

State of Israel
Ministry of Education
Pedagogical Secretariat
Language Department
English Language Education



7th Grade National English
Program to Promote Spoken



English Language Education

7th Grade National English Program to Promote Spoken Language in the Classroom

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Language in the Classroom

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Part 1

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Updates and additional materials will be available on the English Inspectorate website.



1. Introduction

a. Background

Speaking in public in our L1 can be intimidating. Some people are naturally shy. But, when it comes to L2, or even L3, the fear of speaking is compounded: What if I make a mistake? What if someone laughs at my accent? What if...?

Our goal is to build on the language the students already have, and to encourage even the most self-conscious students to slowly build up expressions and lexical chunks in order to improve their oral skills and self – confidence. These lessons are NOT about correcting grammar – our emphasis is on fluency and opening up more channels of communication in junior high. It's all about having **fun** with oral interaction in English as the means!

b. Opening Lesson

Creating a "Safe Environment" Warmers and Ice-Breakers

Time needed: 45 minutes

Breakdown

10 minutes - Sharing concerns

5 - 10 minutes: Recalling familiar expressions from elementary school.

15 minutes: Activity: Human Bingo (or other ice-breakers)

Summing Up: Time remaining

Materials Needed

- Signs with expressions you assume the students should know
- Bingo Board - 1 per student, writing utensil

Rationale

Anyone teaching English in Israel has personal experience learning a second or third language.

- Native English speakers have had to learn "modern Hebrew" and like everyone else, need to keep up with the current terminology.
- Non-native speakers have learned the language in school, or by travelling abroad etc.
- Even teachers from bilingual homes have had to hone their skills, but they do have an advantage.



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Introduction

Arrange the class in a circle. After polling students for expressions they already know, **in the students' L1 – talk about your experiences, ask them about their fears.** The most important message to convey to your students is: **It's ok to make mistakes!** Nobody is perfect! This weekly hour isn't about grammar – it's about learning to speak and communicate with others. We've all been there and will be going through this process **together**, not just in this hour, but in all English classes.



Sometimes I make mistakes

Which expressions should students already know? You can speak with the elementary school teachers to find out what your incoming students have mastered.

Prior to class, prepare a collection of signs

to put up around the room of expressions they know. Decorate the classroom with them after you have elicited them from the students.

(See pages 3-4 in the appendix.)

Questions:

- What can you ask a person you meet for the first time?
- What can you ask a friend you see in school?
- What can you tell people about yourself?

Possible Responses:

Basic:

Hello, my name is _____

How are you?

I like ...

I don't like....

I have _____

Other:

I play... / babysit / go shopping / After school I _____



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Activity: Distribute a bingo board to each student. (See page 2 in the appendix.)

On the board/on signs review these expressions:

- Do you have....?
- Do you like...?
- Do you live in.....?
- Are you.....?

Give each student a board. Ask them to walk around the room, and using these questions, find people who fit each category. That person should write their name in the corresponding box.

After you finish, get back in a circle and ask what they have learned:

Q: Who has a sister or brother in the school?

A: _____ has a brother.

Put each expression on the board so the students can see the patterns.

Summing Up:

At the end the lesson, get back into a circle. Go through the vocabulary used during the lesson and ask the students what they enjoyed. Reinforce the association of positive experiences with spoken language.

There are other possible ice-breakers you may choose to use.

(See pages 5-8 in the appendix.)



2. Chants & Cheers

Background

Chants and cheers are a teaching tool. They emphasize STRESS on certain syllables. They teach vocabulary. Here are some suggestions based on research from Jazz Chants: "Begin ORALLY. This forces students to listen to what you actually say and not what they think words should sound like based on the way things are spelled. Be dramatic. Exaggerate and make it fun. Have students listen to the whole chant first. Then have them listen and repeat each line several times together as a chorus."

Familiar Chants

Time: 20 minutes - Full Lesson

A lot of chants students know in Hebrew originate in English and some they have already learned in elementary school.

Elicit from the students which chants they remember. Have them sing them together and do the hand-motions where relevant. The songs are linked to the tunes. These are for the teachers to recall the tunes.

Since most clips have been created for younger students, have the students "revert" to a younger age to sing-a-long. Pre-teens do not want to be treated like small children and we want them to participate.

(You can find the lyrics of the following chants on pages 9-11 in the appendix.)

- Who Took the Cookies from the Cookie Jar?
- Telephone
- Simon Says
- Ten Little Monkeys
- If You're Happy and You Know It
- The Wheels on the Bus
- 99 Bottles of Milk on the Wall



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What do all of these chants have in common?

- Repetition
- Infectious
- Indirectly teach certain grammar structures, such as Wh-questions – subject, past simple (Who took the cookies, Ten Little Children).

Cheers

The following cheers are popular in camps and are likely to be new to many students.

- I Love the Mountains
- Motivational Cheer (Thunderation)
- One Bottle of Pop

You will need two lessons to teach whichever of these chants and cheers you choose.

OTHER IDEAS:

Create a class or school cheer. Decide together on which rhymes and adjectives describe the class/school.

“ _____ is the best....” - You figure out the rest!

GO FOR IT!



4. Pronunciation, Songs/Tongue Twisters, & Intonation

Introduction

English is spoken around the world with a variety of accents. In Israel, students are exposed to spoken English through native English speakers from various English speaking countries, non-native speakers, and through the media. In contrast to Hebrew and Arabic which have distinct vowel sounds [ניקוד / diacritics], in English, even some words are pronounced differently by teachers from different backgrounds, such as the words "Advertisement" or "Laboratory". Confusing? Yes!

It is important to work on the specific sounds that are important for English, particularly if they do not exist in Hebrew such as the **r sound**, the **th** (for Hebrew speakers), the **short vowel sounds**, and the **l**. This module focuses on just a few sounds Israeli students commonly have difficulty mastering.

REMEMBER: These activities are designed to create a **POSITIVE, OPEN ATMOSPHERE** in your English classroom. Walk in with a smile, exaggerate and enunciate the sounds, act out and show the students that you are enjoying your time with them.

Materials Needed:

- Pages/slips of paper with Tongue Twisters
- A piece of paper for each student
- Paper and writing utensil for writing new tongue twisters
- Optional – a mirror

Time Needed:

One to two lessons – depending on the needs of your class and your yearly schedule. This module has a lot of material for you to choose from – it's up to you, the teacher, to decide which will be most beneficial to YOUR students.

Opening Discussion - In a circle:

Ask your students and elicit responses to the following questions:

Which letters sound the same in Hebrew compared to English?

Which letters or sounds can you find in only one language?



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Example : How do English speakers who can't speak Hebrew say החוצפ?

In English – there's no letter ח. In Hebrew, there's no "th" sound.

This is an opportunity to hear from your students about their concerns and reassure them that a student's ACCENT does not reflect their ability to speak, but PRONOUNCING words properly is important for oral interaction.

○ Long E vs Short I/ Where vs Were

Many have not yet distinguished between a long "e" [i:] or [i:] and short "i" [ɪ]. You can start by comparing the sounds in their L1.

יָאֵר VS יָאֵר

Ask your students: Why do photographers tell people to say "Cheese" when they take a picture?

Have each student place a finger on both sides of their lips. Say "Cheese". What happens to your lips?

Keep your fingers there. Try saying the following words. If students have a mirror, have them look at themselves.

1. This / These

2. It/ Eat

3. Live/Leave

4. Sit/ Seat

5. Where/ Were

Show how this small difference changes the meaning if one isn't careful. ie. You SIT in a SEAT - not the opposite.



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○ TH sound:

One method of helping students differentiate between a "mouse" and "mouth": Hold your finger up as if saying, "One minute." Now rest the top of the finger in that position on the tip of your nose. Say "th". When your tongue touches your finger, you should be able to make the correct sound. These are two of many clips online with ideas how to work on this skill. These clips are geared towards weaker, less mature 7th graders) - only use if beneficial and won't insult the students. You can take it one step further by showing examples of "th" as in "think" and "th" as in "that".

Challenge: Try saying "The tip of the tongue, the teeth, the lips."



Tongue Twisters:

Nonsense That Makes Sense to Do with Your Students

Rationale:

"Tongue twisters are a good way to perfect the pronunciations of words, just like nursery rhymes that children have to listen to for several years. The nursery rhymes actually make the mind and the tongue stretch them to the limit, literally stretching the muscles of the tongue."

Start with the lower level ones they know from elementary school and then move on to more challenging ones. Familiar Tongue Twisters:

- "How much wood would a woodchuck chuck if a woodchuck could chuck wood? He would chuck, he would, as much as he could, and chuck as much wood As a woodchuck would if a woodchuck could chuck wood"

Try saying it backwards:

"How much chuck would a chuck would wood if a chuck would could wood chuck."

- Peter Piper picked a peck of pickled peppers Peter Piper pick a peck of pickled peppers?

If Peter Piper picked a peck of pickled peppers,

Where's the peck of pickled peppers Peter Piper picked?

- She sells seashells by the seashore. The shells she sells are surely seashells.
- Red lorry, yellow lorry
- Which wristwatches are Swiss wristwatches?
- Fuzzy Wuzzy Was a Bear

(You can find more tongue twisters on pages 12 in the appendix.)



Creating Your Own Tongue Twisters

This is a fun, age appropriate task for 7th grade. Do the first one together and then divide students into pairs or small groups to create their own and present to the class.

Choose a letter of the alphabet – all words will begin with that letter.

EXAMPLE: B

1. Choose a name (Betty)
2. Choose a verb (bought)
3. Choose an adj (beautiful)
4. Choose a noun (bananas)
5. Choose a place (bakery, bar,)

The tongue twister: "Betty bought beautiful bananas in the bakery."

Competition:

Two students compete who can say it faster without getting their tongue all twisted, or, "Test the Teacher"! We aren't infallible - tongue twisters are hard for teachers, too. If a teacher feels "brave" enough, they can enter the competition.

Intonation

Now that the students can enunciate the words, it's time to focus on which word to STRESS. This is called "**INTONATION**".

Task 1:

Take the word "nice" or "בסדר". Ask a student to use the adjective to describe:

- Something they think is amazing.
- Something that's ok.
- Something they have to say something good about but don't really want to.



It's the same word – what changes? Does your voice go up or down? How does your facial expression change?

Task 2:

Write the following sentence on the board or give each student a separate slip of paper – each with a different word in the same sentence written in bold.

Example: "I never said she took my money."

Person 1: **I** never said she took my money."

Person 2: I **never** said she took my money.

Person 3: I never **said** she took my money.

Person 4: I never said **she** took my money.

Person 5: I never said she **took** my money.

Person 6: I never said she took **my** money.

Person 7: I never said she took my **money**.

Ask: How does the meaning change when you emphasize different words?

Conclusion: If you haven't yet - make up a cheer to start the weekly Let's Talk sessions, because it does just that - brings CHEER to the classroom.

Now that your students can chant and cheer, enunciate their letters and have learned what they need to STRESS, it's time to turn them into ACTORS with Readers' Theater.





4. Reader's Theater

What is Reader's Theater?

Reader's Theater is a way of presenting literature in a dramatic way. Students read a book or story written in script form, and then perform a play by reading the script aloud to the audience. Students bring characters and events in the script to life by using their voice expressively. Since the story is conveyed through the reader's voice and facial expressions, minimal costumes and props are used and there is no need for a stage.

Why Use Reader's Theater?

1. It has an authentic, communicative purpose – students present a piece of literature to an audience.
2. It promotes repeated reading. Students read their texts repeatedly in order to practice for their performance. Repeated reading improves reading fluency. Fluency is the music of language. It promotes correct intonation in the context of the text.

Research has shown that reading fluency improves oral fluency. Reader's theater will assist students in reading accurately and expressively. They will learn to chunk words properly and read at a rate that promotes comprehension. Their vocabulary will also improve. These are the same skills required for oral interactions. Through reader's theater, students will develop both fluency and accuracy in their speaking.

3. It enhances comprehension. Students must understand the characters, setting, and plot in order to produce a good performance.
4. It builds good social interaction and collaboration among students.

Basic Steps for Lesson Planning

1. The teacher chooses a script that is based on a book. The script can first be taught in the same way as the teacher would teach any other intensive reading comprehension text.
This would include:
 - a. Pre-teaching new vocabulary words and phrases
 - b. Drawing on background knowledge to better understand the setting
 - c. Checking students' comprehension
2. The teacher reads the script aloud so that students can hear a model of fluent reading.



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3. The teacher divides the class into groups. Each group of students reviews the role of **one** of the characters ie. "All the people in this group should go through George's lines". First the students can sit on their own or in pairs to practice. This gives everyone time to get comfortable with the part. The teacher should walk around acting as a coach to help students with questions who feel unsure of themselves. The script is read again in unison, in a non-threatening manner, since each role is read by more than one student. The teacher can comment on the student's pronunciation, reading accuracy, intonation, and facial expressions, explaining how these items help the audience understand the context.
4. Students read the script in groups. The script should be read more than once, each time the student reads the part of a different character. The teacher acts as a facilitator, walking around, listening, and helping where necessary.
5. Students choose their parts for the performance, including the part of the narrator. (There can be more than one narrator per script). As they practice, they decide how to use their voice and face to interpret characters and events in the story. They may choose minimal costumes and props to make their performance more authentic.
6. Teacher and students assess the performance.

Variations – Most scripts have a limited number of characters. For large classes:

- a. Students break up into groups according to the number of parts in the script. Teacher chooses one script and each group performs the same script.
- b. Teacher chooses a longer text that has more than one scene. Each group of students practices and performs a different scene.
- c. Teacher introduces 3-4 scripts. Students break up into groups. Each group chooses a different script to practice and perform.

The Performance

Equipment

1. Scripts – It is advisable to prepare 2 copies of each script per student. One will be used during rehearsals and one for the performance. Each should highlight the reader's role. The final copy can be placed in a colorful folder, so that all readers are holding uniform folders.
2. Costumes and Props - Costumes and props should be minimal. They can include:
 - *Simple character name tags



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*Hats, glasses, wigs

*Small props that are associated with the character. If using a mask, keep the student's mouth uncovered so the audience can hear his voice. Make sure that costumes and props don't interfere with the student's ability to hold the script. In reader's theater no other background scenery is necessary.

Position of the Readers

In most Reader's Theater performances, readers stand or sit on high stools in a row or semicircle, holding the folder with the script or placing them on a music stand. Narrators stand at the end of the line, and main characters are positioned in the middle. Characters "exit" by turning their backs to the audience. Scene changes can be shown by having characters "freeze" while the narrator speaks.

Assessment

It is up to the teacher to decide if he/she will assess this part of the program.

Self- assessment using a checklist is a suitable, non-threatening way for students to monitor their own progress.

The following is an example of a checklist. The checklist can be translated to L1. Be sure the students understand each statement. They could fill out the checklist more than once, marking their progress.



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Reader's Theater Student Checklist

	Most of the time	Sometimes	Hardly Ever
1. I say a word again if it doesn't sound right.			
2. I pay attention to punctuation. (commas, periods, question marks) reading the text with proper intonation.			
3. I try to read without stopping after every word.			
5. I know how to group words into meaningful phrases.			
4. I read with expression			
5. I follow the script and am ready to speak when it is my turn.			

Adapted from Hollenbeck, K. (2006)



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Samples of Rubrics for Teacher Assessment:

Rubric for Readers' Theatre Presentation

By Lori Jamison

	4	3	2	1
Group Preparation	Presentation runs smoothly, without interruptions, suggesting excellent preparation	Presentation is generally smooth with few interruptions, suggestion adequate preparation	Occasional pauses and corrections during performance suggest minimal preparation.	Frequent stops and corrections during presentation suggest a lack of preparation.
Individual Clarity, speed and volume	All speech is clearly enunciated, spoken slowly and loudly enough to be heard effectively.	Most speech is clearly enunciated, spoken slowly and loudly enough to be heard effectively.	Speech is frequently unclear, soft and/or too fast, though most of the presentation can still be understood.	Speech is unclear, soft and/or too fast so as to impede understanding of the presentation.
Individual Expression and Presentation	Quality and variety of expression and tone makes the reading interesting and appealing and effectively conveys the character and message of the text.	Quality and variety of expression and tone makes the reading interesting and appealing.	Reading has a pleasant, but largely unchanging tone.	Minimal expression makes the reading difficult to attend to.
Individual contribution to the group	Showed leadership in rehearsal and made good use of practice time for own reading	Cooperated well and made good use of practice time for own reading	Participated in rehearsals and practised own reading	Showed minimal cooperation with the group and did little practice for own reading.

<https://www.nlsd113.com/ckfinder/userfiles/files/Arts%20Education/Rubric-for-Readers-Theatre.pdf>



Examples of Reader's Theater:

Too Much Noise

Contributed by: Sharon Kleinerman

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Characters:

Storyteller

Child 1

Mother

Child 2

Father

Child 3

Grandmother

Animals (3-8)

Grandmother

Wise Man

Too Much Noise: Part 1

Story teller: There once was a house so tiny and small. There were so many people - wall to wall.

Mother: There were a man, and his wife, a girl and a boy, a cute smiling baby and a whole lot of joy.

Grandparents: Grandma and Grandpa, a bird and a goldfish, two noisy gerbils and a long-tailed rat.



Story teller: The house was not quiet. Many people did say the house was noisy in a very loud way. There was:

Children: shouting and joking, walking and talking

Mother: calling and cleaning, crying and sleeping

Grandparents: Clapping and playing, singing and working

All: There was too much noise.

Storyteller: Hands over his ears, the man ran outside

Father: (hands over ears) Oy, I must have quiet.

Storyteller: The poor man cried.

Father: I'll ask the Rabbi/wise man. He'll understand. He'll know what to do. He'll give me a plan.

Storyteller: So that's just what he did. He knocked on the door. And when it opened, I heard him for sure

Father: Wise man, wise smart man, what can I do? My house is much too loud. My family needs some place new

Wise Man: Good man, don't give up, there is help on the way Listen to me. Do what I say!

Bring the chickens inside. Too noisy you say. Indeed, it is not at all. Just wait a day!

Too Much Noise: Part 2

Storyteller: The man closed his eyes

Then he scratched his head.

But he went home and did what the Wise Man said

Father: I will take all of the chickens

And the rooster too I

will take them inside.

Mother: What a strange thing to do!



Story teller: Now there was

Children: shouting and joking, walking and talking

Mother: calling and cleaning, crying and sleeping

Grandparents: Clapping and playing, singing and working

Children: clucking and crowing, and chirping and fighting.

All: There was too much noise!

Too Much Noise: Part 3

Story teller: Now there was even MORE noise,

So once again, the man went to the Wise Man

Father: There is STILL too much noise!

Wise Man: Go to the farm and fetch a cow

Do what I say and do it right now!!

Father: A cow?

Wise Man: Yes, a cow! Take the cow from the farm and bring it into your house now.

Storyteller: The man blinked his eyes

Then he scratched his head

Father: A cow into my house?

It will have to be fed.

Storyteller: But the man went home and did what the man said.

Father: I have a cow, big and strong too.

He pushed it into the house.

Mother: What a strange thing to do!!

Storyteller: There was



Children: shouting and joking, walking and talking

Mother: calling and cleaning, crying and sleeping

Grandparents: clapping and playing, singing and working

Children: mooing and chewing!!

All: There was too much noise!

Father: Oy, Please - What can I do?

Too Much Noise: Part 4

Story teller: So once again, the man went to the Wise Man

Father: There is STILL too much noise!

Wise Man: Go to the farm and fetch a goat. Do what I say and do it right now!!

Father: A goat?

Wise Man: Yes, a goat! Take the goat from the farm and bring it into your house now.

Story teller: The man blinked his eyes

Then he scratched his head

But the man went home and did

What the Wise Man said He got

the goat, big and noisy too He

pushed him into the house.

Mother: What a strange and terrible thing to do!!

There was

Children: shouting and joking, walking and talking

Mother: calling and cleaning, crying and sleeping

Grandparents: Clapping and playing, singing and working



Children: and braying and kicking

All: There was too much noise

Father: Oy, Please - What can I do?

Story teller: once more to the Wise Man the poor man did go

Father: I need some quiet. The Wise Man must know.

Wise Man, oh Wise Man, what can I do

I'm losing my mind and my patience too

Wise Man: Good man, don't give up! You must do as I say.

Put all of the animals outside today.

Too Much Noise, Part 5

Story teller: Once more the poor man went to the Wise Man

Father: I need some quiet. The Wise Man must know

Wise Man, oh Wise Man, what can I do?

I'm losing my mind and my patience too

Wise Man: Good man, don't give up!

You must do as I say

Put all of the animals outside today!

Boy: The rooster and the cow?

When, how and why?

Girl: Do we do it right now??

Story teller: The man blinked his eyes

Then he scratched his head

But he went home and did



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Exactly what the Wise Man said

Father: Roosters, chickens and cow.

Get out of my house, get out, get out
of it now!

Mother: What a great thing to do!!

Storyteller: Now there was just:

Children: shouting and joking, walking and talking

Mother: calling and cleaning, crying and sleeping

Grandparents: Clapping and playing, singing and working

All: and there was just enough noise!

Story teller: Once more the happy man went to the Wise Man

Father: Wise Man, dear Wise Man, I thank you so much!

My house is wonderful. It is noisy enough.

Now, I have a happy family with

All: shouting and joking, walking and

talking calling and cleaning, crying and

sleeping Clapping and playing, singing and

working Eating and drinking!

Hugging and tugging Jumping

and skipping

We have just enough noise!!

Revised for EFL students from Evan Moore book, Readers Theatre.



Something from Nothing

Parts: Narrator, Grandmother, Mother, Girl (The script can be divided into more parts. For example: the divide up the narrator, the girl can be played by 3 different students, according to her age.)

Narrator: Many years ago, longer than I can remember, in a faraway land that I've never been to, in a colorful little village that I've never even seen, there lived someone's grandmother that I never met. She was a very special grandmother. She'd once been a dressmaker, making beautiful clothes for the entire village. When his granddaughter was born, she looked at the baby and said...

Grandmother: I need to make a special gift for this baby; I need to see what I can find.

Narrator: So she took some cloth her grandmother had woven. And she measured and she cut and she sewed and sewed until she made...

Grandmother: A blanket! Just the right size for my new grandchild.

Narrator: And the girl really loved that blanket. She used it not only for sleeping but she used it for play. Sometimes she got it dirty.

Narrator: But it was always nearby. But as she grew older, the blanket grew older too. Until one day when her mother said...

Mother: Oh, child, that blanket. It's ragged and frayed, it's looking decayed. It's time to throw it out.

Girl: Noooo!

Mother: Oh come on dear, don't be silly. It's been a good blanket, but it's so old it's not much of a blanket anymore.

Narrator: Now the Grandmother overheard the commotion...

Grandmother: There, there. What seems to be the problem?

Mother: Oh, that child has worn out the blanket you made for her. But she still wants to hold onto it.

Grandmother: I see. Hmm... It looks pretty bad. This is not at all the same blanket I made.

But I know I can do something with it.



Narrator: So he took the blanket. And she measured and she cut and she sewed and sewed until she made...

Grandmother: An apron! Just the right size to fit around a growing granddaughter's waist.

Narrator: And the girl was very happy with her new apron.

Girl: (in the voice of a small child) Thanks you, Grandma!

Narrator: In fact, she wore it every day. She wore it at home, and she wore it at play. She wore it in places that maybe she shouldn't stray. But as she grew older, the apron grew older too. Until one day, her mother said to her...

Mother: Oh child, that apron. It's ripped and ragged, the edges are jagged. It's time to throw it out.

Girl: No. Mama. Grandma made it.

Mother: I know, and you have unmade it. It isn't even an apron anymore.

Girl: Oh Grandma! Grandma! My apron is broken. You can fix it?

Grandmother: Let me see... Oh my. It looks like you've been wrestling tigers. Well, we shouldn't throw things out if we don't have to. And I'm pretty sure I can do something with it.

Narrator: So she took the apron. And she measured and she cut and she sewed and sewed until she made...

Grandmother: A scarf. Just the right size to keep my granddaughter's throat warm.

Girl: Oh thanks, Grandma. It's the most scrumptious scarf ever.

Narrator: And she loved that scarf as much as she had loved the apron and the blanket. She wore it every day. She wore it at home and she wore it at play. The scarf was never far away.

Mother: Really, dear. Are you wearing that scarf in the bathtub again?

Narrator: But as she got older, the scarf got older too. And then one day her mother said to her...

Mother: Oh child, that scarf. It's torn and tattered, its edges are scattered. It's time to throw it out.



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Girl: No, no, Mama, we mustn't do that. I'm sure Grandma can fix it. She can make something out of anything. Oh Grandma! Grandma! My scrumptious scarf has become a very sad scarf. Can you make it happy again?

Grandmother: Let me see... Oh my, this is going to be difficult. But not hopeless. I think maybe I can do something with this. Let me try.

Narrator: So she took the scarf. Or what used to be a scarf. And she measured and she cut and she sewed and sewed until she made...

Grandmother: Socks! Just the right size for the feet of my growing granddaughter.

Girl: Oh thank you, Grandma! They're the most sensational socks ever.

Narrator: And she really, really loved those socks. As much as she'd loved the scarf and the apron and the blanket. And she wore them every day. She wore them at home...

Mother: Um... dear, I know you really love those socks and you want to show them off, but I really think you're supposed to wear them *IN* your shoes rather than outside.

Narrator: But as she grew older, the socks grew older too. In a couple of places, her toes were poking through. Finally, her mother frowned and said...

Mother: Oh dear, those socks. They're no longer pleasant, not even close. In fact, they're really rather gross. It's time to throw them out.

Girl: No, Mama, please. Let's ask Grandma first.

Mother: I know, I know. She can make something out of anything.

Girl: Yes, she can. And we really shouldn't throw anything away if we don't have to. It's wasteful.

Mother: Such times these are, when a girl lectures her mother about waste! Very well, very well. Go ask her. But I doubt if even she can help you this time.

Girl: Thank you, Mama. Grandma! Grandma! Grandma, my socks are in shambles, my toes poke through. Is there anything you can do?

Grandmother: Let me see. Oh my, I don't know. Maybe. I'll try. Yes, I'll do my best.

Narrator: So she took the socks. And she measured and she cut and she sewed and sewed until she made...

Girl: A bow?



Grandmother: It's better than nothing.

Girl: It certainly is. It's really a beautiful bow. Thank you, Grandma.

Narrator: And she wore that bow everywhere. It was a bow for her hair. She wore it for a long, long time. She grew older, and bigger. But still, the bow didn't wear out, as the blanket and the apron and the scarf and the socks had done. She kept on wearing it until one day...

Girl: My bow! Where did it go? It must have fallen off somewhere.

Narrator: She looked under the bed. She looked under the kitchen sink. She looked in the mirror. She looked all around. But the bow was nowhere to be found.

Girl: Noooo!

Grandmother: There, there, dear. What's the matter?

Girl: Oh Grandma, I have lost the bow you made for me. Which means I've also lost the socks and the scarf and the apron and the blanket. Can you do something about it?

Grandmother: I'm very sorry my dear. But I'm afraid not even I can make something from nothing. And I have no more of the cloth that my grandmother made for me.

Narrator: And she was very sad. She didn't eat much. She didn't talk much. She hardly did anything but look sad about her lost bow. Then finally her mother said to her.

Mother: You know, maybe your Grandma was wrong.

Girl: What do you mean?

Mother: Maybe you can make something from nothing. You don't have the bow, or the socks or the scarf or the apron or the blanket or the fabric your great-great-grandma wove. But you have the memory of all of them. If you pass that on to your own children, it will be like making them all over again. It will be like making something from nothing.

Narrator: So she got her pen. And she got her ink. And she got her paper. And she opened up her imagination. And she wrote and she wrote and she wrote. Until one day, she had made...

Girl: This story.

The above text was shortened and adapted for practice purposes by Dr.Nancy Peled from:

<http://activatedstorytheatre.com/folktales/read/SomethingNothing.html>



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Teachers are encouraged to adapt and simplify the more difficult scripts so that they are more accessible and more understandable for the students in their classes.

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