

THEMATIC UNIT

Related to ELA Prototypes



Theme: **Helping Others**

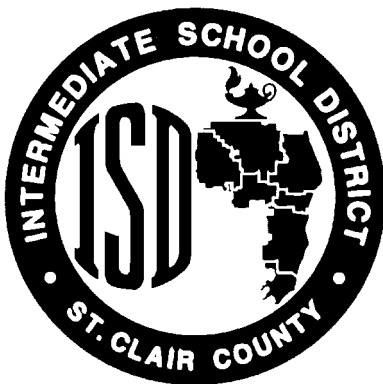
Suggested for: **First Grade**

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~Thematic Units~

Dear Colleagues:

The purpose of this project was to organize thematic units related to previously published MEAP ELA prototypes using best practices in reading and writing.

These were developed by, **real teachers**, just like you! We worked to make them teacher friendly for easy implementation in your classroom. Teachers from school districts across St. Clair County gathered the material. These units are a representation of what each group of teachers thought was important to your grade level and to the themes in the prototypes.

Every packet includes **THEME RELATED TEXT SETS**. These are titles that can be used in a variety of ways to develop a deeper understanding of themes. We have noted the **PAIRED TEXTS** (look for the #2) and **LISTENING TEXT** (#3) that are included in the prototypes. We also noted the title(s) we used for **FRAYER'S MODEL** (#1).

A **PROFUNDITY MATRIX** was developed for each set of paired texts in the prototype to help in identifying possible themes. The matrix also helps look across text to make cross text connections. Blank copies of this chart are included and can be used in your classroom to help students make connections between other texts.

CROSS TEXT QUESTIONS were written and answered to aid in responding to both the multiple choice questions and the provocative question given in the second writing piece of the ELA MEAP assessment.

Many packets include one or more **WRITING MODELS** for the second writing piece. We suggest you use these before or after student writing to exhibit a well written constructed response.

The **TEACHER SUGGESTION PAGE** is a personal response by the individuals involved in the project. Some contain anecdotes from the use of the material in their classrooms. Others contain a plethora of ideas to implement. We hope these help.

OTHER ACTIVITIES (#4) are poems, plays, articles, reader's theater presentations and related suggestions to further develop understanding of the themes.

It is our sincere hope these packets are useful to you and your students

Happy reading and writing!

ELA Prototype Materials

- **Thematically related texts**
- **Fruyer’s Model examples**
- **Writing from knowledge and experience using narrative strategies**
- **Profundity examples**
- **Cross Text Question examples**
- **Writing in Response to Reading example**

These materials were designed to provide examples of instructional approaches that will help you and your students prepare for the ELA assessment. The examples are all possible answers; they are not to be considered the “right” answers. We wanted to provide examples of other teachers’ thinking through Fruyer’s Profundity and cross text questions to guide you through your own thinking.

The sequence of instruction would be to introduce the theme through using the Fruyer’s Model of concept attainment. Have students write from knowledge and experience. Think through each reading selection using the profundity scale to create a matrix by which cross text questions can be posed and answered. Examples and blank copies are provided to help you in planning instruction.

Thematically Related Text Sets - Helping Others

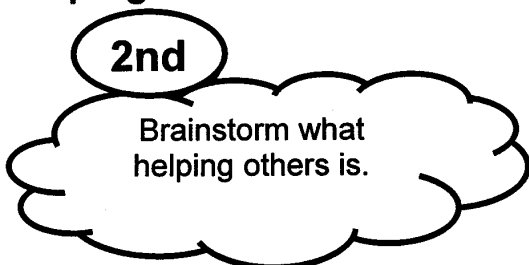
| CODE | TITLE | AUTHOR |
|-----------------------|--------------------|----------------------|
| 1 | Franklin Helps Out | Paulette Bourgeois |
| 1 | Chicken Little | Steven Kellogg |
| 2a | Herman the Helper | Robert Kraus |
| 2a | Helping | Shel Silverstein |
| 2b | Hedgie's Surprise | Jan Brett |
| 2b | The Teddy Bear | David McPhil |
| 3 | The Little Red Hen | Paul Galdone |
| 4 Play | The Little Red Hen | Step by Step Theater |
| 4 Poem | Fire Fighters | Scholastic |
| 4 Reading Response | Snow Family | Daniel Kirk |
| 4 Shape Go! Map | Shoveling Snow | Pat Cumming |
| 3-Part Story Wheel | Bently & Egg | William Joy |

Code Key:
Suggested Uses

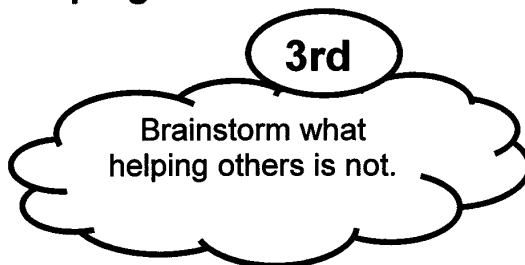
- 1 – Frayer's Model
- 2 – Paired Text
- 3 – Listening
- 4 – Other

How to Use Frayer's Model to Develop Student Understanding of Themes

Helping Others is...



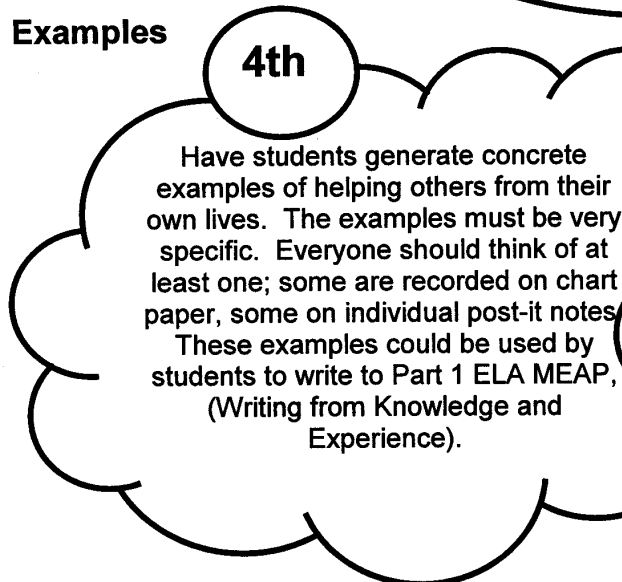
Helping Others is not...



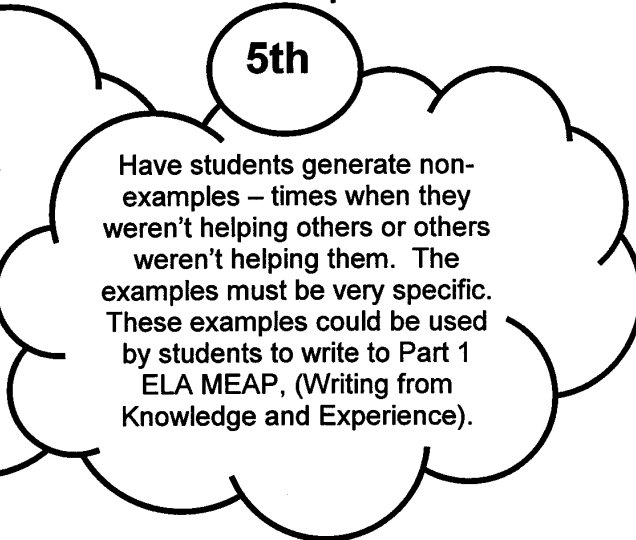
State theme in center oval



Examples



Non-examples



6th Read a book about “Helping Others” that is not in the prototype. Have students listen for clear examples and non-examples of Helping Others. Use names and situations specific to the reading selection, when recording the examples.

7th Have students identify clear examples from the 1st reading selection to record on the chart.

8th Have students identify clear examples from the 2nd reading selection to record on the chart.

9th Have students listen for clear examples and non-examples of Helping Others during part three of the prototype to record on the chart.

10th Students who need help can use the clear examples from this chart when writing to Part II ELA MEAP, Response to Reading.

Example of Frayer's Model

Helping Others is...

Washing dishes
Cleaning the house
Raking leaves
Walking the dog
Teaching
Taking out the garbage
Picking up trash

Helping Others is not...

Throwing trash on the ground
Messing up the house
Taking things from others
Telling the answers
Breaking things



HELPING OTHERS

Examples:

Billy washed dishes with his mother
Sue raked the leaves in her yard.
Tommy took the trash out.

Non examples:

John threw his candy wrappers on the ground.
Beth left her clothes all over the floor.
Joe broke John's new bike.

Franklin Helps Out by, Paulette Bourgeois

All of the animals went to look for snail.
Franklin asked snail if he wanted a ride.

Franklin scooping up snail too soon.
Franklin left snail behind with the wasps.
Franklin was not listening to snail.
Franklin collecting too many things for snail to carry.

...as you continue through the prototype add examples from each of the reading and listening selections

FRAYER'S MODEL

Helping others is...

Helping others is not...



Examples:

Non examples:

Writing From Knowledge and Experience

The English Language Arts MEAP assessment requires students to write from knowledge and experience. Students may choose the style or genre of writing that suites them best. However, the majority of students choose to write personal narratives. Dr. Elaine Weber, Barbara Nelson and Ray Woods, the authors of *Profiles in Writing 2002*, have granted us permission to offer you some information from their book. This information will help you instruct students in personal narratives.

These resources will provide you with:

- Description of the four qualities of writing the MEAP assessment used to evaluate student writing;
- A model for creating writing prompts;
- Examples of well written student papers;
- Attributes of writing that commonly appear at this grade level;
- Strategies used by narrative writers; and
- Examples of student papers with the narratives strategies highlighted.

attributes of **writing**

Note

This year the Profiles Project has reorganized the attributes of writing to align with the 4-trait rubric most widely used by Profiles Network members:

Focus on Content and Ideas

Organization

Voice/Style,

and

Conventions.

focus on content

Focus refers to concentration on the content and ideas of the piece of writing and to the development of the content and major ideas with appropriate details, examples, etc.

or **gan** **i** **za** **tion**

Organization refers to the structure of a piece of writing with logical sequence; beginning, middle, and end; flow; cohesion, coherence, unity, effective leads; transitions and conclusions; sense of wholeness, etc.

Voice/style

Voice refers to the writer's ability/attempts to engage and interest the reader through stylistic elements and techniques such as: descriptive detail, precise word choice, sentence variety, strong verbs, humor, figurative language, personal reflection, etc.

con-ven-tion(s)

Conventions refer to a writer's presentation of a piece of writing through accurate and effective use of writing form including: directionality, spacing, mechanics (capitalization, punctuation), grammar and usage, spelling, etc.

Note

See *Attributes*, pages 30-42, for more details.

profiles prompt

Topic

A Special Place

Thinking About The Topic

Do you have a favorite place that is important to you?

- Where or what is this place or space? (indoors, outdoors, your bedroom, closet, tree house, a place you like to visit, etc.)
- What is it like there?
- What do you do there
- Why is it special to you?

Writing About The Topic

Write about a special place.

You might, for example, do one of the following:

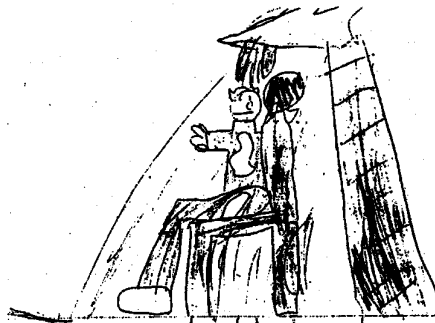
- describe in detail a place that is important to you.
- or ■ tell what you like to do in your special place.
- or ■ tell why your special space is important to you.
- or ■ write about the topic in another way.

You may use examples from real life, from what you read or watch, or from your imagination. Your writing will be read by interested adults.

grade one (A Special Place)



At a tropical island
it smells like fresh
coconut. I see a big fish
jumping out of the water
a coconut tree shades me,
I took a coconut and ate it!



I accidentally opened a
coconut and lots of co-
conut milk fell on me and I got
wet. But it tasted good.

focus on content

- ✓ on topic
- ✓ developed with appropriate details
- ✓ pictures match text

organization

- ✓ lead grabs reader
- ✓ clear beginning, middle, and end

Voice/style

- ✓ engages reader
- ✓ sensory imagery (shade from tree, fish jumping)
- ✓ risk-taker with words (accidentally)
- ✓ humor evident (coconut milk falling on me)
- ✓ well-developed vocabulary
- ✓ simile (smells like fresh coconut)

con-vention(s)

- ✓ varied sentence structure
- ✓ risks with spelling of unfamiliar words

grade one (A Special Place)

My special place is my tree house. I go there to have my privacy when my buddies come over we go up there so all of a's can have own privacy together. When we go up there we bring toys. When we are done we bring all of the stuff down. It is like nice! it is special because you can do what ever you want. That is what I can tell you about my special place.

focus on content

- ✓ stays on topic
- ✓ develops with appropriate details

Voice/style

- ✓ engages reader
- ✓ shows emotion
- ✓ uses a simile (It's like music)
- ✓ includes interesting vocabulary – privacy
- ✓ takes risks
- ✓ point of view from child's eye

organization

- ✓ clear beginning, middle, and end
- ✓ ideas are connected and sequenced

con-ven-tion(s)

- ✓ uses complex sentences
- ✓ risks with spelling of unknown words

attributes **grade one**

focus on content

- ✓ addresses the topic/focused
- ✓ develops with appropriate details/examples
- ✓ match between pictures and story
- ✓ text enhances drawing
- ✓ demonstrates logical reasoning
- ✓ includes a title
- ✓ shows that student sees beyond own experience
- ✓ generates a list of suggestions
- ✓ significance of topic is evident
- ✓ relates writing to one topic or theme

organization

- ✓ includes beginning, middle, and end
- ✓ develops events sequentially (simple narrative)
- ✓ obvious sense of story
- ✓ good lead sentence(s)
- ✓ good closing sentence(s)
- ✓ ideas are connected
- ✓ incorporates cause and effect
- ✓ lead grabs reader

Voice/style

- ✓ engages readers/evokes emotion
- ✓ shows awareness of the reader/audience
- ✓ risks with interesting words
- ✓ uses a variety of sentence structure
- ✓ shows emotion
- ✓ creates an image
- ✓ uses similies
- ✓ creates suspense
- ✓ uses poetic voice
- ✓ gives descriptive detail
- ✓ uses humor
- ✓ includes personal reflection
- ✓ creative use of language
- ✓ demonstrates a sense of fantasy
- ✓ uses strong verbs
- ✓ point of view is clearly from the child's eyes/first person
- ✓ uses punctuation to influence meaning (ellipses for suspense, etc.)
- ✓ sensory imagery
- ✓ well-developed vocabulary

con-ven-tion(s)

- ✓ control of sound-letter correspondence is evident (uses blends and diagraphs)
- ✓ uses upper and lower case letters appropriately
- ✓ uses proper spacing between letters, words, and sentences
- ✓ shows sense of word order
- ✓ uses complete sentences
- ✓ applies capital letter rules (beginning of sentences, "I")
- ✓ uses basic end punctuation (periods/question mark) and experiments
- ✓ demonstrates control of mechanics (esp. verbs)
- ✓ uses complex sentences
- ✓ uses contractions correctly
- ✓ uses ellipses
- ✓ moving toward conventional spelling
- ✓ spells high-frequency words correctly
- ✓ uses invented spelling including use of vowels
- ✓ varied sentence structure

strategies used by **narrative writers**

The next step in the Profile process, after selecting the most effective writings and holistically scoring the papers with a rubric, is to identify writing strategies used by the authors of the effective papers. The following list of writers' strategies is a combination of the original list that came from the New Standards Project shared by Sally Hampton and modified by Barbara Nelson to include the writing strategies of Barry Lane. These writing strategies can be taught in focused lessons. It is also a way to talk about narrative writing with students during writing conferences. The list of strategies used by narrative writers follows:

1. forecasting
2. flashback / flash forward
3. foreshadowing
4. compressing - shrink a century
5. naming (specific names of people or objects quantities, number)
6. describing visual details of scenes, objects, or people (size, colors, shapes, feature, dress) binoculars
7. describing sounds or smells of the scene - snapshots
8. narrating specific action (movements, gestures, postures, expressions) snapshots
9. creating dialogues, interior monologues, or expressing remembered feelings or insights at the time of the incident - thoughtshots
10. slowing the pace to elaborate the central moment in the incident - explode a moment
11. using syntax to support meaning
12. creating suspense or tension - explode a moment
13. including the element of surprise
14. comparing or contrasting other scenes or people
15. detailing subjects's routines habits or typical activities - binoculars
16. humor or irony
17. repetition / recurring events, objects, phrases
18. using various characters' voices to narrate a story
19. inserting historical or factual information into a story
20. figurative language - simile, metaphor, personification, onomatopoeia, alliteration
21. effective lead
22. effective conclusion, ending
23. literary allusion
24. creative, insightful word choice/word order (eg. active not passive voice, strong verbs, interesting or unusual use of or combination of words, etc.)
25. transitions
26. engaging audience intentionally and effectively (questioning, conversational tone)

strategies used by narrative writers (cont.)

Samples of writing strategies found in the student writing samples (pp. 12–27) featured in this yearbook follow:

Kindergarten

My special place is my grandma Pekas you git to Hav a BrthDay and you Ken go swimming. the Brthday is the Best To Do At My Grandma Pekus win you Hav a Brthday you git to Huv a dllehli (delicious)

word choice detail, taste Cac And you git to Dekrat the Shchrcmr's (decorate the streamers)

word choice, detail On The Seling and It's Fun to woch the Brthday Boy or a Brthday Gr **specific action**

But It's alwas Fan To Go swimin Pekus I git to Jup in the Pool And that is Fun To Jup In The pool.

First Grade

At a tropical island it smells **snapshot-smell** like fresh cokanut **simile**. I see a big fish jumping out of the water a cokaanut tree shades **word choice** me. I took a cokanut and ate it. I axedently **word choice** opened a cokanut and lot's of coca milk fell on me and I got wet **humor**. But it tasted good **contrast**

Using Profundity in the First Grade Classroom

Using profundity in the first grade classroom requires extensive modeling by the teacher. This is most effective when the children are exposed to repeated reading of the text over a span of several days.

First Reading

The teacher reads the book to students for enjoyment.

Second Reading

The teacher reads the book, stopping to model a discussion about the actions of one particular character and why the character did what he/she did.

Third Reading

The teacher reads the book, stopping to model a discussion about whether the actions of the character were right or wrong and what the character got as a result of his or her actions.

Fourth Reading

The teacher reads the book, and models a discussion about the theme (lesson learned) of the book and links that to the children's lives.

Later Experiences with Different Books

Later, children are ready to participate in the discussions themselves. When they get better at being insightful and understand the process, they are ready to begin discussing profundity across texts, that is, comparing and contrasting the actions of characters in two different texts.

****A note about Frayer's Model****

This activity is most meaningful to children when extended throughout the unit, allowing children to add to the different lists as they learn more about the topic. It is also valuable to apply Frayer's Model to a variety of texts.

Profundity Matrix Friendship

| Titles of paired texts | List three important actions of one character | Why did the character act this way? | Was it right or wrong for the character to act this way? | What did the character get from acting this way? | How am I like the characters in this story? | What is the lesson learned from this story? | How has this lesson learned changed the way I think? |
|---|---|---|---|---|---|--|--|
| <p>The Giving Tree</p> <p>By: Shel Silverstien</p> <p>Character: The Tree</p> | <p>The Tree entertained the boy everyday</p> <p>The Tree gave parts of itself to the boy to make him happy</p> <p>The Tree provided the boy a place to rest</p> | <p>The Tree loved the boy</p> <p>The Tree wanted to make the boy happy</p> <p>The Tree had nothing else left to give the boy</p> | <p>The Tree was right because it enjoyed having the boy there</p> <p>The Tree was wrong because it gave away what made it a tree</p> <p>The Tree was right because it got happiness from the boy's companionship</p> | <p>The Tree received companionship from the boy</p> <p>The Tree knew it made the boy feel happy</p> <p>The Tree felt needed and important because it provided comfort</p> | | <p>Empathy/Caring</p> <p>Or</p> <p>Helping Others</p> <p>Or</p> <p>Balance</p> | |
| <p>The Meanest Thing to Say</p> <p>By: Bill Cosby</p> <p>Character: Bill</p> | <p>Bill couldn't think of anything except, mean things to say to Michael</p> <p>Bill talked to his dad about the mean things Michael was saying at school</p> <p>Bill asked Michael to play at recess</p> | <p>Bill was worried about what Michael was going to say the next day</p> <p>Bill was upset about the contest</p> <p>Bill felt sorry for Michael and liked him</p> | <p>Bill was wrong because he could have thought of a better way to deal with Michael</p> <p>Bill was right because his dad helped him see a positive way to interact with Michael</p> <p>Bill was right because he was being nice</p> | <p>Bill could not do his homework</p> <p>Bill learned other ways to deal with Michael</p> <p>Bill gained a new friend</p> | | <p>Choices</p> <p>Or</p> <p>Conflict</p> <p>Or</p> <p>Empathy/Caring</p> | |

Profundity Matrix Friendship

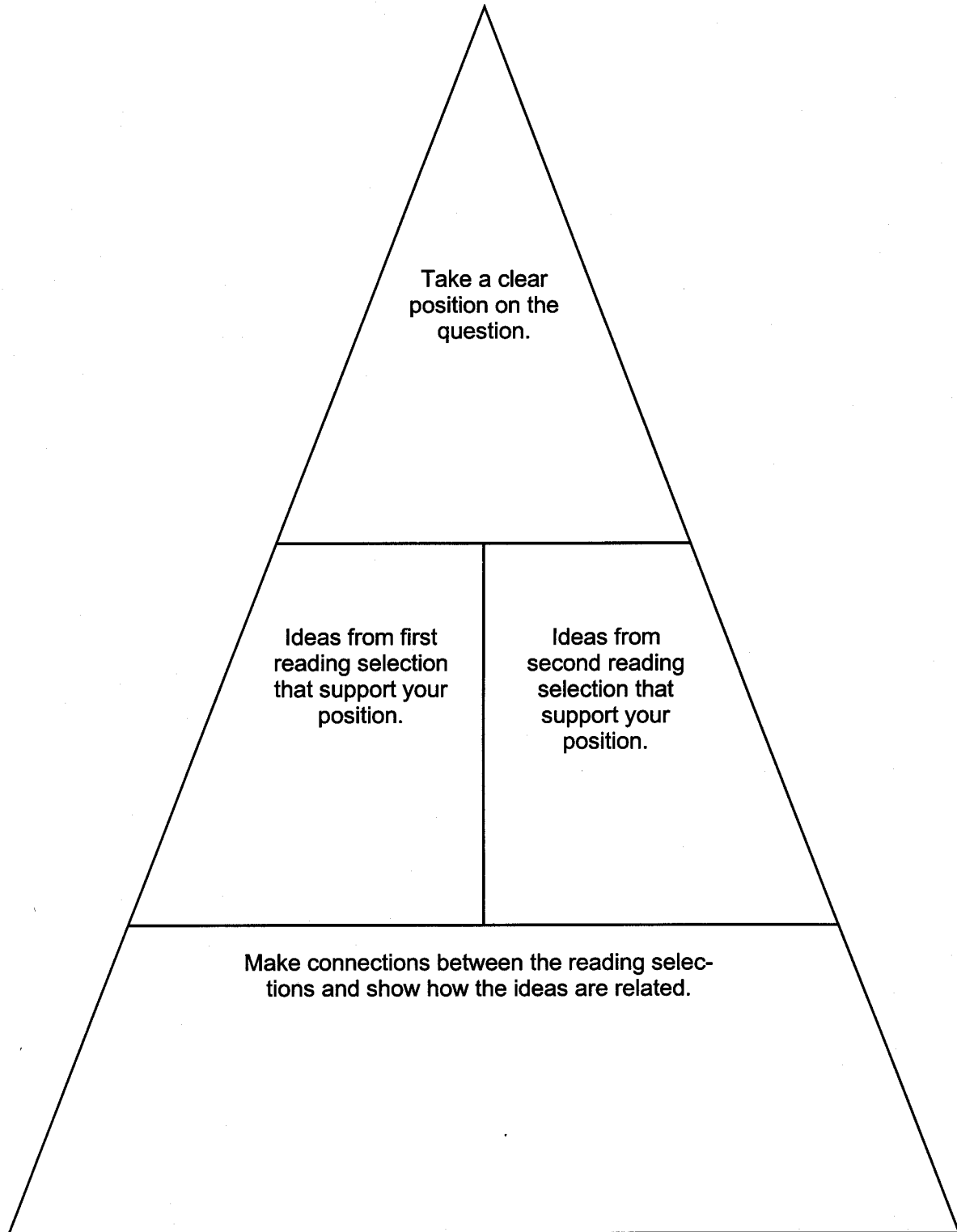
| Titles of paired texts | List three important actions of one character | Why did the character act this way? | Was it right or wrong for the character to act this way? | What did the character get from acting this way? | How am I like the characters in this story? | What is the lesson learned from this story? | How has this lesson learned changed the way I think? |
|------------------------|---|-------------------------------------|--|--|---|---|--|
| | | | | | | | |

CROSS TEXT QUESTIONS FOR “HERMAN THE HELPER” AND “HELPING”

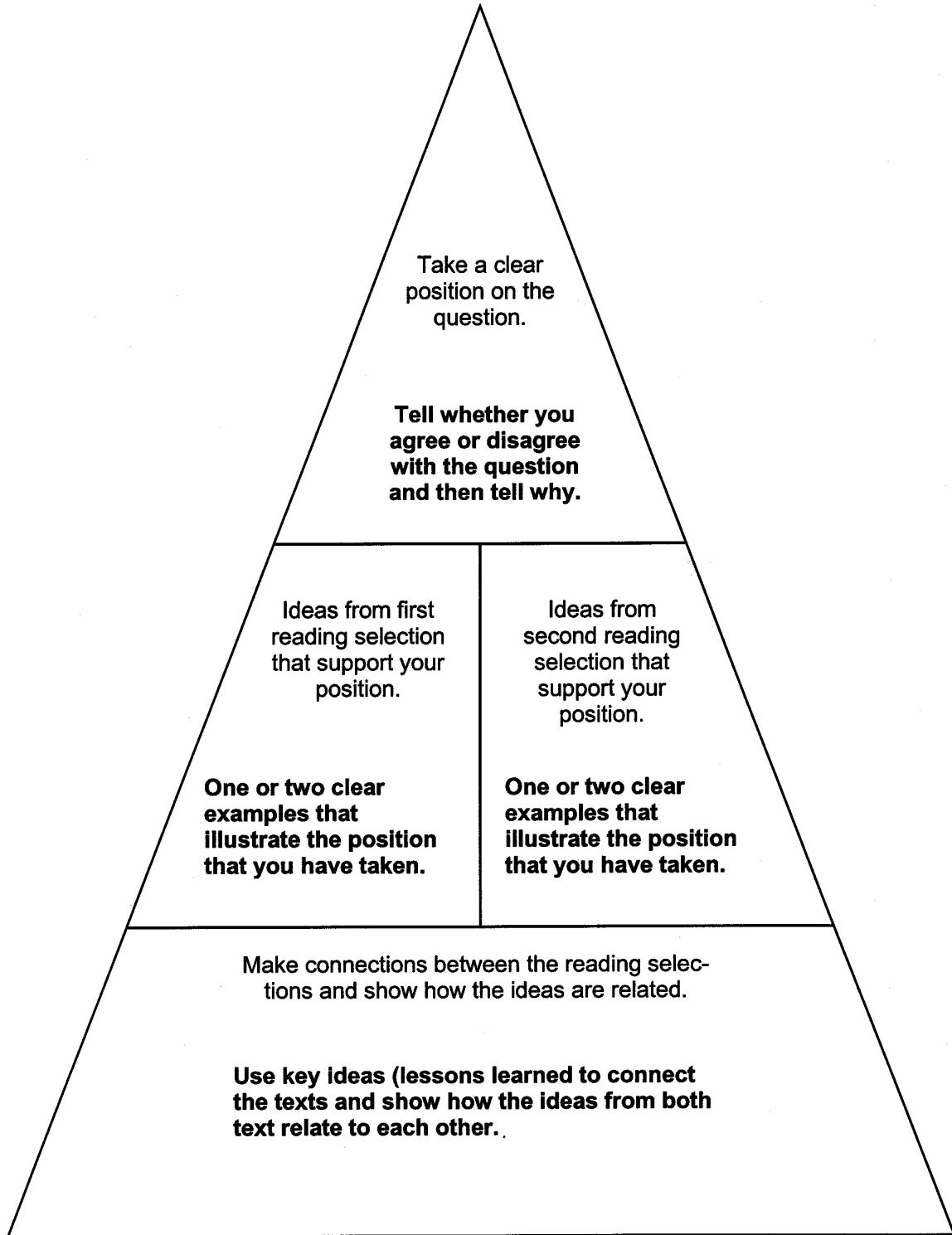
- Q. Did Herman and the Author do the same kinds of things? How were their actions similar or different?**
- A. Yes both Herman and the Author showed ways of helping. However their actions were different because Herman helped in a positive manner, while the Author showed Zachary helping in a negative way.
- Q. How are their reasons for acting the way they did similar or different?**
- A. Both felt they were doing their part by helping others.
- Q. Did you agree more with how Herman acted or how the author acted? Why?**
- A. We agree more with how Herman acted because his actions brought enjoyment to others.
- Q. Did Herman and the Author get the same thing for their actions? Why or why not?**
- A. Herman received verbal praise for the things he did for others, while the Author (through Zachary did not.)
- Q. If both of the characters learned the same lesson what was the lesson?**
- A. Both characters did not learn the same lesson.
- Q. If each of the characters learned a different lesson what were the lessons learned?**
- A. Herman learned that being helpful is a positive thing; while (through Zachary) the Author learned that there is also a negative type of helping.
- Q. Do you agree or disagree that the theme of these two stories is “Helping Others”?**
- A. We agree.

Simple Graphic Organizer: Examples to Help Students Organize Writing Ideas for Writing in Response to Reading

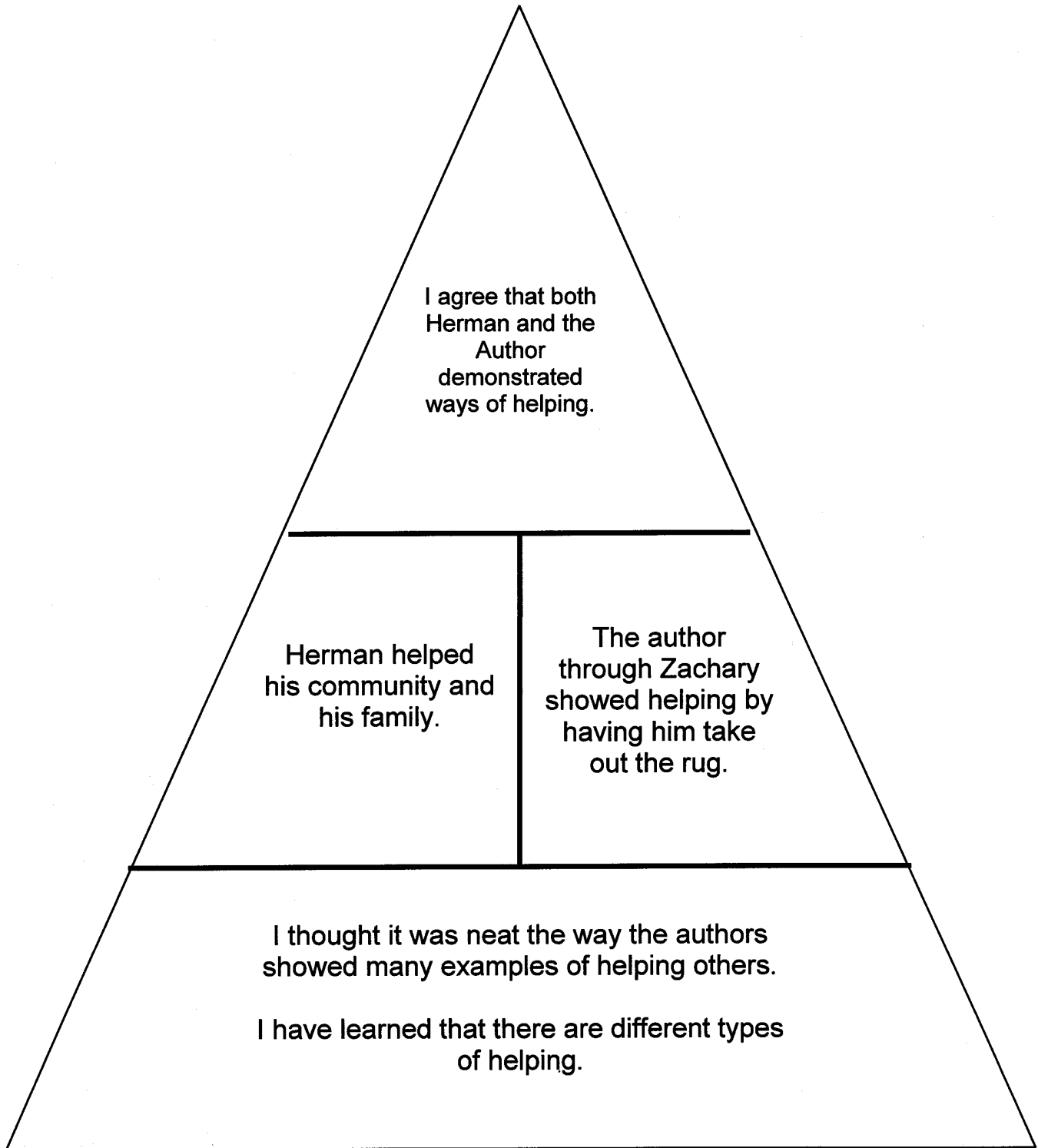
Writing in Response to Reading (Part 2) Helping Others—First Grade

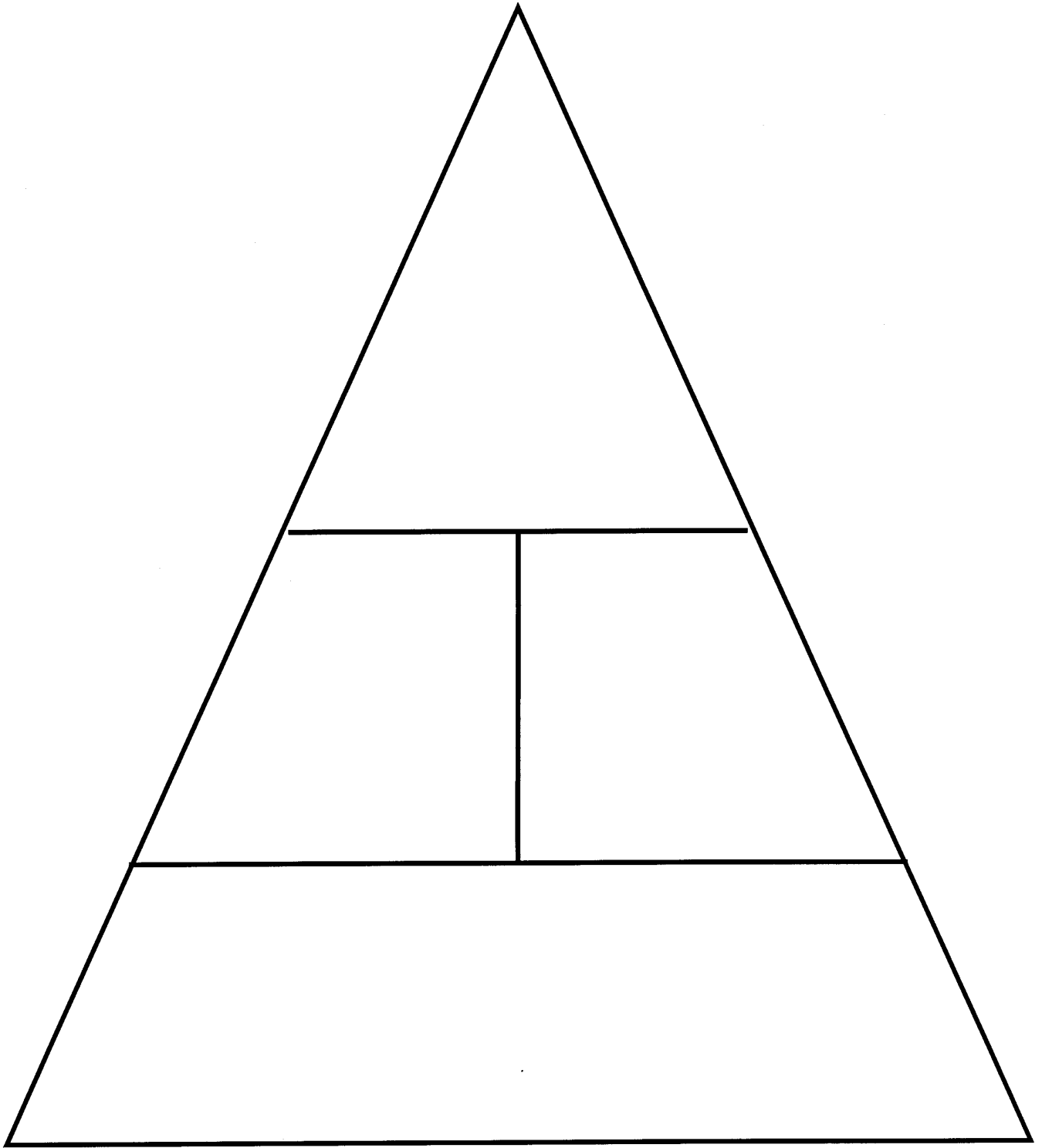


Teacher Edition
Writing in Response to Reading (Part 2)
Helping Others—First Grade



Writing in Response to Reading Helping Others – First Grade





**Related
Language Arts Activities:
Before, During and After
Prototype**

What is Reader's Theater?

Reader's Theater is minimal theater in support of literature and reading. There are many styles of reader's theater, but nearly all share these traits:

No full memorization. Scripts are held during performance.

No full costume. If used at all, costumes are partial and suggestive, or neutral and uniform.

No full stage sets. If used at all, sets are simple and suggestive. Narration provides the framework for dramatic action. Reader's Theater was developed as a convenient and effective means to present literary works in dramatic form. This is still its primary use, though many scripts now published are original dramatic works rather than literary adaptations.

Originally popular on college campuses, Reader's Theater has now moved to the lower grades, where it is seen as a key tool for creating interest in reading. Kids love to do it, and they give it their all – more so because it's a team effort, and they don't want to let down their friends! If the script is based on an available book, they will definitely want to read it. What's more, Reader's Theater is a simple activity for the teacher, since it requires no setup apart from the reproduction of scripts.

Reader's Theater has been found effective not only for language arts, but for social studies as well. Performing multicultural literature is one of the best ways for students to become interested in and familiar with other cultures.

Internet Resources:

www.lisablau.com

www.aaronshep.com

The Little Red Hen

There are many variations of the story "The Little Red Hen". There are numerous characters that have been placed in the story. This version uses animals that are easily depicted by the children. In our case in fact there is a large barnyard full of lazy animals that won't help the Little Red Hen(s). Since we have a classroom full of students. We'll have several Dogs and Cats and Sheep. And none of them want to help.

The Play

A very sunny day began in a barnyard full of animals. This is the setting for our story. The hens, working away and pecking the ground, come on stage first. "It's going to be a great day, Cluck, cluck," as they gather around the bushes.

A group of dogs (a mother and her pups) arrive with a "woof."
"It's going to be a great day to lay in the sun!" Exclaim the dogs.
"Good morning hens!"

A family of sheep enters "Baah, baah, Beautiful morning isn't it." The sheep wander off the lay next to the dogs in the sunshine of the morning.

The Cats are the last to arrive on the scene. They greet the others, "Good morning hens, good morning sheep, good morning dogs." The cats stretch. And lick there paws and sit down together. "Meow, meow, meow."

The hens continue pecking around the farm, when they find some grains of wheat. They become excited. "Cluck, cluck, look, look, wheat!" "There are grains of wheat over here!" Turning to the other animals, they say, "if you will help me plant this wheat, it will grow tall and golden and we can make it into delicious bread. Who will help us plant this wheat?"

The sheep look up, astonished at the hens. They answer, "Not us, baah baah, ask the dogs." The dogs yawn and stretch and reply, "not us, the cats like to work, ask them." The cats pretend not to hear the conversation and the hens ask again. "Will you cats help us plant this wheat?" "No, not us," the cats reply, "it is much too sunny for working, we want to relax."

All of the animals begin to sing (to the tune of row, row, row your boat)
Sleep, sleep, sleep all day.
That's what we will do.
Who will plant the wheat today?
Why not you?

The hens shake their heads at the other animals. They are being lazy. They look at each other and nod their heads. They say, “ Yes, we will do it together, and they whistle as they pick up the grain and carry it behind the bushes. When they return they go back to clucking and pecking the ground.

As the hens peck and the other animals rest the wheat begins to grow behind the bushes. The hens take turns watering it and pulling weeds. When the wheat is full grown the hens stop their pecking and look up in excitement and say, “Cluck, cluck, cluck.” “ Look, look, look.” “ The Wheat has grown!” “If we cut the wheat, we can carry it to the mill for grinding.” “Who will cut the wheat?”

The sheep shake their heads and say, “ No, not us, baah baah.” The dogs scratch their heads and say, “No, not us, we’re sleeping” The cats stretch and meow and say, “ nope, not today.” And all the animals begin to sing.

Sleep, sleep, sleep all day
That’s what we will do.
Who will cut the wheat today?
Why not you?

The hens look at the animals and shake their heads, then they look at each other and nod their heads and say, “Yes, yes we will do it together.” They go to the wheat behind the bushes and begin to chop it down and bundle it. Whistling and humming as they worked. When they are finished cutting and bundling they bring the bundle back to the other animals. “Cluck, cluck, cluck, look, look, look, the wheat has been cut.” The hens say, tired from all the hard work.

“If we take this to the mill they will grind it into flour and we can bake a bread.” “Who will help us take all of this wheat to the mill?” Asked the hens.

The sheep, as lazy as ever, just shook their heads and walk away to another part of the barnyard and rested. The dogs, just said, “woof” and growled and flopped back down in the sun.” The cats said , “meow, not right now.” Once again the animals sing.

Sleep, sleep, sleep all day.
That’s what we will do.
Who will travel to the mill?
Why not you?

Knowing that they would not get any help from the other animals, the hens looked at each other and said, “Yes, we will carry it ourselves.” Each hen carries large sacks of wheat heavy for them to carry, all the way to the mill as they whistle and help each other along the way.

They return with smaller sacks of flour, they walk right past the other animals on their way to bake the bread. The hens are talking about how wonderful the bread will taste after all of that hard work. “Cluck, this is going to be such good bread, this was fine wheat we grew.” The hens return, with their aprons on, to ask, “Would anyone like to help us bake the bread?”

The sheep said, “no”, the dogs said, “no” and the cats said, “no.” And again the animals sing.

Sleep, sleep, sleep all day.
That’s what we will do.
Who will bake a loaf of bread?
Why not you?

The hens look at each other and say, “yes, we will bake the bread ourselves, we will do it together.” They take the sacks and pour the flour into the bowls and mix and pour and put it into pans and into the oven. Whistling and smiling they work together. Then they smell the air and rub their tummies.

While the bread is baking they go outside to the barnyard and talk to the other animals. One hen says, “ We found the wheat.” Another says, “We planted the wheat.” Another says, “ We tended the wheat.” Another says, “We cut the wheat.” Another says, “We took it to the mill.” They all say together, “We made the bread.”

Just then all of the animals lift their heads and sniff the air. The sheep say, “We smell something yummy.” The dogs say, “ Smells really yummy.” The cats nod their heads and say, “Yes, what is that wonderful smell?”

The hens fetch the pans from the oven and take them to the farmyard and say, “The wheat has been made into bread, now we will have something good to eat.” “Who will help us eat this bread?”

The sheep are the first to speak. “We will help you eat the bread, baah, baah.” The dogs jump up and say, “Woof, we will help you eat the bread.” The cats gather around the hens, “Meow, we can help you.”

The hens hold the bread close to themselves and shake their heads. “Oh no you won’t!” Cry the hens. “We did all the work and you didn’t help.” “We will eat the bread, yes we will eat it together.” The hens walk to the table and eat the bread. They wipe their faces and sing:

Work, work, work all day.
We are glad we do.
Who will eat the yummy bread?
Nope, not you.

The End

We hope that your class will enjoy their production!

Costumes and Props

Sheep masks
Dog masks
Cat masks
Little Red Hen masks
Wheat (bailing twine cut into strips, growing wheat can be attached to wire so it stands up straight)
Bushes
Sacks (stuffed with newspapers)
Cardboard cutting tools (for cutting wheat) Large for wheat and small for flour
Table covered with paper. (butcher paper preferred)
Aprons for the hens
Bread (Real bread that the children can share with the parents afterward) or you can have empty bread pans
Optional : watering can

Setting the Stage

The entire stage area can be utilized as the setting for this play. The bushes should be near the back. Leave enough room behind them for a person to assist in the illusion of the growing wheat. A student can push the wheat up higher and higher as it grows behind the bushes. To One side, place the table with the cover draping all the way to the floor. Leave the back open in order for the students to use it as a stove. Your bread should be hidden under this table during the performance. Grains of wheat (which may be given to the audience after the show)
Are now on the stage. When the hens go to the mill they will be going offstage and changing the wheat sacks for the flour sacks.

Movement Exercises

Hens

Pecking: The hens are the most dominant characters in the story, therefore, their movement should be very active. Practice pecking. Show them how to bob their heads. Sticking their chins out as they go.

Wings: Holding their hands chest high the children will flap their elbows in front of them. Watch for the students that can do this while bobbing their heads. Point this out to others. If it is too difficult to do both movements at the same time, encourage the students to do one at a time. If they can walk around while doing two other movements then those children should be your hens.

Clucking: Demonstrate how they will speak in a high voice “What a nice day!” The clucking should start midrange then get sharper. Cl—uck, cl—uck. The students will need lots of practice with this in order to get really comfortable before doing it in front of an audience. Let them practice a lot before choosing your hens.

Sheep

Sheep will be on their hands and knees. The bleating sound that they make is a nasal noise baah ,baah.

Dogs

The dogs movements are more energetic but they are still lazy dogs. On all fours, show the children how to shake one leg and then the other before laying down in the sun.

Cats

The last animal to practice is the cat.
Also on all fours and a little slow.
Moving their heads from side to side and
licking their paws from time to time.
Their voices should also be slow and
movements should be lazy. Me-ow
with a dip in the middle me-ow.

Read the play all the way through

With reminders about how each
character enters. Let each student be all
characters notice any students ability to
perform one character over another.
This will help you select a role for each
child.

Little Red Hen

Materials

Little Red Hen Mask Pattern

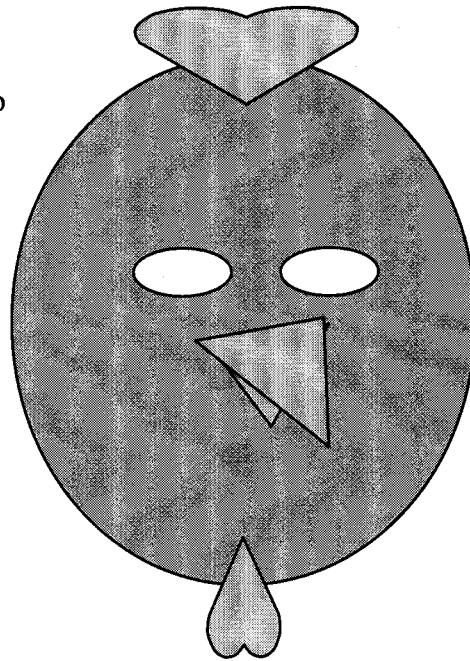
Red , orange and yellow construction paper

Tagboard strips (for adjustable headband) 24''x 1 ½''

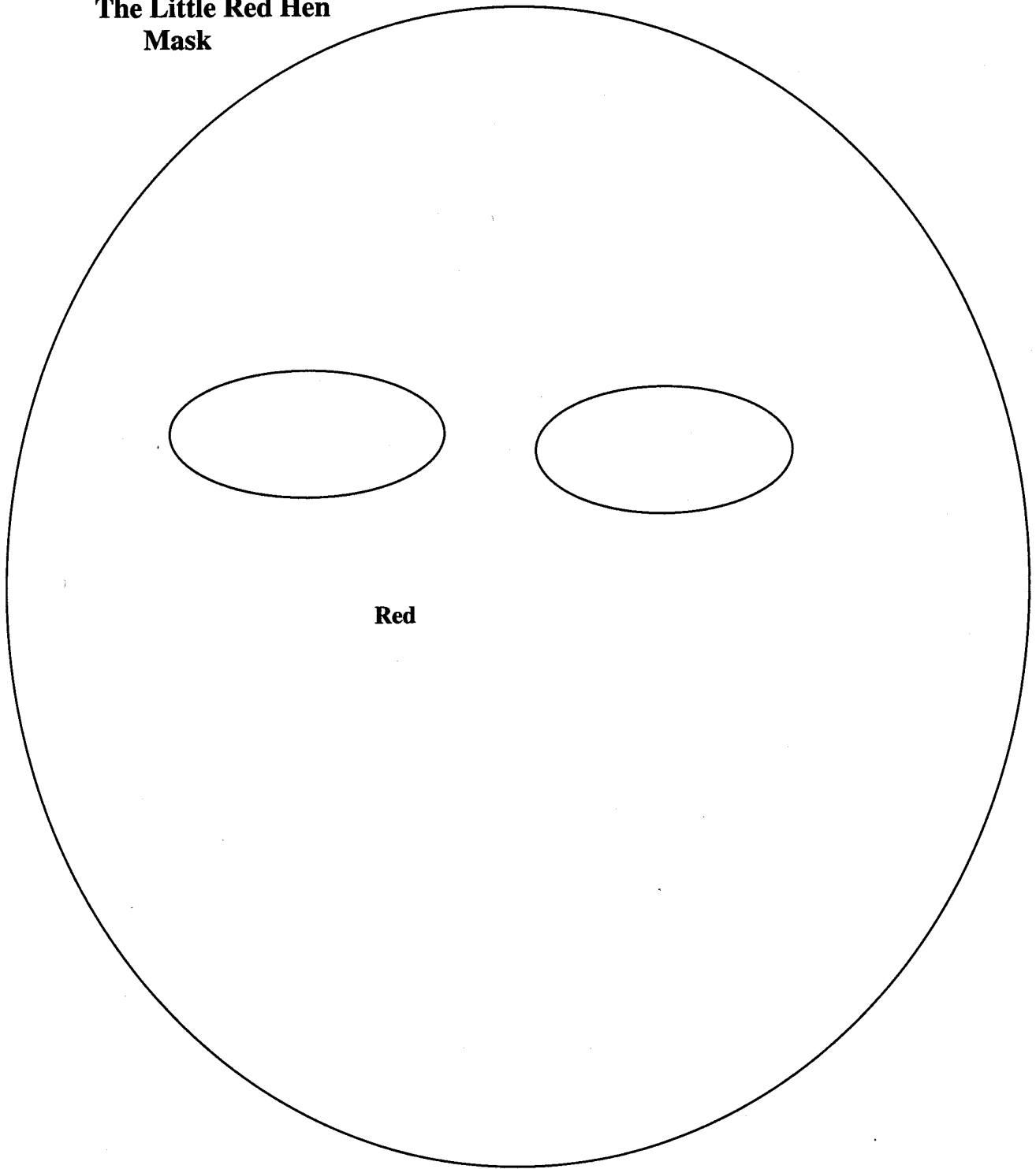
Red Crayon

Directions

1. Duplicate mask pattern.
2. Draw with red crayon around pattern onto Construction paper.
3. Cut out pattern pieces from construction Paper.
4. Fold beak in half along line.
5. Draw two holes on beak.
6. Cut out eyeholes.
7. Glue pieces into mask as shown.
8. A grown up will staple headband in place.

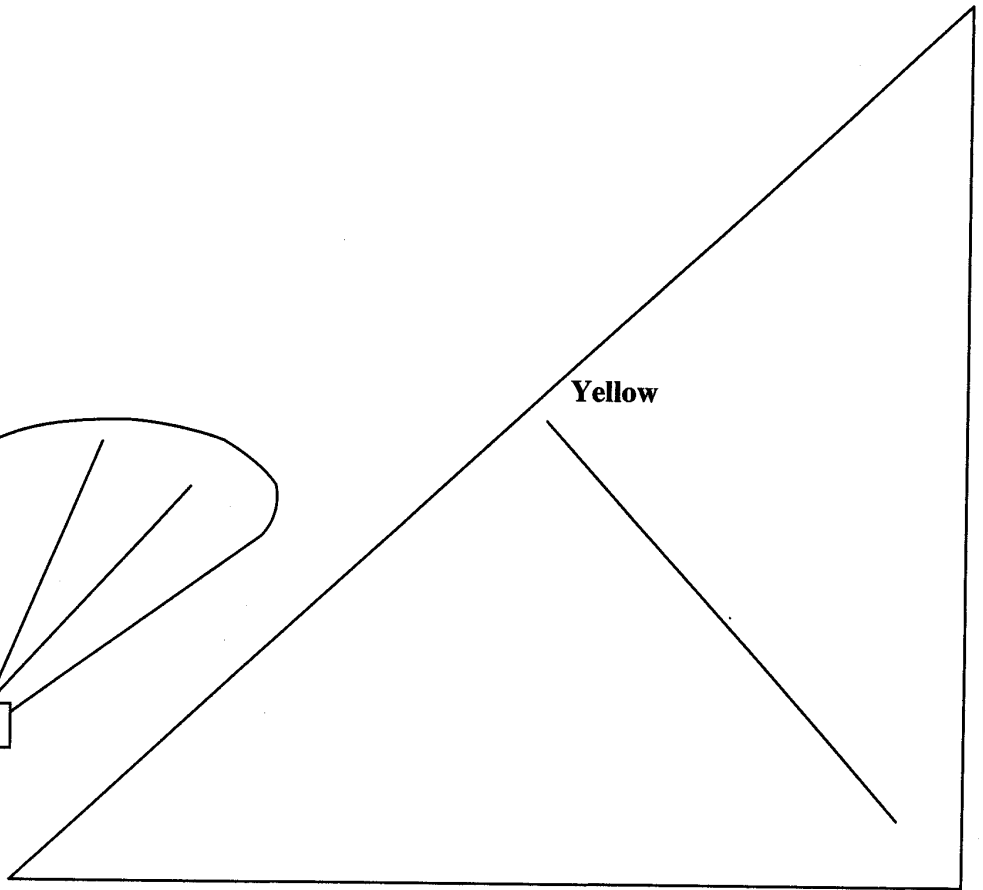
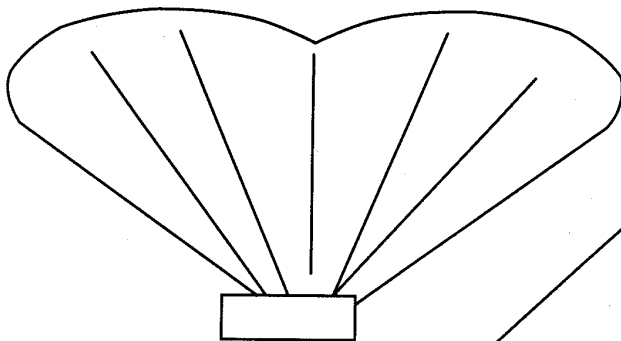
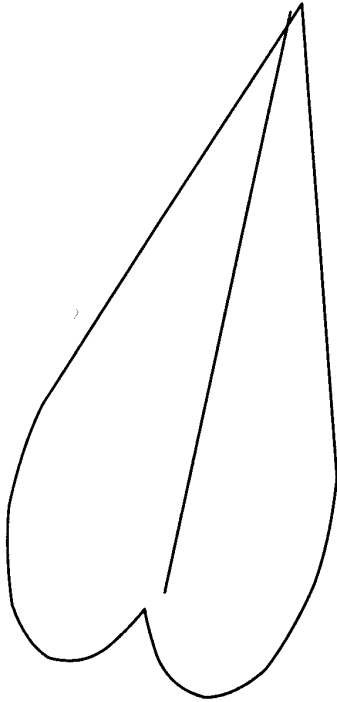


**The Little Red Hen
Mask**



Little Red Hen FaceParts

Orange



Instructions for animal masks

Dog

Materials needed:

Dog mask pattern

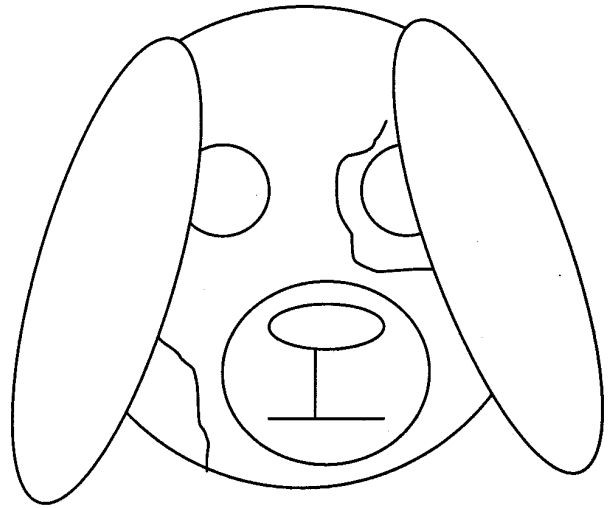
Light brown and black construction paper

Felt tip pen or crayon (black)

Tagboard strip for head band ½”x24”

Directions:

1. Duplicate face pattern on light brown paper.
2. Duplicate ears and nose on black paper.
3. Cut out eye holes.
4. Color spots or teeth and lines for the mouth.
5. Glue ears onto mask (at top so they can flop).
6. Fit the tagboard headband around head.
7. A grown up will staple headband in place.



Cat

Materials needed:

Cat mask pattern

Gray Construction paper and black scraps or pipe cleaners

For whiskers

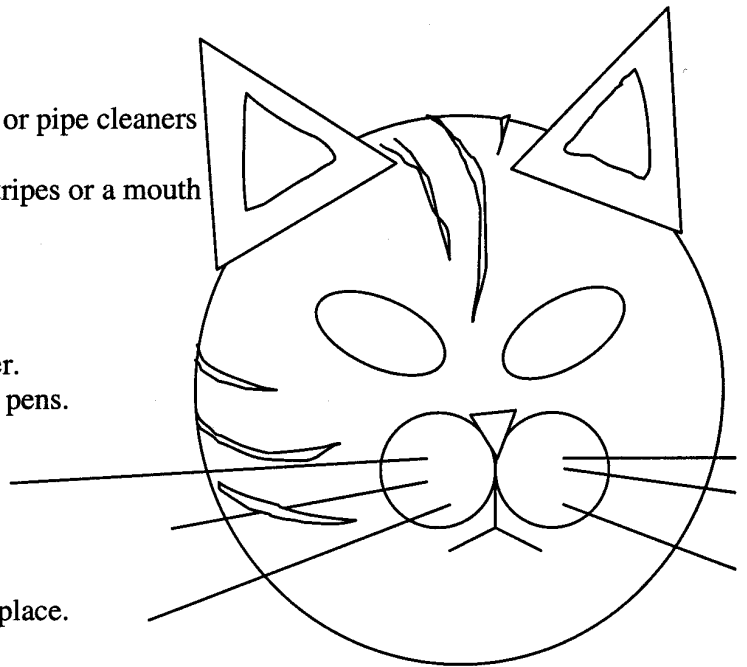
Crayons or a felt tip marker for drawing stripes or a mouth

Tagboard strip for headband ½”x24”

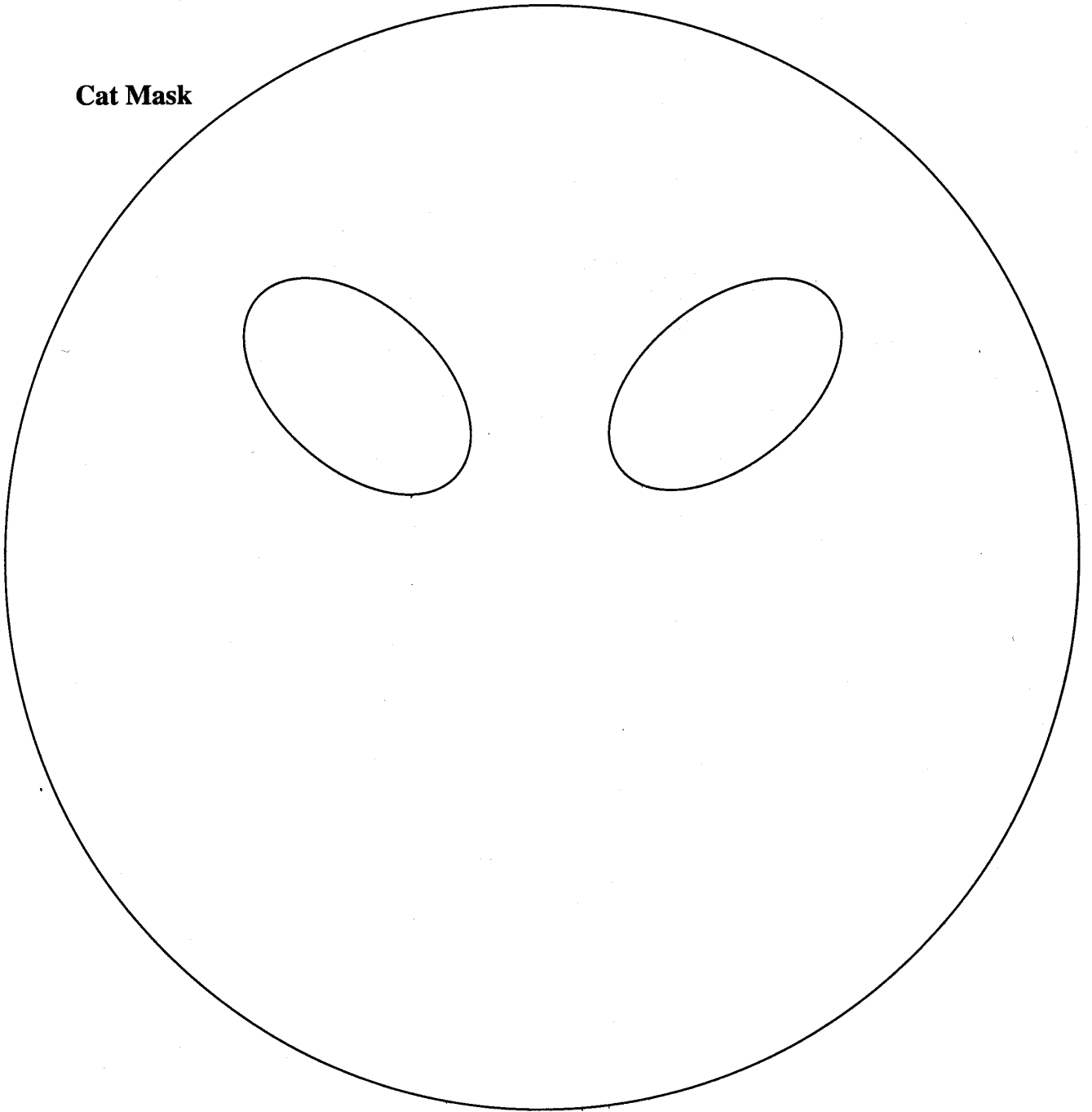
(Tail is optional)

Directions:

1. Duplicate mask pattern onto gray paper.
2. Decorate mask with crayons or felt tip pens.
3. Cut out mask.
4. Cut out eye holes.
5. Glue pieces onto mask.
6. Glue whiskers onto mask.
7. Fit a tagboard strip around head
8. A grown up will staple headband into place.

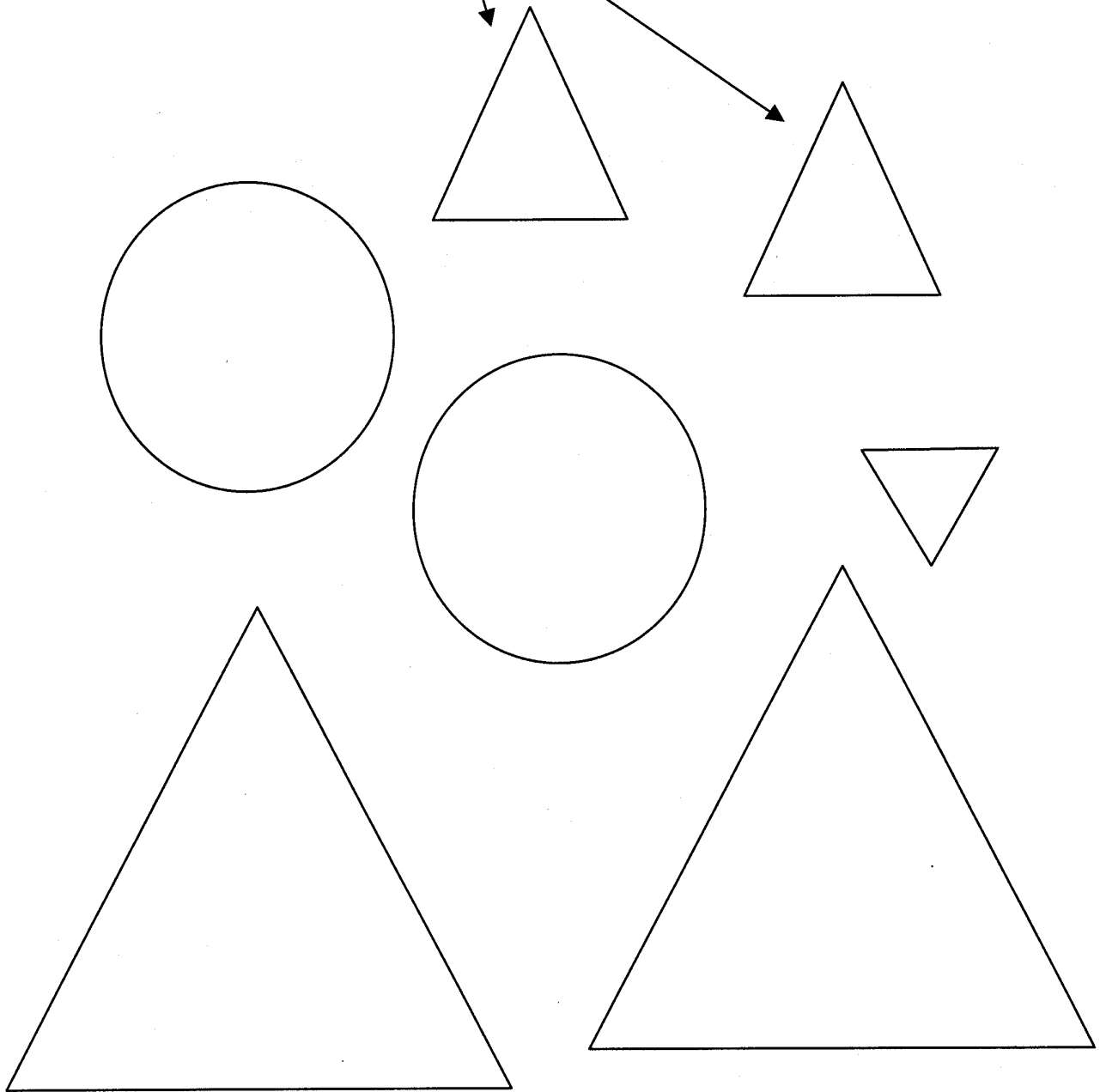


Cat Mask

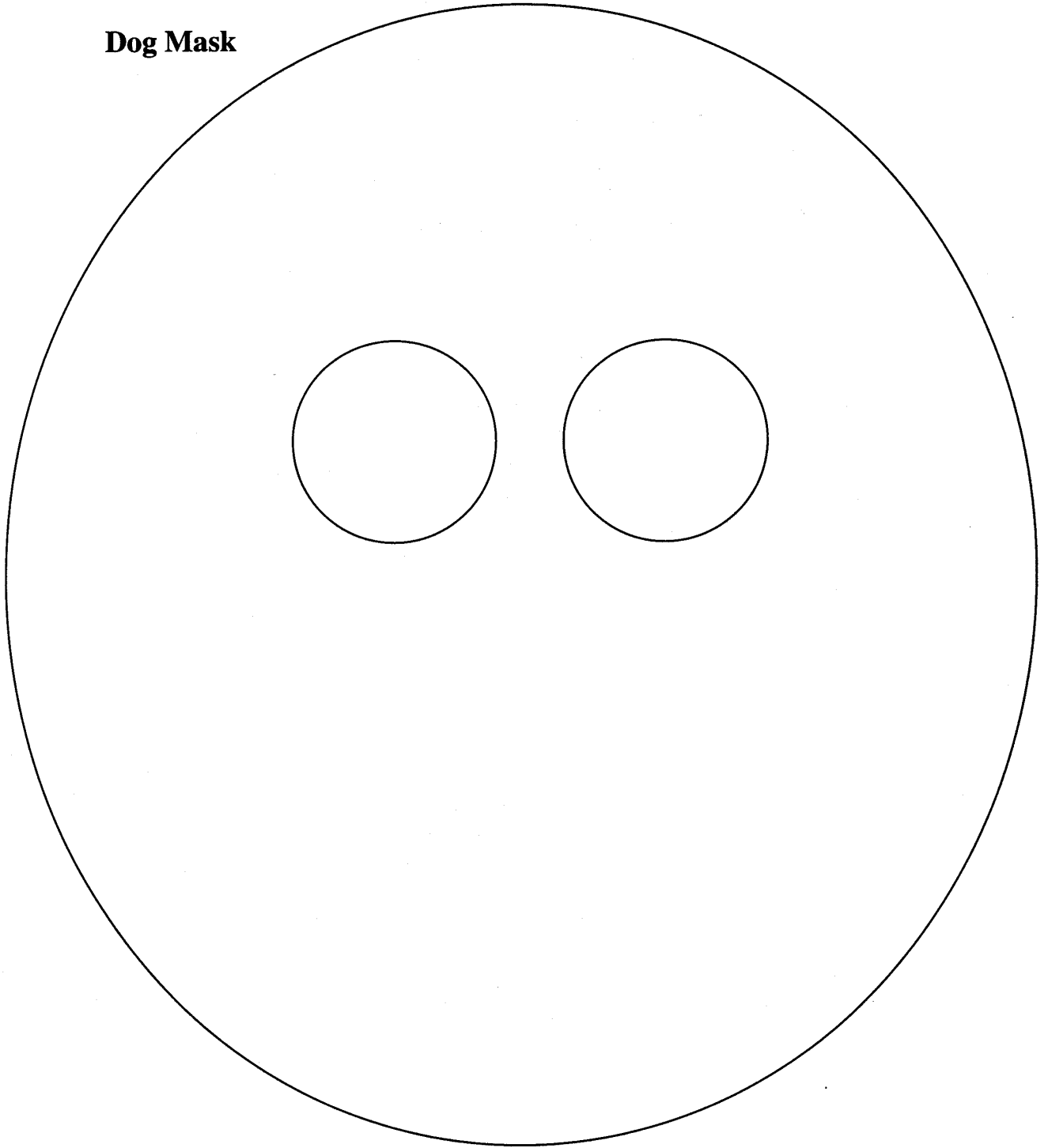


Cat Mask Face Parts

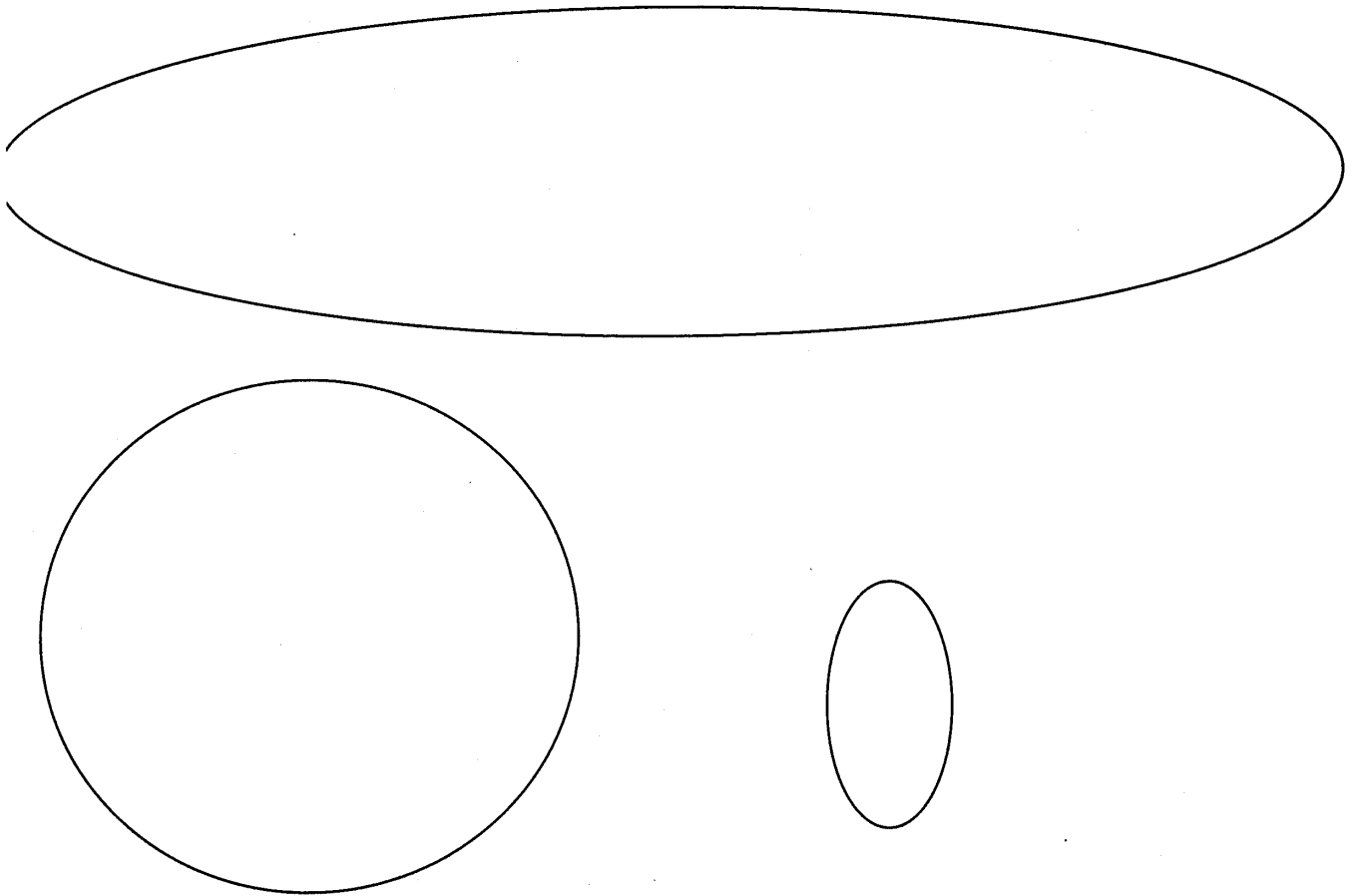
Inside of ears (pink construction paper)
or can be drawn on with crayon or
marker.



Dog Mask



Dog Mask Parts



Sheep

Materials needed:

Pattern for sheep mask

Cotton balls

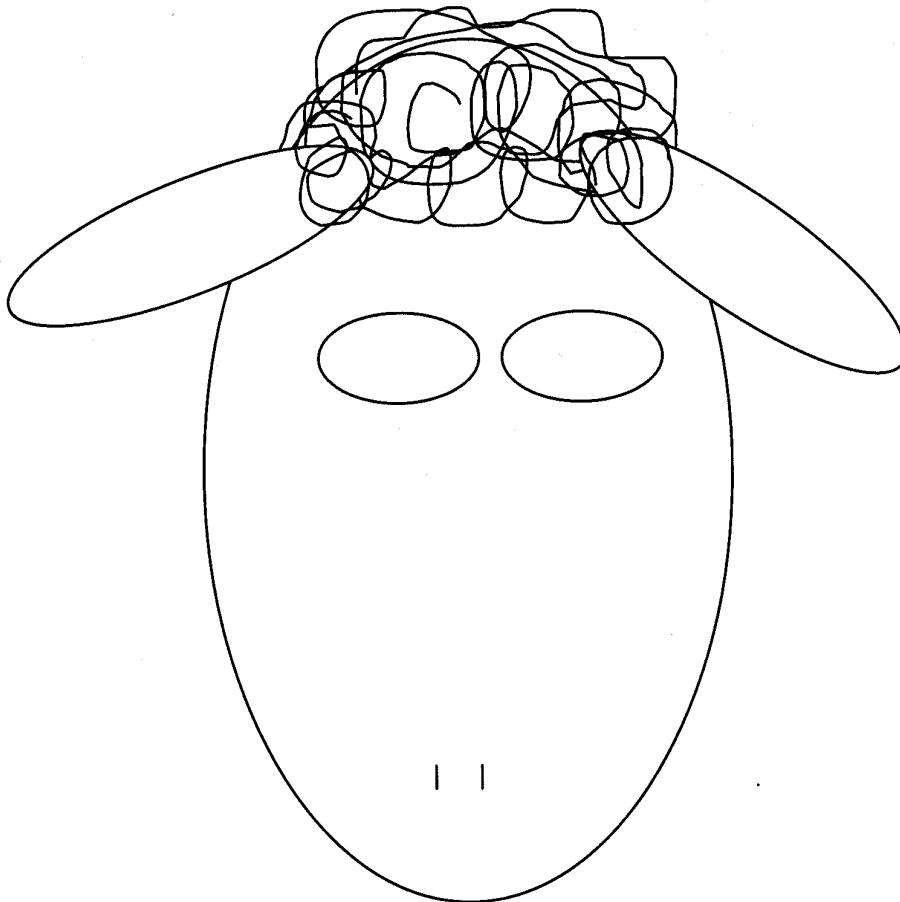
Black and pink construction paper

Tagboard strip for headband ½" x 24"

Felt tip pen or crayons

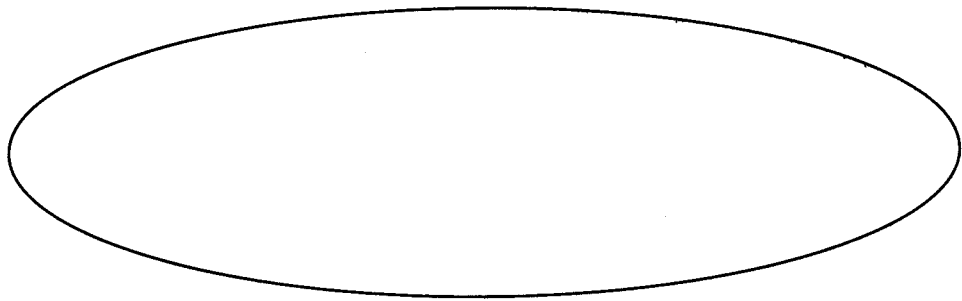
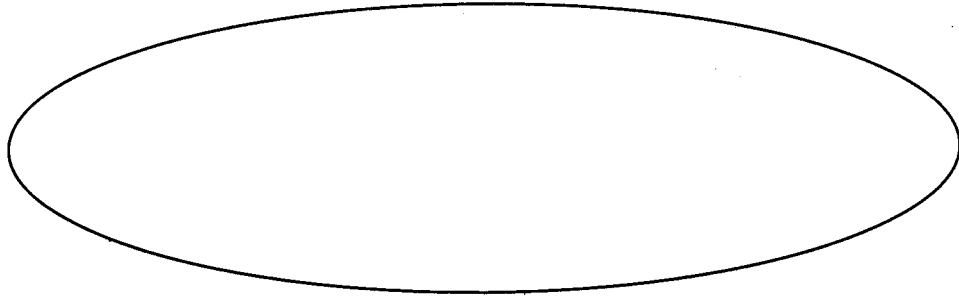
Directions:

1. Duplicate mask onto construction paper .
2. Cut out face and ears (face should be pink).
3. Cut out eye holes.
4. Glue ears to mask and then glue cotton balls onto ears and top of head.
5. Draw two small black dots for nostrils.
6. Fit a tagboard strip around child's head
7. A grown up will staple headband in place.

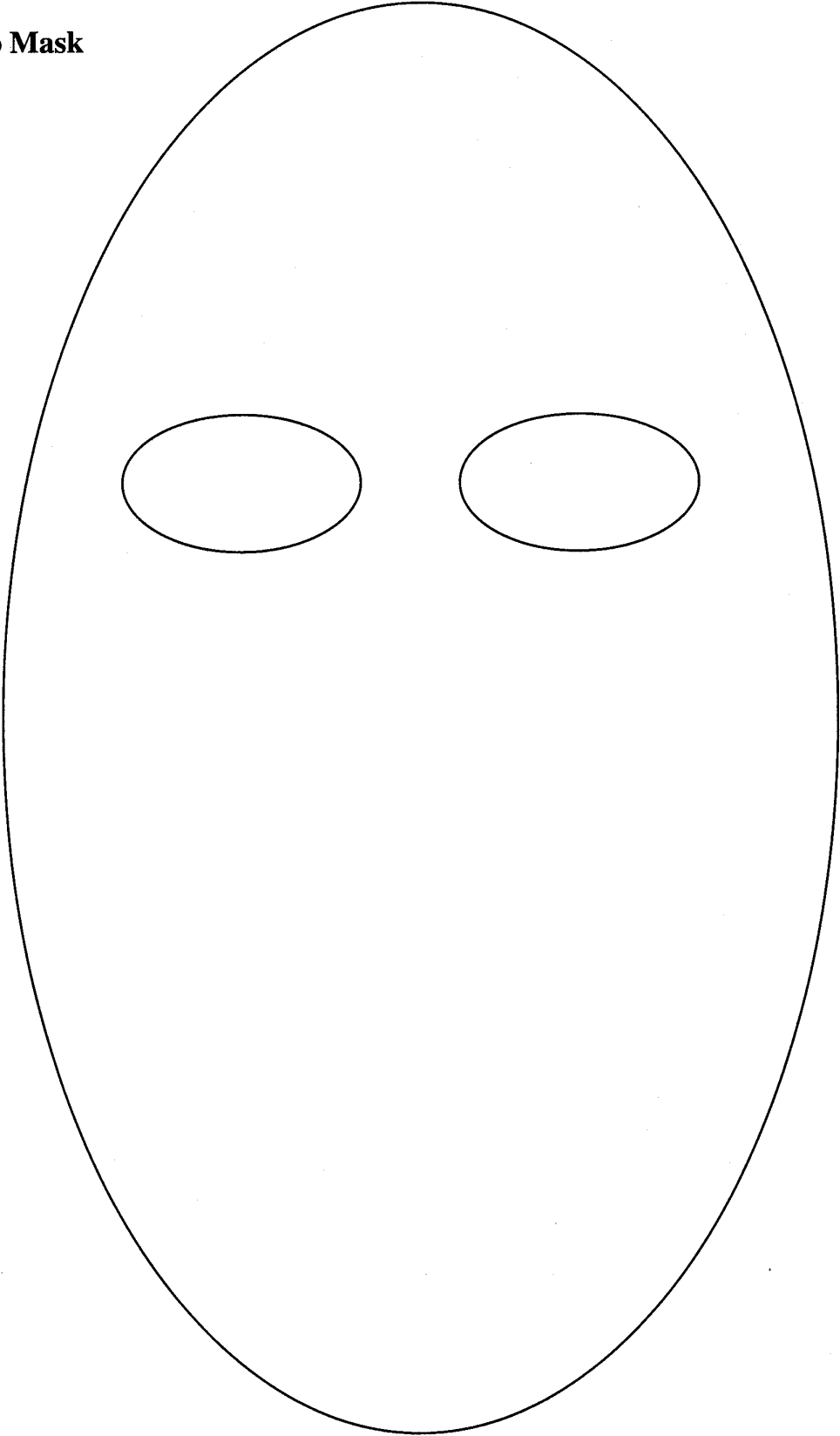


Sheep Ears

Black



Sheep Mask





Fire Fighters

**Fire fighters wear big red hats.
Climb up ladders to rescue cats.
Use big hoses to spray on fires.
Ride big trucks with big black tires.
Race when they hear a fire alarm,
To help keep others safe from harm.**

Fire fighters, Scholastic, Inc., 1992

Book Talk

Book Talk

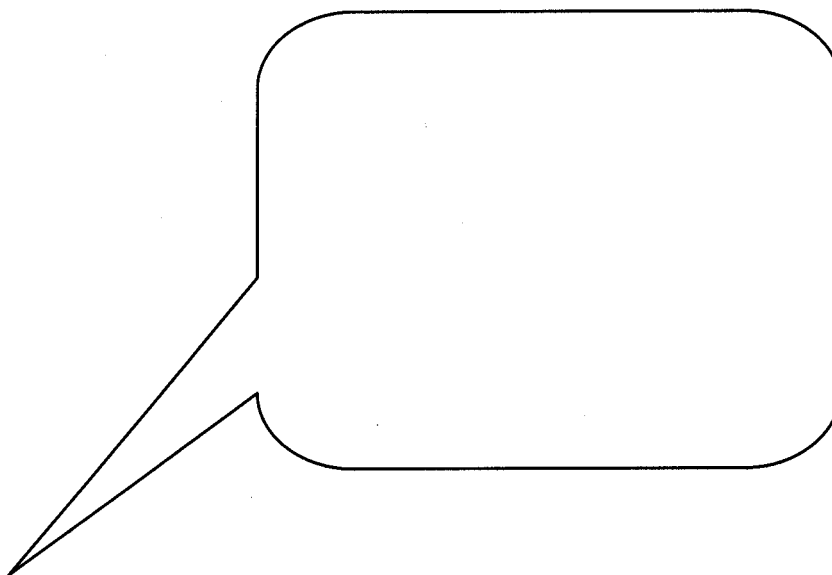
Your name: _____ **Date** _____

Book Title: _____

Author: _____

Draw your face to show how you liked this book.

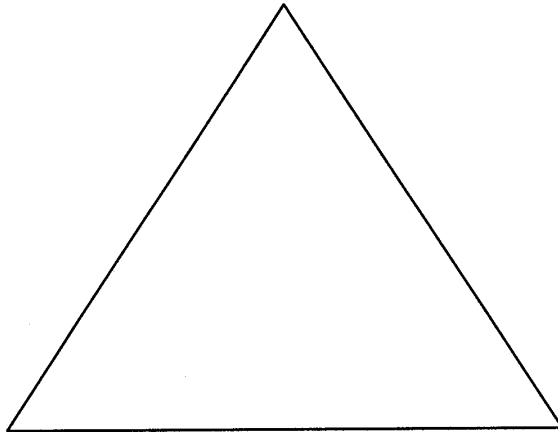
Write what you thought about the book in the speech bubble.



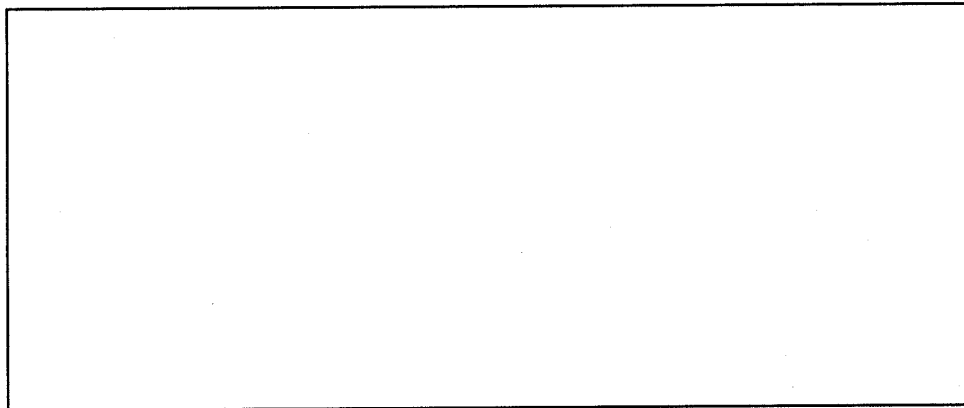
Go Map

Name _____

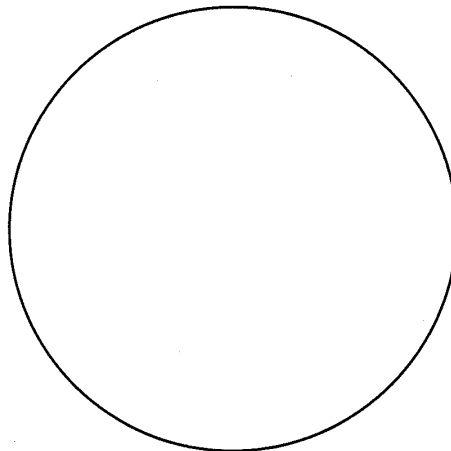
Story _____



Beginning



Middle



End

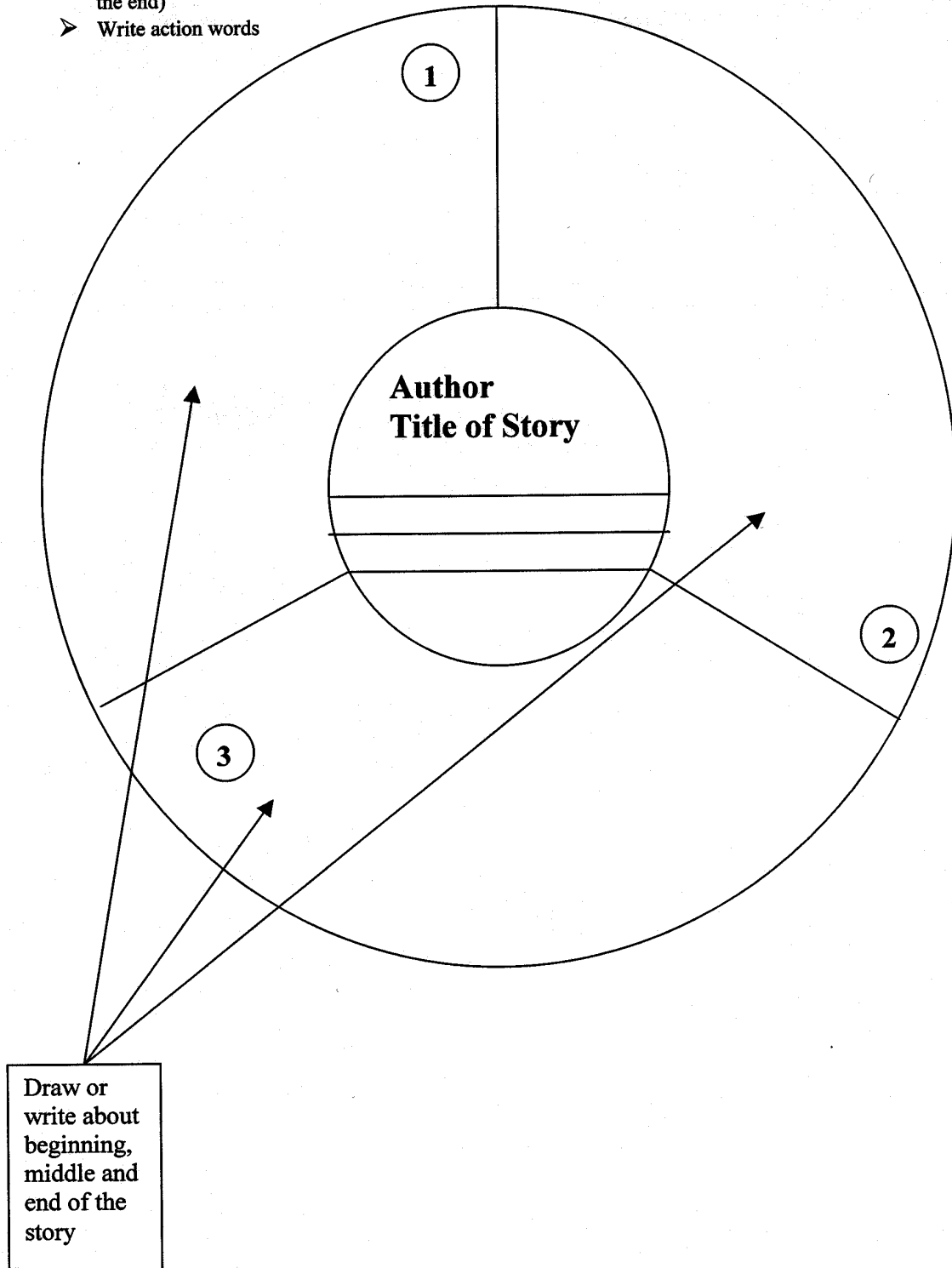
3-Part Story Wheel
Narratives- Circular Journey- 3 Part retell

Name _____

Date _____

Use before, during and after reading

- Draw a picture of the beginning, middle and the end and the students retell the story orally.
- Draw all of the main characters use bubbles to express what the characters might say. (especially the end)
- Write action words



Name _____
Date _____

