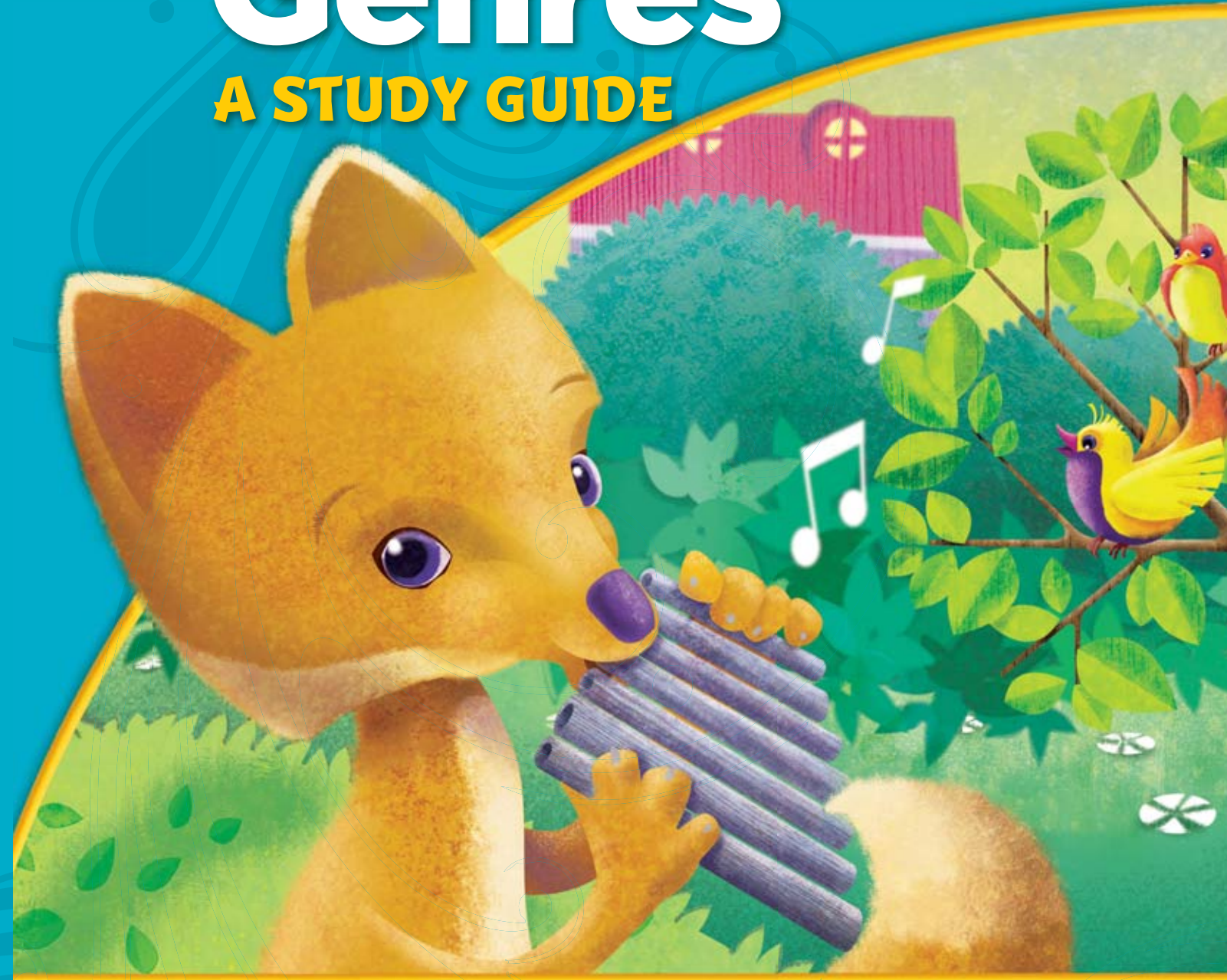


Grade 2



Reading  
**Genres**  
A STUDY GUIDE

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A STUDY GUIDE



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# Treasures

Grade 2

## Reading **Genres** **A STUDY GUIDE**



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1 2 3 4 5 6 7 8 9 ROV 14 13 12 11 10

# Contents

## Genre Studies

Unit 1:	
<b>Fables, Legends, Myths</b> . . . . .	1
The Tree and the Reed . . . . .	2
The Legend of the Bluebonnet . . . . .	3
The Midas Touch . . . . .	5
Genre Activities . . . . .	6
Unit 2:	
<b>Folktales</b> . . . . .	7
How the Mockingbird Became the Best Singer . . . . .	8
A Birthday Party for Rabbit . . . . .	10
Genre Activities . . . . .	12
Unit 3:	
<b>Fiction and Nonfiction</b> . . . . .	13
A Ride to the Refuge . . . . .	14
A Home for Whooping Cranes . . . . .	16
Genre Activities . . . . .	18
Unit 4:	
<b>Poetry</b> . . . . .	19
The Mockingbird . . . . .	20
Lazy Lizard . . . . .	21
The Rio Grande . . . . .	22
Get on the Bus! . . . . .	23
Genre Activities . . . . .	24
Unit 5:	
<b>Procedural Text</b> . . . . .	25
How to Make a Book Cover . . . . .	26
Genre Activities . . . . .	30
Unit 6:	
<b>Fiction</b> . . . . .	31
A Day at the Cattle Ranch . . . . .	32
The Rescue . . . . .	34
Genre Activities . . . . .	36

## Plays

<b>Contents</b> . . . . .	37
<b>Introduction</b> . . . . .	38
Room for More (for Unit 1) . . . . .	40
The Secret Song (for Unit 2) . . . . .	47
I'll Be the Dragon! (for Unit 3) . . . . .	48
A Whale of a Story (for Unit 4) . . . . .	61
The Search for the Magic Lake (for Unit 5) . . . . .	74
Mother Goose to the Rescue (for Unit 6) . . . . .	89
<b>Drama Activities</b>	
Drama Activities (for Unit 1) . . . . .	101
Drama Activities (for Unit 2) . . . . .	103
Drama Activities (for Unit 3) . . . . .	105
Drama Activities (for Unit 4) . . . . .	107
Drama Activities (for Unit 5) . . . . .	109
Drama Activities (for Unit 6) . . . . .	111



# Reading Fables, Legends, and Myths

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Fables, legends, and myths are three kinds of stories. Many of these stories are very old. They are alike in some ways. Each story has a theme, or main idea. The theme may be a lesson. Sometimes the lesson is called a moral.

- **A fable is a short story that teaches a lesson.** Often a fable ends with a moral. The moral is a sentence that explains the lesson. Many fables are about animals. The animals act as though they are people. The animals speak to one another and sometimes to people.
- **A legend is a story from long ago.** A legend may tell about a person who is made up. It may tell about a real person from the past. But all legends have details that are made up. Legends may be serious or funny.
- **A myth is a story that explains something.** A myth may tell how the world began or why there are stars. Some myths tell about gods or goddesses.



# The Tree and the Reed

A tall tree grew on the bank of a river. The tree was straight and strong. A reed grew next to it. A reed is a plant that is like tall grass. The reed bent when the wind blew.

“Why do you bend so much?” the tree asked. “Look at me. I am proud of my size. I stand up straight. You should do the same.”

“I like being this way,” said the reed. “I am not as big as you are, but I am happy.”

The next day, a strong wind blew against the tree. The tree tried to keep standing, but its roots came out of the ground. The proud tree fell over. The wind blew against the reed, too. But the reed bent until the wind stopped. Being the biggest and strongest is not always best.



**Set a purpose for reading. What do you want to find out about the legend of Bluebonnet?**



## The Legend of the Bluebonnet

Years ago, there was a long time of dry weather in Texas. Ponds and rivers dried up. The animals had nothing to drink, and the plants could not grow. The people were hungry because they had little food. Many became sick. Some even died.

The people hoped and prayed for rain. They played music and sang to the Great Spirit. Then one wise man told them what they must do. He said that each one must give up something special.

One girl had lost her whole family. Her name was She-Who-Is-Alone. She had only one thing that she cared about. Her grandmother had made her a special doll. Grandmother had painted the doll's face and put bluebird feathers on its head.



She-Who-Is-Alone knew that she must help her people. She must give up something special. That night, She-Who-Is-Alone threw her doll into the fire. She asked the Great Spirit to send rain so that her people could live. After the fire burned out, she picked up some ashes. She-Who-Is-Alone threw them into the wind. Then she went home to sleep.

In the morning, She-Who-Is-Alone saw blue flowers everywhere. They covered the hills as far as she could see. That day the rain fell, and there was plenty of water. The people were thankful.

Those flowers are now called bluebonnets. Today the bluebonnet is the state flower of Texas. The blue flowers cover the land every spring. People who see them think of She-Who-Is-Alone and her great gift.



# The Midas Touch

An old myth tells about King Midas. He lived in Greece. Midas helped a man who was lost. The lost man was a good friend of a Greek god.

The god gave Midas one wish for helping his friend. Midas wanted to be very rich. He said, "I wish that everything I touch would turn to gold." Then Midas touched a stick. It turned to gold!

Later, Midas sat down to eat. As soon as he touched the food, it turned to gold! Midas could not eat gold!

Midas called out to the god, "Please take away the wish!" The god told Midas to wash in the river. When he did, the sand turned to gold. Now Midas could eat. He was happy without all that gold.



# ★ Activities

## What Is the Lesson?

Each story you have read teaches a lesson. The lesson is the theme of the story. In a small group, talk about the answers to these questions.

1. What is the moral of the fable of the tree and the reed?
2. Is She-Who-Is-Alone selfish or unselfish? How do you know? Explain how that helps her people.
3. What does King Midas learn about gold?
4. In what ways are all of these stories alike?

## The Theme of a Story

Often the lesson is the theme, or main idea, of a story. Talk to a partner about the lesson each story teaches. Work together to write sentences that tell each theme.

# Reading Folktales

---

- **A folktale is a made-up story that takes place long ago.** Folktales are told all over the world. Every culture has these stories to share.
- **People have told folktales many times over many years.** Parents tell them to their children. One day they will tell the stories to their children.
- **Like all stories, folktales have characters, settings, and plots.** Characters are the people, animals, or things that the story tells about. The setting is the time and place in which the story happens. The plot is what happens.
- **In many folktales, animals talk.** They act the same way people act. They have problems. They make mistakes. They grow older and wiser. They learn how to live in the world.
- **From time to time, people make up new folktales.** They spread from person to person just as the old stories did.

Set a purpose for reading. What do you want to find out about the mockingbird's singing?



## How the Mockingbird Became the Best Singer

A young mockingbird had a beautiful voice. She wanted to take singing lessons, but she had no money for them.

A young cardinal took singing lessons. Her rich father wanted her to sing. But the young cardinal did not practice. She did not care how she sounded.

The mockingbird hid behind a tree. She watched the singing lessons. She learned how to sing.

The cardinal's father asked the other birds to come and hear his daughter sing. The young cardinal was afraid. She could not sing.

She asked a woodpecker to help her cut a hole in the tree. The young cardinal asked the mockingbird to hide there and sing for her.

When the time came to sing, the young mockingbird sang. The young cardinal pretended to sing. The other birds heard a beautiful voice. They all clapped.

The father knew that his daughter was not singing. He found the mockingbird hiding. He told her to come out.

“This is the true singer,” the father said. “The beautiful voice belongs to the mockingbird.”

The other birds asked for more music. The mockingbird sang again. Ever since, mockingbirds have had beautiful voices. Cardinals never have learned to sing.







## A Birthday Party for Rabbit

Mouse found Squirrel in the forest. “Squirrel,” Mouse called. “Will you help me? I want to have a birthday party for Rabbit.”

“Yes,” Squirrel said. “What can I do to help?”

“I am not a very good cook,” Mouse said. “Can you make a cake?”

They went to Mouse’s home. Squirrel made an acorn cake with berries on top. “What else should we do for the party?” asked Squirrel.

“You can draw better than I can,” Mouse said. “Will you make Rabbit a birthday card?”

Squirrel folded a piece of paper. He drew red flowers on it. He wrote “Happy Birthday” on it.

“Now we must ask our friends to come,” Mouse said. So Squirrel brought Robin and Frog over. They said, “Oh, Mouse! You did a very good job!”

“Thank you,” Mouse said. “I worked very hard.”

Then Rabbit came in the door. “Surprise!” they shouted. “Happy birthday, dear Rabbit!”

Mouse gave everyone a piece of cake. Then he gave the card to Rabbit.

“Oh, what a pretty card!” she said. “What a good cake! What a nice party! You did a good job, Mouse.” She gave Mouse a big hug.

Mouse looked at Squirrel. He thought about Squirrel’s help. “Squirrel did the work,” he said.

“Thank you, Squirrel! You are a good friend!” Rabbit said.



# ★ Activities

## Where Does It Happen?

Both stories take place in a forest. Draw two pictures that show the place where your favorite part of each story happens. Share your pictures with a partner. Talk about how the two settings are different and how they are alike.

## The Same and Different

Think about what happens in the two stories. How are the plots of the stories the same? How are they different? Talk about your answers in a small group.

## Animals Act Like People

Think about the young cardinal and the squirrel in the folktales. Then fold a sheet of paper in half. Write “Cardinal” on one half and “Squirrel” on the other. Under “Cardinal,” write two ways that Cardinal acted the way a person would act. Under “Squirrel,” write two ways that Squirrel acted the way a person would act. Talk about your answers with a partner.

# Reading Fiction and Nonfiction

---

- **Fiction is a story with made-up characters and events.** Characters are the people, animals, or things in the story. The setting is where a story happens. The plot is the events that happen. Every story has a beginning, a middle, and an end.
- **Nonfiction gives information and facts about a topic.** Nonfiction tells about real people, places, or things. The information is not made up. The title and the first paragraph usually tell what the text is about. The middle part tells more about the topic. The last paragraph summarizes the topic or tells what the author thinks is important. Nonfiction selections often have pictures. Captions give more information about the pictures.
- As you read, ask **literal questions** about the text. Then try to figure out the answers to help you understand the text better. After you read, discuss your questions and answers with a partner.

Ask literal questions as you read. Share your questions and answers with a partner.



## A Ride to the Refuge

“We’re almost there,” Dad said. “I see the sign.” He drove into a parking lot and stopped the car.

Mom put her bird book into her pocket. She handed Sara a pair of binoculars. “You will see better with these,” Mom said.

Sara looked through the binoculars. She saw a sign with a map of Texas. An arrow pointed to a spot on the Gulf Coast. The letters looked big. “What does *refuge* mean?” she asked.

“A refuge is a safe place,” Mom said. “This is a safe place for birds called whooping cranes.”

They climbed onto a bus with other people.  
As they rode, Sara saw an alligator by the water!

Sara saw small birds in the water. Mom looked  
them up in the bird book. Then everyone looked  
through their binoculars and saw tall white birds.

“There they are!” Mom said. “The whooping  
cranes are feeding.”

Sara watched one bird walk through the water.  
It poked at something with its bill. It caught a frog!

“We are lucky to see these birds,” Dad said.  
“Not many of them are left.”

“I am glad they are safe here,” Sara said.





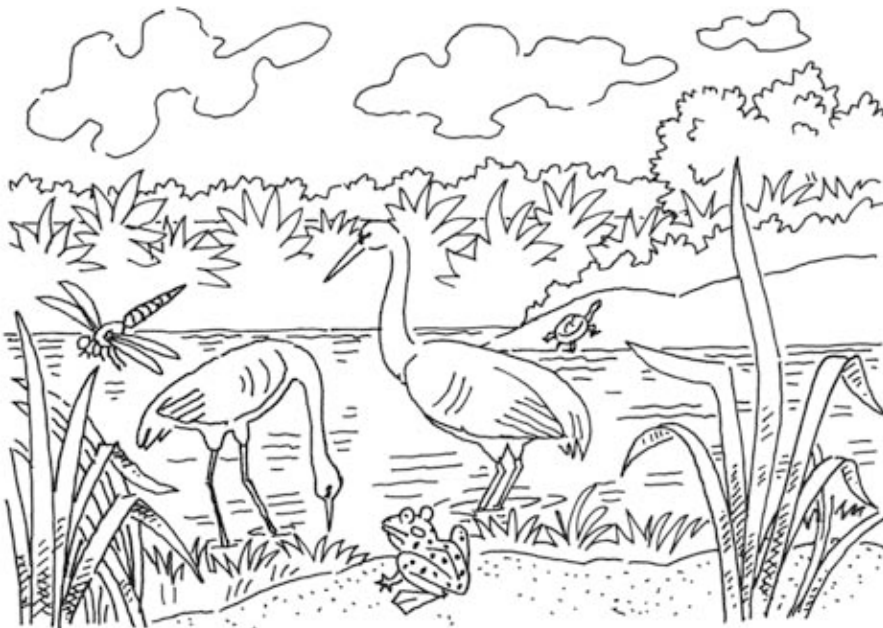
Ask literal questions as you read. Share your questions and answers with a partner.

# A Home for Whooping Cranes

A marsh is a wet place. Most of the time, water covers the land. Many kinds of animals live in and around a marsh. One marsh in Texas is a special home for whooping cranes.

There are many marshes on the Gulf Coast of Texas. These marshes make perfect homes for whooping cranes. Whooping cranes catch fish and insects. They also eat crabs, frogs, and clams.

A whooping crane is almost five feet tall. It has white feathers and a red and black head. Its neck is long, and its wings spread seven feet across.

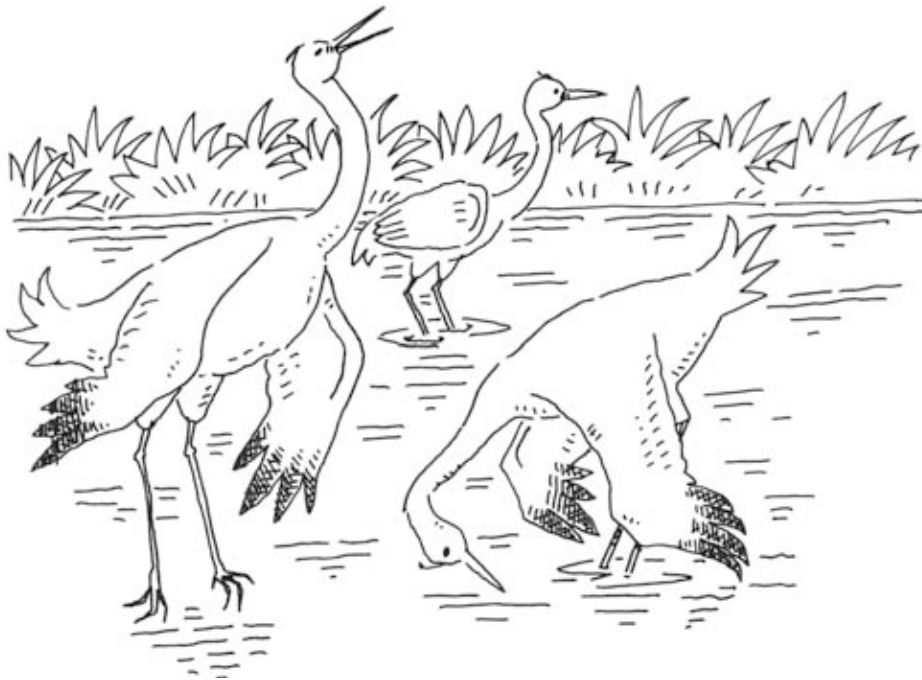


Many different animals live in the marsh.

Whooping cranes are named for the whooping sounds they make. They sound like loud horns blowing. In spring the birds seem to dance. They call, they leap, and they flap their wings.

In the past, people hunted whooping cranes. People lived on the land where the birds once lived. Now only three groups of these birds are left.

One group of whooping cranes spends the summer in Canada. The birds spend the winter in a refuge, or safe place, on the Texas coast. Each year they fly more than 2,000 miles each way. A pair, a family, or a small group makes the trip together. Few of these great birds are left, but people are working to keep them safe.



In spring, whooping cranes seem to dance with one another.

# ★ Activities

## Fiction or Nonfiction?

Find a partner. Take turns answering these questions. Then write your answers in your Writer's Notebook.

1. Which selection is fiction and which is nonfiction? How do you know?
2. Retell the events in the fiction story.
3. What is the topic of the nonfiction selection?
4. Use text clues to make a connection between the fiction and the nonfiction selections.

## Write a Story

A made-up story can have a real place as its setting.

- Think about a place you know of or have been to.
- Make up a character that might go there.
- Make up something that the character does.
- Write a short story about your made-up character at that place.
- Make sure that your story has a beginning, a middle, and an end.
- Act out your story in a small group.

# Reading Poetry

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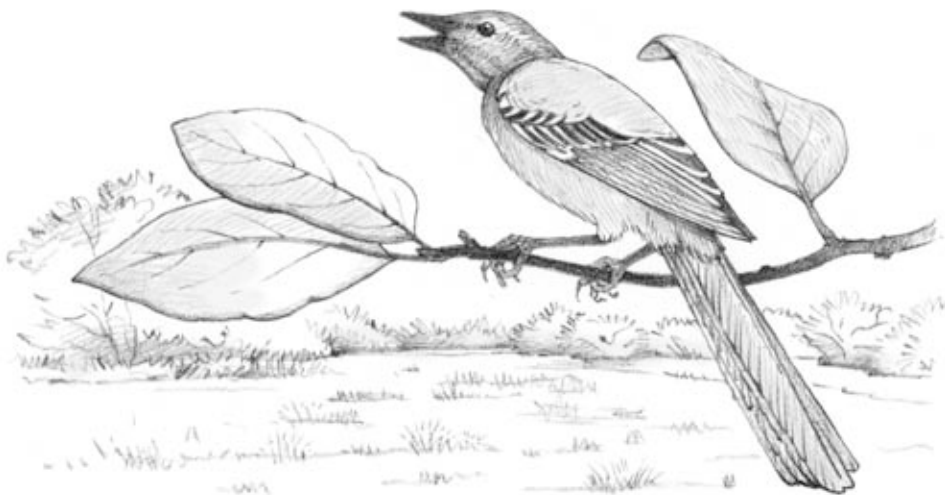
- **Some poems have rhyming words.**  
Rhyming words have the same end sound.  
For example, *way* and *day* are rhyming words.  
Rhyming words may be used at the end of each line, in every other line, or in a different pattern.
- **Some poems have repeated words.**  
Repeated words can be used in different places in a poem. This is called repetition.
- **A rhyming pattern and repetition give a poem rhythm.** The rhythmic pattern may be slow or fast.
- **Rhyming words, repetition, and rhythmic patterns help make an image.** An image is a picture in your mind.

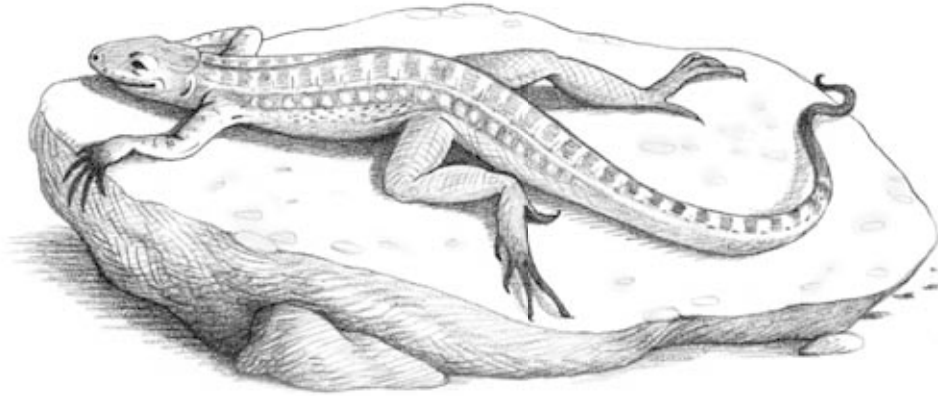
# The Mockingbird

Tell me, have you ever heard  
the strange call of a mockingbird?  
Instead of singing just one way,  
it changes songs throughout the day.

It sounds like one bird, then another.  
A mockingbird could fool its brother!  
How would you know if you heard one?  
You could not say, when it was done,  
"Hello! Are you a mockingbird?"  
You know it would not say a word.

You have the answer in its song.  
It sings so many, and none are wrong!





## Lazy Lizard

Lazy lizard, resting in the sun,  
You sit on the same warm rock all day.  
What have you seen? What have you done?  
You never talk, so you will never say.  
What kinds of thoughts are in your head?  
Do you mind the people walking by?  
Do you like using a rock as a bed?  
Does a sad story make you cry?

Some things about lizards I do not know.  
Where are they from, and where do they go?  
The thing they like best I know for sure.  
Lying on a warm rock must be a cure.  
The nice warm sun will bake away  
All of the troubles of the day.



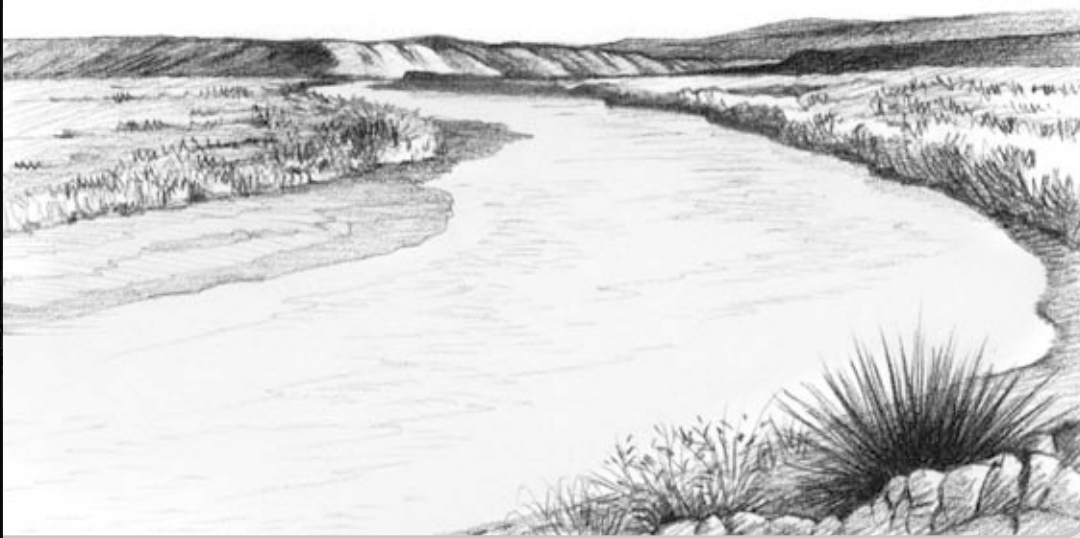
# The Rio Grande

The river makes a path of blue,  
Winding here and there.  
It has so many miles to go  
But does not have a care.

Branching trees live near it.  
Thirsty deer drink from it.  
Moss grows on rocks near it.  
Swimming fish tickle it.

The river licks the land away  
Wandering here and there.  
It shapes the earth and cuts the rocks  
But never leaves it bare.

On a sunny day or a starry night  
The Rio Grande is a beautiful sight.



# Get on the Bus!

Walk fast! Run fast! Do not be late.  
You know the school bus cannot wait.  
Your friends are saving you a seat.  
They wave at you and stamp their feet.  
Soon the bus will roll along.  
The tires will sing a rolling song.

Now all of you are on your way.  
You talk and laugh. Last chance to play!  
When class is over, school is done.  
You hurry out into the sun.  
Walk fast! Run fast! Do not be late.  
You know the school bus cannot wait.



# ★ Activities

## Look for It

Find a partner. Then answer these questions together.

1. Which poems have rhyming words?
2. Reread “Lazy Lizard.” What is the pattern of rhyming words?
3. Which poems have repetition? Point to the places where the same word appears.
4. How do the repeated words give “Get on the Bus!” a fast rhythm? Explain.

## What Do You See?

Form a small group. Read each poem aloud together and clap out the rhythm. Then talk about each poem.

- Where are the rhyming words?
- Which words are repeated?
- Describe images the poem creates. How do rhyming words, repetition, and rhythm help make them?
- With your group, write a short poem. Be sure to include sensory details in it.

# Reading Procedural Text

---

- **Procedural text tells you how to make or do something.** A recipe is a procedural text. Other kinds are instructions and rules for games.
- **Procedural texts show a list of materials that you need.** The materials are tools or supplies. You need to get all the materials before you begin. Often lists use abbreviations, such as “qt.” for quart. An abbreviation is a shorter way of spelling something.
- **All procedural texts list the steps to follow.** The steps tell what to do first and what to do next. Sometimes they are numbered. Sometimes the writer uses words such as *first*, *next*, *then*, and *last* to show the order.
- **Procedural texts often have drawings or pictures that show what to do.** They help you complete each step correctly.

Set a purpose for reading. What do you want to find out about making book covers?

# How to Make a Book Cover

You can keep a new book looking good. A book cover helps keep a book clean. You can cover a book with plain white paper or with brown paper cut from a paper bag.

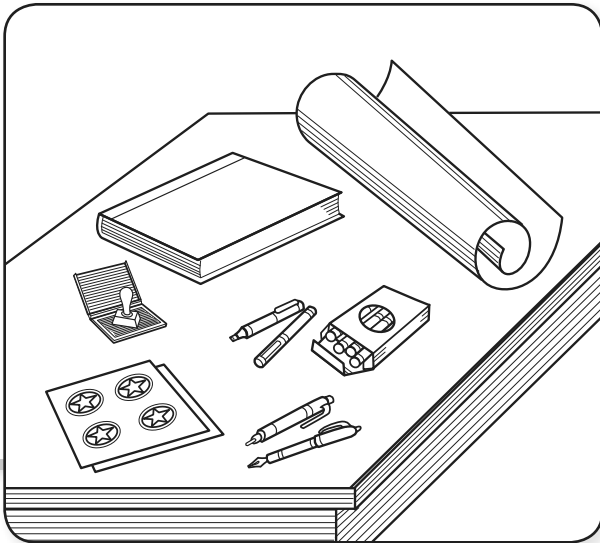
A book cover can also be a piece of art. After you finish making the cover, you can write the title of the book and the name of the author on it. Then you can color your cover. You can add stickers

## Materials

- book
- large sheet of paper
- scissors
- tape
- markers
- colored pens
- stickers
- rubber stamps and ink

or stamp it. You can decorate it any way you like.

After you choose a book, let's make a book cover!



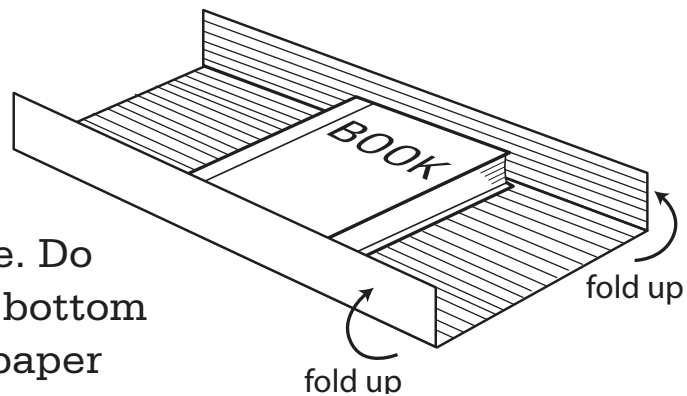
## Steps to follow:

**Step 1** Make sure that the paper is big enough. Open the book, and lay it in the middle of the paper. There should be a few inches of paper showing along each edge of the book. If the paper is bigger than that, cut some paper off of the edges.

**Step 2** Leave the open book in the middle of the paper. Fold the edge of the paper along the top edge of the book. Run your fingers along the fold to make a crease in the paper.

**Step 3** Fold the edge of the paper along the bottom edge of the book. Make a crease in the paper along the fold.

**Step 4** Take the book off of the paper. Fold the paper down flat along the top crease. Do the same along the bottom crease. The folded paper should be the same height as the book.

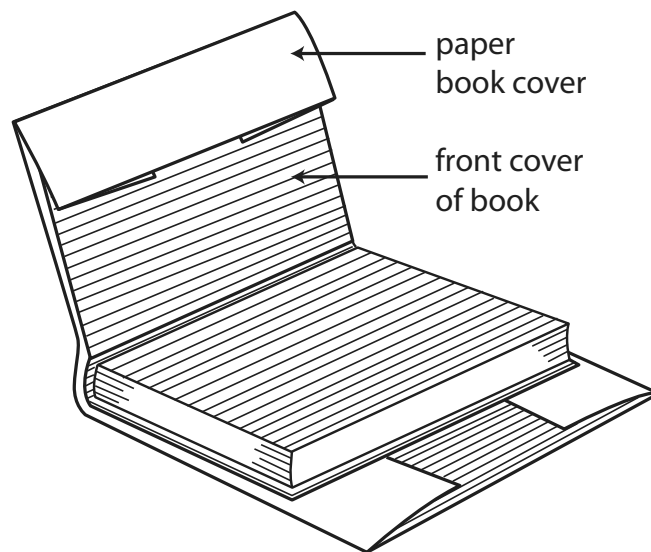




**Step 5** Close the book. Lay it near the right end of the paper with the book's front cover showing. Put the top and bottom edges of the book along the folds. Pull the left side of the paper over the book. Slide the paper so that the book is in the middle and the edges of the paper are even.

**Step 6** Fold the left end of the paper under the front cover of the book. Crease the paper. Slide the book's front cover into the pocket that is made by the fold.

**Step 7** Fold the right end of the paper inside the back cover of the book. Crease the paper. Slide the book's back cover into the pocket that is made by the fold.

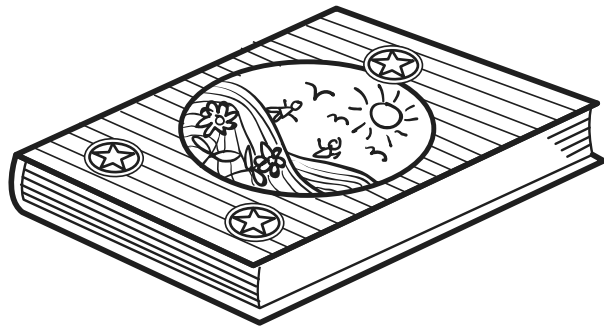


**Step 8** Open and close the book to make sure that the cover fits tightly. Adjust the folds if you need to. Tape the paper together along the top and bottom of the folds you made in Steps 6 and 7. Tape could hurt the book, so do not tape the cover to the book.

**Step 9** Write the title of the book near the top of the cover. Add the name of the author below it. Write your name near the bottom of the cover. Use any colors that you like.

Use art supplies to decorate the book cover. If the book is a textbook, draw pictures of the subject. If the book is fiction, draw pictures of what happens in the story. Add stickers or stamp the cover. You might tape pictures onto the cover.

After you finish, show the book cover to your friends. Then you can show them how to make their own book covers.



# ★ Activities

## Make an Apple Snack

Here is an apple snack that is easy to make. Remember that abbreviations are shorter ways of spelling things. Make sure you identify the abbreviations on this page. The abbreviation for cup is “c.” and for teaspoon is “tsp.” You will need these ingredients:

- 1 apple
- 1 c. of vanilla yogurt
- 1 tsp. cinnamon
- nuts or granola

First, ask an adult to cut the apple into pieces. Put the apple pieces into a bowl. Next, pour the vanilla yogurt over the apples. Then sprinkle the cinnamon over the yogurt and stir it in. Finally, put nuts or granola on top. Now it's ready to eat!

**Extend** What is your favorite snack? Give instructions to a partner on how to make a snack. Be sure to tell each step or action in the correct sequence.

## Make a Book Cover

Reread the steps for making a book cover. Look at each of the pictures. Gather the materials you need, and make the book cover. After you have finished, talk to a partner about how the pictures helped you.

# Reading Fiction

---

- **Fiction is a story with made-up characters.** The characters in a story might be people. They might be animals or things that talk and act like people.
- **Fiction is a story with made-up events.** The events, or the things that happen, in a story have not happened in real life. But the events may be realistic, or seem like things that really happen.
- **Fiction has a setting.** The setting is where a story happens. The setting can be a real place, even if what happens there is made up. Sometimes the setting is also made up. A story can happen in the past, the present, or the future.
- **Fiction has a plot.** The plot is what happens in a story. The events of the plot help tell the story. The story has a beginning, middle, and end.

# A Day at the Cattle Ranch

by Daniel Long

“Rise and shine,” Uncle Ron called. “We have to get an early start. This afternoon it will be too hot to work.”

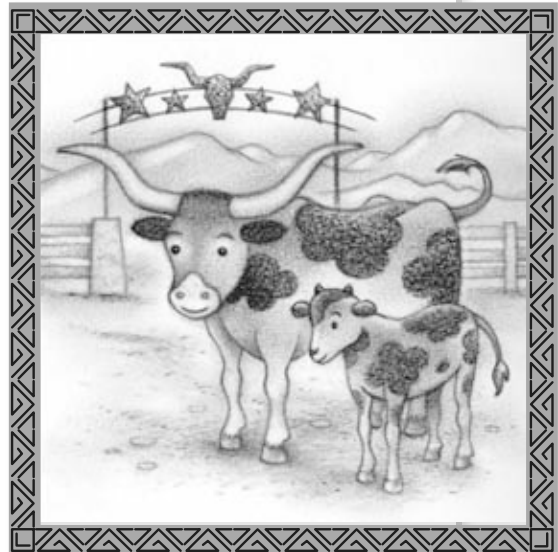
Jason jumped out of bed, excited about his visit to his aunt and uncle’s Texas cattle ranch. After a big breakfast, Uncle Ron and Aunt Elena gave Jason a tour of the ranch. They rode their horses through a field where a herd of cattle grazed.

Jason stared at a huge brown animal. “Look at those giant horns!” he said. “Is that a bull?”

Uncle Ron laughed. “That’s a mama longhorn cow,” he said. “Among longhorn cattle, both cows and bulls have horns.”

“What about the calves?” Jason asked.

“Look at this one,” Aunt Elena said. “This calf is only about one month old. You can see the bumps on its head. They will turn into horns.”



Uncle Ron looked over the animals to make sure that they were healthy. He checked the fence to be sure that it was not broken. Then the three rode toward the creek.

Yellow flowers bloomed along the banks of the creek. The horses walked along a narrow path to the water. Jason jumped off his horse to throw stones in the creek. He saw a line of animal footprints.

“Deer come here to drink,” Aunt Elena said.

At a bend in the creek, the water formed a small pool. A rope swing hung from the branch of a tall tree.

“We can swim here later,” Uncle Ron said. “It’s almost time to eat the picnic lunch we brought along.”

“Great!” Jason said. “I want to try out that swing!”



# The Rescue

by Daniel Long

A fierce wind blew over the Texas ranch. Dried round tumbleweed plants rolled across the land. Tom looked up at the sky and saw dark clouds gathering. A storm was on its way. He stopped working and put away the tools he had been using to fix the fence.

Tom jumped on his horse to head for home. He knew that he had to check on the cattle first. He saw the herd far away and started counting as he rode near. All of the cows were in the group, but Tom could not see all of the calves.

Thunder growled, and lightning flashed. Rain began to pour down from the clouds. A hat with a wide brim kept the rain out of Tom's eyes, but soon his clothes were soaked.

He counted again. One calf was missing. That calf was too young to be on its own. It belonged with its mother.



Tom rode his horse along the creek. The rushing water roared so loudly that he could barely hear. Tom could see clearly only when lightning flashed. Then he saw that the water was rising.

Tom saw a path to the water's edge. The calf might have been thirsty and wandered off to get a drink. Tom looked carefully along the path. At the bank of the creek, he saw the missing calf.

Tom tied his horse to a nearby tree. Rain had made the path muddy. Tom slipped a little as he made his way to the calf. It was not hurt. He picked it up and carried it back along the path to safety.

Before long, the calf was beside its mother. Tom smiled and turned his horse toward home. Soon he would be with his own family, feeling warm and dry.





# ★ Activities

## Alike or Different

In a small group, talk about these questions.

1. Did the same author write both stories?  
How do you know?
2. Think about the setting of each story.  
In what ways are the two settings alike?
3. In what ways are the two settings different?
4. Think about the plot of each story.  
In what ways are the two plots alike?
5. In what ways are the two plots different?

## Tell a Story

- Make up a story that happens in a setting that you know. The setting might be your school, your neighborhood, or your city.
- Make up a character for the story.  
It can be a person, an animal, or a thing.
- Think of something the character does to help someone.
- Decide how to tell what happens in the story.
- When you are ready, tell your story to a partner.

# CONTENTS

## Plays

<b>Introduction</b> .....	<b>38</b>
<b>Room for More</b> (for Unit 1) .....	<b>40</b>
<b>The Secret Song</b> (for Unit 2) .....	<b>47</b>
<b>I'll Be the Dragon!</b> (for Unit 3) .....	<b>48</b>
<b>A Whale of a Story</b> (for Unit 4) .....	<b>61</b>
<b>The Search for the Magic Lake</b> (for Unit 5) .....	<b>74</b>
<b>Mother Goose to the Rescue</b> (for Unit 6) .....	<b>89</b>

## Drama Activities

<b>Drama Activities</b> (for Unit 1) .....	<b>101</b>
<b>Drama Activities</b> (for Unit 2) .....	<b>103</b>
<b>Drama Activities</b> (for Unit 3) .....	<b>105</b>
<b>Drama Activities</b> (for Unit 4) .....	<b>107</b>
<b>Drama Activities</b> (for Unit 5) .....	<b>109</b>
<b>Drama Activities</b> (for Unit 6) .....	<b>111</b>



# What is a Play?

*Drama is a story that is acted out in front of people or an audience.*

*A drama can be:*

- *a play*
- *a puppet show*
- *a song*
- *a dance story*

*A drama is performed on a stage for the audience.*

*Have you ever pretended to be someone else? Have you ever acted out a story with a friend? Have you ever gone to see a show or a play? All of these are examples of drama.*





# What is a Play?

In a play, **characters** talk to one another. This is called **dialogue**. A character's name at the beginning of each line is a clue that it is that character's turn to speak.

A **narrator** is the storyteller. The narrator tells the audience about what is happening in the story.

An **actor** is a person who performs the words of a character for others to see.

**Stage directions** tell what happens on the stage. They help the actors know what to do or say. These directions are usually in italics or brackets.

A play can be divided into smaller parts called **acts**.

A **setting** is the time and place in which a play takes place.

Now that you know its parts, let's go read a play!

## Important Words to Know

- character
- dialogue
- narrator
- actor
- stage directions
- act
- setting



**Narrator:** Once, not very long ago,  
Dad fixed a lunch from Mexico:  
refried beans and hot tamales—  
a favorite dish of daughter Molly's.  
Mother made some mango punch.  
Then the three sat down to lunch.  
Mom was just about to pour,  
when someone knocked on the  
front door.



[Knock, knock!]

**Mom:** Who's there?

**Gramps Pierre:** It's Gramps Pierre and Grandma Claire.

**Grandma Claire:** We've just come from the county fair.  
We have our little cat, Ling Shoo, and a  
pot of Irish stew.

**Mom:** Molly, would you show them in?

**Dad:** Sit down and tell us how you've been.

**Molly:** It's good to see you, Grandma Claire.  
It's good to see you, Gramps Pierre.

**Dad:** Come in, come in, and take a chair.

**Narrator:** Gramps sat here and Grandma there.  
Ling Shoo curled up beneath a chair.  
Mom got each a cup and plate.  
Then someone slammed the garden gate.

[Knock, knock!]

**Mom:** Who can it be?

**Auntie Jane:** It's Auntie Jane and Uncle Lee.  
We drove from Knoxville, Tennessee.

**Uncle Lee:** So glad you're home. We took a chance.  
Here's some cheese from Paris, France.

**Mom:** Molly, would you show them in?

**Dad:** Sit down and tell us how you've been.

**Molly:** It's good to see you, Uncle Lee  
and Auntie Jane from Tennessee.

**Gramps Pierre:** Howdy do!

**Grandma Claire:** How are you?

**All:** Come in, come in!  
Sit down! What's new?

**Narrator:** Then Uncle Lee gave Mom the cheese,  
while Auntie Jane gave Dad a squeeze.  
Just then a car pulled in the drive.  
They heard more unexpected guests arrive.

[Knock, knock!]

**Mom:** Who's there?

**Buster:** Your cousins, Buster, Bill, and Blair.

**Bill:** And Bart, our dog with shaggy hair.

**Blair:** Our mother said it would be nice  
to bring a dish of Spanish rice.



**Mom:** Molly, would you show them in?

**Dad:** Sit down and tell us how you've been.

**Molly:** It's good to see you, Bill and Blair,  
and Buster and Bart with shaggy hair.

**Gramps Pierre:** Howdy do!

**Grandma Claire:** How are you?

**Auntie Jane:** Hello there.

**Uncle Lee:** Pull up a chair.

**All:** Come in, come in! There's lots to share!



**Narrator:** The triplets, Buster, Blair, and Bill,  
sat upon the windowsill.  
And Bart, the dog with shaggy hair,  
flopped in Daddy's favorite chair.  
There was hardly room for more,  
when someone else knocked on the  
door!

[Knock, knock!]

**Mom:** Who can it be?

**Bobbie Dee:** It's your nephew, Bobbie Dee.  
My ship is in. I'm home from sea.

**Puddin'head:** And I'm his parrot, Puddin'head.  
We've brought some nice Italian bread.

**Mom:** Molly, would you show them in?



**Dad:** Sit down and tell us how you've been.

**Molly:** I'm glad to see you, Bobbie Dee.  
Bring Puddin'head and sit by me.

**Gramps Pierre:** Howdy do!

**Grandma Claire:** How are you?

**Auntie Jane:** Hello there.

**Uncle Lee:** Pull up a chair.

**Buster:** Oh, my.

**Bill:** Oh, me.

**Blair:** Long time, no see.

**All:** Come in, come in and have some tea.

**Narrator:** So Grandma Claire, and Gramps Pierre,  
and Buster, Bart, and Bill and Blair,  
and Auntie Jane and Uncle Lee,  
and Mom's young nephew, Bobbie Dee,  
gave hugs and kisses all around  
until they heard an awful sound.

**Puddin'head:** SQUEAK-A, CREAK-A, Bobbie boy!  
CRICK-A, CROAK-A, ship ahoy!

**Narrator:** Yes, Puddin'head began to squawk  
so loud that no one else could talk.  
Bart began to chase Ling Shoo  
and Molly wondered what to do.



**Molly:** There's no more room for us in here.  
I wish that I could disappear.

**Mom:** Let's go outside for some fresh air.

**Dad:** Go out, go out and take a chair!

**Narrator:** Mom picked up the cat, Ling Shoo.  
Out went Dad and Molly, too.  
Grandma Claire and Gramps Pierre,  
and Buster, Bart, and Bill and Blair,  
and Auntie Jane and Uncle Lee,  
and Puddin'head and Bobbie Dee,  
all went out for some fresh air.  
Each one dragged a folding chair.

**Mom:** Everybody have a seat.  
There's lots and lots of food to eat.

**Dad:** That's right! Dig in! It sure looks great!  
Does anybody need a plate?

**Narrator:** They tasted food from France and Spain.  
Not one relative complained.  
As Mom served Grandma's Irish stew,  
Molly smiled at what she knew.

**Molly:** We'll always welcome a new guest.  
Unplanned things are often best.

**Mom:** There's always room for just one more.  
[Knock, knock!]



**Molly:** Oh, boy! There's someone at the door!

**Cousin Sue:** It's your second cousin, Sue.  
I just flew in from Kalamazoo!

**Gramps Pierre:** Howdy do!

**Grandma Claire:** How are you?

**Auntie Jane:** Hello there.

**Uncle Lee:** Pull up a chair.

**Buster:** Oh, my.

**Bill:** Oh, me.

**Blair:** Long time, no see.

**Bobbie Dee:** Have some bread.

**Puddin'head:** My name is Puddin'head.

**Molly:** Come on out and take a seat.

**Cousin Sue:** Seeing you is such a treat.

**Molly:** If someone knocks at our front door—

**All:** There's always room for just one more!



# The Secret Song

by Margaret Wise Brown

**Group 1:** Who saw the petals drop from the rose?

**Group 2:** I, said the spider, But nobody knows.

**Group 1:** Who saw the sunset flash on the bird?

**Group 2:** I, said the fish, But nobody heard.

**Group 1:** Who saw the fog come over the sea?

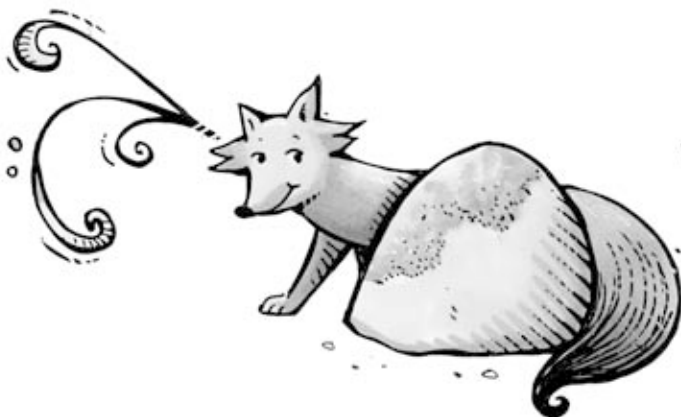
**Group 2:** I, said the pigeon, Only me.

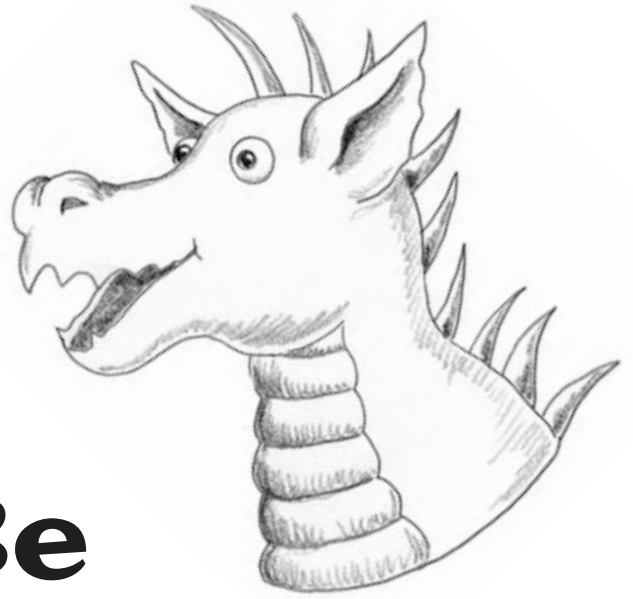
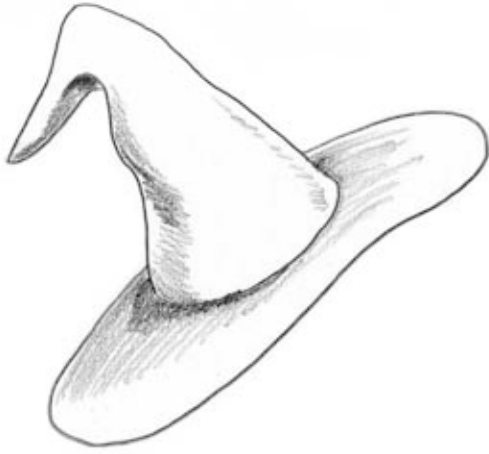
**Group 1:** Who saw the first green light of the sun?

**Group 2:** I, said the night owl, The only one.

**Group 1:** Who saw the moss creep over the stone?

**Group 2:** I, said the grey fox, All alone.





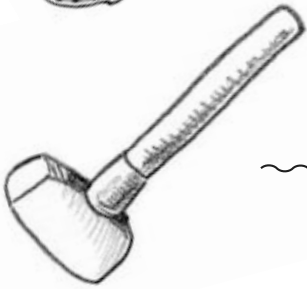
# I'll Be the Dragon

by Kathleen M. Fischer

## CAST:

Jane (Narrator)  
Arthur (Farmer)  
Rhoda (Dragon)

William (Witch)  
Sarah (Bird)  
Josh (Blacksmith)



## ACT I

**Jane:** Once upon a time, not so very long ago, some second graders were rehearsing a Readers Theater play.

**Arthur:** Hey! Have you guys read this play about the dragon? It's going to be great!

**Rhoda:** You bet! I just love plays about dragons.

**William:** Yeah! Dragon plays are almost as good as monster plays.

**Sarah:** Well, if you ask me, the first thing we should do is pick our parts. Has everyone read the play?

**All (except Sarah):** YES!

**Josh:** The dragon seems like kind of a sad character. We need someone who can sound sad and not very scary.

**William:** I can be the dragon. I can really roar. Just listen to this: R-R-R-ROAR!

**Arthur:** Wait a minute! Dragons don't roar. Besides, this play doesn't have that kind of dragon. He's not a monster. He's sort of nice, really. We need someone who can sound friendly and helpful. Someone like me, for instance.



**Sarah:** But Arthur, the dragon has to be able to solve people's problems. I'm a great problem solver. I think I should play the dragon.

**Josh:** Well, everybody knows a dragon should be played by a boy. I'll be the dragon.

**Jane:** Not so fast! A girl can be a very good dragon. As a matter of fact, I would be perfect!

**Rhoda:** Listen, I don't want to hurt anyone's feelings, but I was sort of hoping to play the dragon.

**William:** Hold on! I'm the scariest one here. I still say I should be the dragon.

**Jane:** Don't get excited. We'll figure this out.

**William:** How?

**Jane:** Maybe we should ask Mr. Parks for help.

**Sarah:** Mr. Parks is busy with another group. Besides, he told us to work this out among ourselves. We haven't given it much of a chance.

**Arthur:** Well, we can't all be the dragon!

**Sarah:** Why not? Let's rehearse the play with everyone reading the part of the dragon.

Then nobody will have anything to complain about.

**Rhoda:** How can we all read the same part? What kind of a play will that be?

**Sarah:** Let's just try it and see what happens. Everybody look at page one. Ready? Begin!

[long pause]

**Arthur:** Excuse me, Sarah, but I think we've got a problem. Someone has to read the narrator's part, or we can't even get started.

**Jane:** Well, I've never been a narrator before, so I'll do it. The rest of you can be the dragon. We'll be fine until we get to page 2.

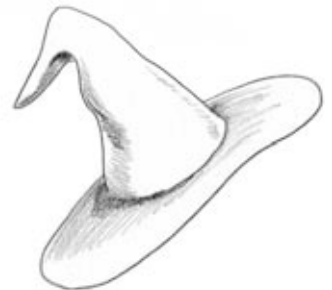
**William:** What happens on page 2?

**Jane:** Look at the dragon's speech in the middle of the page and you'll find out! Go ahead. You read and I'll listen.

**All (except Jane):** Knock! Knock! Knock! Is anybody home?

[long pause]

**Arthur:** Oh, I get it! The next line belongs to the witch. If someone doesn't read her part, we won't have a play.





**Jane:** You got it!

**Sarah:** What do you think we should do?

**Rhoda:** Wait a minute! William, tell us again why you wanted to be the dragon.

**William:** I like sounding scary.

**Rhoda:** Well, in this play, the scary character is the witch, not the dragon.

**William:** You're right! I was born to play the witch! The rest of you can be the dragon.

**Josh:** Now we're getting somewhere.

**Sarah:** I just read the script again. I think I'd rather have a part all to myself. The bird has some good lines, so I'll be the bird. The rest of you can be the dragon.

**Arthur:** If Jane and William and Sarah all get their own parts, I want a part of my own, too. I'll be the farmer.

**Josh:** That means there are only two of us left to read the part of the dragon.

**William:** Don't forget, we still don't have a blacksmith.

**Josh:** A blacksmith has to be strong, and we all know I'm the strongest person in this group!



**Rhoda:** Get real!

**William:** Give me a break! [together]

**Arthur:** Sure thing.

**Sarah:** Come on, Josh.

**Josh:** Good, I'm glad you agree. I'll be the blacksmith.

**Rhoda:** And I'll be the dragon!

**Sarah:** Great. Now, since everybody has a part, let's get to work.

## ACT II

**Narrator:** Once upon a time, long, long ago, there lived a handsome dragon with shiny green scales. You would think that such a magnificent dragon would be happy. But this was not so, for a witch had put a spell on the dragon. And a terrible spell it was, too!

**Dragon:** Oh, me! Oh, my! Ever since the witch put this spell on me, I can't breathe fire. It really was an accident that my fiery breath burned her brand new broom. Whoever heard of a dragon who can't breathe fire? What am I going to do?

**Narrator:** The dragon spent a great deal of time feeling sorry for himself. Then one day, he had an idea.

**Dragon:** Since the witch put this spell on me, she must be able to take it off again! I'll ask her what I can do to get my fire back.

**Narrator:** And so the dragon stomped off through the forest until he came to the witch's cottage.

**Dragon:** Knock! Knock! Knock! Is anybody home?

**Witch:** You don't have to knock the door down! Oh, it's you, Dragon. What do you want? After I took your fire away, you said you never wanted to see me again.

**Dragon:** It's true. I did say that. But now I've come to do you a favor.

**Witch:** You have come to do ME a favor! Ha ha ha! What favor could a dragon who likes to burn brooms do for a witch?

**Dragon:** Well, even though I don't have my fire, I am still big and strong. Give me a difficult task. If I can do it, you can give me back my fire.

**Witch:** And if you can't?

**Dragon:** Then I promise never to bother you again.

**Witch:** Very well. It sounds like I can't lose! Let me think. Hmmmmm. . . . There is one little thing that I would like to have.

**Dragon:** Name it!

**Witch:** There was a little songbird that used to sing outside my window every morning and every evening. But she has flown away. If you can find that songbird and bring her back to me, then I'll lift the spell.

**Dragon:** I'm on my way!

**Narrator:** The dragon set off immediately in search of the songbird. After a time, he came to a tall tree beside a river. High up in the tree sat a bird that was singing a beautiful song.

**Dragon:** Hello, little songbird.

**Bird:** A dragon!

**Dragon:** Don't let me scare you. I'm really quite harmless. Tell me, have you lived here all your life?

**Bird:** No, Dragon. I used to live in a tree by the witch's cottage.

**Dragon:** Why did you leave?



**Bird:** I needed some straw to build my nest. But when the witch's broom got burned, she had no straw to give me. So I left in search of some.

**Dragon:** The witch misses your singing very much. If I find you some straw, will you go back and build your nest by the witch's cottage? If you do, the witch will give me back my fire.

**Bird:** Very well, if you find me some straw, I will build my nest by the witch's cottage, so the witch will give you back your fire.

**Narrator:** The dragon went off in search of some straw. At last he came to a farmer in a field.

**Dragon:** Good day to you, Farmer.

**Farmer:** A dragon!

**Dragon:** Don't let me scare you. I'm really quite harmless. And I've only come to ask you a very small favor.

**Farmer:** What is this small favor?

**Dragon:** Will you please cut me some straw, so the songbird can build her nest, so the witch will give me back my fire?



**Farmer:** Very well, but my horse needs new shoes before he can pull the mower. If you will shoe my horse, then I can cut the straw, so the songbird can build her nest, so the witch will give you back your fire.



**Narrator:** The dragon took the farmer's horse and went to find the blacksmith.



**Dragon:** Good day to you, Blacksmith.

**Blacksmith:** A dragon!

**Dragon:** Don't let me scare you. I'm really quite harmless. And I've only come to ask you a very small favor.



**Blacksmith:** What is this small favor?

**Dragon:** Will you please shoe the farmer's horse, so the farmer can cut his straw, so the songbird can build her nest, so the witch will give me back my fire?



**Blacksmith:** I would like to help you, Dragon. But as you can plainly see, my fire has gone out. Until the coals are hot again, I cannot shoe this or any other horse.



**Dragon:** If I can get your fire started, will you help me?

**Blacksmith:** Very well, if you can start my fire, I will shoe the farmer's horse, so the farmer can cut his straw, so the songbird can build her nest, so the witch will give you back your fire.

**Dragon:** I'll be back just as soon as I can.

**Narrator:** And with that, the dragon stomped off through the forest. Soon he was standing at the witch's door.

**Dragon:** KNOCK! KNOCK! KNOCK! It's me again.

**Witch:** Of course it's you. Nobody else knocks the door DOWN. Well, do you have my songbird?

**Dragon:** Almost.

**Witch:** ALMOST? Either you have the bird or you don't. And if you don't have the bird, you won't get your fire back.

**Dragon:** Dear Witch, I know where your songbird is, and I know how to bring her back.

**Witch:** Then what's the problem? Just bring her to me, and I'll return your fire.

**Dragon:** It's not as simple as that. You see, to bring her back to you, I must first have my fire.

**Witch:** What? Give you back your fire? Why, if I do that, you'll just disappear. Perhaps I should save us both a lot of trouble and make you disappear right now!

**Dragon:** Now don't be hasty, or we'll both be unhappy. You'll be unhappy because you won't have your songbird, and I'll be unhappy because I won't have . . . well, I won't have ME!

**Witch:** Very well, I guess I'll just have to trust you. Now, open wide, stick out your tongue, and say A-h-h-h-h-h!

**Dragon:** Will this hurt?

**Witch:** It will sting just a little. After all, you do want to breathe fire, don't you? Now hold still while I wave my magic wand. Fee, fie, foe, FIRE! There! The spell is broken!

**Dragon:** WHOOOOOSH! Ah, that's more like it. I'm a genuine dragon again. How can I ever thank you?

**Witch:** You can start by bringing me my songbird.

**Dragon:** Oh yes! In my excitement, I nearly forgot.





**Narrator:** The dragon stomped happily all the way to the blacksmith's shop, breathing fire in a friendly fashion at everyone he met.

**Blacksmith:** Well, I see you've come back. Do you have the fire?

**Dragon:** I certainly do! Please stand back!

**Narrator:** And the dragon breathed out a bright, hot flame. Soon the blacksmith's fire was roaring again . . .

**Blacksmith:** so I can shoe the farmer's horse,

**Farmer:** so I can cut my straw for the bird,

**Bird:** so I can build my nest in the tree by the witch's cottage,

**Witch:** so I can listen to my lovely songbird,

**Dragon:** so we (especially me) can all live

**All:** happily ever after!



# A Whale of a Story

by Judith Bauer Stamper

## CAST:

**Ned Brown, News Anchor**  
**Gwen Hillman, News Reporter**

**Lisa Perini, Marine Biologist**  
**Gregg Cruz, 7-Year-Old Boy**  
**Jenny Lucas, 9-Year-Old Girl**

**Captain Wills, Coast Guard Captain**  
**Sam Jones, Fisherman**  
**Chris Jacobs, Bridge Engineer**

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**Ned Brown:** Good evening, I'm Ned Brown. And this is Spotlight News. Today, our top story is Humphrey, the humpback whale. Humphrey swam into San Francisco Bay over two weeks ago. And ever since, Humphrey has been going the wrong way! He's now sixty miles from the ocean, and in trouble—very big trouble. Our reporter, Gwen Hillman, is with Humphrey near the Liberty Island Bridge. Gwen, can you hear me?

**Gwen Hillman:** Yes, Ned. I'm here, along with hundreds of Humphrey fans. They're all hoping to catch sight of their favorite whale.

**Ned Brown:** Fill us in on what's going on there, Gwen.

**Gwen Hillman:** I'm standing only a few feet from the Liberty Island Bridge, Ned. For more than a week now, this bridge has held Humphrey a prisoner. He's got to go under it to get to the ocean. But he can't find a big enough space to swim through. Yesterday, he made several tries. But each time, he turned back.

**Ned Brown:** Humphrey did swim under that bridge to get to where he is now, didn't he?

**Gwen Hillman:** That's right. Somehow he managed to squeeze through. But now he can't seem to find his way back out. Someone here said





it's like being in a dark cave with a lot of passages. Think how hard it would be to find your way out.

**Ned Brown:** That sounds serious for Humphrey.

**Gwen Hillman:** It is, Ned. There're a lot of worried people here. They wonder how much longer Humphrey can survive. Let's talk to a few of them now. This is Lisa Perini, a scientist who's an expert on whales. Lisa, can you tell us how Humphrey is feeling?

**Lisa Perini:** Humphrey is in trouble, and I think he knows it. From watching him, I would say that this whale is stressed out.

**Gwen Hillman:** Just what do you mean by that, Lisa?

**Lisa Perini:** Look out over the water. I think he's going to do it again. Yes, there he goes, smacking his huge tail against the water.

**Gwen Hillman:** That made quite a splash! But what does it mean?

**Lisa Perini:** Humphrey is trying to signal other whales. He's smacking his tail to ask for help. That's what whales do in the ocean. But no other whales are around to hear or see him.

**Gwen Hillman:** Do you think Humphrey wants to get back to the ocean, Lisa?



**Lisa Perini:** Without a doubt, Gwen. Just think, Humphrey is a forty-ton whale. Right now he's trying to swim in water that's only ten feet deep in places! He must be scraping his belly on the bottom at times. And that has to hurt!

**Gwen Hillman:** Can a whale like Humphrey live in this water, Lisa? Isn't he used to ocean salt water?

**Lisa Perini:** Good point, Gwen. Whales belong in salt water. We're worried about what this fresh river water might do to Humphrey. It may be seeping through his skin. That could cause real problems. Before long, Humphrey could get waterlogged!

**Gwen Hillman:** What are Humphrey's chances of making it out of here alive, Lisa?

**Lisa Perini:** I think he can still make it, but this bridge is holding him back. Humphrey needs to get back to salt water—and soon!

**Gwen Hillman:** Thank you, Lisa. Back to you, Ned.

**Ned Brown:** What about all the children there, Gwen? How do they feel about Humphrey?

**Gwen Hillman:** Here's a boy right now wearing a Save -the-Whale T-shirt. Excuse me, could you answer a few questions? First tell us your name.





**Gregg Cruz:** I'm . . . um . . . Gregg Cruz. Am I really on television?

**Gwen Hillman:** Yes, you are, Gregg.

**Gregg Cruz:** Wow!

**Gwen Hillman:** Gregg, I see you are a fan of Humphrey's. What do you think will happen today?

**Gregg Cruz:** I hope he gets free! I come here every day on my bike to see him. It's almost like having a pet whale. But I know he's got to get back to the ocean. They have to find some way to help Humphrey.

**Gwen Hillman:** Thanks, Gregg. Here's another young person who looks interested in Humphrey. What's your name?

**Jenny Lucas:** I'm Jenny Lucas.

**Gwen Hillman:** Well, Jenny. What do you think of Humphrey?

**Jenny Lucas:** I think Humphrey is the most exciting thing I've ever seen. A real humpback whale in our own backyard! Humphrey has made me care about the whales more than I ever did before. You know, there are only about ten thousand humpback whales left in the whole world! So we just can't let this one die!





**Gwen Hillman:** Thanks, Jenny. You know, a lot of people are doing everything they can to save Humphrey. I see one of them right now, Coast Guard Captain Michael Wills. You are working to protect Humphrey, aren't you, Captain Wills?

**Captain Wills:** That's right, Gwen. Right now, the Coast Guard is doing its best to protect Humphrey from the boaters on the river.

**Gwen Hillman:** Did you say from the boaters, Captain? What do you mean?

**Captain Wills:** Lots of people wanted a close-up view of this whale. They were running their motorboats right up to him. Poor Humphrey was scared by the sound of their engines.

**Gwen Hillman:** What have you done to stop the boaters, Captain Wills?

**Captain Wills:** We've told them to clear out of the area. If necessary, we're ready to back up our words with action. That means up to a twenty-thousand-dollar fine!

**Gwen Hillman:** I'm sure the boaters are just curious. But they do have to think of Humphrey first. Ned, do you have any questions for Captain Wills?





**Ned Brown:** First of all, thank you for taking the time to speak with us today, Captain Wills.

**Captain Wills:** You're welcome, Ned. I'm a big fan of yours.

**Ned Brown:** Captain Wills, I'm hoping you can clear something up. We've been getting reports that the Coast Guard is banging on underwater pipes. Doesn't that scare Humphrey?

**Captain Wills:** As you know, Ned, whales are very sensitive to underwater sounds. Our hope is that Humphrey will swim away from the banging sounds toward the ocean.

**Ned Brown:** But where did you get the idea of banging on pipes?

**Captain Wills:** From Japanese fishermen, Ned. They bang on pipes to drive dolphins from their fishing nets. Yesterday, we tried doing the same thing with Humphrey.

**Ned Brown:** And how did it work, Captain Wills?

**Captain Wills:** Everything was going according to plan—until Humphrey reached the bridge. Then he stopped. Our feeling is that he's more frightened of the bridge than the pipes. We had to stop the banging because we didn't want to upset him.





**Gwen Hillman:** Thank you, Captain. Ned, as you may have seen on camera, Humphrey slapped his tail on the water again just seconds ago. There was a roar of excitement from this crowd. Here's someone right now who seems to want to say something. Hello, what's your name?

**Sam Jones:** I'm Sam Jones. I own a fishing boat. And I've been fishing around these parts for years.

**Gwen Hillman:** That's very interesting, Mr. Jones. And what would you like to share with our viewers?

**Sam Jones:** I'd just like to say that not enough has been done to save that whale.

**Gwen Hillman:** What do you suggest, Mr. Jones?

**Sam Jones:** I say we should lift him right out of the water with a helicopter. He wouldn't have to swim under the bridge. He could fly right over it!

**Gwen Hillman:** Really, Mr. Jones. Isn't that a little farfetched? How could you lift a whale by helicopter?

**Sam Jones:** Why, you could just put some straps around him and lift him right up.





**Gwen Hillman:** Well, Ned, that's just one of the ideas that people have come up with to save Humphrey. I wonder if Mr. Jones remembers that Humphrey weighs 40 tons and is 45 feet long. And I don't think he would let anybody put straps around him!

**Lisa Perini:** Excuse me, Gwen, but I just heard that man talking. That's not the only wild idea we've heard! Somebody else wanted to drop a trail of salt cubes in the river. Humphrey was supposed to follow them out to sea! That idea would never work. The salt would kill the plants and animals that live in the river.

**Gwen Hillman:** People care about Humphrey and want to help, but they just don't know what might work and what won't. Ned, do you have something you want to add?

**Ned Brown:** Just an interesting number. Over ten thousand people have called in with ideas about how to save Humphrey. But they've got to let the experts do the work.

**Gwen Hillman:** I have one of those experts here with me right now. This is Chris Jacobs. He's the engineer who has been working to help Humphrey get under the bridge. Hello, Chris.



**Chris Jacobs:** Hello, Gwen. I'm glad you're here with your crew because something exciting is going to happen any minute.

**Gwen Hillman:** What do you mean, Chris?

**Chris Jacobs:** We've been working on this bridge since yesterday. In fact, we worked all through the night, cleaning out the old wood and garbage on the river bottom. It was blocking the space between the wood pilings that hold up the bridge. Underwater, those pilings must have looked like shark's teeth to poor Humphrey! I'm hoping that today he'll make it through.

**Gwen Hillman:** I can see the boats out there right now. It looks as if they're trying to drive Humphrey toward the bridge. I can hear them banging on the underwater pipes again.

**Jenny Lucas:** Look! There's Humphrey! He's swimming in the direction of the bridge.

**Gregg Cruz:** Come on, Humphrey. You can do it!

**Sam Jones:** Go, Humphrey, go! Don't let that bridge stop you. You've got to get back to the ocean!

**Gwen Hillman:** Ned, the excitement is building up. People are standing on both sides of the river.





They're watching Humphrey make another try to get under the bridge. Will he make it? Lisa, what do you think his chances are?

**Lisa Perini:** I don't know, Gwen. But, look! Humphrey is getting closer and closer to the bridge. I just saw his back come out of the water. He's diving! He's trying to dive under the bridge!

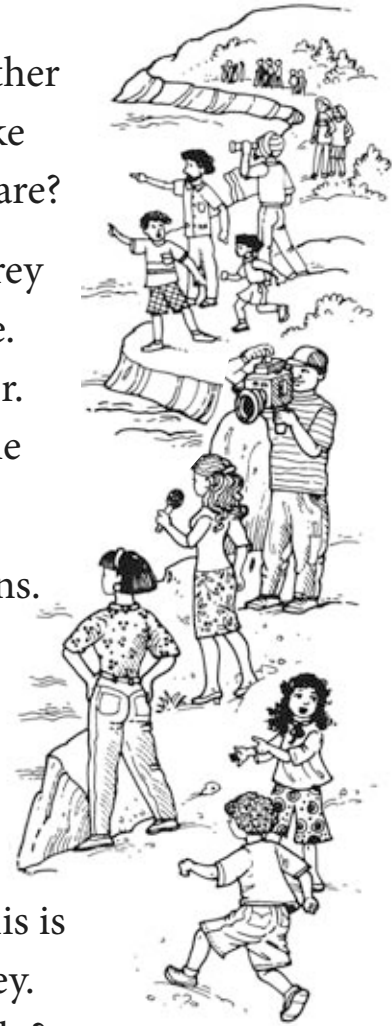
**Chris Jacobs:** Oh no, he's stuck! I can see one of his fins. It's caught between two of the wood pilings.

**Jenny Lucas:** Can't somebody do something! What's going to happen to Humphrey?

**Gwen Hillman:** Ned, the crowd is holding its breath. This is a very dangerous moment for Humphrey. Lisa, what do you think the whale will do?

**Lisa Perini:** He's going to do everything he can to free himself. But I don't know if he'll be able to. Wait! Humphrey seems to be sinking! I can't see him anymore. He's sinking to the bottom of the river.

**Gwen Hillman:** Ned, the suspense is unbelievable. No one knows what's happened to Humphrey. Is he hurt? Is he resting? Wait, I see him coming out of the water! He's lifting one fin into the air. And he's squeezing through those two pilings.





**Gregg Cruz:** Go, Humphrey, go!

**Jenny Lucas:** You can do it, Humphrey!

**Sam Jones:** That's the way, Humphrey!

**Gwen Hillman:** He's done it! Humphrey's made it through the bridge! You can hear the people around here cheering. They are wild with excitement!

**Chris Jacobs:** He's going to be all right! I can see him on the other side of the bridge. And he's finally headed in the right direction—back to the ocean.

**Gwen Hillman:** What do you think, Lisa? Is Humphrey on his way home at last? Will he have enough strength to make it to the Pacific Ocean?

**Lisa Perini:** Gwen, I just got a good look at him when he came up out of the water. His skin seems to be in good shape. Humphrey also showed a lot of strength getting through those bridge pilings. I think he'll be all right.

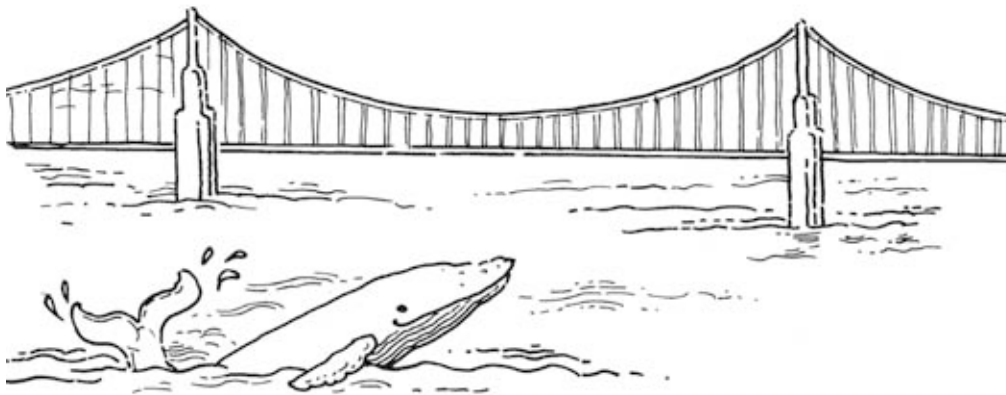
**Gwen Hillman:** Captain Wills, I know you're going to have to get back to your boat soon. What is your next step in saving Humphrey?

**Captain Wills:** We'll try to keep Humphrey headed down the river. Instead of banging on the pipes, we'll start to use some tapes of the sounds whales make when they're feeding.

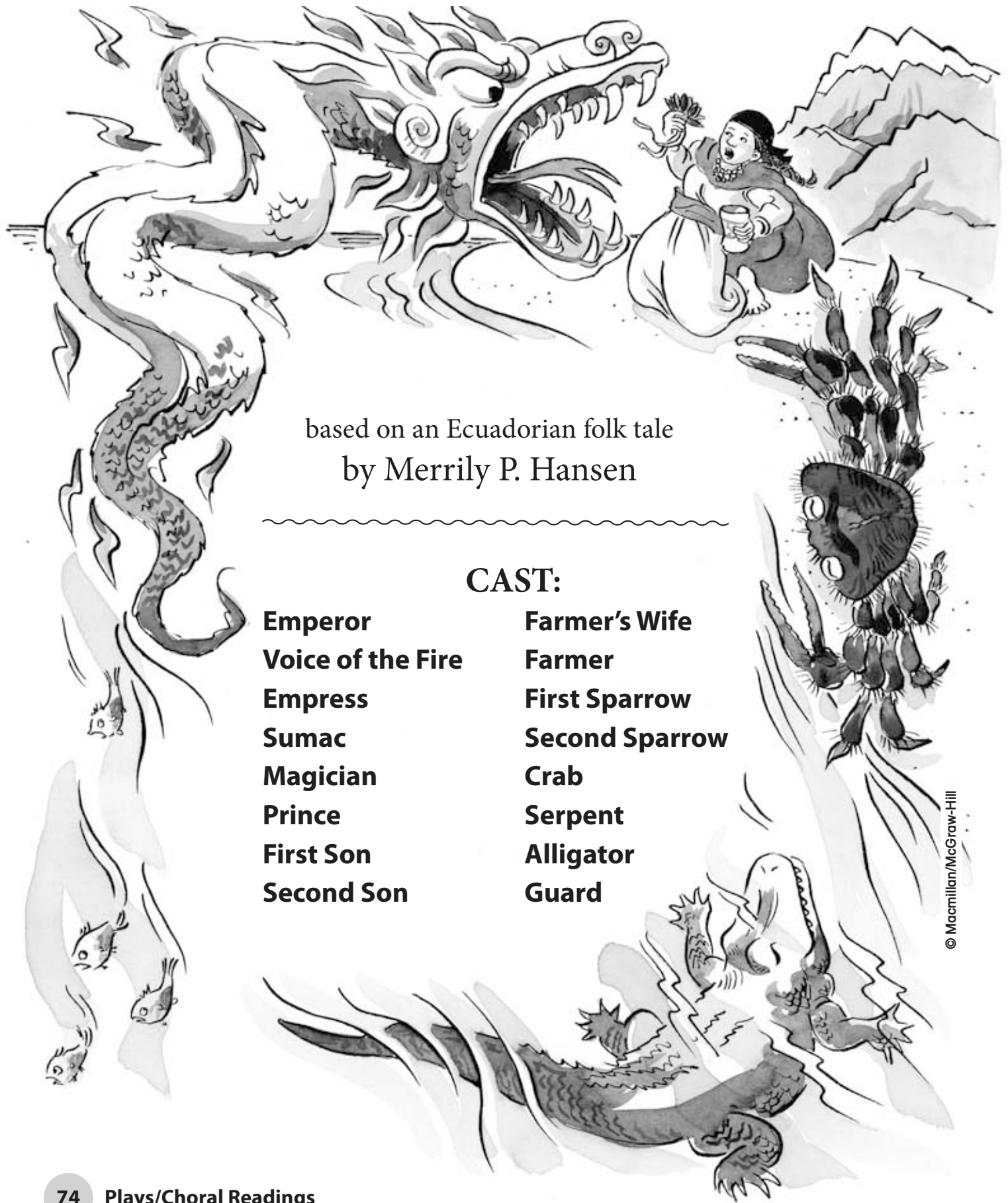
**Lisa Perini:** Let's just hope that Humphrey is hungry enough to follow these sounds right out to the ocean!

**Gwen Hillman:** Did you hear that roar of laughter, Ned? Humphrey just blew a fountain of water into the air. I think he's on his way home.

**Ned Brown:** This has been a great moment in a whale of a story. Thank you, Gwen. We'll be back later for an update on Humphrey as he makes his way back to the ocean. For now, that's all from Spotlight News.



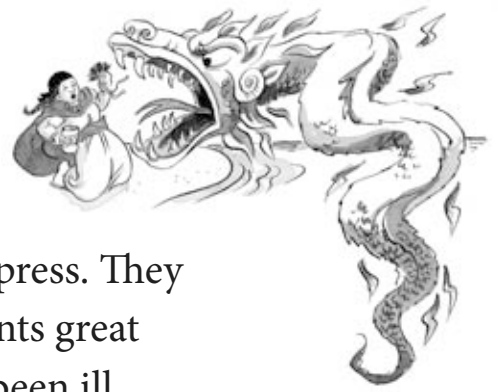
# THE SEARCH FOR THE MAGIC LAKE



based on an Ecuadorian folk tale  
by Merrily P. Hansen

## CAST:

<b>Emperor</b>	<b>Farmer's Wife</b>
<b>Voice of the Fire</b>	<b>Farmer</b>
<b>Empress</b>	<b>First Sparrow</b>
<b>Sumac</b>	<b>Second Sparrow</b>
<b>Magician</b>	<b>Crab</b>
<b>Prince</b>	<b>Serpent</b>
<b>First Son</b>	<b>Alligator</b>
<b>Second Son</b>	<b>Guard</b>



**Narrator:** Long ago, the Incas were ruled by an emperor and an empress. They had a son who brought his parents great joy in all ways but one. He had been ill since birth. Not even the best doctors in the land could cure him.

**Emperor:** Each day our son grows weaker and weaker. None of the doctors know what to do. I fear he will die.

**Empress:** Husband, let us call on the gods in heaven. Perhaps they can tell us how to cure our son. We must go to the fire of the gods and beg for wisdom.

**Narrator:** A short time later, the emperor and empress bowed before the fire. They asked the gods for help.

**Emperor:** O Great Ones, I grow older. Soon I will join you in heaven. Who will look after my people if the prince is not well?

**Empress:** Please make our son well and strong. Tell us how he can be cured.

**Voice of the Fire:** O mighty rulers, there is only one cure for your son's illness.







**Emperor:** Tell us! We will do anything.

**Voice of the Fire:** The prince must drink water from the magic lake at the end of the world. Then he will be cured.

**Narrator:** The fire died and grew cold. But among the ashes lay a golden flask.

**Empress:** The magic lake at the end of the world? I have never heard of such a place.

**Emperor:** The Voice of the Fire always speaks the truth. We must find the lake so that our son may be cured.

**Narrator:** The emperor was too old to make the long journey himself. So he had his messengers announce that anyone who could fill the golden flask with magic water would receive a great reward. Many brave people set out to find the lake. Weeks passed, and the flask remained empty. One day, news of the prince's illness reached a poor farmer and his family.

**First Son:** Father, my brother and I would like to search for the magic lake.

**Farmer:** It is too dangerous, my sons! Besides, I will need you to help with the harvest.





**Second Son:** We shall return before the moon is new again, to help with the harvest. We promise.

**First Son:** Just think of the rich reward, Father!

**Farmer's Wife:** Husband, it is their duty to go. We must all try to help the young prince.

**Farmer:** Go if you must. But beware of the wild animals in the hills.

**First Son:** We will be very careful, Father. Do not worry.

**Narrator:** The two brothers set out. They found many lakes, but none where the sky touched the water at the end of the world. Many weeks went by.

**Second Son:** Brother, it is time for us to return home. We promised to help father with the harvest.

**First Son:** You are right, but don't worry. I have a plan. Let us each fill a jar with water from the next lake we pass. We'll tell the emperor that the water is from the magic lake at the end of the world. Even if it does not cure the prince, we will surely receive a small reward for all our trouble.





**Second Son:** All right. Besides, water is water. No one will ever know that the water did not come from the magic lake.

**Narrator:** When the brothers arrived at the palace, they gave the emperor the jars filled with water. Both of them said that the water had come from the magic lake.

**Emperor:** Then one sip of water should cure the prince.

**Empress:** Hurry! Let us give him a taste of it.

**Narrator:** The prince took a sip from each jar of water.

**Prince:** Father, I don't feel any better.

**Emperor:** I have my doubts about this water!

**First Son:** Your majesty, perhaps the prince should drink it from the golden flask.

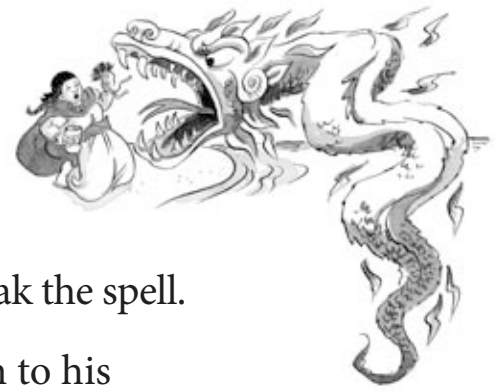
**Second Son:** That will probably make all the difference in the world!

**Narrator:** The emperor carefully poured a little water from each jar into the golden flask.

**Emperor:** My goodness! Look what is happening!

**Empress:** Why, the water is disappearing as you pour it! The flask is still empty.





**First Son:** That flask must be magic!

**Second Son:** Perhaps your magician could break the spell.

**Narrator:** The emperor called his magician to his side. He told him all that had happened.

**Magician:** Your majesty, I cannot break the spell of the golden flask.

**Emperor:** But you are my best magician! Of course you can break the spell.

**Magician:** No, your majesty, I cannot. I believe that the flask is telling us that we have been tricked. This is ordinary water! The golden flask can only be filled with water from the magic lake at the end of the world.

**Emperor:** So, you two have dared lie to me! You will spend the rest of your lives in chains. Each day you will drink water from your jars to remind you of your trickery.

**Narrator:** The two brothers were put in chains. Then once again, the emperor sent out his messengers. They told of the wicked brothers and the need to search again for the magic lake. Finally, the news reached Sumac, sister of the two brothers. She was tending her flock of llamas on a hill.





**Sumac:** I must tell Mother and Father the sad news about my brothers. Perhaps they will let me go in search of the magic lake.

**Narrator:** Sumac told her parents all she had heard.

**Farmer:** How could my sons do such a thing? I do not understand it.

**Sumac:** Father, they were wrong to do what they did. Now I must go to search in their place.

**Farmer:** No, no! A thousand times, no! You are too young. Besides, look what happened to your brothers.

**Farmer's Wife:** It is bad enough to have two children gone. What would we do if anything happened to you?

**Sumac:** But Mother, perhaps I can find the magic lake and save the prince. Then the emperor may forgive my brothers and send them home again.

**Farmer's Wife:** Dear husband, we should let Sumac go.

**Farmer:** Yes, you are probably right. She may be able to bring our sons home. And we must think of our emperor and his family, too.





**Farmer's Wife:** Go get one of the llamas. It can carry your blanket and keep you company. I will prepare food for your journey.

**Narrator:** When the llama was loaded, the family said goodbye. Sumac set out, leading the llama along the trail. The first night, she heard the cry of the wild puma. She feared for her llama, so the next morning she sent it home. The second night, Sumac slept in a tall tree. At sunrise she was awakened by the voices of some sparrows.

**First Sparrow:** Poor child. She will never be able to find her way to the magic lake.

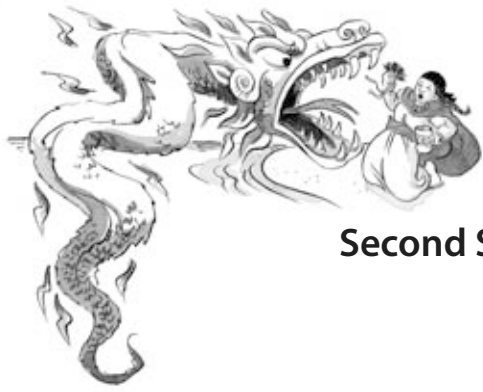
**Second Sparrow:** Let us help her!

**Sumac:** Oh, please do! I beg your pardon, but I could not help overhearing. I hope you will forgive me for spending the night in your tree.

**Second Sparrow:** You are the girl who shared her food with us yesterday. You are quite welcome in our tree.

**First Sparrow:** We shall help you, because you are kind and generous. Each sparrow in our flock will give you a wing feather. Hold the feathers together to make a fan.





**Second Sparrow:** The fan has magic powers that will carry you wherever you wish to go. It will also keep you safe from harm.

**Narrator:** Each sparrow then lifted a wing and pulled a special feather hidden underneath. They gave the feathers to Sumac, who used a ribbon to fasten them into the shape of a little fan.

**Second Sparrow:** Listen well, little Sumac. I must warn you that the lake is guarded by three terrible monsters.

**First Sparrow:** But have no fear. If you hold the magic fan up to your face, you will be safe.

**Narrator:** Sumac thanked the birds for their kindness. Then she spread the fan and held it up.

**Sumac:** Please, magic fan. Take me to the lake at the end of the world.

**Narrator:** With that, a soft breeze began to blow. It picked up Sumac and carried her higher and higher into the sky. She looked down and saw the great mountains covered with snow. At last the wind put her down on the shores of a beautiful lake. Sumac looked across the lake to where the sky touched the water.





**Sumac:** This must be the lake at the end of the world!

**Narrator:** Sumac carefully tucked the magic fan into her belt. As she did so, she realized that she had forgotten something.

**Sumac:** Oh no! I left the jar back in the forest. How will I carry the water back to the prince?

**Narrator:** There was a soft thud at her feet. She looked down and discovered a beautiful golden flask. It was the same one that the emperor had found in the ashes of the fire of the gods. Sumac picked up the flask and went down to the lake. As she bent over, she heard a terrible hissing sound.

**Crab:** Just a moment. What do you think you are doing?

**Narrator:** Sumac turned and saw a giant crab. It was as large as a pig and as dark as the night.

**Crab:** Get away from my lake, or I shall wrap my long, hairy arms around you and carry you to the bottom!

**Sumac:** The sparrows said that the magic fan would protect me. I must trust in their promise.







**Narrator:** Sumac spread the magic fan in front of her face. At once, the crab's eyes began to close.

**Crab:** What is happening? I feel so tired . . . I cannot keep my eyes open. Z-Z-Z-Z-Z-Z

**Narrator:** With that, the monster fell to the sand in a deep sleep. Quickly, Sumac began to fill the flask. This time she heard a strange bubbling noise. It was coming from a huge green log floating near the shore. Then the log began to speak.

**Alligator:** Stop! You may not take water from this lake.

**Sumac:** It's another monster! That log is really a giant alligator!

**Alligator:** Get away from my lake, or I shall eat you!

**Sumac:** I must trust the fan once more.

**Narrator:** Sumac waited until the alligator swam closer. Then she opened the fan and held it up.

**Alligator:** What is happening? I feel so tired . . . I cannot keep my eyes open. Z-Z-Z-Z-Z-Z





**Narrator:** With that, the alligator slowly sank to the bottom of the lake in a sound sleep. A third time, Sumac began to fill the flask. All at once, she heard a shrill whistle.

**Serpent:** What are you doing? Who gave you leave to take water from the magic lake?

**Narrator:** Sumac looked up. There was a flying serpent. Its scales were as red as fire. Shining sparks flew from its eyes.

**Serpent:** Get away from my lake, or I shall bite you!

**Sumac:** I must hope that my magic fan will save me yet again.

**Narrator:** Sumac spread the fan and held it over her head near the serpent's open jaws.

**Serpent:** What is happening? I feel so tired . . . I cannot keep my eyes open. Z-Z-Z-Z-Z-Z

**Narrator:** The serpent closed its eyes and drifted slowly to the ground. Then the monster folded its wings and curled up in sleep. Sumac picked up the flask. This time she was able to fill it with water from the magic lake.





**Sumac:** Magic fan, please take me to the palace.

**Narrator:** As Sumac spoke these words, she found herself standing beside the palace gates looking up at a tall guard.

**Sumac:** Please, sir, I wish to see the emperor.

**Guard:** What business do you have with the emperor, little girl?

**Sumac:** I am Sumac. I bring water from the magic lake to cure the prince.

**Guard:** Come this way. I'll take you to see the emperor immediately!

**Narrator:** Sumac followed the guard through the palace. Finally, they came to a room with a huge bed. There lay the prince. The emperor and the empress stood by his side.

**Guard:** Your majesty, this is Sumac. She brings water from the magic lake!

**Narrator:** Sumac rushed to the bed to give the prince a few drops of the water.

**Sumac:** Dear prince! Taste this water. It is from the magic lake at the end of the world.





**Empress:** Look, his eyes are opening! See, his cheeks are becoming rosy!

**Prince:** How strong I feel! This must indeed be water from the magic lake.

**Emperor:** Dear child, you have saved my son's life! All the riches of my kingdom are not enough to reward you. Ask whatever you wish.

**Sumac:** Kind emperor, I have but three wishes.

**Emperor:** Name them, and they will be granted.

**Sumac:** First, I wish my brothers to be free. They have learned a hard lesson and will never lie again.

**Emperor:** Guards, free the two brothers at once! What is your second wish, my dear?

**Sumac:** I wish to have the magic fan returned to the sparrows in the forest.

**Narrator:** Before the emperor could speak, the magic fan floated out through the window, over the trees, and back to the forest.

**Empress:** What is your last wish, dear Sumac?





**Sumac:** I wish my parents to have a large farm with great flocks of llamas, so they will never be poor again.

**Emperor:** It will be so. But I am sure your parents never felt poor with such a wonderful daughter as you.

**Prince:** Sumac, won't you stay with us in the palace?

**Empress:** Yes, stay with us. We shall do all that we can to make you happy.

**Sumac:** Thank you for your kindness. But I must return to my family. I miss them, as I know they have missed me.

**Narrator:** When Sumac returned home, her family was waiting. Her parents now owned a rich farm. A beautiful new house and barn were soon built. And at the palace, the golden flask was never empty. The royal family lived long and happy lives.





# Mother Goose to the Rescue

by Joe Claro

## CAST:

**Mother Goose**

**Cow**

**Humpty Dumpty**

**Willie Winkie**

**King Cole**

**Tommy Tucker**

**Jack Horner**

**Miss Muffet**

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**Humpty:** This is the land of nursery rhymes. We'll happily sing you a song. We're usually cheerful. And not at all tearful, But once in a while things go wrong!

**Mother Goose:** Then I sit down with my paper and pen. No problem's too big or too small. When someone's upset, They write the Gazette. I have good advice for them all!

**Humpty:** Morning, Mother Goose. Here's your mail.

**Mother Goose:** Good morning, Humpty Dumpty. Oh, I do love getting all this mail! I'm so glad I switched from the Giving-Out-Jobs Department to the Giving-Out-Advice Department. Well, let's get to work. What do we have today?

**Humpty:** Here's a letter right on top from someone named Cole.

**Mother Goose:** Cole? Cole? Oh, yes, I remember. I found him a job as a king. Do we have a copy of that poem I wrote for him? It's been a while.

**Humpty:** Here it is, Mother Goose.

Old King Cole  
Was a merry old soul,  
And a merry old soul was he;  
He called for his pipe,  
And he called for his bowl,  
And he called for his fiddlers three.

**Mother Goose:** Thank you, Humpty. What does King Cole say in his letter?

**King Cole:** Dear Mother Goose,  
I have a problem, and I hope you can help.  
This morning I was sitting on my throne  
being merry, as usual. I decided to call for



my pipe, and a page brought it to me. Then I called for my bowl. Another page brought me one filled to the top with sweet red cherries.

**Mother Goose:** That sounds nice. Old King Cole certainly has a pleasant life. What kind of problem could he have?

**King Cole:** Everything was going just fine. Then I called for my fiddlers three. Fiddler One came in and played a snappy tune. Next, Fiddler Two came in and played a lovely waltz. Then Fiddler Three arrived. And that's when my problem began.

**Mother Goose:** Oh, good! A problem! Now he's going to ask me for advice.

**King Cole:** It was time for my nap, so Fiddler Three started to play "Rock-a-bye Baby." Screech! Screech! Screech! His fiddle sounded as squeaky as my old suit of armor! No one could sleep through that racket. What am I to do? I need my afternoon nap!

Sleepily,  
King Cole

**Mother Goose:** Oh, how sad! Poor King Cole. Humpty, I'll dictate a letter and you write it. We'll print it in the afternoon edition of the Gazette.





**Humpty:** Go ahead. I'm ready.

**Mother Goose:** Dear King Cole,

I'm sorry to hear about your troubles. However, there's a simple answer. All you have to do is get a pair of earmuffs. Put them on and let Fiddler Three screech away. You won't hear a thing. Try it. You'll be asleep in no time at all.

Helpfully yours,  
Mother Goose

**Humpty:** Excuse me, Mother Goose. Do you really think this is good advice?

**Mother Goose:** Of course it is! King Cole will be very grateful. Now, who sent the next letter?

**Humpty:** It's from one of the cows who used to work at the Rhymeland Dairy. Here's the poem you wrote for her:



Hey, diddle-diddle,  
The cat and the fiddle,  
The cow jumped over the moon;  
The little dog laughed  
To see such sport,  
And the dish ran away with the spoon.



**Mother Goose:** My, my. That cow is one of the most talented athletes in Rhymeland. Let's hear her letter.

**Cow:** Dear Mother Goose,

Well, I did what you said in the rhyme you wrote for me. Now here I am, orbiting the earth. I don't like it up here. I'm the only cow in the neighborhood. How can I get back down to the dairy, where I belong? Going around in circles,

The Cow

**Mother Goose:** Oh, my, that is a problem. Humpty, please take down this reply:

Dear Cow,

I must be honest with you. I never thought you'd be lonely in the Milky Way. But I do have a suggestion. As you orbit, watch for Rhymeland. When you see it, swish your tail back and forth as fast as you can. That should bring you back down to earth. See you soon.

Your friend,  
Mother Goose



**Humpty:** Something tells me we won't be seeing her as soon as you think. This next letter is from Jack Horner. He lives behind the Rhymeland Bakery, remember? Here's the rhyme you wrote for him.

Little Jack Horner  
Sat in the corner,  
Eating a Christmas pie;  
He put in his thumb,  
And pulled out a plum,  
And said, "What a good boy am I!"

**Mother Goose:** And he is a very good boy indeed. What's troubling him?

**Jack Horner:** Dear Mother Goose:

I've been doing the job you assigned me every day for six months. I now have plums everywhere! I've got plums in the kitchen, plums in the basement, and plums in my closet. My garage is filled with plums. Please tell me what to do! Fast!

Worriedly,  
Jack Horner

**Mother Goose:** That boy does need my advice! Humpty, please write down this answer:





Dear Jack,

From now on, after you've pulled out a plum, simply eat it. As for your present problem, there's only one solution. Move immediately!

Your friend,  
Mother Goose

P.S. I hear Mother Hubbard has a bare cupboard. You could take some plums over to her place.

**Humpty:** This next letter is from that boy with the night job. Here's his rhyme. Wee Willie Winkie runs through the town, Upstairs and downstairs, in his nightgown. Rapping at the window, crying through the lock, "Are the children in their beds? Now it's eight o'clock."

**Willie:** Dear Mother Goose,  
I'm writing because I need your advice. You see, I sleep during the day and I work at night. I go around to make sure all the children in Rhymeland are in bed by eight o'clock.



**Mother Goose:** I'm sure their parents like that. What could be wrong?

**Willie:** Now, here's my problem. I set my alarm clock for seven o'clock at night. That gives me just enough time to get up and brush my teeth before I go out and rap on windows and rattle locks. But my alarm clock just broke, and I'm afraid I'll oversleep. What should I do?

Alarmingly yours,  
Wee Willie Winkie

**Mother Goose:** Poor little lad. He has a perfect on-time record. No wonder he's worried. Humpty, please take this down:




Dear Willie,

Your problem is a simple one. And it has a simple solution. Get a rooster. Put him on your night table. Ask the rooster to stand on his head. By doing this, he will do everything backwards. Instead of crowing at seven o'clock in the morning, he'll crow at seven o'clock at night. See? I told you it was simple.

Helpfully yours,  
Mother Goose

**Humpty:** Now we move on to a letter from Little Tommy Tucker. Remember him? He's the boy with the golden voice.



Little Tommy Tucker  
Sings for his supper:  
What shall we give him?  
White bread and butter.

**Mother Goose:** Of course I remember Tommy. He's hoping to make TV commercials. What does he have to say?

**Tommy:** Dear Mother Goose,

It's been a great year. I've been singing for my supper every night. And every night I get that white bread and butter that I love so much. Now here's my problem. I woke up this morning with a sore throat. The doctor told me not to sing until it gets better. What should I do?

Musically yours,  
Little Tommy Tucker

**Mother Goose:** Humpty, please take this down:

Dear Tommy,

Gargle.

Healthfully yours,  
Mother Goose

P.S. You really should try to cut down on the butter. All that fat isn't good for you.

**Humpty:** Maybe he ought to try some soup. Here's the last letter, Mother Goose. It's from Little Miss Muffet.



Little Miss Muffet  
Sat on a tuffet,  
Eating her curds and whey;  
There came a big spider,  
Who sat down beside her  
And frightened Miss Muffet away.

**Mother Goose:** Poor thing. I can't believe I made up that job for such a sweet, young girl! What does Miss Muffet have to say?

**Miss Muffet:** Dear Mother Goose,  
  
You'll be happy to know that because of this job, I'm doing very well in my science class. I know more about spiders than anyone else at school.

**Mother Goose:** Oh, I was so right to give her that job!

**Miss Muffet:** But I have a problem. Actually, I have two problems. The first is with my curds and whey. I know they both come from milk. But I can't remember which is which. I'm afraid I may be eating my whey and curds, instead of my curds and whey.

**Mother Goose:** Oh, my. And what's her second problem?



**Miss Muffet:** My second problem is that tuffet. Could you please tell me what a tuffet is? I can't sit on one unless I know what it is!

Curiously,  
Little Miss Muffet

**Humpty:** I've often wondered what a tuffet is. And I don't know what curds and whey are, either. What reply do you want me to print, Mother Goose?

**Mother Goose:** Reply? What do you mean?

**Humpty:** Why, a reply to Little Miss Muffet's letter. Aren't you going to answer her questions?

**Mother Goose:** H-m-m-m. I don't think so.

**Humpty:** Why, Mother Goose! You don't know the answers, do you? You wrote the poem, but you don't know what a tuffet is.

**Mother Goose:** Well, I do know that tuffet rhymes with Muffet. And that's what counts when you're writing nursery rhymes!

**Humpty:** And how about curds and whey?

**Mother Goose:** I did know the difference once. But that was a long time ago.

**Humpty:** So, what should we tell Little Miss Muffet?





**Mother Goose:** I don't know. Wait! I've got it! We'll solve her problems by giving her a new job.

**Humpty:** What do you mean?

**Mother Goose:** Miss Muffet's first name is Mary, isn't it?

**Humpty:** Why, yes. I think it is.

**Mother Goose:** Wonderful! Miss Muffet said she's doing well in her science class. That means she must like school. Well, I've been working on a rhyme about a lamb that follows a girl named Mary to school. Let's bring Miss Muffet into the office and talk to her about this new job.

**Humpty:** Okay. I'll call her. Then I'll drop these letters off at the printer's shop.

**Mother Goose:** Thank you, Humpty.

**Humpty:** Right! See you later.

**Mother Goose:** Here in the land of nursery rhymes,  
Things often go wrong, as you see. Got a  
problem or two? I know just what to do.  
So relax, and leave it to me!



# ★ Activities

## DRAMA ACTIVITIES:

# Room for More



### Comprehension Check

Use the dialogue in *Room for More* to answer these questions. Remember that dialogue is what characters say.

1. How does Dad feel about the people coming to his house? Give evidence from his dialogue.
2. How is Puddin'head different from the others?
3. Why does Bart say nothing?
4. Why do you think Molly says, "I wish that I could disappear"?

Talk about your answers with a partner.  
If your answers were different, discuss why.

### Dialogue Activity

Think of a character in a story you like. Pretend to be that character. What might he or she say? Match your words and voice to that character.

Find a partner. Keep your characters a secret. Talk to each other as your characters would. Guess who each other's character is.

## DRAMA ACTIVITIES:

# Room for More



### Let's Perform!

Now it's time to perform *Room for More*! Your teacher will help you decide which character to read. Say the character's words with expression. This helps the audience understand your character. Think of your voice as a costume.

### Performance Activity: Emotion Party

- To learn to speak with expression, try this game. Pretend that you are going to an emotion party. Everyone brings a different emotion to share. Some emotions you might choose are excitement, fear, joy, or sadness.
- One person acts as the host. The host does not have an emotion. The guests use words to express their emotions.
- The host tries to guess each guest's emotion. Don't worry if the host doesn't guess yours the first time. It takes practice!

# ★ Activities

## DRAMA ACTIVITIES:

### *The Secret Song*



#### **Performance Activity: Characters and Dialogue**

*The Secret Song* is a short play. It has two groups of characters and dialogue. Form groups to complete the activities below.

**Activity:** Think about the title—*The Secret Song*. Then answer these questions:

1. What is the song in this play about?
2. How does the dialogue tell you that the song is secret?

**Activity:** Think about the characters in the play. Answer these questions:

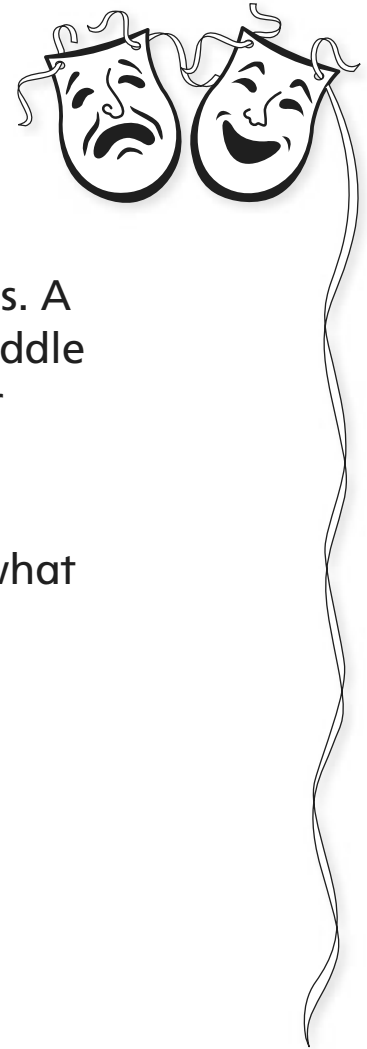
1. What animals make up Group 2?
2. Who might be in Group 1?

**Activity:** Form two groups, Group 1 and Group 2. Read the dialogue in each. Then form one group. Have each person read a line. Answer these questions:

1. How was the first reading different from the second reading?
2. Which reading did you like better? Why?

## DRAMA ACTIVITIES:

# *The Secret Song*



### Rhyming Riddles

*The Secret Song* is a series of rhyming riddles. A riddle is a puzzle with clues. The lines in a riddle may rhyme. Rhyming words sound alike. For example, *song* rhymes with *long*.

With a partner, read aloud these rhyming riddles. Talk about their clues. Then guess what each riddle is.

1. I have a face and two hands, too.  
Isn't it time I share with you?
2. I have an eye but cannot see.  
Pulling a thread—that's where I'll be.
3. I follow you, friend, everywhere.  
I make no sound. I'm light as air.  
I'm close behind you in the day.  
But when night falls, I slip away.

Now, make up your own riddle! Choose a simple object. Think of two clues about it. Turn your clues into two rhyming lines. Share your riddle with the class.

# ★ Activities

## DRAMA ACTIVITIES:

# I'll Be the Dragon



### A Play in Two Acts

The play *I'll Be the Dragon* has two acts. Act I happens in one place. Act II happens in a different place. Each act has different characters.

Think about the setting, characters, and events. Work with a partner to answer these questions. Write your answers on a separate paper.

1. Who are the characters in Act I?
2. What are the characters in Act I trying to decide? Use the dialogue to support your answer.
3. Why do the characters change from Act I to Act II?
4. What do all of the characters in Act II do?
5. What do you think all the characters learn?

Form groups of six. Decide who will play each pair of characters. Read aloud the play as a group.

Talk about how your groups made decisions. Why was it hard to decide who would read each part?

## DRAMA ACTIVITIES:

# I'll Be the Dragon



### Performance Activity: Act Out a Fairy Tale

Fairy tales are make-believe stories. They happen in faraway places. Sometimes luck or magic helps the characters. Fairy tales have happy endings.

In a small group, read these fairy tales:

- Rumpelstiltskin
- Jack and the Beanstalk
- Sleeping Beauty
- Beauty and the Beast

Choose a fairy tale from the list. Answer these questions about the fairy tale.

1. Who are the main characters?
2. What are the main events of the story?

Now get ready to act out your fairy tale. Write the dialogue for each character. The dialogue should tell the story. Decide who will read each part.

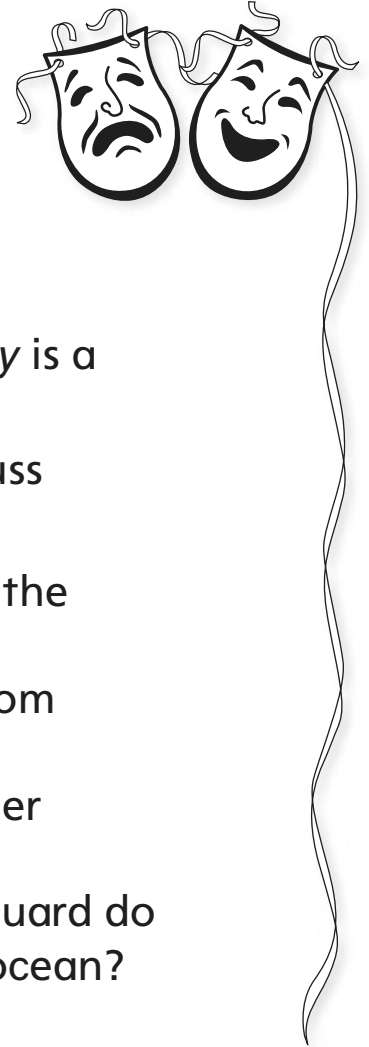
Practice your part by reading the dialogue. Think about how your character should sound. Is he or she happy, angry, excited, or sad?

In your group, practice acting out the fairy tale. Then perform your fairy tale for the class.

# ★ Activities

## DRAMA ACTIVITIES:

# A Whale of a Story



### What Did They Say?

In a play, characters tell the story through dialogue. The dialogue in *A Whale of a Story* is a news broadcast.

In a group, talk about the dialogue. Discuss and answer these questions.

1. What do you learn from Ned Brown at the beginning of the play?
2. What do you learn about Humphrey from Gwen Hillman?
3. Lisa Perini studies whales. What does her dialogue tell us about Humphrey?
4. What do Captain Wills and the Coast Guard do to get Humphrey to swim toward the ocean? Why doesn't it work?
5. How is the dialogue in this play similar to the words in a news report?





**DRAMA ACTIVITIES:**

# A Whale of a Story



**Performance Activity: Report the News**

Pretend that a famous astronaut is visiting your town. In a group, write a news report about his visit. Then act it out.

- Your characters should include a news anchor and a news reporter. Think of other people who will meet the astronaut. Decide who will play each part.
- The news anchor should begin and end the report. The news reporter asks the astronaut questions.
- Have your news reporter ask questions such as “What do you do in space?” and “Why did you become an astronaut?”
- Have your news reporter ask the other characters questions. The others can share how they feel about meeting a famous astronaut.
- Practice your play several times. Then perform it for the class.

# ★ Activities

## DRAMA ACTIVITIES:

### *The Search for the Magic Lake*



#### Learn from the Dialogue

In a play, characters say lines of dialogue. The dialogue tells what is happening. Characters can be people, animals, or things.

Think about the dialogue in *The Search for the Magic Lake*. With a partner, answer these questions.

1. What does the Narrator say about the prince at the beginning?
2. What do the Emperor and Empress decide to do? Use dialogue to support your answer.
3. What do you learn when Voice of the Fire speaks?
4. What does the Magician reveal about the golden flask?
5. What does the Prince say about the water that Sumac brings?

## DRAMA ACTIVITIES:

# *The Search for the Magic Lake*



### **Performance Activity: Write Dialogue**

- *The Search for the Magic Lake* is a fairy tale. In it, animals and fire can talk. Some things in fairy tales are magic. In this play, there is a magic lake and a magic fan.
- Think of a fairy tale that you know, such as “Jack and the Beanstalk.” List the magic things in it. For example, there are magic beans in “Jack and the Beanstalk.”
- Now choose one of the magic things on your list. Think about what it might say. Do Jack’s beans try to warn him?
- Write dialogue for the magic thing. It might say how it feels about a character or event in the story. With a partner, read aloud each other’s dialogue.

# ★ Activities

## DRAMA ACTIVITIES:

### Mother Goose to the Rescue



#### Learn from the Dialogue

*Mother Goose to the Rescue* has characters from nursery rhymes. In the play, their dialogue tells the story.

In a group, read aloud the dialogue on the first page. Then talk about what you learn from it. Answer these questions.

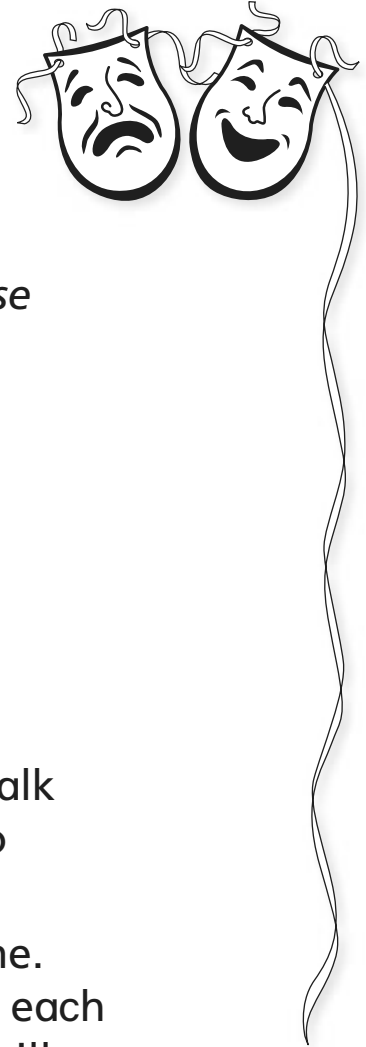
1. What does Humpty say about the land of nursery rhymes?
2. What is Mother Goose's job?

Read aloud the rest of the play. Then answer these questions.

3. What is King Cole's problem?
4. What did Mother Goose tell King Cole to do?
5. Do you think that Mother Goose gives good advice? Why or why not? Use evidence from the dialogue to support your answer.



## **DRAMA ACTIVITIES:** **Mother Goose to the Rescue**



### **Learn from the Dialogue**

There are six nursery rhymes in *Mother Goose to the Rescue*.

- "Old King Cole"
- "Hey, Diddle-diddle"
- "Little Jack Horner"
- "Wee Willie Winkie"
- "Little Tommy Tucker"
- "Little Miss Muffet"

With a partner, read aloud each rhyme. Talk about what happens in each. Choose one to act out.

Write a short play about the nursery rhyme. What characters are in your play? What will each say? Some characters are not people. How will you include characters such as the moon?

Then read aloud the dialogue. Act out the nursery rhyme. Use your voice and body to show your character.