

Building Fluency through **Reader's Theater**

Lessons and Activities

Fábulas (Fables) Spanish Version

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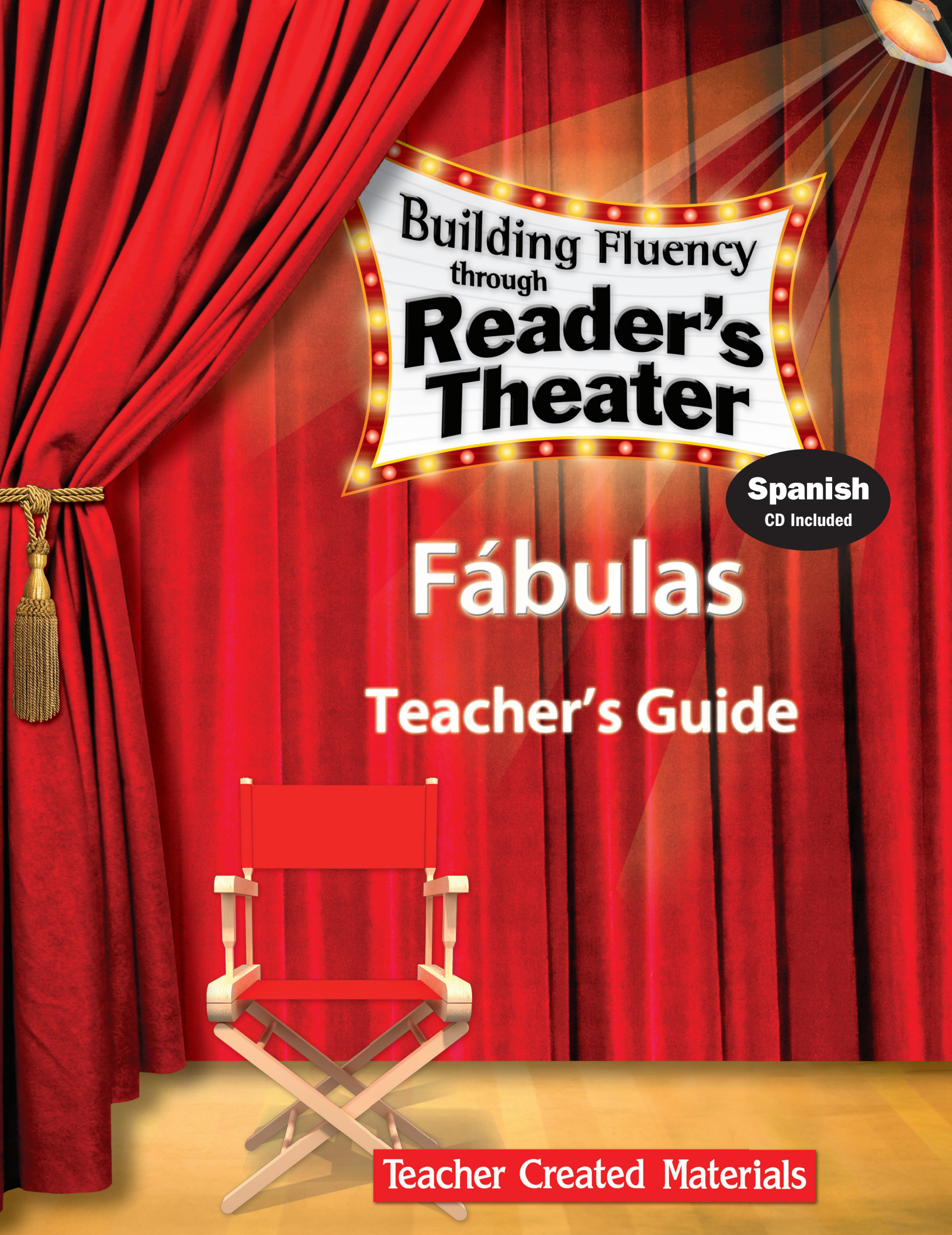
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Building Fluency
through
**Reader's
Theater**

Spanish
CD Included

Fábulas
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.

The Tortoise and the Hare—This is the famous fable about a race between a tortoise and a hare. Although the hare is the front-runner to win, we all learn that it's slow but steady that wins the race. Your students will learn to compare animals, play with play clay, use punctuation for proper line recitation, and much more.

The Goose That Laid the Golden Eggs—Even though the script for this lesson differs from the original Aesop fable, the moral stays the same. Your students will learn the valuable lesson that greed destroys the source of good. From making papier-mâché golden eggs to learning economic concepts through a producer/consumer environment, your students will fully immerse themselves in this version of the fable.

The Boy Who Cried Wolf—Students will learn about a boy who faces grave danger simply because he didn't tell the truth. With tasks that focus on fact vs. fiction, cause-and-effect relationships, and building fluency through recorded and repeated practices, students will see that there is no believing a liar, even when he or she speaks the truth.

The Grasshopper and the Ants—The activities in this lesson focus on character development and analysis of character lines. In addition, students will discuss why it is important to prepare today for what may be needed tomorrow. Just for fun, students will construct rain sticks.

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

Summary *(cont.)*

The Lion and the Mouse—Students will learn, along with the lion, that size isn't always an indicator of strength and ability. The activities that accompany this script focus on language arts and acts of kindness. This is a feel-good story with a great lesson for all: little friends may prove great friends.

The Town Mouse and the Country Mouse—Students will compare and contrast the various characteristics and lifestyles associated with city and country life. With activities for determining how land is used differently, students gain a deeper understanding of rural, urban, and suburban environments. They will also learn from both mice that sometimes things are not always what they seem.

The Fox and the Crow—As students learn the difference between a compliment and flattery, they will understand why it is said that you can never trust a flatterer. They will go on a science adventure, discovering how objects in motion can be measured. Does the fox really want to hear the crow's "beautiful" song? Read to find out.

The North Wind and the Sun—This fantastic tale offers many opportunities for learning. Persuasive writing, role-playing, and choral reading are just a few of the activities in which students will participate. In addition, they will learn about the sun and the different types of energy we use here on Earth. With the help of the sun, students will realize that gentle persuasion is often more effective than force.

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 that 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 the areas of 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 various components of the lesson plans, students will become actively engaged in authentic language-development activities. As a result, students' 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 such as pronunciation in an authentic context.

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 it introduces them to various forms of discourse, all of which contribute to the construction of meaning from text.

Each script in this kit 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 would benefit language learners: The language is conversational, the lyrics are often sung at a slower rate than spoken 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 will provide.

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

What's Included in Each Lesson (cont.)

ELL Support (cont.)

The accompanying poems can also serve as a model 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 that 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, it is intrinsically motivating, and it 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 to learn 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 vocabulary and understanding the characters. As you read each script with the students, you may try to use the following performance 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 or speak too rapidly. 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 in 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.

| Script Title | High 1st Grade 1.5 - 1.9 | 2nd Grade 2.0 - 2.9 | 3rd Grade 3.0 - 3.9 |
|---------------------------------------------|------------------------------------------------|-------------------------------------------|-------------------------------------------|
| <i>The Tortoise and the Hare</i> | Blue Jay Frog | Tortoise Hare | Narrator Porcupine |
| <i>The Goose That Laid the Golden Eggs</i> | Joseph Mother | Goose Guardsman | King Narrator |
| <i>The Boy Who Cried Wolf</i> | Sheep Wolf | Joshua Eric | Mama Narrator |
| <i>The Grasshopper and the Ants</i> | Grasshopper Queen Ant | Ant 1 Ant 2 | Narrator 1 Narrator 2 |
| <i>The Lion and the Mouse</i> | Lion Mouse | Cuckoo Hunter | Narrator Leopard |
| <i>The Town Mouse and the Country Mouse</i> | Cat Dog | Town Mouse Country Mouse | Narrator 1 Narrator 2 |
| <i>The Fox and the Crow</i> | Fox Crow | Beetle Cricket | Narrator 1 Narrator 2 |
| <i>The North Wind and the Sun</i> | North Wind Sun | Traveler Cloak | Narrator 1 Narrator 2 |

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

Assigning Roles *(cont.)*

Reading Levels Correlation Chart

| Grade Level Range | Guided Reading | Early Intervention | DRA |
|-------------------|----------------|--------------------|-------|
| 1.5-1.9 | E-I | 8-16 | 8-16 |
| 2.0-2.9 | I-M | 17-20 | 18-28 |
| 3.0-3.9 | M-Q | 21-23 | 30-38 |

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 understand it.

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 of the songs and poems related to the eight scripts. This section of each lesson offers suggestions for using this CD to learn the songs and poems.

Performance

The reader's theater performance 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.

The Tortoise and the Hare

Lesson Plan

Objectives

- **Fluency:** Students will deliver oral presentations and read passages fluently, focusing on the use of punctuation as a guide for proper pronunciation, voice, tone, and expression.
- **Content Area:** Students will know there is variation among individuals of one kind within a population.

Summary

This is the famous fable about a race between a tortoise and a hare. Although the hare is the front-runner to win, it's slow and steady that wins the race.



Materials

- storybook version of the fable from your school or local library
- photos of a tortoise, hare, turtle, and rabbit (Teacher Resource CD)
- play clay
- *The Tortoise and the Hare* script booklets
- 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)
- overhead transparencies of the song and poem from the script (or Teacher Resource CD)
- Performance CD and CD player or computer with a CD drive and speakers

Introduce the Literature

Tell your students that today is the day of the big race between two animals, a tortoise and a hare. Review important characteristics of each animal. What do they look like? How do they move? Then divide your class into partners, with one partner as the tortoise and the other as the hare. If possible, hold the race outside. Based on what they know/have learned about each animal, have the partners complete the race. Encourage the tortoises to crawl and the hares to hop. Afterwards, discuss the outcomes.



ELL Support

Show your ELL students pictures of a tortoise and a hare prior to race day. Discuss the characteristics of each animal with them. Act out the movements and behaviors of each animal with them. You may want to introduce the fable to them at this point, too.

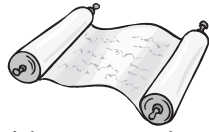
Involving All Students

There are six roles in this script. So that everyone can participate, assign a few students to each role. Break the students into groups to practice reading the scripts. Each group will perform for the class. Students with reading abilities below those provided in the scripts can be given a few of the easiest lines to practice and recite. Regardless of how many lines students have, everyone should be included in the practice and performances.

The Tortoise and the Hare

Lesson Plan

Reading the Script



1. Begin a discussion with your students, asking, “What is a fable?” Explain to your students that fables are short stories featuring animals, insects, forces of nature, and/or inanimate objects that are given human characteristics and abilities, such as thinking and speaking. In addition, each fable includes a moral lesson. After reading the script, encourage the students to figure out the intended moral. This can be done as a whole group, in small groups, independently, or with a partner. The moral of this fable is *slow and steady wins the race*.
2. Before reading the script, introduce new vocabulary words to your students. Start by using the words in the glossary. Write the words on the board. Have students help you define them. Then have students work independently or with a partner to write a sentence for each word.
3. Repeat step 2 using any grade-level appropriate, high-frequency words found in the script.
4. In order to deliver an accurate performance, a reader must understand the point of view and feelings of each character as well as be able to recall details about the plot, setting, and sequence of events. Complete the following reading comprehension tasks with your students:
 - Have students work in small groups to answer at least five comprehension questions about the story. Encourage them to refer to the text if necessary.
 - Have students work with partners to retell the story and discuss the sequence of events. You can have them illustrate what happens in the beginning, middle, and end of the story.
 - Write each character’s name on the board. Using the text, have the class describe each character’s personality. There are many adjectives used in the script. For example, *grumpy* and *crabby* describe the hare. You can also suggest descriptors not found in the script and allow students to draw relevant connections.
5. Play the professional recording of the script for your students. Ask them to pay close attention to the tone and expression used by each character. Play the recording again, and have students follow along in their copies. Encourage students to recite their assigned character’s lines chorally with the recording.



ELL Support

Work with your ELL students in a small group. Write each glossary and high frequency word on an index card. Have students read each word with you. Together, come up with a sentence for each word. Write each sentence on the board or a sentence strip, and have your students read the sentences with you chorally. Then allow extra time to illustrate each word or sentence.



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 that 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 as follows:

- ❖ **Blue Jay:** high 1st grade
- ❖ **Hare:** 2nd grade
- ❖ **Narrator:** 3rd grade
- ❖ **Frog:** high 1st grade
- ❖ **Tortoise:** 2nd grade
- ❖ **Porcupine:** 3rd grade

Meeting the Fluency Objective

1. Play the professional recording of the script for your students. Have them follow along in their copies. Ask them to pay close attention to each character's recitation of the lines. What types of tone, voice, and expression is each using?
2. After listening to the script at least two times, write each character's name on the board. Have students work with partners to come up with a few sentences that describe each character based on the way the character's lines were recited. You could pick one character from the script to use as a model for this activity.
3. Explain how punctuation marks help a reader understand the intended mood, voice, and expression for each character. Write the following lines from the script on the board:

Blue Jay: Heeere! Heeere! Wake up! Wake up!

Frog: Yawn! Is it morning already? Ribbit!

Hare: How? Just watch me! I'll show you how, you old slowpoke.

Porcupine: Hello there! What are all of you doing?

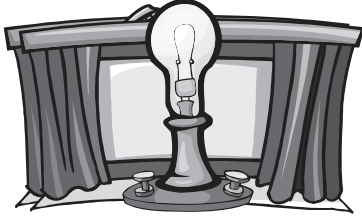
Tortoise: I don't mind slow! Fast or slow, I am glad to see you.

Have students volunteer to read the lines. Remind them to pay attention to the punctuation marks, even commas. If necessary, you can model how to read the lines based on the type of punctuation marks used.

4. Give students some time to circle the punctuation marks in their copies of the script using a red pencil or crayon. This will provide them with a visual reminder to pay attention to how they recite their lines each time they practice reading the script. You can have them do this independently or in their character groups.

The Tortoise and the Hare

Lesson Plan



Content-Area Connection— Science

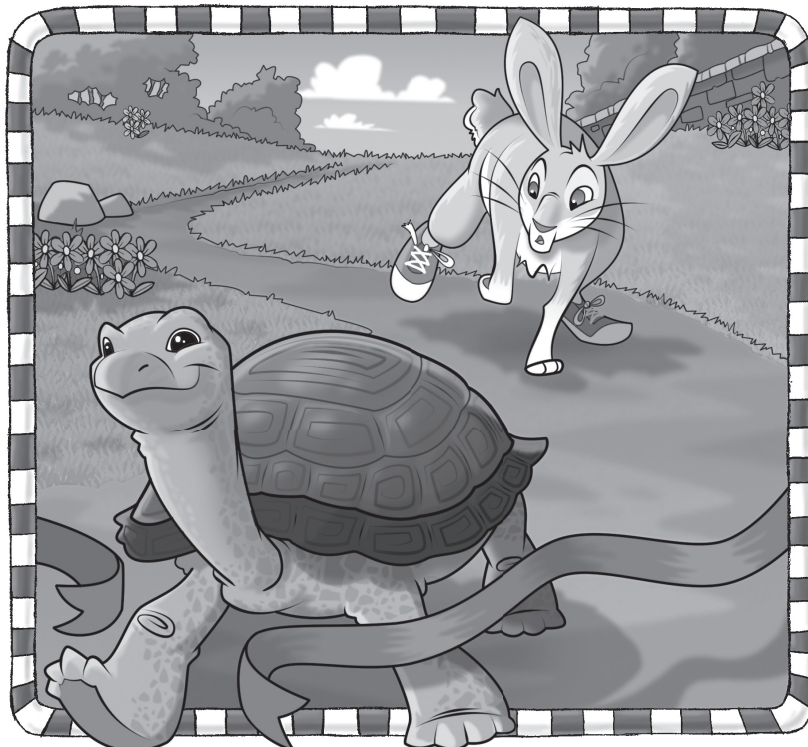
Students will know there is variation among individuals of one kind within a population.

1. As a whole class activity, use a Venn diagram to compare and contrast turtles and tortoises. Have students draw a picture that illustrates the information recorded in the diagram. You could also have them write words or sentences describing two ways the reptiles are similar and two ways they are different.
2. Repeat step 1, only this time compare and contrast rabbits and hares. Have students complete the task in small groups or with a partner.
3. Have students create posters for each of the animals and reptiles above. The posters should illustrate physical and habitat/environmental characteristics.
4. Ask the class if they can think of any other animals, reptiles, rodents, etc. that they can compare and contrast. Write their ideas on the board. If you have time, have them write a paragraph detailing the similarities and differences of the animals they listed.



ELL Support

Provide ELL students with pictures of a tortoise, turtle, rabbit, and hare before introducing this lesson. Encourage them to share what they notice about the pairs of animals. How are they similar? Different?



The Tortoise and the Hare

Lesson Plan

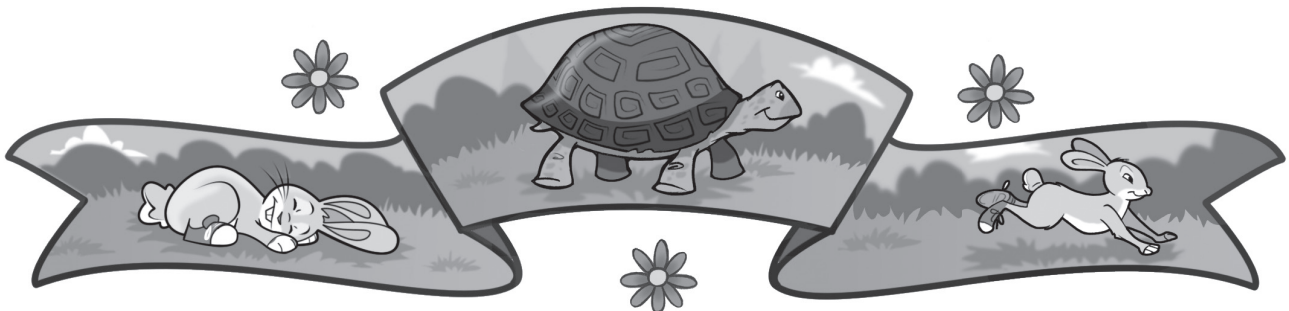
Fine Arts Connection

1. The script contains a song and a poem: “Are You Sleeping?” and “What If the Score Is Against You?” This song and poem are directly related to *The Tortoise and the Hare* but are not limited to use with this script.
2. Tell students that they will be making a large mural illustrating the setting of the story. Before they get started, discuss some key elements of the setting that should be included on the mural. For example, students should include the starting line, finishing line, bleachers filled with animal spectators, characters from the story, trees, etc.
3. Provide play clay for your students. Have the students use it to create a sculpture of their favorite animal character from the story.
4. Break the class into pairs. Have them choose two animals to race each other. Partner teams will need to act out a race between the animals that they have picked. Before racing, they will need to explain which animal is likely to win and why. Students can create props and costumes for their performances, if time permits.

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 eyeholes, punch holes at the Xs, and attach string to tie the masks to the performers’ faces.



The Tortoise and the Hare

Lesson Plan

Performance CD

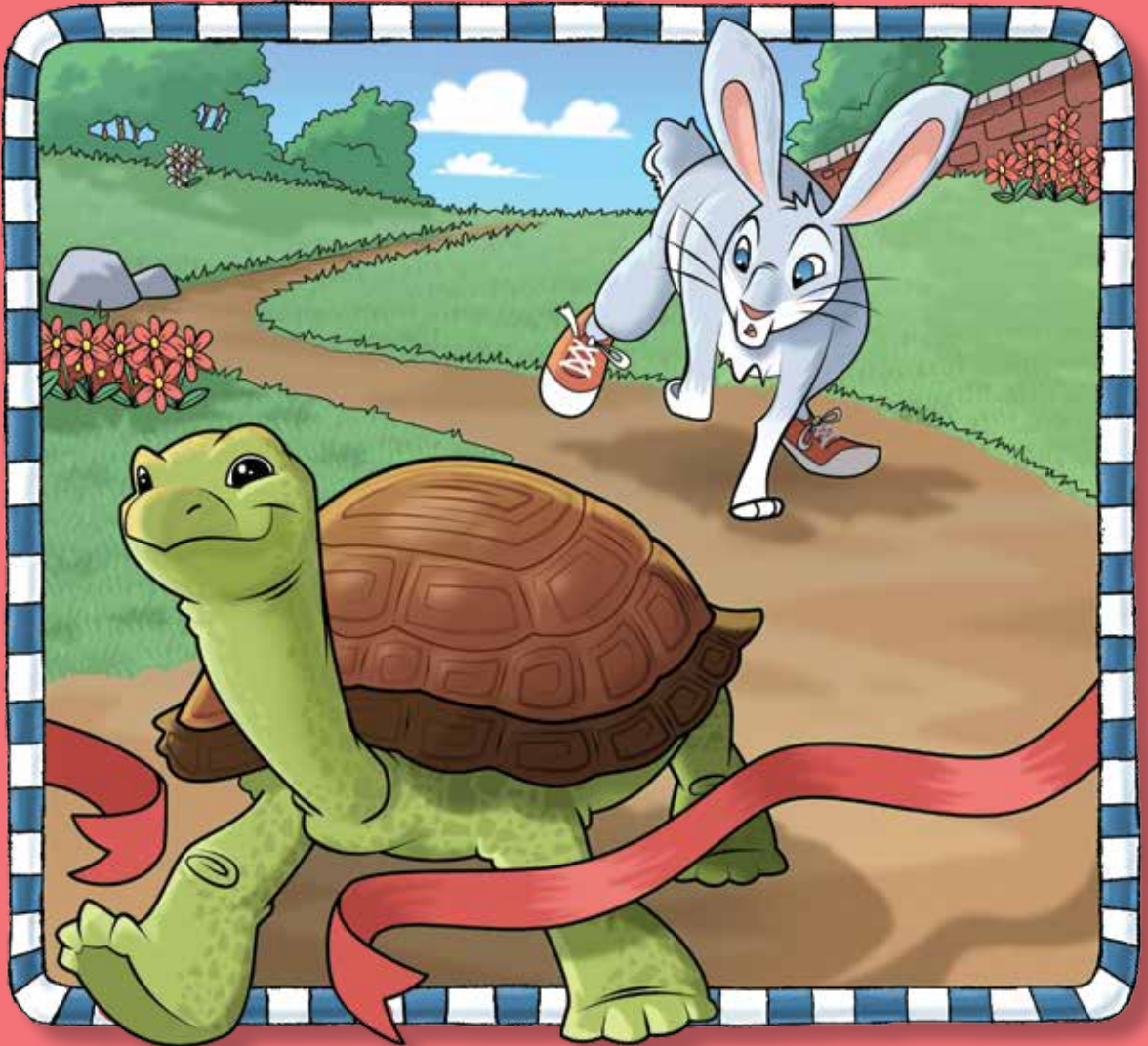
| Description | Track |
|----------------------------------------------|-------------------|
| Script Reading, pages 6–13 | Volume 1, Track 3 |
| Song: “Are You Sleeping?” | Volume 1, Track 4 |
| Script Reading (<i>cont.</i>), pages 13–21 | Volume 1, Track 5 |
| Poem: “What If the Score Is Against You?” | Volume 1, Track 6 |

Teacher Resource CD

| Description | File Name |
|---------------------------------------------------------------------|------------------------------------------------------------|
| <i>The Tortoise and the Hare</i> Character Masks | masks_TortoiseHare.pdf |
| Take-Home Script: <i>The Tortoise and the Hare</i> | THS_TortoiseHare.pdf |
| PowerPoint: <i>The Tortoise and the Hare</i> | PP_TortoiseHare.ppt |
| Song Transparency: “Are You Sleeping?” | song_TortoiseHare.pdf |
| Poem Transparency: “What If the Score Is Against You?” | poem_TortoiseHare.pdf |
| Reproducible Images: Photos of a tortoise, hare, turtle, and rabbit | Animals 1 (hare.jpg, rabbit.jpg, tortoise.jpg, turtle.jpg) |

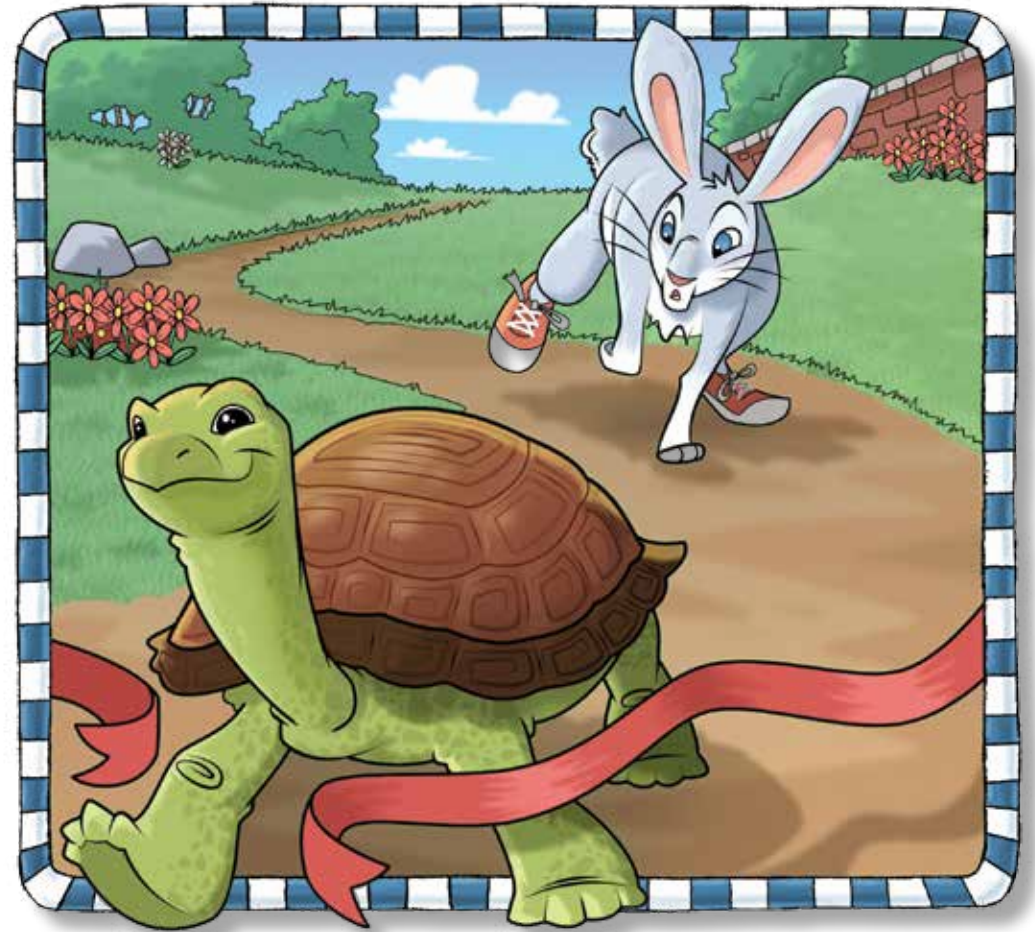
Edificando la fluidez en la lectura usando el teatro del lector

LA LIEBRE Y LA TORTUGA



Dona Herweck Rice

LA LIEBRE Y LA TORTUGA



Dona Herweck Rice

Editor

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Editora asistente

Katie Das

Redactora gerente

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Gerente editorial

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Directora creativa

Lee Aucoin

Gerente/Diseñador de ilustraciones

Timothy J. Bradley

Ilustración

Chad Thompson

Editora comercial

Rachelle Cracchiolo, M.S.Ed.

La liebre y la tortuga

Resumen del cuento

La tortuga y la liebre viven en el bosque con sus amigos animales. A la liebre le encanta brincar y correr muy rápido. Siempre presume de ser la más rápida del bosque. Los otros animales saben que la liebre es rápida. Pero cuando se jacta, les molesta. La tortuga decide hacer algo para acabar con esto. Desafía a la liebre a una carrera. La liebre cree que el desafío es muy cómico.

¿Puede la tortuga que es despacia y constante vencer a la liebre tan rápida? Lee el cuento y lo sabrás.

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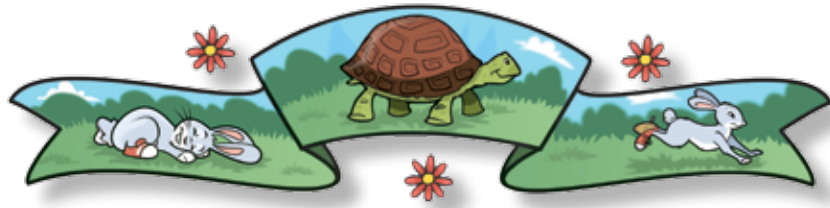
Consejos para la representación del teatro del lector

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.



La tortuga y la liebre

Personajes

Narrador

Urraca azul

Rana

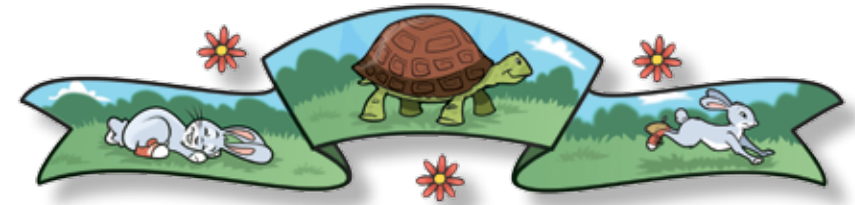
Liebre

Tortuga

Puerco espín

Escenario

Este teatro del lector tiene lugar en el bosque. El bosque es el hogar de muchos animales. Está lleno de árboles, plantas y flores. Un sendero largo de tierra corre por el bosque.



Primer acto

Narrador: El sol ha salido en el bosque. La urraca azul ruidosa grita. Despierta a los animales de un sueño tranquilo.

Urraca azul: ¡Aquíí! ¡Aquíí! ¡Despiértense!
¡Despiértense!

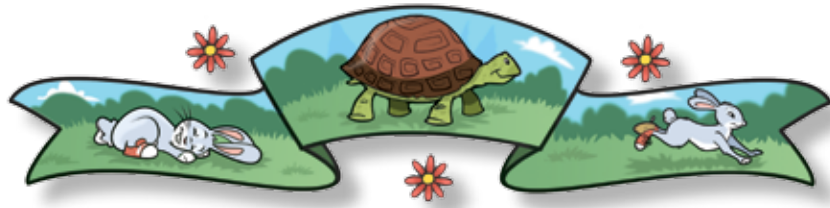
Rana: *Bosteza* ¿Ya llegó el amanecer? ¡Cruá!

Liebre: Cállense, por favor. Una liebre rápida como yo necesita su sueño.

Tortuga: Pero una tortuga siempre está contenta de levantarse y saludar al sol. ¡Buenos días, sol! ¡Buenos días, amigos!

Narrador: La liebre sólo arruga la nariz. No le importa el sol cuando puede dormir.

Urraca azul: Sí, es una mañana bonita, tortuga. Pero el sueño también es bonito.



Narrador: La urraca azul se preocupa mucho cuando pelean los animales. La urraca azul intenta no hacer enojar a nadie.

Rana: ¡De acuerdo! ¡De acuerdo!

Narrador: Y la rana está de acuerdo con todos.

Liebre: Cállense por favor. No puedo dormir. Deben de cuidarme. A fin de cuentas, soy la mejor y la más rápida. Nada les puede traer más alegría que ocuparse de mi comodidad y felicidad.

Tortuga: ¡Liebre gruñona! No sabes lo que dejas pasar. ¿Cómo puedes ser tan perezosa cuando un día bonito está por venir?

Rana: ¿Sí, cómo puedes ser tan perezosa?

Liebre: ¿Cómo? ¡Sólo mírame! Te voy a mostrar, tortuga lenta.

Rana: ¡Te va a mostrar, tortuga!



Narrador: Y con eso, la liebre se duerme otra vez. Pero los otros animales empiezan a trabajar y a jugar. Están listos para disfrutar del día.

Segundo acto

Puerco espín: ¡Hola! ¿Qué hacen?

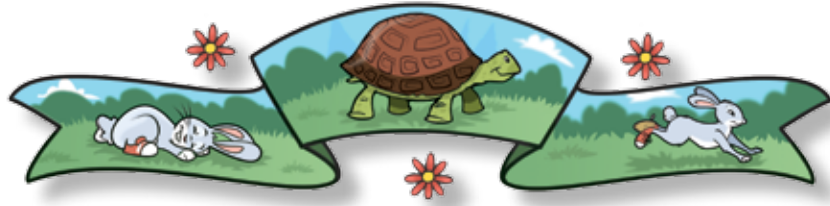
Tortuga: Estamos empezando el día, amigo. Me alegro de que estés aquí, puerco espín. Puedes disfrutar del día conmigo.

Puerco espín: Hubiera llegado más pronto, pero sabes qué tan despacio voy.

Tortuga: ¡No me importa que vayas despacio! Rápido o despacio, me alegro de que hayas venido.

Urraca azul y Rana: ¡Yo también!

Puerco espín: Es bueno estar aquí con ustedes. ¿Qué quieren hacer hoy?



Tortuga: Si me pudiera salir con la mía, yo le haría saber a esa liebre que no es tan perfecta. ¡Es tan malhumorada y presume tanto!

Puerco espín: ¿Pues, qué se puede hacer? La liebre sí es muy rápida.

Rana: ¡De acuerdo! ¡De acuerdo!

Puerco espín: Y tú vas muy despacio.

Rana: ¡Es cierto! ¡Es cierto!

Urraca azul: Sí, eres muy sabio, puerco espín.

Tortuga: Sí, la liebre es rápida. Pero la liebre también es perezosa. Es demasiado egoísta. Creo que ya es hora de que aprenda una lección.

Rana: ¡Estoy de acuerdo!

Urraca azul: ¡Cuida lo que dices, Tortuga!



Puerco espín: ¿Cuál lección?

Tortuga: ¡Posiblemente lo “despacio y constante” sabe más que algo “rápido y perezoso”!

Urraca azul y Rana: Ooooo.

Puerco espín: ¿Estás segura que sabes lo que estás haciendo?

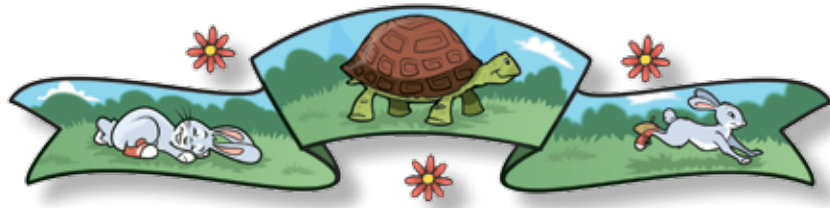
Tortuga: ¡Sólo observen!

Tercer acto

Narrador: La tortuga va marchando hacia la liebre y la despierta. Esto no le agrada a la liebre.

Liebre: ¿Qué haces? ¿No ves que estoy durmiendo?

Tortuga: Sí, lo sé. Pero te presento con un reto, mi amiga. ¿Lo aceptas?



Liebre: ¡Ja! ¿Hablas en serio? Soy la mejor y la más rápida, ¿te acuerdas? Claro que lo acepto. No hay nada que puedas hacer tú que yo no pueda hacer mejor.

Urraca azul y Rana: ¡Aaaayyy!

Tortuga: Muy bien. Vamos a ver. Te reto a que hagamos una carrera por el bosque. Sigamos el sendero. ¡Sin hacer trampa! ¡Nada de ayuda de nadie! ¡Corramos con nuestras propias patas!

Narrador: La liebre casi no puede contener las ganas de reírse.

Liebre: ¿Una carrera? ¿Tú y yo? ¿Mis poderosas patas traseras contra tus garras cortitas de tortuga? ¿Una carrera de velocidad? Muy bien, tortuguita.

Tortuga: ¿Entonces, liebre, estamos de acuerdo? Mañana de madrugada, competimos. ¿Trato hecho?



Liebre: ¡Ay, sí, trato hecho!

Narrador: Con eso, se estrechan la mano la una a la otra. Y la liebre se duerme otra vez.

Cuarto acto

Narrador: La siguiente mañana, sale el sol. Todos los animales se despiertan, menos la liebre.

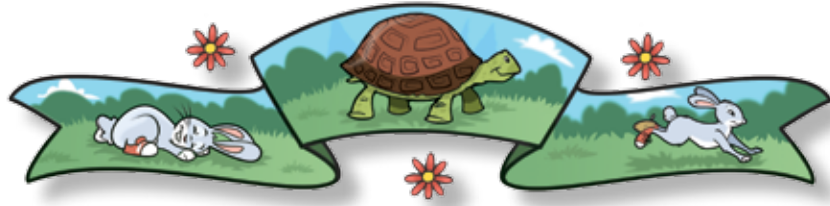
Canción: ¿Duermes tú? (Frère Jacques)

Liebre: ¿Por qué cantan, necios? ¿No pueden ver que estoy durmiendo? ¿No entienden la importancia del primer sueño?

Urraca azul: ¡Ay, no te enojés!

Rana: ¡Sí, no te enojés!

Tortuga: Ya es hora de nuestra carrera, liebre. ¿Te acuerdas?



Liebre: ¿Qué carrera? No tienes ninguna posibilidad de ganar, Tortuga. Nada más tengo que pensar en la carrera y te puedo ganar. Vete y déjame dormir. Puedo ganar con los ojos cerrados.

Narrador: Y eso es justo lo que hace la liebre. Cierra los ojos y se duerme otra vez.

Urraca azul: Ay, no. La liebre se desveló demasiado ayer.

Rana: Es cierto. No se durmió hasta muy tarde.

Narrador: Justo en ese momento, llega el puerco espín, despacio como siempre.

Puerco espín: ¿Llegué tarde para la carrera? Vine tan rápido como pude.

Tortuga: Llegaste con mucho tiempo, mi amigo. Es un día bonito. Dormí la noche entera y estoy lista para correr.

Puerco espín: ¿Dónde está la liebre?



Urraca azul: Dormida. ¡Ay, no!

Rana: Sí, dormida.

Tortuga: Intentamos despertarla, pero nos gritó.

Puerco espín: Entonces digo, “¡Que empiece la carrera!”

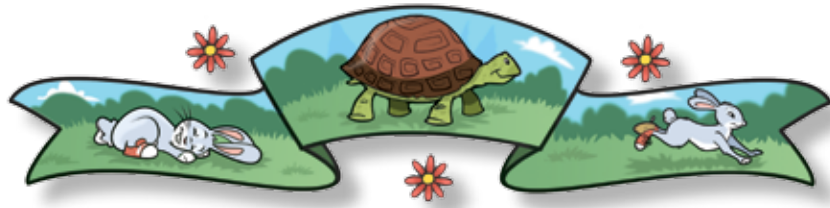
Narrador: Todos los animales se juntan alrededor de la línea de salida. La tortuga toma su lugar. La urraca azul intenta despertar a la liebre una vez más. Pero la liebre le dice a la urraca azul que se vaya.

Liebre: ¡Vete de aquí!

Urraca azul: ¡Está bien!

Rana: ¡Cruá, cruá!

Narrador: Los animales cumplen con los deseos de la liebre y la dejan en paz. Se preparan para la carrera. El puerco espín empieza la carrera.



Puerco espín: En sus marcas, listos, ¡fuera!

Narrador: La tortuga empieza despacio. Después de todo, la tortuga es una tortuga.

Tortuga: ¡Es un día bonito para una caminata vigorosa!

Urraca azul: ¡Vamos, tortuga, vamos!

Rana: ¡Sí, ve tan rápido como puedas!

Tortuga: ¡Lo haré!

Narrador: Y la tortuga lo hace. Camina tan rápido como puede. Después de un rato, la tortuga y los otros animales se desaparecen al otro lado de una curva del camino. En ese momento se despierta la liebre y echa una mirada alrededor, bosteza y estira los brazos y las piernas.

Liebre: ¿Adónde se han ido todos? Ay sí, esa carrera ridícula. Quizás debo echar una mirada.



Narrador: La liebre dobla la curva corriendo al trote y pronto alcanza a la tortuga.

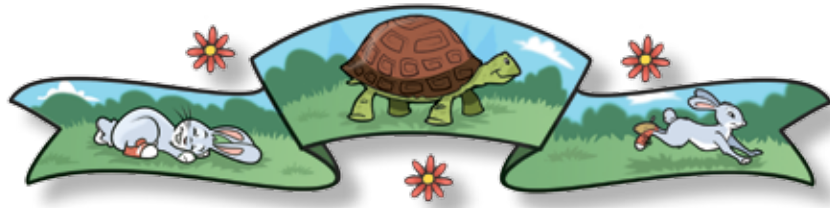
Liebre: ¡Ja! ¿Qué carrera? ¡Nada más mírate! ¿Ves qué tan rápida soy?

Narrador: La liebre baila alrededor de la tortuga, burlándose de ella.

Tortuga: Sí, te veo. Pero no me preocupo.

Liebre: Me haces reír, Tortuga. ¡Ja, ja! Voy a acostarme bajo este árbol y reírme por un rato. ¡Ja, ja! ¡Jí, jí!

Narrador: Y la liebre hace precisamente eso. Pero la tortuga sigue con la carrera, despacia y constante.

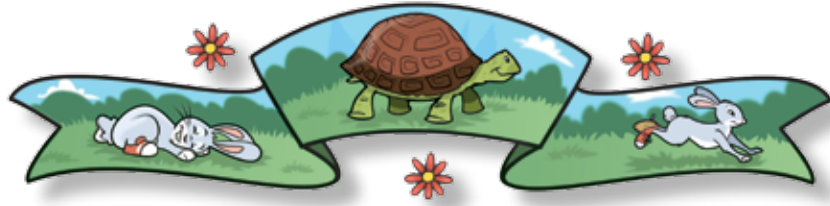


Quinto acto

- Narrador:** El sol cruza el cielo. La tortuga ha estado corriendo todo el día. La tortuga se acerca a la meta. Y la liebre apenas se despierta.
- Urraca azul:** ¡Qué viva la tortuga! Sabía desde el principio que lo podías hacer.
- Rana:** ¡Sí, sabía que lo podías hacer!
- Puerco espín:** ¡Todos lo sabíamos! ¡Bien hecho!
- Tortuga:** Gracias, amigos. Estoy haciendo todo lo posible. Sigo despacio, pero también constante.
- Liebre:** ¿Qué es ese ruido?
- Narrador:** La liebre echa una mirada alrededor. Está confundida. Ve a la tortuga cerca de la meta.



- Liebre:** ¡Ay, no! ¡Esa carrera tonta!
- Narrador:** Con eso, la liebre se levanta con un salto y empieza a correr.
- Liebre:** ¡Ahí voy!
- Urraca azul:** ¡Ay, aquí viene la liebre! ¡Sabía que lo podías hacer, Liebre! Digo, Tortuga. Digo, Liebre. Ay.
- Rana:** ¡Sí, sabía que lo podías hacer!
- Narrador:** Sí, posiblemente la liebre hubiera podido hacerlo. Pero con el apuro, a la liebre perezosa se le olvida atarse las agujetas. No sabe que está en peligro. Corre lo más rápido que puede. Se acerca más y más a la tortuga.
- Liebre:** ¡Ja! ¡Sabía que te iba a ganar!
- Tortuga:** Despacio y constante. Despacio y constante.



Urraca azul: ¡Sí, despacio y constante!

Rana: ¡Despacio y constante!

Puerco espín: ¡Sigue corriendo, tortuga, despacio y constante!

Liebre: ¡Son tontos! Ninguna tortuga puede vencer a una liebre en una carrera. ¡Ja!

Tortuga: Quizás nunca haya ganado una tortuga antes. Pero yo no me preocupo. Despacio y constante, digo yo.

Liebre: ¡Ja, ja! ¡Jí, Jí!

Narrador: Desgraciadamente para la liebre, se ríe muy pronto. En el apuro, pisa su agujeta. ¡Se cae de bruce! La liebre está a unas pulgadas de la meta, pero no la cruza.

Puerco espín: ¡La tortuga gana la carrera!



Liebre: ¿¡Cómo?!

Urraca azul, ¡Hurra!
Rana, y
Puerco espín:

Tortuga: Sí, Liebre. He ganado. Ser rápida y perezosa no es bueno.

Liebre: ¿Pero, cómo? ¿Por qué? Soy la liebre. Soy la mejor y la más rápida.

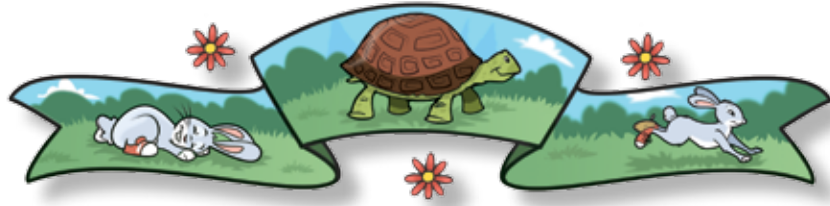
Tortuga: Es cierto que eres rápida liebre.

Urraca azul: ¡Muy rápida!

Rana: ¡Sí, muy rápida!

Tortuga: Sí, eres rápida, Liebre. Y yo voy despacio. Pero despacio y constante se ganó la carrera.

Poema: Qué hacer cuando no ganas

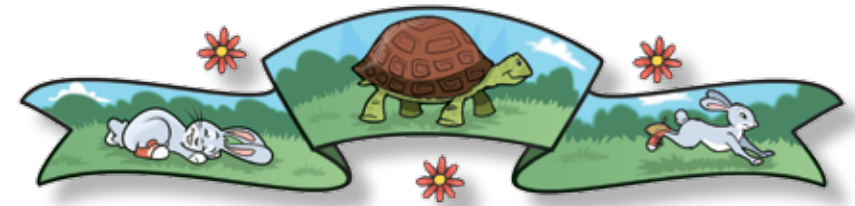


Qué hacer cuando no ganas

Anónimo

¿Qué tal si no estás ganando
Y sabes que te espera la ruina?
Sigue tratando,
Sigue trotando,
Para ganar en la vida.

Aterriza de pie al final de la vida,
Y el pasado parecerá pleno.
Hay un beneficio positivo,
Te sentirás vivo,
Cuando das todo sin freno.

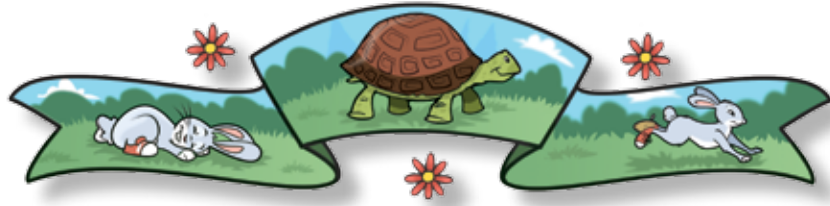


¿Duermes tú? (Frère Jacques)

Tradicional

Fray Felipe
Fray Felipe
¿Duermes tú?
¿Duermes tú?
Suenan las campanas.
Suenan las campanas.
¡Din, den, don!
¡Din, den, don!

*Frère Jacques,
Frère Jacques,
Dormez vous?
Dormez vous?
Sonnez les matines.
Sonnez les matines.
Din, din, don!
Din, din, don!*



Glosario

bosque—área con muchos árboles

durar—seguir, permanecer

liebre—un tipo de conejo con orejas largas y largas patas traseras, especialmente buenas para brincar

malhumorado—no de buen humor

perezoso—que no quiere hacer nada

presume—hablar demasiado bien de si mismo

ruina—un fin malo

tortuga—un animal verde con un casco duro

traseras—de atrás

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