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**Building Fluency through  
Reader's Theater:  
Cuentos folclóricos  
y de hadas  
(Folk and Fairy Tales)  
(Spanish Version)**

**This sample includes the following:**

**Teacher's Guide Cover** (1 page)  
**Table of Contents** (1 page)  
**What's Included in Each Lesson** (7 pages)  
**Lesson Plan** (6 pages)  
**Script** (14 pages)

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Building Fluency  
through  
**Reader's  
Theater**

**Spanish**  
CD Included

**Cuentos folclóricos  
y de hadas**

**Teacher's  
Guide**



**Teacher Created Materials**

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# What's Included in Each Lesson

## Objectives

The objectives state the purpose of each lesson and communicate the desired outcome of the lesson related to fluency and the content area. The objectives are taken from the Mid-continent Research for Education and Learning (McREL) compilation of content standards for K–12 curriculum. As stated on the McREL website (<http://www.mcrel.org>), the purpose of the standards compilation is “to address the major issues surrounding content standards, provide a model for their identification, and apply this model in order to identify standards and benchmarks in the subject areas.”

## Summary

Within each lesson there is a summary section that describes the script and provides information to share with students to prepare them for the reader's theater performance. To decide which scripts to complete with students, read the summaries to determine how each fits in with your teaching plans. As a convenience, the summaries for the scripts are also provided below.

*Goldilocks and the Three Bears*—This script tells the story of a little girl named Goldilocks. As we get to know her, we learn that her curiosity gets her into a great deal of trouble. After reading the script, the students will be guided through a series of activities that will facilitate a deeper understanding of the fairy tale. By focusing on reading comprehension and fluency skills, the students will be able to describe the characters, setting, and plot. They will also be given the opportunity to rewrite the ending of the story.

*Hansel and Gretel*—As Hansel and Gretel are abandoned in the forest at two different times by their mean stepmother, they are forced to think fast about how to get themselves back home. The lessons that are provided will help students understand the important role that maps play in our daily lives.

*The Little Red Hen*—This script tells the story of a very hardworking hen. As we read the story, we are shown how selfish her friends can be. The poor hen asks her friends to help her through all the steps of making bread, but no one is willing to assist her. However, everything changes when the fresh-from-the-oven smell of warm bread seeps into the air. Now all the animals are eager to help the hen eat the bread! Sharing this story provides a great opportunity for teaching students the importance of being a good friend in both tough times and easy ones. Help your students develop their characters through acts of kindness and support, and by helping others.

# **What's Included in Each Lesson** (cont.)

## **Summary** (cont.)

*The Three Billy Goats Gruff*—This script tells the story of three billy goats and their attempts to outsmart the troll in order to reach the grass that grows in the meadow. Reading this script provides an opportunity to teach students how one type of animal can call many places home. Students will learn how different breeds of the same animal require unique things from the environment in order to survive.

*The Emperor's New Clothes*—Use this story about a vain and materialistic emperor as a springboard for an educational journey through the vast differences of our world. The tasks provided will teach your students how government, clothing, food, housing, attitudes and beliefs, and so on vary across the globe.

*Little Red Riding Hood*—Take your students along on Little Red Riding Hood's famous adventure through the forest. Along the way, use the script as an opportunity to teach your students about a variety of animals, using the five senses as a guide for writing, cause-and-effect relationships, child safety, and much more.

*The Gingerbread Man*—The lessons and activities offered for this script focus on using songs, poems, art, and creativity to teach basic mathematics skills. Your students will be motivated and inspired to learn right alongside the adorable gingerbread man...if they can catch him!

*The Three Little Pigs*—Allow students to get down and dirty as they explore a variety of materials used in construction. Teach them the importance of recycling old, unused, or wasted materials. We all know how strong the wolf must have been to blow down the houses in this unforgettable fairy tale. The question is, is he smart enough to tackle the houses built by your students?

## **Materials**

All of the materials needed to complete a lesson are listed in this section to assist you in preparing for each lesson.

## **Introduce the Literature**

Each script in this kit is based on a piece of children's literature. You are encouraged to read the book to your students or have your students read the book during language arts time. If the book is not available to you, this section provides a summary of the literature, so you can share it with your students.

# What's Included in Each Lesson *(cont.)*

## ELL Support

Reader's theater can be used effectively in English-as-a-second-language classrooms to enhance students' proficiency in reading, writing, listening, and speaking. Furthermore, the program can be adapted to scaffold and model language usage to meet students' needs at multiple ELL levels. Through this program's ELL support activities and other components of the lesson plans, students will become engaged in authentic language-development activities. As a result, their motivation to utilize the English language will increase.

The drama component of reader's theater helps students feel less inhibited in both speaking and reading the English language, and thus fluency in both areas will increase. In *Stage by Stage: A Handbook for Using Drama in the Second Language Classroom* by Ann F. Burke and Julie C. O'Sullivan, the authors state that "drama is simply a good way to get students' whole selves involved with language, and it is fun" (p. xiii). The authors also emphasize that once students feel less inhibited, their fluency will increase, because within the context of reader's theater there is an inherent opportunity to do repeated readings and practice skills.

McMaster (1998), in her review of research studies involving literacy and drama in the classroom, states the benefits of drama for emergent readers. Drama provides prior knowledge and rich literary experiences needed for future readers as well as a scaffold for literacy instruction. It helps students develop symbolic representation, new vocabulary, knowledge of word order, phrasing, and metacognition, and introduces them to various forms of discourse, all of which contribute to the construction of meaning from text.

Each script is accompanied by a musical piece as well as a corresponding poem. Both of these components have also been shown to facilitate students' language acquisition. Educator Tim Murphey (1992) analyzed the lyrics of pop songs and found several common language characteristics that benefit language learners: the language is conversational; the lyrics are often sung at a slower rate than words, and there is a repetition of vocabulary and structures. Moriya (1988) found that music provided Asian learners a forum to practice pronunciation and learn the phonemic differences between Asian languages and English. Speakers of various languages can benefit from the language experience that the music selections provide.

The poetry component to the program can be used in many creative ways to enhance students' language acquisition. Gasparro and Falletta (1994) assert that using poetry in an ELL classroom provides students the opportunity to explore the linguistic and conceptual facets of text without focusing on the mechanics of language. Choral reading builds fluency and provides practice in pronunciation. Some of the vocabulary words in the script are reinforced through the poem, providing the opportunity to see the words in multiple contexts.

# ***What's Included in Each Lesson*** (cont.)

## **ELL Support** (cont.)

The accompanying poems can also serve as models for students to write their own poems. Depending on students' ELL levels, a framework or template can be developed for each poem to structure the writing process and provide students with another opportunity to use the vocabulary and word order they have learned from the script and the poem. Additionally, the poem can also serve as a medium for discussion of the themes and concepts presented in each script. Moreover, students and teachers can create action sequences to facilitate visualization and comprehension of the text. Gasparro and Falletta (1994) emphasize that dramatizing poetry enables the learner to become intellectually, emotionally, and physically engaged in the target language; therefore, language is internalized and remembered.

Students' listening comprehension will also develop as a result of using reader's theater. According to Brown (2001), some characteristics of speech make listening difficult, such as clustering, redundancy, reduced forms, performance variables, colloquial language, rate of delivery, stress, rhythm, intonation, and interaction. Brown proposes methods for helping second-language learners overcome these challenges. Reader's theater utilizes authentic language and contexts, is intrinsically motivating, and supports both bottom-up and top-down listening techniques. Illustrations in the scripts, along with the possible inclusion of realia and gestures, will assist students in understanding unfamiliar vocabulary and idiomatic phrases.

In addition, the professional recording of the scripts on the Performance CD will provide another opportunity for students to enhance listening comprehension and reading ability. The voices on the CD are articulate and expressive, and they serve as models for accurate pronunciation and fluent reading. By listening to the CD, students will be able to practice visualizing text and speech. One best practice suggested by second-language teacher-training programs is for the students to hear an oral reading of the piece of literature prior to reading it aloud themselves. The CD can be used for this practice as well.

Reader's theater provides a medium for ELL students to interact with other students in the classroom and will facilitate the development of a strong community of language learners. The experience will increase students' motivation and diminish their inhibitions about learning the new language. The components of the program will provide the necessary support and scaffolding that teachers need to provide effective instruction to ELL students in the areas of reading, writing, listening, and speaking. The program will engage students and serve as a model for fluency, pronunciation, and overall language usage.

# **What's Included in Each Lesson** *(cont.)*

## **Involving All Students**

Even though each script has only six roles, all students can be involved in each reader's theater performance. Students can be involved in a variety of ways. In this section of each lesson are suggestions for ways to include all students.

## **Reading the Script**

This section of each lesson explains how to introduce the reader's theater script to your students and offers suggestions for introducing unfamiliar vocabulary and understanding the characters. As you read with the students, you may want to use the following tips.

### **Performance Tips**

Reader's theater performance can be a frightening experience for some students. Assist them by reviewing the following suggestions.

- Relax! Breathe deeply and speak slowly to avoid a quivering or breathless voice.
- Stand with one foot in front of the other and with your weight balanced to avoid that feeling of shaking and trembling.
- Don't rush through your lines. Take your time and say each word distinctly.
- Some movement for emphasis or to give you a relaxed look is good, but don't move back and forth or develop nervous mannerisms. Avoid wringing hands, tugging at clothing, or twisting hair.
- A mistake is a normal part of any learning experience. If you make one, correct it and go on.

Getting to know your character will make your performance more believable. Use these questions to get into character as you rehearse.

- How old do you think the character is?
- What kind of voice do you think the character should have? Is the voice soft, loud, high-pitched, or low-pitched?
- How does the character stand or use his or her hands when speaking?
- Does the character seem happy, proud, or excitable?
- Do you think this character is serious or silly?
- Is the character kind?
- Do you think people would like this character?
- What can you do to communicate this character's personality to others?



# What's Included in Each Lesson *(cont.)*

## Assigning Roles

Each script contains six character roles. Each of the roles is written for a different reading level. The chart below lists the reading levels for all the characters in the eight scripts.

<b>Script Title</b>	<b>Kindergarten 0.0–0.9</b>	<b>Low 1<sup>st</sup> Grade 1.0–1.4</b>	<b>High 1<sup>st</sup> Grade 1.5–1.9</b>
<i>Goldilocks and the Three Bears</i>	Goldilocks Baby Bear	Papa Bear Mama Bear	Narrator 1 Narrator 2
<i>Hansel and Gretel</i>	Father Witch	Hansel Gretel	Narrator Stepmother
<i>The Little Red Hen</i>	Dog Cat	Little Red Hen Mouse	Narrator Goose
<i>The Three Billy Goats Gruff</i>	Billy Goat 1 Bridge	Billy Goat 2 Troll	Billy Goat 3 Narrator
<i>The Emperor's New Clothes</i>	Servant Child	Tailor 1 Tailor 2	Narrator Emperor
<i>Little Red Riding Hood</i>	Wolf Grandma	Little Red Riding Hood Mother	Narrator Woodsman
<i>The Gingerbread Man</i>	Gingerbread Man Horse	Woman Farmer	Narrator Fox
<i>The Three Little Pigs</i>	First Pig Second Pig	Third Pig Wolf	Narrator Peddler

# What's Included in Each Lesson *(cont.)*

## Assigning Roles *(cont.)*

### Reading Levels Correlation Chart

The chart below shows the reading levels used in the eight scripts in this kit as correlated to other key leveling programs.

Grade Level Range	Guided Reading	Early Intervention	DRA
0.0–0.9	A–B	1–2	1–2
1.0–1.4	A–E	1–7	1–7
1.5–1.9	E–I	8–16	8–16

### Meeting the Fluency Objective

Each lesson focuses on a specific fluency objective, such as reading with accuracy or reading with expression. This section provides procedures for teaching the fluency objective related to the featured script.

### Content-Area Connection

Each reader's theater script focuses on a specific content area: language arts, social studies, mathematics, or science. This section of each lesson explains the content and provides suggestions for introducing this content to your students. The content in the scripts can be quite sophisticated and warrants specific instruction to help your students.

### Fine Arts Connection

Each script has a song and a poem to accompany it. Your students will perform these songs and poems at designated places within the reader's theater performances. Your kit includes a Performance CD containing all the songs and poems related to the eight scripts. This section of each lesson offers suggestions for using the CD to learn the material.

### Performance

The reader's theater performances may be as simple or as complex as desired. This section in each lesson provides basic information for the actual performances, including the use of the provided masks.

# Goldilocks and the Three Bears

## Lesson Plan

### Objectives

- **Fluency:** Students will deliver oral presentations and read passages fluently, focusing on the use of choral reading during reader’s theater practice.
- **Content Area:** Students will be able to identify and describe the elements of plot, setting, and character in a story, as well as the beginning, middle, and ending of the story.

### Summary

This script tells the story of a little girl named Goldilocks. As we get to know her, we learn that her curiosity gets her into a great deal of trouble. After reading the script, the students will be guided through a series of activities that will facilitate a deeper understanding of the fairy tale. By focusing on reading comprehension and fluency skills, the students will be able to describe the characters, setting, and plot. They will also be given the opportunity to rewrite the ending of the story.



### Materials

- copy of *Goldilocks and the Three Bears* book by James Marshall (from school or local library)
- *Goldilocks and the Three Bears* script booklets
- *Goldilocks and the Three Bears Character Masks* (pages 27–32 or Teacher Resource CD) copied on cardstock
- copies of the Take-Home Script (Teacher Resource CD)
- PowerPoint slide show (Teacher Resource CD)
- copies of *The Three Bears Sizing Activity* (Teacher Resource CD)
- *Goldilocks Script Lines* (Teacher Resource CD)
- overhead transparencies of the song “The Bears Went Over the Mountain” and the poem “Pease Porridge Hot” (or Teacher Resource CD)
- Performance CD and CD player or computer with a CD drive and speakers

### Introduce the Literature

Introduce the story by reading the title out loud. Have the students repeat the title with you as you point to each word. Assess prior knowledge by asking the students if they have read the book before or have an idea of what it is about. Ask a couple students to briefly share. Next, take the students on a picture walk through the book. Ask volunteers what they think is going on based on what they can see in the pictures. Write some of their thoughts on the board to revisit after the story. After the picture walk, read the book out loud. Discuss the differences in sizes mentioned in the book and compare them with the differences in their own lives—for example, furniture, portion sizes, and so on.



### ELL Support

Have students draw pictures illustrating differences relating to size and preferences in their homes. Guide them with examples: furniture size, food portions, bikes, or clothes. They can label the pictures with your assistance or help from a classmate.

### Involving All Students

Assign multiple students to each role. Break the students into groups to practice and perform. If you have students with reading levels below those in the scripts, give those students one or two of the easiest lines. Do the same for your ELL students. Regardless of how many lines they have, all students can be included in the practices and performances.

# Goldilocks and the Three Bears

## Lesson Plan

### Reading the Script



1. Before reading the script, make a character list on the board. Ask the students to help you write a sentence, or provide you with a few key words, to describe each character. For example, Papa Bear is big and loud, Mama Bear likes to cook and is medium-size, Baby Bear is little, and Goldilocks is curious and gets into trouble. You may want to change or add to the descriptions after reading the script.
2. Read the script with the class (use the PowerPoint, as desired), stopping after each page to address key words or phrases that may need more explanation. For example, many students will be unfamiliar with the word *porridge*. This would be the appropriate time to give them context clues or sentences to help them better understand the meaning of this word and other unknown words and phrases. Write the words or phrases on the board and help the students define the words and/or determine the meanings. You could also have the students write the words and phrases in their journals or personal dictionaries.
3. In order to introduce the language art skill of sequencing events, write the following words on the board: *first, next, last*. Remind students that every story has an order of events. Have students work with their reader's theater performance groups to complete a brief summary of the events that take place in the script. A sentence or two is all that is needed to describe what happens first, next, and last.
4. In order to assist your students in grasping the concept of using proper tone and expression when reading a script, spend some time analyzing each of the character's actions, reactions, and emotions. Here are some sample questions you can use to guide your students through this activity:
  - Why do the bears leave their house?
  - Should Goldilocks enter the house without knocking?
  - What is wrong with the porridge? chairs? beds?
  - How do the bears feel when they find their home broken into?
  - Why is Papa Bear so mad?
  - Why do you think that Goldilocks runs away?
5. Discuss with students any differences they can find between the book and the reader's theater script. Compare and contrast the two versions.



### ELL Support

In this script, students will be expected to understand the concept of size. Partner ELL students with other classmates to play a quick matching game using the images on the *The Three Bears Sizing Activity* included on the Teacher Resource CD. On a piece of construction paper, have the partners glue the three bears (Papa, Mama, and Baby) along the top of the paper. Then have the students match the bears with their items, according to size. Papa Bear should be matched with the biggest items, Mama Bear the medium-size items, and Baby Bear the smallest items. This could be a valuable activity for the entire class.

# Goldilocks and the Three Bears

## Lesson Plan



### Assigning Roles

Assign roles to students based on reading proficiency. When students practice fluency, it is important that they read materials at or below their reading levels, so they can focus on accuracy, expression, and reading rate.

If a student reads text that is too difficult, attention is focused on sounding out words and comprehension rather than fluency.

Approximate reading levels for the roles in this script are:

- ❖ **Goldilocks:** kindergarten
- ❖ **Papa Bear:** low 1<sup>st</sup> grade
- ❖ **Narrator 1:** high 1<sup>st</sup> grade
- ❖ **Baby Bear:** kindergarten
- ❖ **Mama Bear:** low 1<sup>st</sup> grade
- ❖ **Narrator 2:** high 1<sup>st</sup> grade

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### Meeting the Fluency Objective

1. The fluency objective for this script focuses on the use of choral reading during reader's theater practice. Choral reading is a great strategy for building fluency and confidence. Listening to others read the same material can help encourage reading with proper voice, tone, emotion, and expression. Write the lines from page 20 of the script on the board, or display *Goldilocks Script Lines* (available on the Teacher Resource CD).  
  
Once you have assigned each student a role, have them practice choral reading by reading one simple line from their character. Once they have learned their lines, they can perfect it by mastering the intended tone, emphasis, voice, and emotion.
2. To teach choral reading, use the following steps and the CD recording of the script:
  - Step 1:** Have students listen to the CD recording and read through the entire script as they follow along with their fingers. They should be listening for proper tone, use of voice and emotion, proper pronunciation, and so on. **Hint:** You may want to read along with the CD to model choral reading for them.
  - Step 2:** Remind students which role they have been assigned to. **Remember:** There will be three or four students assigned to each role.
  - Step 3:** Have students practice reading their parts chorally along with the CD recording.
  - Step 4:** Repeat Step 3 without using the CD recording.
3. There are a variety of useful ways to practice. Split up your class according to which role they have been assigned. Then have each group spend some time reading only their character's lines together. Students can read their parts chorally along with the CD recording with their performance groups and at home using the take-home copy of the script. Make sure students highlight their parts in their take-home copies of the script.



### Content-Area Connection— Language Arts

Students will be able to identify and describe the elements of plot, setting, and character in a story, as well as the beginning, middle, and ending. The objective of the activities listed below is to facilitate a deeper understanding of the script. The tasks are designed to develop your students' reading comprehension, critical thinking, and analytical skills. Building these skills will help your students become more confident readers. Encourage your students to work together to complete the following activities.

1. To guide students through identifying the story's plot, create a T-chart and label one side *Problems* and the other side *Solutions*. Ask students to list the problems that the characters in the story face. As each problem is identified, write it down, and then have the students describe how the problem is solved. Encourage students to look back in the script if necessary. **Hint:** Before you begin the T-chart lesson, you may want to have students think about a time when they faced a problem and what they did to solve it. You can give them five minutes to think-pair-share their problems and solutions with a partner. This is a great opportunity for students (especially ELL students) to practice their verbal communication skills.
2. Have each student pick a favorite character from the story. Instruct them to reread the script, focusing only on the chosen character. They must find at least three details from the script that describe their character. Using the details, have them write a paragraph to describe their character. The first sentence should introduce the character, the following three sentences should be details about their character, and the final sentence should be a closing sentence. Depending on the level of your class, this activity can be done orally, as a whole group with guided instruction and modeling, independently, or in small groups. You may also have students create a list of words to describe their favorite characters, instead of writing full paragraphs.
3. Divide a large piece of butcher paper into three sections labeled *beginning*, *middle* and *end*. Initiate a discussion about the different events that occurred in the script. After students respond, ask them where they think the event belongs. Write their responses in the appropriate section on the paper. Have students come up and draw pictures that illustrate their responses. After you have put all the events on the paper, discuss what happened at the end of the story. Ask them to think for a minute about an alternate ending. What could Goldilocks have done differently? What about Papa Bear? Give them five minutes to think about how the ending could be changed. Then have them share their ideas orally or have them rewrite and illustrate the ending.
4. Ask students to close their eyes as you play the CD recording of the script. Tell them that they will need to listen carefully for details about the setting of the story. Before starting the CD, come up with some questions as a class about the setting, so they have an idea what to listen for. After listening to the story, have the students illustrate the setting on a piece of paper. Encourage them to include details both inside and outside the house. You may want to remind them that the setting for the story is much more than simply a house in the forest.



### ELL Support

Have your ELL students partner with a fluent reader to read through and discuss the script. Have the pairs take a piece of construction paper, fold it into thirds, and label the sections *beginning*, *middle*, and *end*. Then have the ELL students draw pictures that represent each part of the story.

# Goldilocks and the Three Bears

## Lesson Plan

### Fine Arts Connection

1. The script contains a song and a poem: “The Bears Went Over the Mountain” and “Pease Porridge Hot.” This song and poem are directly related to *Goldilocks and the Three Bears* but are not limited to use with this script.
2. To relate the poem to the fluency objective for this lesson, use a printout of the words to the poem “Pease Porridge Hot.” Practice choral reading as a whole class or in small groups. This can be done as fluency practice at the beginning of the day, just before recess or lunch, or before you begin to rehearse the *Goldilocks and the Three Bears* script.
3. Play the song “The Bears Went Over the Mountain” from the Performance CD. First, have the students simply listen to the song. Next, put the transparency up so they can see the words. As you point to each word, have students read the words together as a class. Then play the song again, encouraging students to sing along. Repeat this step a couple of times before singing as a class without the CD. **Hint:** It might be helpful to provide each student with a copy of the song, so he or she can follow along.
4. Model for students the correct way to read the poem and sing the song. After a few practice readings as a class, have the students break into their reader’s theater performance groups to practice singing the song and reading the poem with proper voice, tone, and expression. You may want to add hand and body movements to make the performance more active.



### Performance

Students may perform their renditions of the script for the class or for a larger audience. If desired, allow the audience to share in the reader’s theater experience by reciting the poem and singing the song at the appropriate places. Display the song and poem for the audience to follow, using the provided overhead transparencies.

The performers may also wish to prepare masks for their parts, which are included within this lesson. Allow the students to color their masks. Cut out the eyes holes, punch holes at the Xs, and attach string to tie the masks to the performers’ faces.

# Goldilocks and the Three Bears

## Lesson Plan

### Performance CD

Description	Track
Script Reading, pages 6–10	Volume I, Track 03
Song: “The Bears Went Over the Mountain”	Volume I, Track 04
Script Reading ( <i>cont.</i> ), pages 10–17	Volume I, Track 05
Poem: “Pease Porridge Hot”	Volume I, Track 06
Script Reading ( <i>cont.</i> ), pages 18–21	Volume I, Track 07

### Teacher Resource CD

Description	File Name
Goldilocks and the Three Bears Character Masks	masks_Goldilocks.pdf
Take Home Script: Goldilocks and the Three Bears	THS_Goldilocks.pdf
<i>PowerPoint</i> : Goldilocks and the Three Bears	PP_Goldilocks.ppt
Goldilocks Script Lines	Goldilocks Script Lines.pdf
The Three Bears Sizing Activity	The Three Bears Sizing Activity.pdf
Poem Transparency: “Pease Porridge Hot”	poem_Goldilocks.pdf
Song Transparency: “The Bears Went Over the Mountain”	song_Goldilocks.pdf



Edificando la fluidez en la lectura usando el teatro del lector

# Ricitos de Oro y los tres osos



Diana Herweck

# Ricitos de Oro y los tres osos



Diana Herweck

# Ricitos de oro

## Resumen del cuento

Esta es la historia de una niña que se llama Ricitos de oro y una familia de osos.

Un día los osos van de paseo. Salen de la casa para dejar que se enfríe el desayuno. Ricitos de oro ve que nadie está en la casa. ¡Entra en la casa y se come el desayuno! También se sienta en las sillas. ¡Y se acuesta en las camas! Vuelven los osos. La encuentran dormida.

¿Ahora qué pasará? Lee el cuento y lo sabrás.

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# Consejos para la **representación** del teatro del lector

por Aaron Shepard

- No dejes que el guión te cubra la cara. Si no puedes ver al público, necesitas bajar el guión.
- Levanta la vista a menudo. No mires el guión demasiado.
- Habla despacio para que el público entienda las palabras.
- Habla en voz alta para que todos te oigan bien.
- Habla con emoción. Si el personaje está triste, la voz debe expresar tristeza. Si el personaje está sorprendido, la voz debe expresar sorpresa.
- Mantén una buena postura. Mantén quietos tus manos y tus pies.
- Recuerda que aun cuando no hables, eres el personaje que interpretas.
- Narrador, deja que los personajes tengan suficiente tiempo para hablar.

# Consejos para la **representación** del teatro del lector *(cont.)*

- Si se ríe el público, espera hasta que dejen de reírse antes de continuar.
- Si un miembro del público habla, no le prestes atención.
- Si alguien entra en el cuarto, no le prestes atención.
- Si te equivocas, pretende que todo va bien.
- Si se te cae algo, intenta dejarlo en el piso hasta que el público dirija la vista a otro lugar.
- Si a un lector se le olvida leer su parte, trata de hacerlo por él. Inventa algo. Sigue a la siguiente línea. ¡No se lo susurres!
- Si un lector se cae durante la representación, haz como si no hubiera pasado.



## Ricitos de oro

### Personajes

Narrador 1  
Narrador 2  
Papá Oso

Mamá Oso  
Bebé Oso  
Ricitos de oro

### Escenario

Este teatro del lector tiene lugar en el bosque. Hay una casita. También hay una montaña verde y un arroyo azul.



### Primer acto

- Narrador 1:** Es una mañana de primavera. La familia Oso se ha levantado temprano.
- Narrador 2:** Están listos para desayunar.
- Narrador 1:** La mamá Oso sirve la avena.
- Narrador 2:** Hay un tazón grandote. Es para el papá Oso.
- Papá Oso:** Ese soy yo.
- Narrador 1:** Hay un tazón de tamaño mediano. Es para la mamá Oso.
- Mamá Oso:** Esa soy yo.
- Narrador 2:** Hay un tazoncito pequeño. Es para el bebé Oso.



- Bebé Oso:** ¡Ese soy yo!
- Narrador 1:** Tienen mucha hambre. La avena les parece deliciosa.
- Mamá Oso:** Aquí está la comida, papá Oso y bebé Oso. Espero que les guste.
- Papá Oso:** Estoy seguro que a mí me gustará.
- Bebé Oso:** A mí también. ¡Comemos ahora mismo!
- Narrador 2:** El papá Oso come un poco.
- Papá Oso:** ¡Ay! Está muy caliente. Necesita enfriarse un poco.
- Narrador 1:** La mamá Oso también la prueba.
- Mamá Oso:** ¡Ay! La mía también está caliente. Necesita enfriarse.



- Narrador 2:** El bebé Oso prueba la comida.
- Bebé Oso:** ¡Ay! ¡Ay! ¡Caliente! ¡Caliente!
- Narrador 1:** La familia Oso tiene mucha hambre. Pero la comida está muy caliente. Tendrán que esperar.
- Mamá Oso:** Vamos de paseo. Vamos a pasear por el bosque mientras se enfría la comida. Veremos qué hay para ver en el bosque. ¡Vamos Osos!
- Narrador 2:** Los Osos se ponen gorros y abrigos. Salen de la casa. El papá Oso deja abierta la puerta para que la comida se enfríe.
- Narrador 1:** Los Osos pasean entre los árboles. Pasan cerca de un arroyo. Ven un pajarito. Los Osos lo siguen.



**Mamá Oso:** Crucemos la montaña. Podemos caminar hasta el arroyo. ¿Qué crees que vamos a ver allá, bebé Oso?

**Bebé Oso:** Yo quiero ver un caracol y un bicho y una rana y un pez. ¿Puedo, Papá? ¿Puedo? ¿Puedo?

**Papá Oso:** Veremos lo que veremos.

### **Canción: Los osos de la montaña**

#### **Segundo acto**

**Narrador 2:** Los Osos ven muchas cosas. Ven árboles que son grandes y altos.

**Narrador 1:** Ven la hierba suave y verde.



**Narrador 2:** Ven bichos y ranas.

**Narrador 1:** Ven un arroyo lleno de peces.

**Papá Oso:** ¡Qué paseo más lindo!

**Mamá Oso:** Estoy de acuerdo.

**Bebé Oso:** Mamá, estoy cansado.

**Narrador 2:** Papá Oso levanta al bebé Oso. Se sientan bajo la sombra de un árbol.

**Narrador 1:** La familia descansa mientras se enfría la avena.

**Narrador 2:** Al mismo tiempo, camina por el bosque una niña. Es rubia. Se llama Ricitos de oro.



**Narrador 1:** Ricitos de oro también ve que pasa volando un pájaro. Y lo sigue. ¿A dónde crees que va el pájaro?

**Narrador 2:** ¡Va a la casita!

**Narrador 1:** Ricitos de oro golpea la puerta abierta. Nadie contesta. Mira por la ventana. No está nadie.

**Ricitos de oro:** ¡Ay! Mira toda la comida. Hay mucha. Tengo hambre. Creo que le dará gusto a la familia compartirla conmigo.

**Narrador 2:** Ricitos de oro mira hacia adentro.

**Ricitos de oro:** ¡Hola!

**Narrador 1:** Nadie contesta. Entra a la casa.



**Ricitos de oro:** Solamente comeré un poquito. Estoy segura de que no les molestará.

**Narrador 2:** Ve el tazón grandote de avena. Toma un bocado grande.

**Ricitos de oro:** ¡Ay! Esta avena está muy caliente.

**Narrador 1:** Ve el tazón de tamaño mediano. Toma un bocado mediano.

**Ricitos de oro:** ¡Ay! Esta avena está muy fría.

**Narrador 2:** Ve el tazoncito pequeñito del bebé Oso. Toma un bocado pequeñito.

**Ricitos de oro:** ¡Mmmmm! Esta está perfecta.

**Narrador 1:** ¡Está tan deliciosa que Ricitos de oro se la come toda!





**Ricitos de oro:** Ya estoy satisfecha. Pero me duelen los pies. Claro que no les molestará si descanso un poco. Buscaré una silla.

**Narrador 2:** Ricitos de oro pasa al cuarto siguiente. Encuentra tres sillas.

**Narrador 1:** Ve el sillón grandote del papá Oso. Ve la silla de tamaño mediano de la mamá Oso. Y ve la sillita pequeñita del bebé Oso.

**Narrador 2:** Se sube al sillón grandote.

**Ricitos de oro:** ¡Ay! Esta silla es muy dura.

**Narrador 1:** Ricitos de oro se baja. Sigue a la silla de tamaño mediano. Se sienta y se deja caer.

**Ricitos de oro:** ¡Ay! Esta silla es muy blanda.



**Narrador 2:** Ricitos de oro se baja de la silla de tamaño mediano. Sigue a la silla pequeña y se sienta. Esa silla le gusta.

**Ricitos de oro:** ¡Ah! Esta es perfecta.

**Narrador 1:** Ricitos de oro se queda sentada. Se siente muy cómoda. Empieza a dormirse. ¡Pero, en ese momento, se rompe la silla! Con un ruido fuerte se cae al suelo.

**Ricitos de oro:** ¡Ay! Me dolió. Estoy tan cansada. Necesito acostarme.

**Narrador 2:** Y con eso, Ricitos de oro se levanta. Busca donde descansar. Ve las escaleras.

**Ricitos de oro:** ¿Qué hay arriba?



**Narrador 1:** Sube las escaleras. Arriba, encuentra una habitación. Hay tres camas. Está la cama grandota del papá Oso. Está la cama de tamaño mediano de la mamá Oso. Y está la camita pequeña del bebé Oso.

**Narrador 2:** Primero camina hacia la cama grandota. Se sube a la cama.

**Ricitos de oro:** ¡Ay! Esta cama es muy dura.

**Narrador 1:** Se baja de la cama. Luego, prueba la cama de tamaño mediano. Se deja caer.

**Ricitos de oro:** ¡Ay! Esta cama es muy blanda.

**Narrador 2:** Ricitos de oro se baja de la cama. Camina hacia la última cama. Parece ser del tamaño perfecto para ella. Se acuesta.



**Ricitos de oro:** ¡Ah! Esta cama es perfecta. Voy a cerrar los ojos y descansar un poco.

**Narrador 1:** Y se queda profundamente dormida.

### **Tercer acto**

**Narrador 2:** Ricitos de oro duerme. Los Osos están de camino a casa.

**Bebé Oso:** Quiero mi avena. ¿Ya se ha enfriado, papá? ¿Crees? ¿Crees?

**Papá Oso:** Espero que sí. Tanto caminar me ha dado hambre.

**Mamá Oso:** ¡Pues, comamos!

**Poema: Sopa de chícharos caliente**



- Narrador 1:** Llegan a casa los Osos. La puerta queda abierta. Entran. ¡Están asombrados!
- Papá Oso:** ¡Alguien se ha estado comiendo mi avena!
- Mamá Oso:** ¡Alguien se ha estado comiendo mi avena!
- Bebé Oso:** ¡Alguien se ha estado comiendo mi avena! ¡Y ya no queda nada! ¡uiii!
- Papá Oso:** ¡Ay, no!
- Narrador 2:** Los Osos están cansados de tanto caminar. Papá Oso va a preparar más comida. Pero primero, necesitan descansar. Ven las sillas. ¡Otra vez se asombran!



- Papá Oso:** ¡Alguien se ha sentado en mi silla!
- Mamá Oso:** ¡Alguien se ha sentado en mi silla!
- Bebé Oso:** ¡Alguien se ha sentado en mi silla! ¡Y está rota! ¡Uiii!
- Mamá Oso:** ¡Ay, no!
- Narrador 1:** Los osos suben las escaleras. Quieren acostarse. Ven las camas. ¡Otra vez se asombran!



**Papá Oso:** ¡Alguien se ha dormido en mi cama!

**Mamá Oso:** ¡Alguien se ha dormido en mi cama!

**Bebé Oso:** ¡Alguien se ha dormido en mi cama! ¡Y todavía está ahí!

**Narrador 2:** Los Osos miran a Ricitos de oro. Ella está dormida. Pero escucha a los Osos. Abre los ojos. ¡Y ella se espanta!

**Ricitos de oro:** ¡Aaaayyyyy!

**Bebé Oso:** ¡Aaaayyyyy!



**Narrador 1:** Ricitos de oro salta de la cama. Corriendo, cruza la habitación. Corriendo, baja las escaleras. Corriendo, pasa las sillas y la avena. Corriendo, sale por la puerta y entra en el bosque.

**Narrador 2:** Y la familia Oso nunca la vuelve a ver.



## Sopa de chícharos caliente

### Tradicional

Sopa de chícharos muy caliente,  
Sopa de chícharos tan fría,  
Sopa de chícharos en mi mente,  
Quiero comer todo el día

A unos les gusta caliente,  
A otros les gusta fría,  
Déjame decirte,  
Con muchos vegetales la mía.



## Los osos de la montaña



### Tradicional



Los osos de la montaña  
Los osos de la montaña  
Los osos de la montaña salieron por ahí  
Rondando por ahí, rondando por ahí

Brincaban por la montaña  
Brincaban por la montaña  
Brincaban por la montaña soñando sin dormir

Pasando por el río,  
Pasando por el río  
Pasando por el río un pez los vio reír

Rondando por ahí, rondando por ahí  
Mojaban sus patas de agua  
Mojaban sus patas de agua  
Mojaban sus patas de agua andando por ahí



## Glosario

**arroyo**— un río pequeño

**asombrado**— sorprendido

**avena**— un cereal espeso hecho de avena o vegetales,  
mezclado con agua o leche

**casita**— una casa pequeña, normalmente en el campo

**montaña**— una pila de tierra que es más grande que una  
colina

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