference between one grain of rice and another.

Again, he king sighed, and thanked his second daughter for what she had done while he was away.

At last, it was the turn of his dearest, most precious daughter. When he called for her to account for her care of the rice grain, she told him she could not show him the grain of rice he had given her all those years ago. He suddenly felt a deep pang of sadness. Had his gentlest, wisest daughter failed him? Had she simply thrown away the rice, as her sister had done, or kept it locked in a box all these years?

But his daughter laughed, seeing her father frown in worry. “Please follow me, dear father, your grain of rice is outside in the fields!” Confused, the king followed his daughter to a terrace facing fields and fields and fields of rice, glowing golden in the sun, and ready to pick for the harvest. “But how did you do this, my daughter? How did you change just one grain of rice into these fertile fields, full of rice for our people?”

Her answer was quiet and simple – “I planted your single grain, and each year it yielded enough to feed us, and left enough to plan the following year, and so each year we planted more, and fed more and more of our people. I hope I have honoured your request, my father.”

The king was extremely pleased with the daughter who had done exactly what he had hoped – she had shown she was worthy to lead their people, and to care for their wellbeing because she had built on the resources he had given her.

In the end, the youngest daughter was crowned queen, much to her sisters’ anger, and she ruled long and successfully, and was well loved by her people.
Here are some AESOP’S FABLES which are short and simple, but useful in teaching values to children, and can easily be used for short dramatisations by Intermediate Phase learners:

**The Ant and the Dove**

A thirsty ANT went to the bank of a river to drink, when she suddenly found she was being carried away by the rush of the stream and was on the point of drowning. “Help! Help!” she cried. “I will die in this river! Please save me!”

A Dove sitting on a tree overhanging the water heard the Ant’s cries and plucked a leaf and let it fall into the stream close to the Ant. “Climb onto the leaf, little Ant, and you can float to safety.”

The Ant climbed onto the leaf and floated to safety to the riverbank. “Thank you for saving my life! How can I repay your kindness?” she cried.

“You are welcome little ant. One day I may need your help, you never know.”

Shortly afterwards a bird catcher came and stood under the tree, and laid his trap for the Dove, who sat in the branches.

The Ant saw what the bird catcher did and stung him in the foot. In pain the bird catcher ran away, and the noise made the Dove fly away, thanking the Ant for her help.

**MORAL OF THE STORY:** One good turn deserves another. (Little friends can be great friends)

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**The Father and His Two Daughters**

A MAN had two daughters. The one daughter was married to a gardener, and the other was married to a brick-maker.

After a time he went to visit the daughter who had married the gardener.

“How are you?” he asked. “And how are all things going with you?”

She said, “All things are going very well with me, but I have only one wish. I wish that there may be a heavy fall of rain, so that the plants may be well watered.”

Not long after, the father went to visit the daughter who had married the brick-maker.

“How are you?” he asked. “And how are all things going with you?”

She replied, “I have everything I need, but I have only one wish, that the dry weather may continue, and the sun shine hot and bright, so that the bricks might be dried.”

He said to her, “You and your sister have given me a great problem! If your sister wishes for rain, and you wish for dry weather, for which of the two of you am I to make my wish?”

**MORAL OF THE STORY:** You can’t please everybody all of the time.
**The Frogs and the deep hole**

Two frogs lived happily together in a dam full of water.

But one hot summer the rains did not come, and the dam dried up, so they left to look for another place to live in. Frogs like damp places to live in if they can get them.

By and by they came to a deep hole, and one of them looked down into it. The hole was so deep they could not see to the bottom, but the one frog said to the other, "This looks a nice cool place. Let us jump in and settle here."

But the other frog, who had a wiser head on his shoulders, replied, "Not so fast, my friend. What if the water in this deep hole has dried up like the dam, and we jumped in, only to find it dry, how would we get out again?"

**MORAL OF THE STORY:** *Look before you leap.*

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**The Milkmaid and her bucket**

Phumzile the milkmaid was going to market carrying her milk in a bucket on her head.

As she went along she began dreaming what she would do with the money she would get for the milk.

"I know - I'll buy some chickens from Farmer Buthelezi," said she, "and they will lay eggs each morning, which I will sell to the minister's wife. With all the money that I get from the sale of these eggs, I'll buy myself a beautiful new dress and smart shoes to match. Then, when I go to the market, all the young men come up and speak to me! Sindisiwe will be VERY jealous; but I don't care. I shall just look at her and toss my head like this."

As she spoke she threw back her head back proudly, the bucket fell off her head, and all the milk was spilt on the ground.

So in the end Phumzile had to go home and sadly tell her mother what had happened.

"Ai, my child," said her mother, "do not count your chickens before they are hatched."

**MORAL OF THE STORY:** *Don't count your chickens before they are hatched.*

*(Don't spend money you do not have yet)*
The Jackal in Sheep's Clothing

There once was a Jackal which found it very difficult to catch sheep for his dinner.

The shepherd and his dogs looked after the sheep so well that the jackal was chased away long before it could even get close to them.

But one day the Jackal found the skin of a dead sheep that had been thrown onto a bush to dry, so the he put on the skin over his back and quietly walked among the sheep. The sheep and the shepherd and even the shepherd’s dogs did not notice that there was a jackal under the sheep skin.

A little lamb that belonged to the dead sheep, whose skin the Jackal was wearing, began to follow the Jackal in the sheep's clothing. So the sly Jackal led the little lamb away from the rest of the flock and killed the lamb. He soon made a meal of her, and went home satisfied.

For some time after that, he succeeded in fooling the sheep, and enjoyed many good meals.

MORAL OF THE STORY: Don’t be tricked by appearances.

The Hare (Nogwaja) and the Tortoise

The Hare Nogwaja was once boasting of his speed to the other animals.

"I am so fast, I have never yet been beaten," said he, "when I run at my full speed. I challenge any one here to race with me."

The Tortoise said quietly, "I accept your challenge. I will race with you."

"That is a good joke," said Nogwaja. "You are so slow, and I am so fast, I could dance round you all the way."

"Keep your boasting until you have been beaten," answered the Tortoise. "Shall we race?"

So a course was fixed and a start was made. Nogwaja dashed almost out of sight at once, but soon stopped and, to show how little he thought of the Tortoise, lay down to have a sleep under a shady tree. The Tortoise slowly plodded on and plodded on, and when Nogwaja woke up from his sleep, he saw the Tortoise just near the winning-post.

"Wait for me!" he cried. "I know I can win!"

But Nogwaja had left it too late and could not run up in time to win the race.

Then the Tortoise said: “Slow and steady wins the race.”

MORAL OF THE STORY: It is better to do everything steadily and carefully than fast and carelessly.
<table>
<thead>
<tr>
<th>No.</th>
<th>Exercise Suggestions</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Interview a character from your book. Write at least ten questions that will give the character the opportunity to discuss his/her thoughts and feelings about his/her role in the story. However you choose to present your interview is up to you.</td>
</tr>
<tr>
<td>2</td>
<td>If you are reading the same book as one or more others are reading, dramatise a scene from the book. Write a script and have several rehearsals before presenting it to the class.</td>
</tr>
<tr>
<td>3</td>
<td>Write a diary that one of the story's main characters might have kept before, during, or after the book's events. Remember that the character's thoughts and feelings are very important in a diary.</td>
</tr>
<tr>
<td>4</td>
<td>Prepare an oral report of 5 minutes. Give a brief summary of the plot and describe the personality of one of the main characters. Be prepared for questions from the class.</td>
</tr>
<tr>
<td>5</td>
<td>Give a sales talk, pretending the students in the class are clerks in a bookshop and you want them to push this book and sell many copies.</td>
</tr>
<tr>
<td>6</td>
<td>Describe the setting of a scene, and then do it in pantomime. Remember, you do not TALK when doing a pantomime. Your class mates will have to guess the scene from your actions.</td>
</tr>
<tr>
<td>7</td>
<td>Dress as one of the characters and act out a characterization. For this, you do not need fancy costumes. You can suggest the character by for example, making a false beard and borrowing a man’s hat to depict an adult man, or dress up as an adult lady in one of your mother's dresses.</td>
</tr>
<tr>
<td>8</td>
<td>Make puppets and present a show of one or more interesting parts of the book. Puppets are very easy to make from newspaper or plastic or paper bags. Put the bag over your hand, draw the character's face, and each hand then becomes a character from the story. Get a class mate to help if there are more than two characters. You can also use a paper plate. Draw the character's face on the plate, glue a stick on the back and hold up the plate. You can cover your hand with a piece of cloth or paper as the puppet's clothes.</td>
</tr>
<tr>
<td>9</td>
<td>Write a book review as it would be done for a newspaper. (Be sure you read a few reviews before writing your own.)</td>
</tr>
<tr>
<td>10</td>
<td>Write a letter to the main character of your book (10-sentences minimum) asking questions, protesting a situation, and/or making a complaint and/or a suggestion. This must be done in the correct letter format.</td>
</tr>
<tr>
<td>11</td>
<td>Write a FULL (physical, emotional, relational) description of three of the characters in the book. Draw a portrait to accompany each description.</td>
</tr>
<tr>
<td>12</td>
<td>Read two books on the same subject and compare and contrast them. Write a short (1 page) comparison of the books and say why you enjoyed (or disliked) one or both.</td>
</tr>
<tr>
<td>13</td>
<td>Write a newspaper feature article (with a headline) that tells the story of the book as it might be found on the front page of a newspaper in the town where the story takes place.</td>
</tr>
<tr>
<td>14</td>
<td>Read the same book as one of your friends. The two of you then make a video or do a live performance of MASTERPIECE BOOK REVIEW, a radio or TV programme which reviews...</td>
</tr>
<tr>
<td>No.</td>
<td>EXERCISE SUGGESTIONS</td>
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</tr>
<tr>
<td>15</td>
<td>If the story of your book takes place in another country, <strong>prepare a travel brochure</strong> using pictures you have found or drawn. Research the country the book is set in before you create the brochure.</td>
</tr>
<tr>
<td>16</td>
<td>After reading a book of history or historical fiction, <strong>make an illustrated timeline</strong> showing events of the story and draw a map showing the location(s) where the story took place.</td>
</tr>
<tr>
<td>17</td>
<td>Create a <strong>mini-comic book</strong> relating a chapter of the book. The comic does not have to be longer than 3 pages.</td>
</tr>
<tr>
<td>18</td>
<td>Write and perform an <strong>original song</strong> that tells the story of the book. You do not have to do a solo performance. You may choose to compose the song &amp; perform it as a group.</td>
</tr>
<tr>
<td>19</td>
<td>Be a TV or radio reporter, and <strong>give a report of a scene</strong> from the book as if it is happening &quot;live&quot;.</td>
</tr>
<tr>
<td>20</td>
<td><strong>Read a book that has been made into a movie.</strong> <em>(Caution: it must have been a book FIRST. Books written from movie screenplays are not acceptable.)</em> Write an essay comparing the movie version with the book.</td>
</tr>
<tr>
<td>21</td>
<td>Make a <strong>poster advertising the book</strong> and choosing characters, plot and setting to “sell” your book.</td>
</tr>
</tbody>
</table>
| 22  | After reading a book of poetry, do any of the following:  
|     | ✓ an oral reading  
|     | ✓ write an original poem  
|     | ✓ act out a poem  
|     | ✓ display a set of pictures which describe the poem  
|     | ✓ write original music for the poem  
<p>|     | ✓ add original verses of your own to the poem. |
| 23  | <strong>Design a book jacket for the book.</strong> You MUST look at an actual book jacket before you attempt this. Try to make your book jacket as attractive as possible, remembering that many people do judge a book by its cover! |
| 24  | <strong>Create a newspaper for your book.</strong> Summarise the plot in one article, cover the weather in another, do a feature story on one of the more interesting characters in another. Include an editorial and a collection of advertisements that would be linked to the story. |
| 25  | <strong>Give a book talk.</strong> Talk to the class about your book by saying a little about the author, explain who the characters are and explain enough about the beginning of the story so that everyone will understand what they are about to read. Finally, read an exciting, interesting, or amusing passage from your book. Stop reading at a moment that leaves the audience hanging and add, &quot;If you want to know more you'll have to read the book.&quot; If the book talk is well done almost all the students will want to read the book. |
| 26  | <strong>Draw a comic strip of your favourite scene</strong> from the book, or use magazine photos to <strong>make a collage about the story.</strong> |
| 27  | <strong>Practise and then read to the class a favourite part</strong> of the book. |
| 28  | <strong>Write a different ending for your story.</strong> If the ending is sad, write a happy one, if it is |</p>
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<th>No.</th>
<th>EXERCISE SUGGESTIONS</th>
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<tr>
<td>29</td>
<td>Write Graffiti about your book on a &quot;brick&quot; wall (your teacher will explain what graffiti are and will make a brick-like master and then photocopy it on red paper.) Write in your ‘brick’ and glue it onto the poster paper on the wall. When everyone has written their graffiti, the ‘wall’ will be complete.</td>
</tr>
<tr>
<td>30</td>
<td>Write a short summary about what you learned from the story. You should explain also what you think other readers would gain from reading your book.</td>
</tr>
<tr>
<td>31</td>
<td>Write a different beginning for your book, AFTER you have read the whole story.</td>
</tr>
<tr>
<td>32</td>
<td>Write a diary that one of the story’s main characters might have kept before, during, or after the book’s events. Remember that the character’s thoughts and feelings are very important in a diary.</td>
</tr>
<tr>
<td>33</td>
<td>Interview a main character. Write at least ten questions that will give the character the opportunity to discuss his/her thoughts and feelings about his/her role in the story. You could choose to present your interview as a TV or radio programme.</td>
</tr>
<tr>
<td>34</td>
<td>Pretend that you are going to join the characters in the story. List the things you will need to pack. Think carefully, for you will be there for a week, and there is no going back home to get something you’ve forgotten!</td>
</tr>
<tr>
<td>35</td>
<td>Choose a quote from a character. Write why it would or wouldn’t be a good motto by which to live your life.</td>
</tr>
<tr>
<td>36</td>
<td>Make up questions about the book. Hold a book quiz or a book competition with learners who have read the book. This could be a class competition if the whole class has read the same book.</td>
</tr>
<tr>
<td>37</td>
<td>Make a STORY MAP of the events in your book.</td>
</tr>
<tr>
<td>38</td>
<td>Once the whole class has read a book, a cloze exercise can be given to them to do. The teacher chooses part of the text and deletes some of the words. Students fill in the blanks.</td>
</tr>
<tr>
<td>39</td>
<td>Write a list of five things you learned while reading the book.</td>
</tr>
<tr>
<td>40</td>
<td>Choose one part of the story that reached a climax. If something different had happened then, how would it have affected the outcome? Write your opinion on how the outcome would have been changed.</td>
</tr>
<tr>
<td>41</td>
<td>Write a postcard from one of the characters to another. Draw a pretty picture on one side and write on the other, leaving space for the address and a postage stamp, as on a real postcard.</td>
</tr>
<tr>
<td>42</td>
<td>Choose two birthday gifts for one of the characters in your book. Write what they are, and why you chose them.</td>
</tr>
<tr>
<td>43</td>
<td>Draw a picture of the setting of the climax of the book. Write why the author chose to have the action take place here.</td>
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<tr>
<td>44</td>
<td>Pretend that you can spend a day with one of the characters. Which character would you choose? Why? What would you do? Write your reasons.</td>
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</tbody>
</table>
| 45  | Pretend you are making a movie of your book and are casting actors to take part in it. Choose the actors and actresses from people in the classroom. Write a short script of the
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<th>No.</th>
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<td>climax of the book. Practise with the ‘actors’ and present the ‘movie’ to the class.</td>
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<tr>
<td>46</td>
<td>Write a <strong>one sentence summary</strong> of each chapter of the book you have read and illustrate the sentence.</td>
</tr>
<tr>
<td>47</td>
<td>Pretend to be a TV, newspaper or radio reporter, and write a report of a scene from the book as if it is happening “live”. You could then give a ‘live’ broadcast or a front-page headline newspaper article to the rest of the class.</td>
</tr>
<tr>
<td>48</td>
<td><strong>Make a bookmark</strong> for the book, drawing a character on the front, giving a brief summary of the book on the back after listing the title and author.</td>
</tr>
<tr>
<td>49</td>
<td><strong>Write a multiple choice quiz of the book</strong> with at least ten questions. These questions can be used in a short book quiz after your group has read the book.</td>
</tr>
<tr>
<td>50</td>
<td><strong>Draw a model of a character from the book.</strong> List that character’s actions in the book, and decide if your chosen character is a “goody” or a “baddy”. Explain in one sentence why you feel this way about him/her.</td>
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*(Spaces have been left for you to add your own ideas)*
INTRODUCTION

Teaching a child to write is one of the best ways of teaching her to read. Children can talk, play, do and think, and all of this experience can prompt them to write. Stories can take place anywhere e.g. at home, in a shopping mall, in a forest, walking to school, even in the classroom, etc, and at any time of the day or night.

WHAT SHOULD CHILDREN WRITE ABOUT?

Children can be encouraged to write about anything that interests them. They can:

- Choose what they want to write about from their own childhood memories
- Learn to share their thoughts about any topic that interests them or they feel strongly about
- Talk about an idea or draw a picture or a mind map first and then write
- Write their responses to another story they have heard or read

HOW CAN ADULTS HELP CHILDREN TO WRITE?

- Allocate plenty of time and opportunity in the lesson (Before they write, they need to think carefully and plan out their stories. After they have written their draft, they need to go over it and change or improve it at another time)
- Give them all necessary materials e.g. pens, pencils, crayons, paper, pictures, magazines to cut out of, etc.
- Label objects around the room they could write about
- Choose a picture from a newspaper or magazine they could write about
- Talk with children about writing and suggest ideas to inspire them
- Read them a story which could motivate them to write on a similar topic
- Show children that YOU as teacher also enjoy writing by writing while they are

WHAT SHOULD BE BORNE IN MIND WHEN WRITING A STORY?

Children need to know that places and objects are different in each person’s eyes. They look, sound, smell, taste and feel differently to each of us, so their stories will be unique and special because they have written them. When they write, they need to show where, when, how and why their stories are taking place. All of the five senses (sight, hearing, taste, touch and smell) should be written into their stories, so the
reader can imagine s/he is part of the story.

**When children write a story they ought to:**

- Write an introduction (However, this is not always necessary if they choose to start the story from the middle, or from the end!)
- Create a scene/problem which needs to be solved
- Use characters or objects as live (e.g. shoes that talk, cars that drive themselves)
- Use the main character (protagonist), rival character (antagonist) and the mediator (peace maker)
- Build up a story by planning the sequence of events that take place
- Solve the problem and have a happy (or sad or puzzling) ending
- Stories should have a title to attract the reader, and can be written last, once the story is complete
- Enjoy writing! The more they enjoy the experience, the better will be their language use and their reading fluency!

**Children should:**

- Be encouraged to write for fun, not for marks
- Leave spaces for illustrations (some children express their ideas better in drawings than in words)
- Fill in the spaces with chosen pictures or illustrations
- Read their stories aloud to a non judgemental audience - their beds, dolls and shoes, etc. Encourage a warm, uncritical, sharing atmosphere in the classroom so children NEVER feel foolish when they read their stories

**Please do not:**

- Allow children to copy or steal other peoples’ ideas. Explain to learners that stealing other people’s ideas is as bad as stealing other people’s possessions. Their OWN ideas are the most important.
- Mark everything they write. You could choose the best piece, or get learners to choose what they believe is their best for assessment.
- Correct every mistake in red pen. This will discourage learners and make them hate writing. Rather, get them to correct their own mistakes. You will be surprised at how quickly they will learn to edit their own work.
LIBRARY-BASED READING DISPLAYS & ACTIVITIES

In many ways, the school library should be like a supermarket, with interesting ‘goods’ on the shelves for anyone to choose, and with special striking, eye-catching displays to focus attention on ‘specials’ - the books and other media you want the learners to look at and choose from. Simple props such as charts, posters, toys, sports equipment, empty cardboard boxes, plastic trays, paper plates, brightly coloured paper, etc are useful to make the display interesting and attractive and help MARKET your library!

Here are just a few ideas you can try in your school:

**Theme displays:** You can have a simple display on any number of themes. If you plan them well in advance, you can probably get teachers, learners or library monitors to bring interesting items from home, such as newspaper cuttings, sports equipment, interesting objects, and so on and help you set up the display. Here are a few to try -

- **Our Earth:** pollution, Earth and the Universe, crops and harvests, natural disasters, rivers, oceans, any aspect of natural science or geography.
- **Sport:** all forms of sport, the Olympics, athletics, football/soccer, netball, basketball, etc. You could include biographies of sportsmen and women and any sport-related fiction from your collection.
- **Adventure:** Any fiction or non-fiction related to mountain climbing, motor racing, or adventure stories.
- **Fun:** We all enjoy stories that make us laugh! Choose fiction you think learners will find humorous. If you don’t have much on this theme, ask the language teachers to get learners to write their own funny stories to share with others in a library display.
- **Families:** Learners of all ages have interesting stories to tell about their family histories. You could display their stories and any fiction or non-fiction on this topic. You could also ask class or language teachers to get learners to draw their family trees and write on their favourite relative, for example. These drawings and stories will attract learners to your display.
Bookmarks: A good way of attracting learners to your displays is to give out free bookmarks. You can get learners to design their own, but to get you started, some appear on the following pages and were downloaded from http://www.myweb3000.com/FreeBookmark.html and http://www.graphicgarden.com

Here are the instructions on how to make them:

1. Select a bookmark.
2. Photocopy and cut out the shape.
3. Glue one picture to a small piece of cardboard, cut it out.
4. Paste the reverse picture to the opposite side of the cardboard.
10 READING FOR A REASON: BIBLIO THERAPY

Most of us realize how therapeutic reading can be. We find ourselves entering the world described in the pages of a good book and becoming involved with the characters and events in it. When we have finished a novel, we often close the cover having gained new insight and ideas. That is the purpose behind the use of bibliotherapy, to assist learners to overcome the emotional turmoil related to a real-life problem by having them read literature on that topic.

10.1 What does bibliotherapy mean?

What does the term ‘bibliotherapy’ mean? People are specifically using it to mean:

- Adults or young people reading self-help books and manuals e.g. do-it-yourself manuals, how to write a good CV, how to behave in a job interview, computer software application manuals, etc.
- Reading fiction that deals with an issue or situation relevant to a person at a particular point in his/her life e.g. falling in love, losing (or gaining) weight, body building, organizing a wedding, etc.
- Using books to help children experiencing difficult times, heal wounds life has inflicted on them or solve problems in their lives. Suggesting they read books which describe situations similar to those learners are facing can help by making them feel they aren’t alone in their current state e.g. books about bullying, death of a friend or close relative, parents’ divorce, drug addiction, alcoholism, abuse, teenage sexuality, eating disorders, etc. Such books can help learners achieve a sense of independence and some control over their lives, an important part of growing up.
- PLEASE be very SENSITIVE when advising books for learners. While the ideal is to provide the right book at the right time for the right learners, some learners may be facing deep problems or trauma, which even the best of books cannot help. It is VERY IMPORTANT to advise trauma counselling for such children AS SOON AS POSSIBLE.

Remember:

A few points to bear in mind when recommending books for bibliotherapy:

a. The book must be at the learner’s reading ability level.

b. The text must be at an interest level appropriate to the learner’s maturity.

c. The theme of the readings should match the learner’s identified needs.

d. The characters should be believable so learners can empathize with their predicaments.

e. Allow the learner time and opportunity to read, reflect and discuss the book (if they want to).

f. Encourage learners to WRITE their problems in a private journal. They can choose to let other(s) read it or not if they wish, but its purpose is to give relief to deep stress caused by the problems they are facing. Please RESPECT their confidences! Do NOT betray their trust!
10.1 How do we use bibliotherapy successfully?

Firstly, choose well-written, quality books. Poorly written fiction with stereotyped characters and simplistic answers to complex questions is probably worse than not reading anything at all and can even leave learners with a negative view of literature.

Secondly, a teacher-librarian who really loves reading and has a large collection of books in the school library is in a good position to conduct bibliotherapy, if s/he also has the other necessary personal qualifications. Reading the books before suggesting titles is essential, so you know whether the contents will apply to the learner’s situation.

Thirdly, time, personality and interest are necessary from the teacher who really wants to help individual learners with problems. One-to-one and group therapies take time, sensitivity, patience, kindness and tolerance to help learners to face their problems and find healing solutions.

Finally, the basic procedures in conducting bibliotherapy are:

✔ Motivate the individual or individuals with introductory activities
✔ Provide time for reading the material
✔ Allow incubation or thinking/reflection time
✔ Provide follow-up discussion time, using questions that will lead learners from memory through interpretation, application, analysis, synthesis, and evaluation of information
✔ Conduct evaluation and direct the individual or individuals toward closure. This involves both evaluation by the practitioner and self-evaluation by the individual.

10.2 When do we use bibliotherapy?

Bibliotherapy may be used for many reasons:

✔ to develop an individual’s self-image and self-esteem
✔ to increase an individual’s understanding of human behaviour or motivations
✔ to foster an individual’s honest self-appraisal
✔ to provide a way for learners to find interests outside of themselves
✔ to relieve emotional or mental pressure
✔ to show an individual that s/he is not the first or only person to encounter such a problem
✔ to show an individual that there is more than one solution to a problem
✔ to help a person discuss a problem more freely
✔ to help an individual plan a constructive course of action to solve a problem.

PLEASE REMEMBER: Bibliotherapy is more than just the casual recommendation of a certain book to an individual - it is a deliberate course of action that requires careful planning.
11 Bibliography: useful references consulted

(NOTE: There are many other titles on page 66. Blank spaces have been left for you to add your own)

11.1 Books


11.2 Websites


Better kid care: Reading Aloud at http://www.nncc.org/Literacy/better.read.aloud.html

Bibliotherapy and children's books (Internet School Library Media Centre) at http://falcon.jmu.edu/~ramseyil/bibliotherapy.htm

Dyslexia Association of Ireland: http://www.dyslexia.ie/paired.htm

ERIC Digest: Bibliotherapy at http://www.indiana.edu/~reading/ieo/digests/d82.html


Mem Fox website: http://www.memfox.com/welcome.html

Read aloud report form from Read Aloud Virginia at http://www.readaloudva.org

Rights of the reader free poster download http://www.walkerbooks.co.uk/Downloads/The-Rights-of-the-Reader-poster

Story Arts Online website: http://www.storyarts.org

Windows on literacy: shared reading http://www.ngschoolpub.com/articles/wolsharedr
## Reading Support Resources: Some Useful Titles

This list is NOT complete. Please feel free to add your own useful titles!

<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
<th>Publisher &amp; Date</th>
<th>ISBN</th>
<th>Level</th>
<th>Subject</th>
</tr>
</thead>
<tbody>
<tr>
<td>Barrentine, SJ, ed.</td>
<td>Reading assessment: principles &amp; practices for elementary teachers.</td>
<td>USA: International Reading Association, 1999.</td>
<td>0-87207-250-9</td>
<td>Subject advisors</td>
<td>Reading; GET Phase</td>
</tr>
<tr>
<td>Bauman, A &amp; Peterson, A</td>
<td>Breakthroughs</td>
<td>National Writing Project, 2002.</td>
<td>1-883920-18-3</td>
<td>Subject advisors &amp; Teachers</td>
<td>Reading; GET Phase</td>
</tr>
<tr>
<td>Beers, K</td>
<td>When kids can't read: what teachers can do: a guide for teachers 6-12</td>
<td>Heinemann, 2002</td>
<td>0867095199</td>
<td>Subject advisors</td>
<td>Reading; GET &amp; FET Phases</td>
</tr>
<tr>
<td>Bettelheim, B &amp; Zelan, K</td>
<td>On learning to read</td>
<td>1981, Thames &amp; Hudson</td>
<td>0 500 01274 1</td>
<td>Subject advisors</td>
<td>Reading; professional practice</td>
</tr>
<tr>
<td>Brandvik, Mary Lou</td>
<td>Writing process activities kit</td>
<td>Centre for Applied Research in Education</td>
<td>0-87628-968-5</td>
<td>Educators</td>
<td>Writing; professional practice</td>
</tr>
<tr>
<td>Carter, VE</td>
<td>New approaches to literacy learning</td>
<td>UNESCO/ Fountain Pub, 2003</td>
<td>9970-02-409-4</td>
<td>ALL</td>
<td>Literacy; all Phases</td>
</tr>
<tr>
<td>Cullinan, B, Harrison, D &amp; Lynch, J</td>
<td>Easy poetry lessons that dazzle &amp; delight (Grades 3-6)</td>
<td>Scholastic, 1999</td>
<td>0590120506</td>
<td>Intermediate</td>
<td>Poetry; GET Phase</td>
</tr>
<tr>
<td>Fox, Mem</td>
<td>Reading magic: why reading aloud to our children will change their lives forever</td>
<td></td>
<td>0 156010763</td>
<td>Subject advisors &amp; Teachers</td>
<td>Reading; all Phases</td>
</tr>
<tr>
<td>Gawith, Gwen</td>
<td>Reading alive!</td>
<td>A&amp;C Black, 1990</td>
<td>0-7136-3203-8</td>
<td>ALL Subject advisors &amp; Teachers</td>
<td>Reading; all Phases</td>
</tr>
<tr>
<td>Grobbelaar, PW &amp; Verster, S</td>
<td>Famous South African folktales</td>
<td>Human &amp; Rossouw</td>
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<td>Guthrie, JT &amp; Wigfield, A., ed.</td>
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<td>USA: International Reading Association, 1997.</td>
<td>0-87207-148-0.</td>
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<td>Harvey, S &amp; Goudvis, A.</td>
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<td>Machet, M &amp; Pretorius, E</td>
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APPENDIX: STORY DRAMATISATION/ READERS’ THEATRE TEXTS

REMINDER: Story dramatisation or reader's theatre is reading aloud to communicate a story through oral interpretation, rather than acting. Readers read parts from a text and there is no memorisation, no costumes, stage make-up or special lighting, unless students and teachers want to add them.

This is an excellent way to motivate learners to read aloud and enjoy reading in a group, as well as a means of teaching vocabulary and pronunciation.

NOTE: Teachers are welcome to make copies of the texts that follow, provided they are used in a school situation, and not for financial gain, since copyright exists on some of the material. Teachers are strongly encouraged to adapt their own texts for story dramatisation in a similar way. A very useful website to download and adapt texts is to be found at www.teachingheart.net/readerstheater.htm
Michael and Rosie  
by Judith Viorst  
A Story Dramatisation Script for three voices

Narrator: Judith Viorst loves children’s books and tries to write books that her own children will like – and in which they will sometimes recognize themselves. Her husband is also a free-lance writer, and he works at home as she does. As one of their children once explained, “My father is a typewriter, and I think my mother is, too.”

************************************************************************************

* 

Michael: Rosie is my friend. She likes me when I’m dopey and not just when I’m smart. I worry a lot about pythons, and she understands. My toes point in, and my shoulders droop, and there’s hair growing out of my ears. But Rosie says I look good. She is my friend.  

Rosie: Michael is my friend. He likes me when I’m grouchy and not just when I’m nice. I worry a lot about werewolves, and he understands. There’s freckles growing all over me, except on my eyeballs and teeth, but Michael says I look good. He is my friend.  

Michael: When I said that my nickname was Mickey, Rosie said Mickey. When I said that my nickname was Ace, Rosie said Ace. And when I was Tiger, and Lefty, and Ringo, Rosie always remembered. That’s how friends are.  

Rosie: When I wrote my name with a y, Michael wrote Rosey. When I wrote my name with an i, Michael wrote Rosi. And when I wrote R’o’s’e-e, and R-o’z-i and W-ro-s-i-e, Michael always did too. That’s how friends are.  

Michael: Just because I sprayed juice down her back, doesn’t mean that Rosie’s not my friend.  

Rosie: Just because I let the air out of his soccer ball, doesn’t mean that Michael’s not my friend.  

Michael: When my cat died, I called Rosie. When my scooter got swiped, I called Rosie. When I cut my head and the blood came gushing out, as soon as the blood stopped gushing, I phoned Rosie. She is my friend.  

Rosie: When my dog ran away, I called Michael. When my bike got swiped, I phoned Michael. When I broke my wrist and the bone was sticking out, as soon as they stuck it back in, I phoned Michael. He is my friend.  

Michael: It wouldn’t matter if two billion people said she robbed a bank. If Rosie told me she didn’t. I’d believe her.  

Rosie: Even though his fingerprints were found all over the dagger, If Michael said, “I’m innocent,” I’d believe him.  

Michael: Just because I dug a hole and covered it with leaves and told her to jump on the leaves and she fell in the hole, doesn’t mean Rosie’s not my friend.  

Rosie: Just because I put a worm in his peanut butter sandwich, doesn’t mean that Michael’s not my friend.  

Michael: Rosie is my friend. I sold her my yo-yo that glows in the dark for only fifty cents. I would have
Rosie: Michael is my friend. I traded him my Bafana-Bafana cap for only fourteen marbles. It would have been twenty marbles for Alvin Alpert.

Michael: If Rosie told me a secret and people hit me and bit me, I wouldn't tell what Rosie's secret was. And then if people twisted my arm and kicked me in the shins, I still wouldn't tell what Rosie's secret was. And then if people said, “Speak up, or we'll throw you in the quicksand,” Rosie would forgive me for telling her secret.

Rosie: If Michael told me a secret and people clonked me and bopped me, I wouldn't tell what Michael's secret was. And then if people bent back my fingers and wrestled me to the ground, I still wouldn't tell what Michael's secret was. And then if people said, “Speak up, or well feed you to these sharks,” Michael would forgive me for telling his secret.

Michael: Just because I call her a GORILLA FACE doesn’t mean that Rosie's not my friend.

Rosie: Just because I call him a BANANA HEAD doesn’t mean that Michael's not my friend.

Michael: Sometimes I get on the diving board and decide that I've changed my mind. But Rosie wouldn't laugh. She is my friend.

Rosie: Sometimes I’m climbing up a tree and decide that I’d rather climb down. But Michael wouldn't laugh. He is my friend.

Michael: If Rosie bought me an ice cream, it wouldn’t be chocolate frozen yoghurt. If Rosie bought me a shirt, it wouldn’t be green.

You can count on a friend.

Rosie: If Michael bought me some candy, it wouldn’t be peanut brittle. If Michael bought me a scarf, it wouldn’t be brown.

You can count on a friend.

Michael: Even though I was voted Most Horrible Singing Voice in the Class, Rosie says Alvin Alpert sings worse.

Rosie: Even though I was voted Worst Dancer in the Class, Michael says Alvin Alpert dances worse.

Michael: Rosie is ...

Rosie: Michael is ...

Together: ...MY FRIEND!
NARRATOR 1: Once there was a woman named Shindo, who lived in a village at the foot of a snow-capped mountain.

NARRATOR 2: Her husband had died, and she had no children, so she was very lonely.

NARRATOR 3: And she was always tired too, for she had no one to help with the chores.

NARRATOR 4: All on her own, she cleaned the hut, cleaned the yard, fed the chickens, washed her clothes in the river, carried water, collected firewood, and cooked her lonely meals.

NARRATOR 3: At the end of each day, Shindo gazed up at the mountain peak and prayed.

SHINDO: Great Mountain Spirit! My work is too hard. I pray you, please send me help!

NARRATOR 1: One day, Shindo was weeding her small field by the river, where she grew vegetables and bananas and gourds. Suddenly, a noble chief appeared beside her.

CHIEF: I am a messenger from the Great Mountain Spirit.

NARRATOR 4: He handed the surprised woman some gourd seeds.

CHIEF: Plant these carefully. They are the answer to your prayers.

NARRATOR 2: Then the chief vanished.

SHINDO: (Looking at the seeds in her hand) What help could I get from a handful of seeds?
NARRATOR 3: Even so, she planted and tended them as carefully as she could.

NARRATOR 1: Shindo was amazed at how quickly the seeds grew. In just a week, long vines trailed over the ground, and ripe gourds hung from them.

NARRATOR 4: She brought the gourds home, sliced off the tops, and scooped out the pulp. Then she laid the gourds on the roof of her hut to dry.

NARRATOR 2: When they hardened, she planned to sell them at the market as calabashes, to be made into bowls and jugs.

NARRATOR 3: One fine gourd Shindo set by her cooking fire. This one she wanted to use herself, and she hoped it would dry faster.

NARRATOR 1: The next morning, Shindo went off again to tend her field.

NARRATOR 4: But meanwhile, back in the hut,

NARRATOR 2: the gourds began to change.

NARRATOR 3: They sprouted heads,

NARRATOR 1: then arms,

NARRATOR 4: then legs.

NARRATOR 2: Soon they were not gourds at all.

NARRATOR 3: They were—

ALL NARRATORS: beautiful children!

NARRATOR 1: One boy lay by the fire, where Shindo had put the fine gourd.

NARRATOR 4: The other children called to him from the roof.

CHILDREN: Ki-te-te, come help us down! We’ll work for our mother. Come help us, Ki-te-te, Our favourite brother!

NARRATOR 2: Kitete helped his brothers and sisters down from the roof of the hut.

NARRATOR 3: Then the children started quickly on the chores.

CHILD 1: Clean the hut!

CHILD 2: Sweep the yard!

CHILD 3: Feed the chickens and bring in the eggs!

CHILD 4: Wash and hang up the clothes to dry!

CHILD 5: Fetch and carry water from the tap!
CHILD 6: Cut the wood and make the cooking fire!

CHILD 7: Cook the meal!

NARRATOR 1: Everyone joined in except Kitete.

NARRATOR 4: Drying by the fire had made the boy slow-witted. So he just sat there, smiling widely.

NARRATOR 2: When the work was done, Kitete helped the others climb back onto the roof.

NARRATOR 3: Then they all turned into gourds again.

NARRATOR 1: That afternoon, as Shindo returned home, the other women of the village called to her.

WOMAN 1: Who were those children in your yard today?

WOMAN 2: Where did they come from?

WOMAN 3: Why were they doing your chores?

SHINDO: (angrily) What children? Are you all making fun of me?

WOMAN 1: No, of course not. You will see when you get home.

NARRATOR 4: And when she reached her hut, she was astounded.

NARRATOR 2: All the work was done, and even her meal was ready!

NARRATOR 3: She could not imagine who had helped her.

NARRATOR 1: The same thing happened the next day. As soon as Shindo had gone off, the gourds turned into children,

NARRATOR 4: with heads

NARRATOR 2: and arms

NARRATOR 3: and legs.

NARRATOR 1: The ones on the roof called out,

CHILDREN: Ki-te-te, come help us down!
We'll work for our mother.
Come help us, Ki-te-te,
Our favourite brother!

NARRATOR 4: Kitete helped them down, and they did all the chores.

CHILD 1: Clean the hut!

CHILD 2: Sweep the yard!
CHILD 3: Feed the chickens!

CHILD 4: Wash the clothes and hang them up to dry!

CHILD 5: Fetch and carry water from the tap!

CHILD 6: Cut the wood!

CHILD 7: Cook the meal!

NARRATOR 2: Then they climbed back up to the roof, and turned into gourds again.

NARRATOR 3: Once more, Shindo came home and was amazed to see the work all done. But this time, she decided to find out who her helpers were.

NARRATOR 1: The next morning, she pretended to leave, but she hid beside the door of the hut and peeped in. And so she saw the gourds turn into children,

NARRATOR 4: with heads

NARRATOR 2: and arms

NARRATOR 3: and legs.

NARRATOR 1: And she heard the ones on the rafters call out,

CHILDREN: Ki-te-te, come help us down!
We'll work for our mother.
Come help us, Ki-te-te,
Our favourite brother!

NARRATOR 4: Kitete helped them down. As the children rushed through the doorway, they nearly ran into Shindo.

NARRATOR 2: She was too amazed to speak, and so were the children. But after a moment, they went on with their chores.

CHILD 1: Clean the hut!

CHILD 2: Sweep the yard!

CHILD 3: Feed the chickens!

CHILD 4: Wash the clothes and hang them up to dry!

CHILD 5: Fetch and carry water from the tap!

CHILD 6: Cut the wood!

CHILD 7: Cook the meal!

NARRATOR 3: When they were done, they started to climb back up to the roof.
SHINDO: (urgently) No, no! You must not change back into gourds! You will be the children I never had, and I will love you and care for you!

* * *

NARRATOR 1: So Shindo kept the children as her own.

NARRATOR 4: She was no longer lonely.

NARRATOR 2: And the children were so helpful and hardworking, she soon became rich, with many fields of vegetables and bananas, and flocks of sheep and goats.

NARRATOR 3: That is, all were helpful except Kitete, who stayed by the fire with his gentle smile.

NARRATOR 1: Shindo didn't mind.

NARRATOR 4: In fact, Kitete was really her favourite, because he was like a sweet baby.

NARRATOR 2: But sometimes, when she was tired or unhappy about something else, she would get annoyed and yell at him.

SHINDO: You useless child! Why can’t you be smart like your brothers and sisters, and work as hard as they do?

NARRATOR 3: Kitete would only smile sweetly back at her.

NARRATOR 1: One day, Shindo was out in the yard, cutting vegetables for a stew. As she carried the pot from the bright sunlight into the hut, she tripped over Kitete.

NARRATOR 4: She fell, and the clay pot shattered. Vegetables and water streamed everywhere.

SHINDO: (getting up, screaming at him) Stupid boy! Haven’t I told you to stay out of my way? (Mockingly) But what can I expect? You’re not a real child at all. You’re nothing but a calabash!

NARRATOR 2: The very next moment, Kitete was no longer there.

NARRATOR 3: In his place was a gourd.

SHINDO: (Shrieking) What have I done? I didn’t mean what I said! You’re not a calabash, you’re my own darling son!

NARRATOR 1: The other children came crowding into the hut.

SHINDO: Oh, children, please do something!
NARRATOR 4: They looked at each other a moment.

NARRATOR 2: Then over each other they climbed up onto the roof.

NARRATOR 3: When the last child had been helped up by Shindo, they called out one last time,

CHILDREN: Ki-te-te, come help us down!
         We’ll work for our mother.
         Come help us, Ki-te-te,
         OUR FAVOURITE BROTHER!

NARRATOR 1: For a long moment, nothing happened.

NARRATOR 4: Then slowly,

NARRATOR 2: the gourd began to change.

NARRATOR 3: It sprouted a head,

NARRATOR 1: then arms,

NARRATOR 4: then legs.

NARRATOR 2: At last, it was not a gourd at all.

NARRATOR 3: It was—

SHINDO & CHILDREN: (Shouting happily, as SHINDO hugs him) KITETE!

         * * *

NARRATOR 1: Shindo had learned her lesson.

NARRATOR 4: Ever after, she was very careful what she called her children.

ALL: And so they gave her comfort and happiness, all the rest of her days.

         * * * * *

Adapted from a text accessed online at http://www.aaronshep.com/rt/RTE11.html
READER 1: Gritch the witch woke up grouchy, grumpy, and very hungry.

READER 2: Her belly grumbled for something delicious.

READER 3: Something delightful.

READER 4: Something special.

READER 1: But what?

READER 2: It wasn’t purple mouse-tail stew.

READER 3: No, she ate that yesterday for lunch.

READER 2: Maybe some mashed dragon-tongue pudding?

READER 3: No. Gritch wasn’t in the mood for anything quite that sweet.

READER 4: Perhaps a taste of boiled black buzzard feet?

READER 2: That always made her mouth water.

READER 1: No, not today.

READER 3: Today Gritch wanted something truly tasty

READER 1: Something really yummy.

READER 2: Something SPECIAL!

READER 3: And that could only mean …

ALL: PIGGIE PIE!

GRITCH: Yes, yes, Piggie Pie! I can taste those plump, juicy, pink piggies right now!

READER 1: She hurried to the pantry and pulled down her *Old Hag Cookbook* from the top shelf.

READER 2: She picked off a spider and blew off the dust, and turned to the secret recipe on page 342.

READER 3: Gritch ran her bony finger with the green nail down the list of ingredients.

READER 2: **1 eye of a fly**

READER 1: She checked the pantry shelves.

Gritch: No problem.

READER 3: **2 shakes of a rattlesnake’s tail.**
Gritch: No problem.

READER 4: 3 belly hairs of warthog.

Gritch: No problem!

READER 2: 8 plump little piggies.

Gritch: PROBLEM!!! I don't have any piggies!

How can I make piggie pie without even ONE puny pink pink pig?

READER 1: Gritch pulled her hair.

READER 2: She paced the floor.

READER 3: She wanted Piggie Pie.

READER 4: She wanted Piggie Pie very much!

Gritch: Hmmm, now where would I find eight plump pigs?

READER 1: Gritch thought.

READER 2: And thought.

READER 3: And thought.

Gritch: Aha! The circus! Yes, yes, the circus! The CIRCUS!

No, no, not the circus. You don't find pigs in the circus.

READER 1: She thought harder.

Gritch: Aha! The zoo! Yes, yes, the zoo! The ZOO!

No, no, not the zoo. You don't find pigs in the zoo.

READER 2: She though much harder.

Gritch: The FARM! Yes! Yes! The farm! You find pigs on the farm!

READER 1: There was still just one teeny, tiny, little PROBLEM ...

READER 2: .... where to find a farm.

Gritch: WHERE ELSE?

READER 1: Gritch let her bony fingers do the walking and opened the Yellow Pages to F, where she found a very large ad.

Gritch: This is it!
READER 1: The ad read, “Old MacDonald’s Farm. Call EI-EI-O. Just over the river and through the woods. We have DUCKS, CHICKENS, and PIGGIES.

READER 2: Gritch put her broomstick in gear and headed over the river and through the Woods to Old MacDonald’s Farm.

Gritch: I’ve got you in my sights now, you little porkers!

READER 1: She wrote a smoke message with her broomstick in the sky.

It said “SURRENDER PIGGIES!”

READER 2: Gritch zoomed in for a THUMP-P-P! THUMP-P-P! ERRRCH-CH! landing.

READER 3: She spat out straw,

READER 4: fanned her still smoking toes,

READER 1: and raised her goggles.

READER 2: There wasn’t a pig in sight!

Gritch: Where did they all go? Hey, duck! I said, where are all the piggies?

I need eight plump piggies for Piggie Pie.

READER 1: The duck quacked-quacked here.

READER 2: It quacked-quacked there.

READER 3: Here it quacked.

READER 4: There it quacked.

READER 2: Everywhere it quacked-quacked, no piggies!

Gritch: What do you mean, no piggies, you dizzy duck? I just saw a bunch of piggies down here not a minute ago! Hand over those hogs, you little quacker.

READER 2: No piggies!

READER 1: Gritch pulled her hair.

READER 2: She stamped her feet.

READER 3: She even threatened the duck with one of her most evil spells.

READER 1: The duck was not impressed.

READER 2: It wasn’t even scared.

READER 3: It gave Gritch another quack and waddled away.
Gritch: So who needs a dumb duck?

READER 4: Being careful where she stepped, Gritch wandered across the meadow.

Gritch: Yoo hoo!

READER 1: Moo?

Gritch: You! Where are the piggies? I need eight plump piggies for Piggie Pie.

READER 2: The cow moo-mooed here.

READER 3: It moo-mooed there.

READER 4: Here it mooed.

READER 1: There it mooed.

READER 2: Everywhere it moo-mooed. No piggies!

Gritch: What do you mean, no piggies, you lump of a cow! I need eight plump piggies for Piggie Pie! Fork over the pork, you walking milk machine, or I’ll curdle your cream!

READER 2: No piggies!

READER 1: Gritch pulled her hair.

READER 3: She stomped her feet.

READER 4: She even threatened the cow with one of her most evil spells.

READER 1: The cow stared at Gritch, swatted a fly with its tail, and wandered away.

Gritch: Cows! Who needs them?

READER 3: So she tried the barnyard, where she stopped a chicken in its tracks.

Gritch: Okay, birdbrain. Where are the piggies? I need eight plump piggies for Piggie Pie.

READER 1: The chicken cluck-clucked here.

READER 2: It cluck-clucked there.

READER 3: There it clucked.

READER 4: Everywhere it cluck-clucked. No piggies!

Gritch: What do you mean, no piggies, you feahered drumstick? What’s going on here?

Where’s the boss of this heap of hay?
The chicken flapped a wing toward Old MacDonald.

Gritch looked him over once.

Twice.

Gritch: You’re Old MacDonald? Don’t look much like your picture, do you?

The farmer hitched up his trousers and shrugged his shoulders.

Look, Shorty, I’ve been quack-quacked here, moo-mooed there, and cluck-clucked everywhere all over this farm. I need eight plump piggies for Piggie Pie. Where are the piggies?

The farmer looked here.

He looked there.

Here he looked.

There he looked.

Everywhere he looked and looked. No piggies!

What do you mean, no piggies? You flea-bitten seed spreader! You MUST have piggies!

Gritch pulled her hair.

She stomped her feet.

She even threatened him with one of her most evil spells.

No piggies!

Her stomach growled.

It grumbled.

But there were no piggies.

There would be no Piggie Pie.

Now what was she going to eat?

Psst...psst...PSST! Excuse me, lady, Wolf’s my name.

Let me give you some advice. Forget about the pigs.

Forget about the pigs?

They’re too tricky. Trust me. I’ve been chasing three little pigs for days.
READER 1: He huffed and he puffed.

READER 4: I’m starving. Look at me. I’m nothing but skin and bones!

READER 1: Gritch pinched his arm.

Gritch: Well, not quite skin and bones.

READER 2: She grinned.

Gritch: Mr Wolf, I have the most wonderful idea. I was thinking, since you

Haven’t eaten, and I haven’t eaten, why don’t you come home with me

for lunch? I’m a very good cook!

READER 4: Why, that does sound tempting.

READER 2: The wolf looked hungrily at Gritch and smacked his lips.

READER 4: Are you sure it won’t be a problem? I am terribly hungry!

Gritch: PROBLEM? No problem at all! I always enjoy having a wolf for lunch!
Science, level: Intermediate Phase

Materials Required: Scripts, "rain drop" and "sun" headbands, winter hat for the small child
Activity Time: Varies (reading and rehearsal time)
Concepts Taught: Vocabulary and the water cycle
Cast: 7 Water Drops, the Sun and a small child
(The number of raindrops can be adjusted to fit group size)

Water Drop 1: Here we are hanging around in this puddle. Isn't this great?

Water Drop 2: Yes, this is the life!

Water Drop 3: Hey! Look behind that cloud! Guess who that is?

Drops 1,2,3: It's the sun! Yay! Evaporation!!!

Sun: Hey guys!! I told you I would see you again soon! What have you been doing while I've been hidden away behind the clouds?

Water Drop 1: I've been in the ocean! I saw a lot of fish! I jumped onto a whale's back!

Water Drop 2: I've been hanging around on ice cold Coke bottles and ice creams. Yummy!

Water Drop 3: I helped water some flowers! They smelled wonderful, and they were so glad to get water from the hose pipe!

Sun: It sounds like you were all very busy. Come along, follow me and evaporate into the atmosphere. Good. You're all up here in the clouds now. I have done my job, so I'll see you later, after you come down to earth again in the rainfall.

Water Drop 1: I wonder who else will arrive up here?

Water Drop 2: I'm not sure, but I do know I'm getting a little bit cold, brrrrr. I should have brought my jacket.

Water Drop 3: Here are the others! Hello there everyone!! Ooooh, isn't it getting cold up here?

Water Drops 4, 5 ,6, 7: Hello you three! How are you? What have you been up to?

Water Drop 4: I haven't seen you guys for a long time!!
Water Drop 5: I just got off of a surf board. Oh, wow, it was such fun!

Water Drop 6: Really? I’ve just come from a dog’s bath. He shook me into the air!

Water Drop 7: Oooh, it is really getting cold up here! Gather around everyone. We need to condense!

All the Water Drops: BRRRRRRRRRRR! I am Freezing! A-CHOOOOO! I think I’m getting a cold!

Water Drops 4 and 5: It’s getting so crowded. OOPS! I can feel myself starting to fall!

Water Drop 6: Ah, this is my favourite part: Precipitation!

Water Drop 7: Yes, and my favourite kind, snow!

Small child: Mum, Dad! Come and see! Yay!! I snowed last night!! I’m going to build a snowman!

Water Drop 3: Tee Hee! That tickles!

Water Drop 5: I’m getting smushed here!

Water Drop 6: Hey, this little kid is pushing us together to make snowballs! Wheee, what fun!

Small child: Wow! My snowman is big and white and smiling! I’m going into the house to eat lunch.

Sun: Yawn, I’ve had a lovely, quiet nap, but now I have work to do. I had better thaw out those little water drops. They need to start the evaporation again.

All the Water Drops: We’re Melting! We’re Melting!

Water Drop 1: Hey guys, isn’t this lucky? We’ve all ended up in the same puddle together!

Water Drop 2: And look who is up in the sky!

All the Water Drops: Yippee! The SUN has come out again! Here we go evaporating again!!

Wheee, what fun it is to be drop of water!
The Bad Little Kangaroo by Arthur Lobel

5 Parts: Narrator 1, Narrator 2, Narrator 3, Mr. Kangaroo, Mrs. Kangaroo.

_________________________________________________________________________

Narrator 1: There was once a small kangaroo who was very bad in school.
Narrator 2: He put drawing pins on the teacher's chair.
Narrator 3: He set off firecrackers in the lavatory and spread glue on the classroom
doorknobs.
Principal: Your behavior is impossible! I am going to see your parents.
I will tell them what a problem you are.
Narrator 1: The principal went to see Mr. and Mrs. Kangaroo.
Narrator 2: He sat down in a lounge chair.
Principal: Ouch! There's a drawing pin in this chair.
Mr. Kangaroo: Yes, I know. I enjoy putting drawing pins in chairs.
Narrator 3: A spitball hit the principal on the nose.
Mrs. Kangaroo: Forgive me. But I can never resist throwing those things.
All: BOOOOM! BOOOOM! BOOOOM!
Narrator 1: There was a loud booming sound from the bathroom.
Mr. Kangaroo: Keep calm. The firecrackers that we keep in the bathroom cupboard
have just exploded. We LOVE the noise!
Narrator 2: The principal rushed for the front door. In an instant he was stuck to the
doorknob.
Mrs Kangaroo: Pull hard. There are little globs of glue on ALL our doorknobs.
Narrator 3: The principal pulled himself free. He dashed out of the house
and ran off down the street.
Mr. Kangaroo: Such a nice person! I wonder why he left so quickly?
Mrs. Kangaroo: He must have had another appointment. Never mind. Supper is ready.
Narrator 2: Mr. and Mrs. Kangaroo and their son enjoyed their evening meal.
Narrator 3: After the pudding, they all threw spitballs at each other across the
dining-room table.
ALL: The moral of this story is:
A child's behaviour always reflects the ways of his parents.

_________________________________________________________________________
Hic ...... hic .......... hiccups! Written by Dianne Hofmeyr

A Story Dramatisation Script for ten voices

Adapted by Val MacGarry from the original story published by Cambridge University Press.

************************************************************************************

Narrator 1: Baby has hiccups.
ALL: Hic...hic...hiccups! **What shall we do?**
Gogo: I know, I'll give him a biscuit to chew and then he'll stop.
Narrator 2: But Baby just spits.
ALL: And then Hic...hic...hiccups! **What shall we do?**
Big Sister: I know, I'll tickle him with a feather and then he'll stop.
Narrator 3: And she tickles him right under his nose.
Narrator 4: A...tishoooooo...! Baby sneezes.
ALL: And then Hic...hic...hiccups! **What shall we do?**
Little Sister: I know, I'll give him a big fright and then he'll stop.
Narrator 1: She jumps out from behind the door. **BOO!**
Narrator 2: Whaaaa! Baby cries.
ALL: And then Hic...hic...hiccups! **What shall we do?**
Brother: I know, I'll give him a drink of water and then he'll stop.
Narrator 3: And brother gives him some water to drink.
Narrator 4: But Baby just coughs and splutters.
ALL: And then Hic...hic...hiccups! **What shall we do?**
Mama: I know, I'll joggle him on my knee and then he'll stop.
Narrator 1: And she joggle, joggle, joggles him up and down on her knee.
Narrator 2: But Baby just brings up all the biscuits and the water.
ALL: And then Hic...hic...hiccups! **What shall we do?**
Baba: Give Baby to me, I know what to do. We'll play flying babies.
Narrator 3: And he whirls Baby round and round above his head.
Gogo: Oh, no! He'll spit!
Big Sister: Oh, no! He'll sneeze!
Little Sister: Oh, no! He'll cry!
Brother: Oh, no! He'll cough!
Mama: Oh, no! He'll be sick!
ALL: But no! Baby laughs and laughs and laughs!
Narrator 1: And then ....... has Baby still got hiccups?
Narrator 2: No, they have gone! BUT.....
ALL: Baba now has hiccups! Hic...hic...hiccups! **What shall we do?**
How Frog Went to Heaven
A Tale of Angola

PARTS: 5 Narrators, Kimana, Rabbit, Antelope, Hawk, Frog, Girls (2 or more), Sun Chief, Moon Lady, Sky Maiden, Doctor, (Other Sky People)

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

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

NARRATOR 4: Kimana went to Rabbit.

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

NARRATOR 4: Rabbit said,

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

NARRATOR 2: Kimana went to Antelope.

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

NARRATOR 2: Antelope said,

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

NARRATOR 5: Kimana went to Hawk.

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

NARRATOR 5: Hawk said,

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

NARRATOR 3: Then Frog came to Kimana.

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

NARRATOR 3: Kimana said,

KIMANA: This I cannot do.

FROG: Then I will take it for you.

NARRATOR 3: Kimana laughed.

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

FROG: Whatever it is, I can do it. But only if I try. *(takes letter in mouth, hops away)*
NARRATOR 1: Now, Frog lived by a well. Every day, the girls who served the Sun Chief came to this well. They climbed down from Heaven on a web made by Spider. Then they filled their water jugs and went home.

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

GIRLS:  *(come singing)* Good day to you, my sister. Good day to you.

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

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

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

FROG:  *(spits out letter)*

NARRATOR 3: Then he hid in a corner.

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

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

NARRATOR 1: The Sun Chief said,

SUN CHIEF: How can this be?

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

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

NARRATOR 4: The girls said,

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

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

SUN CHIEF: What should we do?

NARRATOR 2: The Moon Lady said,

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

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

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

NARRATOR 3: So the Sun Chief wrote a letter and set it on the bench. Then he went away.
NARRATOR 1: Frog came out and put the letter in his mouth. Then he climbed into an empty jug.

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

GIRLS: *(come singing)* Good day to you, my sister. Good day to you.

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

NARRATOR 5: Then the girls went back to Heaven.

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

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

NARRATOR 3: Kimana said,

KIMANA: This I cannot do.

FROG: Then I will bring it for you.

NARRATOR 3: Kimana laughed.

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

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

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

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

GIRLS: *(come singing)* Good day to you, my sister. Good day to you.

NARRATOR 2: Frog got into one of the jugs.

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

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

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

SUN CHIEF: How can this be?

NARRATOR 4: He went to the girls.

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

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

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

MOON LADY: Don't ask me! Ask your daughter!
NARRATOR 5: He went to his daughter. The Sky Maiden said,

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

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

NARRATOR 1: Frog put the letter in his mouth.

NARRATOR 4: He climbed into an empty jug.

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

GIRLS: (come singing) Good day to you, my sister. Good day to you.

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

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

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

NARRATOR 3: Kimana said,

KIMANA: This I cannot do.

FROG: Then I will fetch her for you.

NARRATOR 3: Kimana laughed.

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

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

NARRATOR 1: Frog climbed back into the well.

NARRATOR 4: The girls came with their jugs.

GIRLS: (come singing) Good day to you, my sister. Good day to you.

NARRATOR 2: They carried him to Heaven.

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


NARRATOR 3: Then he hid in an empty jug.

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

NARRATOR 4: They all got sick.

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

NARRATOR 2: The Sun Chief called for the spirit doctor. The doctor told him,
DOCTOR: You promised your daughter to a man of earth, but she has not gone. He has sent an evil spirit with a sickness. The evil spirit is in the shape of . . . a frog!

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

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

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

SKY MAIDEN: I will go.

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

GIRLS: (come singing) Good day to you, my sister. Good day to you.

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

NARRATOR 2: Frog jumped out of the well.

FROG: I will lead you to your husband.

NARRATOR 2: The Sky Maiden laughed.

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

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

SKY MAIDEN: Then it is you I will marry!

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

NARRATOR 3: They lived on and on.

NARRATOR 1: And Kimana is still waiting for his bride.
The Little Old Lady Who Was Not Afraid of Anything

by Linda Williams

Adapted for story dramatization by 10 characters: Narrator 1, Narrator 2, Narrator 3, Shoes, Little Old Lady, Pants, Shirt, Gloves, Hat, Pumpkin.

Narrator 1: Once upon a time, there was a little old lady who was not afraid of anything!

Narrator 2: One windy afternoon the little old lady left her cottage and went for a walk in the forest to collect herbs and spices, nuts and seeds.

Narrator 3: She walked so long and so far that it started to get dark. There was only a sliver of moon shining through the night. The little old lady started to walk home.

Narrator 1: Suddenly she stopped!

Shoes: Right in the middle of the path were two big shoes. And the shoes went CLOMP! CLOMP!

Old Lady: Get out of my way, you two big shoes! I'm not afraid of you.

Narrator 2: On she walked down the path. But behind her she could hear

Shoes: Two shoes go CLOMP! CLOMP!

Narrator 3: A little further on, the little old lady tripped over a pair of pants.

Pants: And the pants went WIGGLE! WIGGLE!

Old Lady: Get out of my way, you pair of pants. I'm not afraid of you.

Narrator 1: On she walked, but behind her she could hear

Shoes: Two shoes go CLOMP! CLOMP!

Pants: One pair of pants go WIGGLE! WIGGLE!

Narrator 2: Further still, the little old lady bumped into a shirt.

Shirt: And the shirt went SHAKE! SHAKE!

Old Lady: Get out of my way, you silly shirt! I'm not afraid of you.

Narrator 3: On she walked, a little bit faster. But behind her she could hear

Shoes: Two pair of shoes go CLOMP! CLOMP!

Pants: One pair of pants go WIGGLE! WIGGLE!

Shirt: And one shirt go SHAKE! SHAKE!

Narrator 1: A little way on, the old lady came upon two white gloves and a tall black hat.

Gloves: And the gloves went CLAP! CLAP!

Hat: And the hat went NOD!, NOD!

Old Lady: Get out of my way, you two white gloves and you tall black hat! I'm not afraid of you!

Narrator 2: On she walked, just a little bit faster. But behind her she could hear:

Shoes: Two shoes go CLOMP! CLOMP!
Pants: One pair of pants go WIGGLE! WIGGLE!
Shirt: One shirt go SHAKE! SHAKE!
Gloves: Two gloves go CLAP! CLAP!
Hat: And one hat go NOD! NOD!
Narrator 3: By now the little old lady was walking at quite fast. She was very near her
cottage when she was startled by a very huge, very orange, very scary pumpkin
head! And the head went ...

Pumpkin: BOO, BOO!
Narrator 1: This time the little old lady did not stop to talk.
Narrator 2: She did not stop at all.
Narrator 3: She RAN!
ALL: But behind her she could hear
Shoes: Two shoes go CLOMP! CLOMP!
Pants: One pair of pants go WIGGLE! WIGGLE!
Shirt: One shirt go SHAKE! SHAKE!
Gloves: Two gloves go CLAP! CLAP!
Hat: And one hat go NOD! NOD!
Pumpkin: And one scary pumpkin head go BOO! BOO!
Narrator 1: The little old lady did not look back. She ran as fast as she could and didn't
catch her breath until she was safe inside her cottage with the door locked.
Narrator 2: She sat in her chair by the fire and she rocked and she rocked.
Narrator 3: It was so quiet in her cottage before the
All: KNOCK, KNOCK on the door.
Narrator 1: Should she answer it?
Narrator 2: Well, she was not afraid of anything.
Narrator 3: So she went to the door and opened it.
All: What do you think she saw?
Shoes: Two shoes go CLOMP! CLOMP!
Pants: One pair of pants go WIGGLE! WIGGLE!
Shirt: One shirt went SHAKE! SHAKE!
Gloves: Two gloves go CLAP! CLAP!
Hat: One hat go NOD! NOD!
Pumpkin: And one scary pumpkin head go BOO! BOO!
Old Lady: I'm not afraid of you. What do you want anyway?
All: We've come to scare you.
Old Lady: You can't scare me!
Pumpkin: Then what's to become of us?
Narrator 1: The pumpkin head suddenly looked unhappy.
Old Lady: I have an idea.
Narrator 2: She whispered into the pumpkin's ear. The pumpkin nodded and he began to smile.
Narrator 3: The little old lady said good night, closed the door, and whistled on her way to bed.
Narrator 1: The next morning she woke up early. She went to her window and looked out into her garden.
All: And what do you think she saw?
Shoes: Two shoes go CLOMP! CLOMP!
Pants: One pair of pants go WIGGLE! WIGGLE!
Shirt: One shirt go SHAKE! SHAKE!
Gloves: Two gloves go CLAP! CLAP!
Hat: One hat go NOD! NOD!
Pumpkin: And one very scary pumpkin head go BOO, BOO.
ALL: And they all went out into the mielie field to scare the crows away!
A Story Dramatisation Script for 10 voices

Narrator 1: Baby Busi lay near the river while her mother worked in the fields.
Narrator 2: A frog hopped up and saw Baby Busi.
Frog: Kwaak! Kwaak! Kwaak! 1 – 2 – 3! A plump little baby all for me!
Narrator 3: The frog opened his mouth wide and gulped down Baby Busi.
Narrator 4: And hop, hop, hop went the frog down to the river.
Narrator 5: But before he reached the river he met a snake!
Snake: Sssss! Sssss! Sssss! 1 – 2 – 3! A fat little frog all for me!
Narrator 1: The snake opened her mouth wide and gulped down the frog.
Narrator 2: And slither, slither, slither went the snake down to the river.
Narrator 3: But before she reached the river she met a tall bird!
Bird: Skree! Skree! Skree! 1 – 2 – 3! A slippery little snake all for me!
Narrator 4: The tall bird opened his beak wide and gulped down the snake.
Narrator 5: And flap, flap, flap went the tall bird down to the river.
Narrator 1: But before he reached the river he met a long hungry crocodile!
Crocodile: Snap! Snap! Snap! 1 – 2 – 3! A juicy big bird all for me!
Narrator 2: The crocodile opened her mouth wide and gulped down the tall bird.
Narrator 3: And she slipped into the river.
Narrator 4: A big hippo was lazing in the river.
Narrator 5: He opened his big mouth and yawned.
Narrator 1: It was a very big yawn. Yaaaaaaaah!
Narrator 2: And guess what happened when you see someone yawning?
ALL: You yawn too! Yaaaaaaaah! Yawning is catching!
Narrator 3: The crocodile saw the hippo yawning.
Narrator 4: And guess what happened?
Narrator 5: Crocodile yawned a great big yawn. Yaaaaaaaah!
ALL: And OUT flapped the bird!
Narrator 1: The bird saw the crocodile yawning
Narrator 2: And the bird yawned a great big yawn. Yaaaaaaaah!
ALL: And OUT slithered the snake!
Narrator 3: The snake saw the bird yawning
Narrator 4: And the snake yawned a great big yawn. Yaaaaaaaah!
ALL: And OUT hopped the fat frog!
Narrator 5: The frog saw the snake yawning
Narrator 1: And the frog yawned a great big yawn. Yaaaaaaaah!
ALL: And OUT popped Baby Busi!
Narrator 2: She landed right back on her blanket under the tree.
Narrator 3: At that moment Busi's mother came back.
Narrator 4: She bent down and smiled at Baby Busi.
Mother: Have you had a good sleep, my darling child?
ALL: Baby Busi just yawned a great, big, happy yawn! Yaaaaaawn!

Adapted for story dramatisation by Val MacGarry from the original story published by Cambridge University Press, The Little Library Series.
Parts (10): 6 Narrators, Mr. Porcupine, Mrs. Porcupine, Fluffy, Rhinoceros.

Narrator 1: A PORCUPINE NAMED FLUFFY
Narrator 2: When Mr. and Mrs. Porcupine had their first child, they were delighted. Now he needed a name.
Narrator 3: Should they call him Spike? No. Spike was too common.
Narrator 5: Should they call him Needleroozer? No. Needleroozer was too long.
Narrator 6: Prickles? Pokey? Quillian? Then together they had an idea.
Mr & Mrs. Porcupine: Let's call him Fluffy. It's such a pretty name. Fluffy!
Narrator 1: But soon there was a time when Fluffy began to doubt that he was fluffy.
Narrator 2: He first became suspicious when he backed into a door and stuck fast. That was not a fluffy thing to do.
Narrator 3: He was even more convinced when he accidentally slept on his back and poked holes in the mattress. A very unfluffy thing to do.
Narrator 4: When he tried to carry an umbrella he knew the truth without a doubt. Fluffy definitely wasn't fluffy.
Narrator 5: So he decided to become fluffier. He thought ...
Fluffy: Clouds are fluffy. I'll be a cloud.
Narrator 6: But he couldn't stay up. He said ...
Fluffy: I know. Pillows are fluffy! I'll be a pillow.
Narrator 1: But when his mother sat on him, she was not pleased.
Narrator 2: He tried soaking in a bubble bath for forty-five minutes, but he did not become fluffy. He became soggy.
Narrator 3: He tried whipped cream. He put a little on each quill. It was not easy, and it took more than half a day. But this did not make Fluffy fluffy. He sighed ...
Fluffy: They should have named me Gooey.
Narrator 4: He ate a lot of fluffy marshmallows. He rolled in shaving cream and feathers. He even tried to become a bunny.
Narrator 5: But the truth remained. Fluffy wasn't fluffy.
Narrator 6: One afternoon Fluffy set out for a walk, trying to think of ways to become fluffy.
Narrator 1: Before long he met a very large rhinoceros.
Rhinoceros: Grrrr! I'm going to give you a rough time!
Narrator 2: Fluffy didn't know what a rough time was, but he didn't like the sound of it at all.
  The rhinoceros asked unkindly ...
Rhinoceros: What is your name, small prickly thing?
Fluffy: Fluffy
Narrator 3: ... said Fluffy. The rhinoceros smiled. He giggled. Then he laughed out loud.
Narrator 4: He rolled on the ground. He jigged and slapped his knees. He roared with laughter. He howled ...
Rhinoceros: A porcupine named Fluffy!
Narrator 5: Fluffy was embarrassed, but he tried to be polite. He inquired ...
Fluffy: And what is your name?
Rhinoceros: H...I can't say it
Narrator 6: ... giggled the rhinoceros. Fluffy suggested ...
Fluffy: Hubert?
Rhinoceros: H...H...H...oh help, I just can't say it, I'm laughing too hard!
Narrator 1: ... said the rhinoceros. Fluffy asked ...
Fluffy: Harold? Henry? Or maybe Herman?
Rhinoceros: No, it's H...H...H...H...H...HIPPO.
Narrator 3: Then he laughed out loud. He jigged and slapped his knees. He howled with laughter. Fluffy cried ...
Fluffy: A rhinoceros named Hippo!
Narrator 4: A porcupine named Fluffy. A rhinoceros named Hippo. It was almost more than they could bear.
Narrator 5: Hippo and Fluffy rolled on the ground giggling and laughing until tears came to their eyes.
Narrator 6: At last they lay exhausted on the ground. From that time on they were best of friends.
Narrator 1: And Fluffy didn't mind being Fluffy anymore, even though he wasn't.

The Ant and the Grasshopper
An Aesop's Fable

100
Narrator 1: On a beautiful summer day a grasshopper sat and sang a sweet song.
Narrator 2: The grasshopper saw an ant working hard carrying grain to his house.
Grasshopper: Look at that silly ant. All day long he works hard and never enjoys the sunshine.
Narrator 3: The grasshopper laughed at the ant and then he continued his song. He basked in the warm sun all summer long without a care in the world.
Narrator 1: As summer turned to autumn, the grasshopper continued to sing his song and enjoy the sunshine. The ant, on the other hand, continued to gather food and store it in his house.
Narrator 2: When winter came the cold winds blew hard and the snow covered the meadow with a thick blanket of white.
Narrator 3: The grasshopper tried to find food, but of course he found nothing.
Narrator 1: It didn't take long for the grasshopper to knock upon the ant's door and beg...
Grasshopper: Please help me! I have nothing to eat! I shall starve without your help. My dear Mr. Grasshopper, all summer long I worked hard carrying food to my home while you played in the sunshine. I will not share my food with someone who is so lazy.
Grasshopper: I was singing my song. I was making beautiful music. What should I do now?
Narrator 2: The ant thought for a moment and then said...
Ant: I suggest you dance.
Narrator 3: And the moral of this fable is...

Ant: You must do the work before you take the time to play.
All: THE END.
There was a time in this country when most people made their livings by farming.

Some farmers did well; some barely scratched out a living.

I was one of the farmers who had a hard time feeding his family.

My name is John Carver. It has been many years since we lived, but my friends and I would like to tell you a story.

John's farm was quite small, and though he toiled in the fields everyday, his crops were always brown and miserable.

It just so happened that John was married to Lucy, and Lucy was a mighty clever lady.

My husband was not a very good farmer, but he loved his work. So I decided that as long as he was happy, I would make sure we had enough to eat.

One winter day, when the wind blew very cold and the snow drifted very high, Lucy sent John to the chicken coop to fetch dinner.

This is the last chicken we have, Lucy. I don't know what we will eat tomorrow, so roast it with care.

What a grand chicken you have prepared! It looks so brown and crispy, and it smells delicious. It is a shame we have not even a crust of bread to go with it. Oh well, we cannot dwell on what we do not have. Let us call in the children and eat.

Do not call the children. I am going to take this chicken to the baron who lives in the fine house on the hill.

do not understand you at all, Lucy Carver. Why do you want to give away our last morsel of food?

Never you mind. I have an idea.

Lucy thought that if she gave the chicken to the baron, he might give her something even better in return.

So she set off for the baron's house.

When she got there, she was shown into the dining room where the baron sat with his wife, two sons and two daughters. Lucy gave the chicken to him.

I hope you will accept this gift, sir. It is all I have to give you, but you are welcome to it.
BARON: There is nothing we like better than juicy, roasted chicken. It smells delicious. I would like you to divide it among us so that each gets a fair share.

Narrator 1: Lucy picked up the knife and looked around the room. All eyes were upon her.

LUCY: Let me see. There are six of you altogether.

BARON: Don't forget yourself. You shall share it with us.

Narrator 2: Dividing one chicken seven ways so that each person was satisfied was the task set out for Lucy.

Narrator 3: The baron made himself comfortable in his favorite chair as Lucy looked at the bird.

Narrator 4: The first thing she did was cut off the tail and give it to the baron's wife.

LUCY: Here, ma'am, you shall have the tail because it is your job to sit in the house and see that it is properly run.

Narrator 1: Then she pulled off the two legs of the chicken and handed one to each of the baron's sons.

LUCY: Because you fine, strong boys walk your father's fields every day, it is fitting for you to have the legs.

Narrator 2: Lucy then gave a wing to each of the baron's daughters.

LUCY: You lovely girls get the wings because each of you will someday marry and fly from your father's care.

Narrator 3: Finally, Lucy cut off the head of the chicken.

LUCY: There can be no question that this is the right part for you, sir, because you are the head of the house. And since I am just a poor farmer's wife, I will be happy with the leftovers.

Narrator 4: Of course, that meant Lucy got most of the chicken!

JOHN: Wasn't she clever?

Narrator 1: The baron laughed and slapped his thigh.

BARON: Bless my soul. You are a sly one, Lucy Carver! I have enjoyed myself so much I want you to take this jug of honey and this loaf of bread along with the chicken. I hope our paths will cross again some day.

Narrator 2: Lucy took the food back home. That night she and her family ate until they were full.

JOHN: The next day I was in town and told some other farmers what Lucy had done.

Narrator 3: One of those farmers was Amos Green. Amos was a greedy man and was always looking for a way to get the best of a deal.

Narrator 4: Amos saw no reason why he couldn't do what Lucy had done, so he went home and roasted five, fat geese. Then he took them to the baron.
Amos:  Here, sir. I would like you to have these five fine geese.

BARON:  I thank you, farmer. If you don't mind, I would like you to divide the geese between my family and yourself so each of us gets a fair share.

Narrator 1:  Amos took the knife, but just as he started to make a cut, he stopped and scratched his head.

Amos:  No, that won't work. Let's see. Maybe it would be better if I cut here. No, that won't work, either.

Narrator 2:  Amos thought and thought. He stood on one foot and then the other.

Narrator 3:  But he could not think of a way to divide the five geese fairly between the seven people.

Narrator 4:  Finally the baron grew tired of waiting.

BARON:  Send for Lucy. She will know what to do.

Narrator 1:  When Lucy arrived, the baron said:

BARON:  Here is the problem. We have five geese to be divided fairly between me, my wife, my two sons, my two daughters, and you. Can you do it?

LUCY:  Why certainly, sir. Here is a goose for you and your wife. Now you, your wife, and the goose are three. And here is a goose for your daughters and one for your sons. Now they are threes. If I take the two remaining geese, then I am three, also. You see, it's really very simple.

Narrator 2:  The baron roared with laughter. When he stopped, he turned to Amos and said:

BARON:  Do not come back to my house until you are as clever as Lucy. And since I do not think that will ever be, I bid you a final farewell.

AMOS:  I left the baron's house with nothing but my hat. There was no gift of bread and honey for me.

Narrator 3:  The baron was so pleased with Lucy he rewarded her with three gold coins and promised to teach John how to be a better farmer so the family would never go hungry again.

JOHN:  The baron kept his promise, and slowly but surely, I became a good farmer. My crops grew high, and my family grew strong. All because of Lucy.

ALL:  CLEVER, CLEVER LUCY!

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**Chicken Little**

*A traditional tale*

9 Characters:  3 Narrators, Chicken Little, Cockey-Lockey, Ducky-Lucky, Goosey-Loosey,
Narrator 1: One bright, sunny day, Chicken-Little was picking up corn in the Barnyard.
Suddenly, an acorn from the big oak tree fell down and hit Chicken-Little right
the top of her head—kerrrr flop.

Chicken: Oh! The Sky is falling! The Sky is falling! I am going to tell the King!

Narrator 2: And away she went. Chicken-Little went on and on. After a while she came to
Cockey-Lockey.

Cockey: Where are you going, Chicken-Little?

Chicken: Oh, Cockey-Lockey. The sky is falling! I am going to tell the king.

Cockey: I will go with you!

Narrator 3: They went on and on and on. After a time, they came to Ducky-Lucky.

Ducky: Where are you going, Chicken-Little and Cockey-Lockey?

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

Ducky: Wait! I will go with you.

Narrator 1: And they hurried off. They went on and on and on! Soon they came to
Goosey-Loosey.

Goosey: Hey, where are you three going?

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

Goosey: Then I will go with you!

Narrator 2: And so they went on and on and on. Before long they came to Turkey- Lurkey.

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

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

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

Narrator 3: They went on and on and on. After a while they came to Foxy-Loxy.

Foxy: Say, where are you all going?

Chicken, Cockey, Ducky, Goosey & Turkey: Foxy-Loxy! Foxy-Loxy! The sky is falling! We are
going to tell the king.

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

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

Narrator 1: They went on an on and on. Then they came to Foxy-Loxy's cave.

Foxy: This is the short cut to the palace. I'll go in first and then you come in
after me...one at a time.
Chicken, Cockey, Ducky, Goosey & Turkey: Of course. Why not?
Narrator 2: In went Turkey-Lurkey. Sssssnap! Off went Turkey-Lurkey's head.
Cockey: (Excitedly) Go Home, Chicken-Little! Go Home!
Narrator 2: Can you guess what happened next? (pause)
Narrator 3: Kerrrrr-Aaaack! Off went Cockey-Lockey's head.

ALL: Chicken-Little ran home. She did not tell the king that the sky was falling. 
And to this day the others have never been seen. And the poor king has never been told that the sky is falling!

The Bee And The Goats
9 CHARACTERS: 4 Narrators, Cat, Boy, Rabbit, Fox, Bee
Narrator 1: Once a boy had three goats. One was a big goat. One was a middle-sized goat. And one was a little goat.

Narrator 2: The boy lived near a hill. Every day he took the goats to the hill to eat the juicy green grass.

Narrator 3: One morning, on the way to the hill, the goats ran into a pumpkin field. The boy ran after the goats, but he could not get them out. So he sat down on the grass and cried.

Narrator 4: Along came a cat, who asked,

Cat: Why are you crying?

Boy: Oh, oh! My goats are in the pumpkin field. I ran and ran but I could not get them out.

Narrator 1: cried the boy.

Cat: I will do it for you

Narrator 2: So the cat ran after the goats, but she could not get them out. Then she sat down on the grass and cried.

Narrator 3: Soon a rabbit hopped by and asked the cat

Rabbit: Why are you crying?

Cat: Oh...oh...oh!

Narrator 4: said the cat

Cat: I cry because the boy cries.

Boy: And I cry because I cannot get my goats out of the pumpkin field

Narrator 1: said the boy, and the rabbit said kindly,

Rabbit: I will do it for you

Narrator 2: The rabbit hopped after the goats, but he could not get them out. So he sat down on the grass and cried, too.

Narrator 3: While they sat crying, along came a fox, who asked of them

Fox: Why are you crying?

Rabbit: Oh...oh...oh!

Narrator 4: said the rabbit,

Rabbit: I cry because the cat cries.

Cat: And I cry because the boy cries,

Narrator 1: said the cat.
Boy: And I cry because I cannot get my goats out of the pumpkin field,
Narrator 2: said the boy, and the fox said to them all,
Fox: I can get them out.
Boy, Cat, Rabbit: Please try to!
Narrator 3: they said, and the fox ran, and ran, and ran, but he could not get the goats out of the turnip field.
Narrator 4: So the fox sat down on the grass and cried too. A little bee flew by and saw them crying. The little bee asked them,
Bee: Why are you crying?
Fox: Oh...oh...oh!
Narrator 1: said the fox,
Fox: I cry because the rabbit cries.
Rabbit: And I cry because the cat cries,
Narrator 2: said the rabbit, and the cat said,
Cat: And I cry because the boy cries.
Boy: And I cry because I cannot get my goats out of the pumpkin field,"
Narrator 3: explained the boy. And the bee said to them
Bee: I will get them out.
Narrator 4: and they cried out all together,
Boy, Cat, Rabbit, Fox: You, you? How can a little bee get three goats out of a pumpkin field?
Bee: Watch me and see!
Narrator 1: said the bee.
Narrator 2: Away flew the bee to the biggest goat's back. Out of the field ran the biggest goat.
Narrator 3: Away flew the bee to the middle-sized goat's back. Out of the field ran the middle-sized goat.
Narrator 4: Then on flew the bee to the little goat's back. And away ran the little goat out of the pumpkin field.
Boy, Cat, Rabbit, Fox: Thank you, clever little bee!

And the Dish Ran away With The Spoon
By Janet and Susan Crummel

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20 Parts: 10 Narrators, Cat, Cow, Dog, Fork, Spider, Wolf, Dish, Spoon, Jack, Little Boy Blue.

Narrators 1 & 2: Hey diddle diddle, the cat and the fiddle, the cow jumped over the moon
Narrators 3 & 4: The little dog laughed to see such sport, and the dish ran away with the spoon.
Cat: Wakey-wakey, EVERYBODY UP! They didn't come back.
Narrator 5: Cow opened one eye.
Cow: What do you mean, they didn't come back? Dish and Spoon always come back.
Cat: Not this time!" said Cat.
Narrator 2: Leave them alone and they'll come home,
Narrator 3: mumbled Dog.
Dog: Now leave me alone. Can't you see I'm dog-tired?
Cow: You're tired?
Narrator 1: said Cow.
Cow: Ever tried jumping over the moon?
Dog: Well, whoop-dee-doo to you,
Narrator 2: said Dog.
Dog: Why do we need Dish and Spoon anyway?
Cat: We just do,
Narrator 3: said Cat.
Cat: It's the way our rhyme goes. I fiddle, she jumps, you laugh, they run. Then they come back so we can do it again the next time! Without Dish and Spoon, there's no rhyme. No more diddle diddle. It's over.
Dog: Why don't we just change their part?" said Dog.
Narrator 1: Dog growled.
Narrator 2: Cow yawned.
Cow: We could end it 'and the cow took a nap until noon.'
Dog: Or maybe 'and the little dog bit a baboon',
Narrator 3: Dog smirked.
Cat: Stop fiddling around!
Narrator 1: Cat demanded.
Cat: We don't have much time. You know our rhyme is read to children every night, but it can't be read without Dish and Spoon. We have to find them now!

Narrator 2: Cow slowly got up.

Cow: Don't have a cow, Cat. I'm coming, I'm coming.

Dog: Doggone it,

Narrator 3: muttered Dog.

Dog: guess I'm coming too.

Narrator 1: So, off went the three with a hey diddle dee,

Narrator 2: by the light of the silvery moon,

Narrator 3: the cat with his fiddle, the cow, and the dog,

Narrator 1: to bring back the dish and the spoon.

Narrator 2: Soon they came to a fork in the road.

Cat: Excuse me, Fork, we're in a jam,

Narrator 3: said Cat.

Cat: Dish and Spoon ran away, and our rhyme can't be read without them. Can you help us?

Fork: Hmmmmmmm.

Narrator 4: Fork thought for a moment.

Fork: Let's see. A couple of lost sheep wandered by... Four-and-twenty blackbirds flew over...

Oh yes, I remember seeing a dish...with little flowers on it...and a long, skinny spoon. In fact, they looked sort of familiar. I think we're from the same place setting!

Dog: Cut the blah, blah, blah, and get to the point,

Narrator 5: said Dog.

Dog: Which way did they go?

Narrator 6: Fork glared.

Fork: You sure are a grumpy little dog. They could have gone any direction:

north, south, east, west, northeast, northwest, westeast--------

Cat: There's no westeast,

Narrator 4: interrupted Cat.

Cat: I'm confused. Maybe you could draw us a map?

Fork: I'll take a stab at it,

Narrator 5: said Fork.

Cat: Which way should we go?
Narrator 6: asked Cat.
Cat: The Three Bears live one kilometer east and Little Boy Blue's haystack is one kilometer west.
Cow: Three Bears,
Narrator 4: said Cow.
Cow: They say Mama Bear's bed is really soft.
Narrator 5: Fork looked worried.
Fork: I wouldn't go there. The Bears don't like strangers dropping by.
Cat: Then it's off to the haystack!
Narrator 6: cried Cat.
Narrator 4: With the blow of a horn and the cow in the corn,
Narrator 5: the three headed off to the west ----
Narrator 6: the cranky old dog and the fiddling cat
Narrator 4: and the cow who just wanted to rest.
Cat: Here he is!
Narrator 5: yelled Cat.
Cat: He's under this haystack, fast asleep.
Dog: Wake up, lazy little boy!
Narrator 6: barked Dog.
Cow: Shhhh. He looks so peaceful,
Narrator 4: whispered Cow.
Cow: I think I'll hit the hay, too.
Cat: There's no time for a nap!
Narrator 5: warned Cat.
Cat: Search this haystack!
Dog: Ah-h-h-h-h-h-h-h-choo-o-o-o-o-o-o-o-o-o-o-o!
Narrator 6: Dog sneezed.
Narrator 7: Dog's sneeze blew the haystack away.
Cow: Well...no Dish and Spoon in there.
Narrator 8: said Cow.
Narrator 9: Little Boy Blue rubbed his eyes.
Little Boy Blue: Hey, where did my haystack go?
Cat: Sorry, Dog has hay fever,
Narrator 7: Cat replied.
Cat: We're in a pickle. Dish and Spoon ran away, and our rhyme can't be read without them. Can you help us?
Little Boy Blue: That's nothing to sneeze at,

Narrator 8: Little Boy Blue stretched.

Little Boy Blue: But I've been asleep. I can't even find my cows and sheep. And where's that horn?

Dog: We're barking up the wrong tree,

Narrator 9: Dog grumbled.

Dog: Let's go north to Little Miss Muffet's.

Narrator 10: With a cur and a whey and a dickory day,

Narrator 7: they set out for Miss Muffet's place ----

Narrator 8: the cat with the fiddle, the cow who could jump,

Narrator 9: and the dog with a scowl on his face.

Narrator 10: A big, creepy spider sat on a tuffet.

Spider: May I help you?

Cat: We're in a mess,

Narrator 7: said Cat.

Cat: Dish and Spoon ran away----

Spider: Yeah,

Narrator 8: Spider interrupted.

Spider: I have the same problem with Miss Muffet. I try to be nice, get to know her, even sit down beside her. Then pffft! Gone. Every time.

Cow: But Miss Muffet always comes back, right?

Narrator 9: said Cow.

Cow: This time Dish and Spoon didn't come back. Are they here?

Spider: The only dishes here are the ones in the sink. Were your friends clean or dirty?

Narrator 10: Spider asked.

Dog: They were clean when they left, but who knows what they look like now.

Cat: I don't see them. Now what?

Narrator 9: Spider grinned.

Spider: Why don't you try Wolf's house? It's about a kilometer east of here.

Cow: You mean the B-Big B-Bad Wolf?

Narrator 10: said Cow.

Spider: He's not big and bad all the time,

Narrator 7: said Spider.

Spider: Why, Wolf is very kind to strangers. I bet he's having some for lunch right now!
With a huff and a puff and a diddle dee duff,
by the hair of their chinny chin chins,
the cow and the dog and the cat traveled east
to where the dark forest begins.
No bones about it, it's dark in this neck of the woods.
Cow stopped.
Why don't you two just go on ahead. I'll wait right here.
Don't be a chicken,
said Cat.
I'm not a chicken, I'm a cow!
Then get a mooooooove on,
Cat ordered.
They crept deeper and deeper into the forest.
Look! There's Wolf's house.
I'm l-looking,
Cow stammered.
It looks pretty big and bad to me.
Dog marched ahead.
Come on, I bet his bark is worse than his bite.
Wolf opened the door.
Hello, my little morsels. Come in and join me for lunch.
We're in a predicament,
said Cat bravely.
Dish and Spoon ran away and our rhyme can't be read without them. Can you help us?
Of course I can,
Wolf licked his chops.
But you three look so tired. I have a nice tub of hot water bubbling over the fire. First I can rub-a-dub-dub you down with a little seasoning.
Uh, I mean bath oil.
Then Dog spotted it on the floor------a tiny chip of flowered china.
Our friends! What have you done with our friends?
Wolf grabbed her.
Come on, you dirty dog, it's time to get in the tub. I'm just in the mood for a tasty dog treat.
I'm not tasty, I'm grumpy and tough!
Narrator 10: Wolf held Dog over the pot of boiling water.

Wolf: Then you'll taste just like my mama's cooking!

Narrator 7: Cow screamed,

Cow: Let that little dog go!

Wolf: But of course I'll let her go----right into the pot! Ha------ha------ha!

Narrator 8: Wolf laughed.

Narrator 9: Just then Cat had an idea. He put his fiddle under his chin and began to play a soft and tender lullaby.

Narrator 10: Wolf stopped. He turned his head.

Wolf: My mama...My mama...She used to sing that song to me every night before I went to sleep.

Narrator 7: Wolf cradled Dog in his arms and crooned.

Wolf: Rock-a-bye, Wolfie, in your big bed....

Narrator 8: Wolf lay down on the floor. His big eyes closed and his big ears flopped. The Big Bad Wolf was fast asleep.

Narrator 10: Dog wriggled free. They all tiptoed past Wolf, then ran out and down the path.

Cow: Whew! That was a close shave.

Dog: We're not out of the woods yet.

Narrator 10: Suddenly a voice boomed in the distance. "Fee, fi, fo, fish, I smell the blood of a spoon and a dish!" Cat, Dog, and Cow froze.

Cow: The voice is coming from the east.

Dog: It sounds like the giant! Dish and Spoon must be at the beanstalk.

Narrator 7: Cat grabbed the map from the Cow.

Cat: Oh, no, the beanstalk! Look how far away it is!

Cow: I can help. Hop on. I'll get us there in a flash.

Narrator 7: With a fee and a fum and a twiddle dee dum,

Narrator 8: the cow jumped high in the air.

Narrator 9: Over the forest and meadows they flew,

Narrator 10: and lickety-split---they were there!

Narrator 7: Cow, Cat, and Dog landed at the foot of the beanstalk.

Dish and Spoon: Hel-l-l-l-l-l-p!

Narrator 8: came a cry from above.

Dish and Spoon: We're falling down...falling down...falling downnnnn--------

Narrator 9: Crash! Boing! At last they had found Dish and Spoon.

Narrator 10: Cat rushed over.

Cat: Spoon! Spoon! Are you alright?
Spoon: I----I think so, but-----but-----where's Dish?
Cow: She's over here.
Dog: And she's over here.
Cat: And she's over here, too.
Spoon: Oh no! She's everywhere!
Narrator 8: As they picked up the broken pieces, Spoon sobbed.
Spoon: Wolf chased us up the beanstalk, then Giant chased us down the beanstalk and we slipped. We didn't mean to run away. Each time our rhyme was read, we went a little further...and a little further. This time we went too far and got lost. It was scary.
Cow: Look---Dish is trying to say something. Quick. Put her mouth pieces together!
Dish: I want to go home, (Dish whispers)
Narrator 9: With Dish in a sack, they all headed back,
Narrator 10: and hardly a sentence was spoken.
Narrator 8: The cat, the dog, the cow, and the spoon-------
Narrator 9: their friend and their hearts were broken.
Cat: Now what are we going to do?
Narrator 10: Cat moaned as they headed south toward home.
Cat: This is really the end. The final curtain. Dish is nothing but a pile of chips. Our rhyme is over forever!
Narrator 8: Dog stopped in her tracks.
Dog: Look, Humpty's wall. He falls apart every day. Somebody has to put him back together. Let's go find out who!
Narrator 9: They raced toward the wall. Dog spotted a sign on a nearby tree. It read: JACK'S REPAIR SHOP: "You blew it, I glue it."
Narrator 10: Inside Jack's shop, the floor was covered with eggshells, broken beds and chairs, snipped-off noses, and sticks and straw.
Jack: What's the problem?
Narrator 8: asked Jack, gluing a tail on a mouse.
Cat: Dish went to pieces. Our rhyme has fallen apart. Can you help us?
Jack: I am a jack-of-all-trades, and I'm nimble and quick, too! But this looks bad, really bad. I'll see what I can do.
Narrator 9: paced up and down with a fiddle dee frown-----
Narrator 10: Spoon, Little Dog, Cat, and Cow.
Narrator 8: All the king's horses and all the king's men...couldn't help anyone now!
Narrator 9: At last Jack returned-----and Dish was right behind him.
Jack: It was tough, but I stuck with it. See, Dish is as good as new. Well, except for the missing piece.

Dog: You mean this piece?

Dish: You found it! It chipped off when I was running from Wolf. I crashed into that big pot!

Narrator 10: Jack glued the chip in place. And everyone cheered as they rushed outside.

Dog, Cat, Cow, Spoon (together): Hooray! Dish is back together and so are we!

Dish: I'm a full plate, thanks to you!

Dog: When the chips are down, you can count on me. Hey guys, did you hear that? I cracked a joke!

Narrator 8: Dish began to laugh-----then Spoon-----then Cow----then Cat. And then Dog threw his head back and laughed louder than anyone else.

Cow: Who would've believed it? Dog really laughed!

Dog: And Cat played the fiddle and saved us from Wolf,

Cat: And Cow got us to the beanstalk by jumping higher than ever!

Cow: Speaking of jumping, we'd better go----it's almost time!

Narrator 9: And in the winkin' blinkin' of an eye, they were back home.

Cat: Quick! Places, everyone!

Narrator 10: Hey diddle diddle, the cat and the fiddle,

The cow jumped over the moon:

The little dog laughed to see such sport,

And the dish stayed at home with the spoon.
Reading cartoons make us think while we laugh...

"Books are okay, except they only get one channel."
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"I'm encouraging him to read."
© Original Artist
"Books are a form of outdated technology created in the Dark Ages for a society devoid of computers, electronic media or digital data. In today's society, getting information from a book is like calculating math on your fingers and toes. To grade this report, please post your comments on my blog..."

"Let's get a few things straight. No speed reading, no silly voices, no skipping pages...."