Connecting Reading and Drama: A Simple Process for Integration
Process Activities
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From Play In A Book Instructor’s Guide

In Summary, Rhythm Echo (to identify a specific phonics skill and connect it to movement)
- Explain that you’ll be making a 4 part rhythm for students to echo (or copy)
- Play a variety of 4 part rhythms using the body
- Incorporate 4 part rhythms that use voice as needed
- Reset with a simple clap, clap, clap, clap as needed

In Summary, Experience Vocabulary Words (to introduce vocabulary needed for text work)
- Make sure the 5 vocabulary words are written out and visible to students and that students have access to paper and pencils
- Provide an experience through acting and visualization that is based on the vocabulary word
- Refer to the word and define it
- Ask students to either write the word, or draw the word, or do both as they are able

In Summary, Recording Vocabulary Words (to create a resource of words from the text)
- After the experience of the word, refer to it and define it
- Ask students to either write the word, or draw the word, or do both as they are able

In Summary, Acting Vocabulary Words (to physicalize a word and its meaning)
- Give students one minute to figure out how they will act out each of the 5 words
- Using body only (not voice), model acting out a word and allow audience to guess what it is
- Select a student to come on stage
- Remind the audience of our expectations (watching with eyes, listening with ears, and wishing with all of our hearts that the actor does a great job)
- Have the student whisper the word to you so you can support if needed
(acting with the student or providing suggestions or clues to the audience)

• Allow the student to act out the word using body but not voice
• Allow the audience to guess the word
• Repeat with each of the 5 words

In Summary, Read Aloud (to model high level reading and performance skills)

• Distribute books
• Find chapter for read aloud
• Give students a choice of following text, looking at pictures, or just listening
• Remind students about audience expectations (eyes, ears, and heart)
• Read aloud with an emphasis on performance, trying to engage students visually and emotionally

In Summary, Discussion of text through tableaux (to create physical and visual imagery from a text)

• Demonstrate what is meant by a tableau or frozen picture
• Open books for reference
• Create a tableau for the beginning of the story – include characters, what they are doing, and the setting – plus any other key details
• Get as many students involved as possible
• Point out strong performances and good audience behaviors, applaud the actors and repeat process for key moments in the chapter

In Summary, Modeling Partner Reading (to provide a clear process for reading text with a partner)

• Review how we use books (Read It and Act It sides – or how you will divide lines up in another text source) and what a script is
• Explain how our scripts use character icons and different levels
• Select a high reader to be your partner
• Model greeting your partner and sitting with chairs or knees touching
• Note that we’ll read while tracking with our fingers and using our backstage voices
• Decide who’ll play each part
• Model reading Level 1 script, incorporating getting stuck on a word so your partner can assist
• Note with the group what to do when we’re stuck on a word
• Give your partner a high five, switch parts and read again
• Note that when you have read a level two times, you can go to the next level
• Show Level 2 and note that stage directions are incorporated
• Explain what stage directions are and that we’ll read them together
• Model reading a portion of Level 2 that includes stage directions
• Assess by show of hands who is ready to try and who has questions
In Summary, Implementing Partner Reading (to practice oral reading fluency)

• Pair students up
• Ask students to greet one another and adjust their space so that their chairs or knees are touching
• Take 10 seconds counting down for students to decide who will play which part the first time (allow them to ask each other which part they’d like to play)
• Have students playing the first role to raise their hands (check that each pair has assigned parts and assign roles as needed)
• Have students playing the second role raise their hands and assist as needed
• Remind students that they are using backstage voices and to assist each other as needed
• Also, remind students that they’ll read a level once and then high five, switch parts, and read Level 1 again and when they’ve read Level 1 once, they’ll need to raise their hands for a check-in
• Circulate while students Partner Read, reassigning pairs as needed
• When students raise their hands to show completion of Level 1 check to make sure that they understand the process and then allow them to repeat in Level 2 scripts

In Summary, Discussing Partner Reading (to review best practices for reading with a partner)

• Point out behaviors that worked well for Partner Reading
• Point out challenges we face when Partner Reading
• Remind students that our Partner Reading time is for rehearsal and they should therefore always be reading with the goal of memorization

In Summary, Establish a performance environment (to provide another way into a text)

• Create a stage and audience area
• Set expectations for audience behavior and participation
• Set expectations for performers
• Demonstrate “Audience you want”
• Demonstrate “Audience you want to go home”

In Summary, Understand a stage map (to establish a common vocabulary for staging text)

• Model the 5 basic parts of the stage (CENTER, RIGHT, LEFT, UP, DOWN)
• Invite groups up to show the 5 locations as you call them out
• Remind students to stay in their own space and to walk from place to place
• IF group is ready, add the more detailed 9-parts of the stage and model locations (UP RIGHT, CENTER RIGHT, DOWN RIGHT, UP CENTER, CENTER, DOWN CENTER, UP LEFT, CENTER LEFT, DOWN LEFT)
• Invite groups up to show 9 locations as you call them out
In Summary, block a scene (to add movement as well as another way to engage in text)

- Discuss why movement helps to show the story
- Define blocking
- Establish the set and how we will use two chairs and our imaginations to create our sets
- Discuss how the chairs will be used and how movement can be incorporated into the opening of the scene
- Block Level 2 scripts
- Bring students up to demonstrate opening blocking
- Continue blocking all of Level 2 script, rotating students in and out and making sure that all students are watching and learning blocking, which will be repeated with each demonstration of the scene
- Note that blocking established in the initial demonstration of scene will be the same blocking used in final performances
- Avoid straight lines
- Use entire stage
- Employ a variety of levels (kneeling, sitting, standing, standing on a chair or desk)

In Summary, establish expectations for beginning performers on stage (to provide appropriate challenges for student performers)

- Model beginning skills of facing the audience, keeping book out of face, speaking in a voice that can be heard, and beginning to engage physically
- Demonstrate “cheating out”
- During student performances, coach for these observable behaviors
- After a performance, provide feedback about improving these beginning skills

In Summary, establish expectations for intermediate performers on stage (to provide appropriate challenges for student performers)

- Model intermediate skills of engaging physically, vocally, and emotionally
- During student performances, coach for these observable behaviors
- After a performance, provide feedback about improving these intermediate skills

In Summary, establish expectations for advanced performers on stage (to provide appropriate challenges for student performers)

- Model advanced skills of picking up cues, reading with fluency, reading with prosody and memorizing lines
- During student performances, coach for these observable behaviors
- After a performance, provide feedback about improving these intermediate skills
Sample Text

**Jabberwocky**
BY **LEWIS CARROLL**

’Twas brillig, and the slithy toves
  Did gyre and gimble in the wabe:
All mimsy were the borogoves,
  And the mome raths **outgrabe**.

“Beware the Jabberwock, my son!
  The jaws that bite, the claws that catch!
Beware the Jubjub bird, and shun
  The frumious Bandersnatch!”

He took his **vorpal** sword in hand;
  Long time the **manxome** foe he sought—
So rested he by the Tumtum tree
  And stood awhile in thought.

And, as in **uffish** thought he stood,
  The Jabberwock, with eyes of flame,
Came whiffling through the tulgey wood,
  And burbled as it came!

One, two! One, two! And through and through
  The vorpal blade went snicker-snack!
He left it dead, and with its head
  He went **galumphing** back.

“And hast thou slain the Jabberwock?
  Come to my arms, my beamish boy!
**O frabjous** day! Callooh! Callay!”
  He chortled in his joy.

’Twas brillig, and the slithy toves
  Did gyre and gimble in the wabe:
All mimsy were the borogoves,
  And the mome raths outgrabe.