

Case Study Report: Promising Arts Integration Practices for Elementary School Literacy Instruction

Project STAGE Professional Development for Arts Educators Project

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EXECUTIVE SUMMARY

This study provides an in-depth view into selected classrooms that are successfully integrating performing arts into literacy instruction. Designed to complement the annual evaluation of *Project STAGE* (Students, Teachers, and Artists: Goals in Education), the external evaluator, RMC Research Corporation, undertook a case study to examine in depth the approaches used by a team of six teachers, the factors that contributed to their success, and the challenges they faced.

This study employs a focus case study methodology that calls for an emerging approach to data collection and analysis. Data collection strategies include a focus group of teachers, visits to the classrooms, and document analysis. The findings from this study illustrate these teachers' successful experiences with arts integration that are rooted in several factors:

- *Project STAGE* teachers use a variety of arts integration techniques to deliver literacy instruction, including literacy in the content areas. These techniques are carefully chosen to meet student learning needs. The two primary approaches used in these classrooms are (a) Word Painting and Sound Writing and (b) Curriculum-Based Readers Theater.
- *Project STAGE* teachers receive training and ongoing support to effectively integrate the performing arts into their literacy instruction. Through workshops, teaching artist classroom modeling sessions, and ongoing support, teachers are able to hone their arts integration skills.
- *Project STAGE* teachers are supported by the school administration and other faculty members at the school. This is done through a variety of means, but the administration's support of the group's planning time and the ability to perform for other classrooms of students are credited in the team's success.
- *Project STAGE* teachers effectively work as a team and use available resources to overcome challenges to integrating the performing arts into instruction. These successes have allowed the team to focus on its future arts integration efforts, both at their own school and at the district level.



SECTION 1 Introduction

Project STAGE (Students, Teachers, and Artists: Goals in Education) is a three-year course of study for 38 elementary school teachers located in the School District of Manatee County, Florida. Funded by a grant from the United States Department of Education (USDE), *Project STAGE* seeks to prepare a cohort of teachers who are highly qualified in teaching literacy (including literacy in the content areas) through the integration of performing arts. During the 2010-11 school year, the project completed its second year of implementation in the district.

During the 2010-11 school year, the USDE awarded all Professional Development for Arts Educators (PDAE) grantees supplemental funds, which it strongly encouraged to be used to synthesize information on successful practices and challenges relating to the project's design. Complementing the annual evaluation of the project, the external evaluator, RMC Research Corporation, undertook a case study to examine in depth (a) the approach used by a group of teachers in one school who demonstrated success in the integration of the performing arts into literacy instruction, (b) the factors that contributed to their success, and (c) the challenges that they have faced.

Background and Rationale

In the landmark compilation of studies entitled, *Champions of Change: The Impact of the Arts on Learning* (1999), the researchers concluded with certainty that, "learners can attain higher levels of achievement through their engagement with the arts." (p. viii). It is upon this contention that the PDAE program is based. Nationwide, the PDAE program supports the implementation of high-quality professional development model programs in elementary and secondary education in music, dance, drama, media arts, and visual arts for arts educators and other instructional staff of K-12 students in high-poverty schools. Programs must focus either on the development, enhancement, or expansion of standards-based arts education programs or on the integration of standards-based arts instruction with other core academic area content.¹ Between fiscal years 2001 and 2010, Congress appropriated \$66.8 million for the program.²

In the School District of Manatee County, Florida, *Project STAGE* has forged a strong partnership with the Van Wezel Performing Arts Hall, which is a member of the Kennedy Center Partners in Education Program. Workshops and ongoing support are offered to participating teachers, which provide the foundation for integrating the performing arts into literacy instruction.

² United States Department of Education. (2011). *Arts in Education – Professional Development for Arts Educators Awards*. Washington, DC: Author. Retrieved June 17, 2011 from http://www2.ed.gov/programs/artsedprofdev/funding.html



¹ United States Department of Education. (2011). *Arts in Education – Professional Development for Arts Educators*. Washington, DC: Author. Retrieved June 17, 2011 from <u>http://www2.ed.gov/programs/artsedprofdev/index.html</u>

Purpose and Research Questions

This case study explores the focal school's current practice with respect to integrating the performing arts into literacy instruction. Of specific interest are the following research questions:

- 1. What are the arts integration approaches being used in the literacy instruction of the participating teachers?
- 2. What are the successes experienced by the participating teachers in integrating the performing arts into literacy instruction?
- 3. What factors have contributed to these successes?
- 4. What are the challenges experienced by the participating teachers in integrating the performing arts into literacy instruction?
- 5. How have the participating teachers overcome the challenges to integrating the performing arts into their literacy instruction?
- 6. What are the future plans of the participating teachers for integrating the performing arts into literacy instruction?



SECTION 2 Methodology

The study employs a focus case study methodology (Lincoln and Guba, 1985; Yin, 2002; Cresswell, 1994). The method is particularly appropriate to instances such as those involving change in school settings; it produces understanding based on description of an instance, viewed both as a whole and in a larger context, and it builds analysis through investigation into the relationships between multiple factors. Discussions and examples of application of the method to education include Fetterman, 1988; and Merriam, 1988.

Data Collection and Analysis

Unlike research methods which prescribe discrete, sequential phases of data collection and data analysis, the case study methodology calls for an emerging approach to data collection and analysis. That is, data are analyzed as they become available to permit the identification of emergent themes and patterns. These continually emerging results are used to inform subsequent investigation. (Merriam, 1988).

In this study, the data collection strategies include a focus group of teachers conducted on-site at the focal school on March 16, 2011 (see Appendix D for the focus group protocol); visits to the classrooms of the teachers participating in the study on March 22, 25, and 29, 2011 (see Appendix E for the classroom visitation protocols); and an analysis of documents pertaining to the team's planning activities. As needed, follow-up questions (clarification or probes) were addressed to appropriate informants either in person or via e-mail after the classroom visits.

Site Selection

The focal school was chosen for the study based on a variety of factors, including (a) a demonstrated high level of commitment to integrating the performing arts into literacy instruction; (b) a demonstrated high level of competence in integrating the performing arts into literacy instruction; and (c) a team of six highly involved teachers, representing a single grade level, and the areas of dance and music. Prior to accepting the invitation to participate in the study, the teachers and school administration met with the research team to clarify expectations and roles. (See Appendix A for the letter of invitation to the school's principal. See Appendix B for the letter of invitation to the school's *Project STAGE* teachers. See Appendix C for the planning meeting agenda.)



Focal School Characteristics

Daughtrey Preparatory School of Arts and Sciences is located in Bradenton, Florida. It is a PK-5 magnet school specializing in arts and sciences, with an annual student enrollment of approximately 775 students. It is a Title I school, with 97 percent of its students eligible for free or reduced-price lunch. Ninety-two percent of the students are minority, with most of these (62 percent) Hispanic. The school has a sizeable English Language Learner (ELL) population, with just over half of its students (53 percent) classified as ELL.

In recent years, the school has been recognized by the Florida Department of Education in its Florida School Recognition Program for demonstrating sustained or significantly improved student performance. It is designated as a Five Star School by the Florida Department of Education for showing evidence of exemplary community involvement. In support of the curricular emphasis on the arts and sciences, the school is equipped with state of the art facilities, including a dance studio, science lab, greenhouse, and two music labs.



SECTION 3 Case Narrative

The integration of the performing arts into literacy instruction, including literacy in the content areas, is the essential objective of *Project STAGE*. This case narrative highlights the approaches used by the *Project STAGE* team at Daughtrey Preparatory School of Arts and Sciences; the successes they have experienced and the factors supporting their success; and the challenges they have faced and how they have dealt with these.

Finding 1: A Variety of Performing Arts Integration Techniques Are Effectively Used

Teachers in the focal school use a variety of performing arts integration techniques and tailor them to best meet student learning needs. Teachers use two primary approaches: (a) Word Painting and Sound Writing, and (b) Curriculum-Based Readers Theater. The decision as to which of these techniques are used and how they are integrated into the core curriculum is made based upon thoughtful reflection of the *Project STAGE* teachers during their time spent together planning as a team and individually.³

Word Painting and Sound Writing

In Word Painting and Sound Writing, music is integrated into the teaching of literacy, improving students' mastery of phonics and word analysis and their ability to recognize sound and rhythmic patterns in language. The approach capitalizes on the fundamental relationship of steady beat and reading fluency, and emphasizes the musical elements of tempo, inflection, dynamics, repetition, and rest to teach students fluid and expressive speaking, reading, and writing. The approach is tailored to include activities that are easily understood, practiced, and mastered by students of varying ages and abilities. These expressive strategies build students' reading comprehension, develop their understanding of inference, and bring both descriptive and figurative writing to life. The approach includes activities of gradually increasing sophistication – beginning with repeating small groups of words and learning to say them with expression, to Word Painting and Sound Writing existing poetry and other text, to the creation and expression of original student or class works.⁴ Kennedy Center Teaching Artist Marcia Daft provided the professional development for this approach to *Project STAGE* teachers.

⁴ Kennedy Center. (2011). *Teacher Workshops/Courses Partners in Education*. Washington, DC: Author. Retrieved June 22, 2011 from <u>https://www.kennedy-center.org/education/partners/touringbrochure/teacher/Daft_Marcia.pdf</u>



³ Note: These arts integration activities may be used at a variety of points in a particular unit of instruction. For example, the approaches may be used at the beginning of a unit of study as an introductory activity. More often, these approaches are used as a culminating activity at the conclusion of a unit of study.

Classroom Examples

One example of the use of Word Painting and Sound Writing to teach literacy was in a music (strings) class in which third grade students did a warm up activity of setting the words *celery* and *carrots* to a steady beat first by clapping, then reading, and then playing them on the violin. This was followed by students reading the words to a song about fruits and vegetables with fluency and expression and then playing the song on the violin. In this lesson, the song was used as a vehicle for linking expression in speaking and reading with musical expression. This lesson is closely tied to the district's core curriculum for music and language arts, including student benchmarks such as

- Play an instrument with expression and style appropriate to the music performed;
- Perform a song independently with a three-note range with tonal and rhythmic accuracy;
- Produce a characteristic instrumental tone using appropriate performance techniques;
- Adjust reading rate based on purpose, text difficulty, form, and style; and
- Identify author's purpose (e.g., to inform, entertain, or explain) in text and how an author's perspective influences text.

Another example of the use of Word Painting and Sound Writing occurred in a dance class. It was used with a group of second grade students to create rhyming words and poems set to movement and music. As a warm up activity, students generated lists of words that rhyme with the words *run*, *hop*, and *skip*. Next, students explored dance sequences that suggested the appropriate mood for each of the words. Finally, students worked in small groups to create their own rhyming movement dances. This lesson is closely tied to the district's core curriculum in the areas of language arts and dance, including student benchmarks such as

- Adjust reading rate based on purpose, text difficulty, form, and style;
- Identify the ways an author makes language choices in poetry that appeal to the senses, create imagery, and suggest mood;
- Explore dance sequences by creating and imitating images that move through space; and
- Perform locomotor skills with proficiency in a variety of activity settings to include rhythm and dance.

As evidenced by these examples, the elements of Word Painting and Sound Writing are applicable in a variety of contexts. In the two classrooms visited that used these techniques, competent, engaging, and successful integration of the arts into literacy activity was clearly evident.



Curriculum-Based Readers Theater

Repeated reading is an instructional strategy whose efficacy at improving fluency and comprehension is well documented in the literature. (Dowhower, 1987, 1991; Laberge, & Samuels, 1974). Curriculum-Based Readers Theater (CBRT) is an instructional strategy that combines traditional Readers Theater with creative writing to increase students' fluency, comprehension, and retention of information in virtually any content area. With CBRT, students and teachers collaborate to take the curriculum content and create a script on the relevant topic. It is an arts-integrated instructional activity that allows teachers to dramatize content learning by infusing basic performance elements with classroom subject matter. (Flynn, 2007, p.2). By providing a performance and an audience, CBRT provides an authentic purpose to repeated reading practice.

With CBRT, oftentimes students are involved in the script development process, refining the script and suggesting sound effects and gestures. The expectation is that students will perform the script as professional actors would – including entering and exiting the performance space appropriately, projecting their voices, using appropriate vocal expression and rate of speech, and using effective facial expressions. By virtue of the fact that the performance of the CBRT script requires a significant amount of rehearsal, students are exposed to the content multiple times. Kennedy Center Teaching Artist Dr. Rosalind Flynn provided the professional development for this approach to *Project STAGE* teachers.

Classroom Examples

In a third grade classroom, CBRT was used with students to reinforce customary measurement units for length. The CBRT script entitled "Milli Meter Teaches Measurement" features a classroom of students who discover when it is most appropriate to use inches, feet, and yards to measure distance. (See Appendix F for a copy of the draft script.) This script was created by the teacher and students as a culminating activity to a unit of study. During the lesson, the teacher and students worked together to refine the script by adding gestures and adjusting lines, while continuing to rehearse the script. This lesson is tied to the district's core curriculum in the areas of language arts and math, including student benchmarks such as

- Use a logical arrangement of sentences, paragraphs, and text structures to convey meaning;
- Select precise language that focuses, clarifies, and expands ideas;
- Use a variety of introductory, internal, and ending phrases to vary length and structure of sentences;
- Adjust reading rate based on purpose, text difficulty, form, and style;
- Use self-correction when subsequent reading indicates an earlier misreading;
- Select appropriate units, strategies, and tools to solve problems involving perimeter; and
- Measure objects using fractional parts of linear units, such as 1/2, 1/4, and 1/10.



In another classroom, CBRT was used with third grade students to reinforce test taking strategies. The strategies emphasized in the script included reading test questions; underlining clue words in text; and strategies of predicting, summarizing, questioning, and visualizing. The context of the CBRT script "Test Taking Strategies" is a television game show in which students portray the cohosts, a panel of contestants, and the studio audience. (See Appendix F for a copy of the draft script.) This script was created by the students and teachers, and during the lesson, the teacher and students continued to rehearse the script in preparation for a performance in front of the other third grade classrooms. This lesson is tied to the district's language arts core curriculum including student benchmarks such as

- Generate ideas and employ logical organizational structures that provide a focus on main idea of the writing;
- Evaluate and amend for clarity of ideas, organization, word choice, sentence fluency, and logical development;
- Select precise language that focuses, clarifies, and expands ideas;
- Use a variety of introductory, internal, and ending phrases to vary length and structure of sentences;
- Adjust reading rate based on purpose, text difficulty, form, and style;
- Use self-correction when subsequent reading indicates an earlier misreading; and
- Use strategies to repair comprehension of grade-appropriate text when self-monitoring indicates confusion, including but not limited to rereading, checking context clues, predicting, summarizing, questioning, and clarifying by checking other sources.

In the CBRT script "Making Connections," third grade students portrayed a class of students and their teacher on the first day of school. In the script, the teacher instructs the students on strategies for increasing their reading comprehension through the use of schema – connecting what is being read to students' background knowledge. (See Appendix F for a copy of the draft script.) This script was created by the teacher and students as a culminating activity to a unit of instruction. During the lesson, the teacher led the students through the process of refining the script and provided effective feedback to the students to improve the vocal quality of the performance. This lesson is tied to the district's language arts core curriculum, including student benchmarks such as

- Use a logical arrangement of sentences, paragraphs, and text structures to convey meaning;
- Select precise language that focuses, clarifies, and expands ideas;
- Use a variety of introductory, internal, and ending phrases to vary length and structure of sentences;
- Adjust reading rate based on purpose, text difficulty, form, and style;
- Determine explicit ideas and information in grade level text, including, but not limited to main idea, supporting details, strongly implied message and inference, and chronological order of events;
- Compare and contrast topics, setting, characters, and problems in two texts; and
- Identify themes or topics across a variety of fiction and non-fiction selections.



In a music classroom of fifth grade students, the CBRT script "Homework Hotline – Staff Notes" was used to reinforce student understanding of the notes on the music staff. In this instance, due to the limited time that the students have in music class, the script was created by the teacher as a review of previously presented material. (See Appendix F for a copy of the draft script.) During the lesson, the teacher led the students in reading through the script, while providing feedback to the students to improve the vocal quality of the performance. Students read through the script twice, and the lesson continued with a more in-depth review of what the students had learned about staff notes, including their letter names and the value of various notes and rests. The teacher explained to the students the meaning of the term *mnemonic*, and the students developed their own mnemonic devices for remembering the staff notes. This lesson is tied to the district's core curriculum in the areas of language arts and music, including student benchmarks such as

- Demonstrate the ability to read grade level text;
- Adjust reading rate based on purpose, text difficulty, form, and style;
- Demonstrate an understanding of literary selection, and depending on the selection, include evidence from the text, personal experience, and comparison to other text/media;
- Notate simple rhythmic and melodic patterns using traditional notation; and
- Rearrange melodic or rhythmic patterns to generate new phrases.

These examples illustrate the applicability of CBRT in a wide variety of instructional contexts. In the four classrooms visited which used CBRT, the students were skillfully led in the process of refining their performances while mastering the curriculum content contained in the script.

Finding 2: *Project STAGE* Teachers Are Highly Trained to Integrate the Performing Arts Into Literacy Instruction

Project STAGE teachers received extensive training and support through the project, and thus are highly trained to integrate the performing arts into their literacy instruction. The workshops that are offered are extremely well received by the participants, and those in the focal school view these as "invaluable" to their work. The four workshops offered during the project's first year were

- The Kennedy Center's Approach to Arts Integration;
- Dramatizing the Content Curriculum-Based Readers' Theater Part I;
- Writing Poetry off the Page; and
- Dramatizing the Content Curriculum-Based Readers' Theater Part II.

The four workshops offered in Year 2 of the project were

- The Arts Aesthetic;
- Dramatizing the Content Curriculum-Based Readers' Theater Part III;
- Word Painting and Sound Writing; and
- Dramatizing the Content Curriculum-Based Readers' Theater Part IV.



In addition to the workshops, participants are provided the opportunity to participate in classroom visits during which a Kennedy Center teaching artist models the arts integration techniques covered in the workshop. The modeling session is an integral part of the teachers' professional learning, and is viewed as "very helpful" in mastering the performing arts integration techniques. The modeling session is followed by a reflective discussion between the teachers and the teaching artist, followed by time set aside for planning arts integration lessons. At the end of each school year, participants attend a two-hour Reflective Session that allows time for networking with colleagues and a Kennedy Center teaching artist, and to reflect on their project experiences.

In addition to the planned project events, participants are offered other opportunities for exposure to the arts. These include the opportunity for their students to attend a school-time performance at the Van Wezel Performing Arts Hall, complimentary Van Wezel Performing Arts Hall performance tickets, and ongoing support and coaching from Kennedy Center teaching artists via email, telephone, and Wiki.

All of these aspects of the professional development combine to form a well-planned system that nurtures and support the ongoing professional learning of *Project STAGE* teachers.

Finding 3: Student Learning is Impacted by Performing Arts Integration

Integrating the performing arts into classroom instruction allows students a safe, comfortable environment for learning.

- Project STAGE Teacher

The implementation of *Project STAGE* has benefitted students in myriad ways. Teachers indicate that student enthusiasm for learning has increased, along with increased levels of student engagement and motivation. Because Word Painting and Sound Writing and CBRT heavily rely on the performance of students working together, students become increasingly responsible for their learning. Teachers also noticed another effect that arts integration had on their students – as students have become more comfortable with these arts integration approaches, they are more expressive and willing to take risks with their performances. This is particularly evident in the case of students who tend to be quiet in class, perhaps due to their personality type or because of a language barrier. These art integration techniques afford students the opportunity to perform to the best of their ability in a non-threatening environment, as evidenced by this teacher's comment:

In using CBRT in the classroom, it gives students who are non-readers a chance to really shine because they are more comfortable. They will choose to read a script before a book or other material.



While arts integration techniques are viewed by the *Project STAGE* teachers as being beneficial for all students, there are some groups of students for whom they are particularly effective. Students who are normally quiet or shy, those with special learning needs, and students who are non-readers or non-native English speakers particularly benefit from arts integration, according to the *Project STAGE* team, as evidenced by these teacher comments:

For two years in my classroom, I had a special needs student who did not want to say anything. Now, when we are doing CBRT, he wants to be the actor with the most number of lines!

I believe that students whose primary language is not English particularly benefit from arts integration – it affords them the opportunity to hear information repeated many times and it increases their confidence in their ability to speak English, knowing that no one is being judged.

I find that integrating the performing arts into my instruction has allowed those students who do not shine in a more traditional, structured environment to do very well with this alternative means of learning.

Finding 4: The School's Culture Supports Arts Integration

Students thrive when they have confidence and that is established through the performing arts.

- Project STAGE Teacher

Project STAGE teachers view the integration of the performing arts into their literacy instruction as an effective way to engage students in learning. The terms "highly motivating," "increasing creativity," and "exciting" are all used by teachers to describe their experience with arts integration. There is a high value placed upon performing arts integration by the *Project STAGE* teachers, the school administration, and other faculty.

It is apparent that the efforts of the *Project STAGE* team are fully supported by the school administration and many of the faculty members at the school. When initially approached to participate in the case study, the school's principal and assistant principal were committed to sharing the story of their *Project STAGE* team. Their administrative support is clearly apparent as evidenced by elements such as scheduling team planning time for performing arts integration lessons, providing time for CBRT performances in individual classrooms and at schoolwide assemblies, and committing to sustaining efforts in the area of performing arts integration. An illustrative example of the schoolwide support for performing arts integration came during the school's celebration of Black History Month. During a schoolwide assembly, students of *Project STAGE* teachers performed the CBRT script entitled "Kids' Quiz, Famous African Americans," which was extremely well received by students and faculty alike, and sparked the interest of fellow faculty members in the CBRT approach.



Because of this support, the third grade *Project STAGE* teachers are able to plan as a grade level and incorporate the same types of materials into their instruction. This is further supported by working closely with the music, strings, and dance teachers who frequently continue the work done in the regular classroom during their time with the students in the arts-specific classrooms. This connection between the classrooms does not go unnoticed by the students who are frequently heard commenting on the continuity between their classes with phrases such as, "We were talking about that in my other class!"

Finding 5: Challenges of Arts Integration Are Successfully Met

The *Project STAGE* teachers at the focus school have a strong commitment to performing arts integration, and they have the support of their administration. It is this strong commitment and support that enables them to creatively deal with challenges that arise, including issues surrounding time and the fact that performing arts integration is not yet a schoolwide endeavor.

Time

The challenges most often cited by the teachers are related to *time*. Teachers need additional time to plan for arts integration lessons that incorporate new material, thus requiring reworking of teacher plans. This challenge has largely been overcome by the teachers working as a team for planning, an effort that is supported by both the school administration and the grant. *Project STAGE* allows teachers additional time to observe teaching artist classroom modeling sessions and engage in team planning.

Teachers themselves are not the only ones in need of additional time. Students are, according to the *Project STAGE* teachers, all too frequently pulled out of class for other learning commitments, such as remediation. This is particularly challenging in the case of the dance, strings, and music teachers, who only see each classroom of students for forty minutes every seven days. There are several ways in which this challenge is overcome, including (a) careful planning allows for maximizing instructional time – in the case of CBRT, for example, special area teachers will often pre-write the scripts to be used, rather than use an entire class period on this activity; and (b) classroom and special area teachers plan together to deliver instruction with a common arts-integrated link, thereby maximizing the opportunities for students to be exposed to arts-integration activities in both their regular classroom and during their time in music, strings, and dance classes.



Performing Arts Integration is Practiced by Only a Portion of Teachers

While *Project STAGE* has enjoyed much success, its scope is somewhat limited due to the funding provided by the grant. Only a relatively small portion of Daughtrey's teachers participate in *Project STAGE*, and their impact is limited by the number of students whom they teach (classroom teachers) and the amount of time they have with their students (arts-specific teachers). This challenge has been met in two main ways: (a) teachers regularly share information about their *Project STAGE* professional development experiences with other teachers at their school, including the sharing of DVDs of the professional development workshops with the Kennedy Center teaching artists; and (b) students of *Project STAGE* teachers often conduct performances of CBRT scripts for other classrooms, and at times, the entire school.

Furthermore, plans for Year 3 of the project include the dissemination of a professional development module designed to share the key strategies and techniques of *Project STAGE* with teachers who were not afforded the opportunity to participate in the project. Those teachers who are interested in using the techniques in their classrooms will be offered professional development and ongoing support in the form of mentoring by their *Project STAGE* colleagues.

Finding 6: The Future of Arts Integration is Promising

Literacy is enhanced and expressed through the performing arts. The two are inseparable.

- Project STAGE Teacher

The future of integrating the performing arts into literacy instruction is promising at both Daughtrey Preparatory School of Arts and Sciences and throughout Manatee County Public Schools.

District Level Efforts

Currently, there is a district level team of *Project STAGE* teachers, including representation from Daughtrey Preparatory School of Arts and Sciences, working to integrate the performing arts into the district's core curriculum. The group's efforts have been largely focused on the use of CBRT. To date, 18 scripts have been completed and include topics relating to literacy skills such as author's purpose, main idea and details, cause and effect, compare and contrast, and prefixes. These scripts have been added to the bank of scripts written by other *Project STAGE* teachers and are available to all teachers throughout the district via the district's intranet Web site.

In addition, the team is developing a professional development module that will support nonparticipating teachers throughout the district in integrating CBRT into their classroom instruction. The plan for the module's dissemination calls for the creation of video demonstrations which cover topics such as how to choose an appropriate CBRT script from the district's bank of scripts, how to conduct a CBRT rehearsal, and fine-tuning the performance of CBRT scripts. Mentoring by *Project STAGE* teachers will also be available.



School Level Efforts

At Daughtrey Preparatory School of Arts and Sciences, *Project STAGE* teachers will continue to work as a team to plan and deliver meaningful arts integration experiences within their own classrooms, as well as schoolwide. In addition to focusing on CBRT, teachers plan to showcase the expressive techniques emphasized in the Word Painting and Sound Writing professional development via an all-school performance which showcases poetry through movement.

Project STAGE teachers at Daughtrey Preparatory School of Arts and Sciences are particularly interested in two broad areas to expand their efforts. These include (a) designing and hosting a performing arts integrated academic summer camp and (b) expanding the performing arts integration techniques of *Project STAGE* schoolwide so that all children are given the opportunity to benefit from what has been a meaningful and effective way for teachers to present their instruction.

Concluding Statements

The success of Daughtrey Preparatory School of Arts and Sciences's integration of the performing arts into literacy instruction is rooted in several factors. First, the *Project STAGE* team uses a variety of arts integration techniques to deliver literacy instruction, including literacy in the content areas. These techniques are carefully chosen to meet student learning needs. Second, *Project STAGE* teachers receive training and ongoing support to effectively integrate the performing arts into their literacy instruction. Through workshops, teaching artist classroom modeling sessions, and ongoing support, teachers are able to hone their arts integration skills. Third, the school administration and other faculty members at the school support the efforts of the *Project STAGE* team. This is done through a variety of means, but the administration's support of the group's planning time and the ability to perform for other classrooms of students are credited in the team's success. Finally, while there are challenges to integrating the performing arts into instruction, the group effectively works through these challenges by working as a team and using available resources. These successes have allowed the team to focus on its future arts integration efforts, both at their own school and at the district level.



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Appendix A

Principal Invitation Letter

December 12, 2010

Dear Ms. Lindsey,

The United States Department of Education (USED) recently awarded all Professional Development for Arts Educators grantees nationwide supplemental funds to synthesize information regarding successful practices and challenges relating to the project's design and assessment methodologies. The USED, the district's Executive Director of Academics (Dr. Lynn Gillman), and the Director of Curriculum (Linda Guilfoyle) support the plan to conduct a case study that includes one group of high-implementing Project STAGE teachers. I am hopeful that you will approve the participation of the teachers from your school.

Dr. Elizabeth Bright (RMC Research Corporation external evaluator and principal investigator) and I have chosen the Daughtrey Elementary School team because the teachers represent a variety of grade levels, as well as dance and music. The case study will include a descriptive study of the group's efforts, the factors that contributed to their success, and the challenges that they have faced in integrating the performing arts into their literacy instruction. The proposed data collection includes scheduled visits to the Project STAGE teachers' classrooms (February and March, 2011), a focus group meeting (after school in March or April, 2011), and a document analysis of information relevant to the group's integration of Project STAGE concepts into classroom literacy instruction. *With the exception of their participation in a one hour focus group, the proposed data collection methodologies would not require any additional work on the part of the teachers.* Teachers would receive a stipend for their participation.

In addition to reporting the findings of the case study to the USED, the findings will also be presented to the Project STAGE Advisory Board and proposed for presentation at a statelevel conference. This case study will provide crucial and credible information about the integration of the performing arts into literacy instruction, and deepen and strengthen the available research on this topic. On January 6, 2011, the Project STAGE teachers will be participating in a classroom demonstration and conduct team planning. Dr. Bright and I would like the teachers to participate in the study on that day.

Please let me know if you approve of the plan for the case study. If you have questions, feel free to contact me. Thank you for your consideration.

Best regards, Sherry

Dr. Sherry Lawrence Arts and Gifted Curriculum Specialist Director, Project STAGE 751-6550 Ex. 2107 lawrencs@manateeschools.net

Appendix B

Teacher Invitation Letter



RMC Research Corporation 3550 Buschwood Park Dr., Suite 315 Tampa, FL 33618 Phone: 813.915.0010; 800.762.5001 Fax: 813.932.1781 www.RMCResearchCorporation.com

January 6, 2011

Dear Daughtrey Elementary Project STAGE Teachers:

I am writing in reference to an important case study in which I would like to invite you and your Project STAGE colleagues at your school to participate. The United States Department of Education (USED) recently awarded all of the Professional Development for Arts Educators grantees nationwide supplemental funds to be used to synthesize information on successful practices and challenges relating to the project's design and assessment methodologies. The USED has approved our plan to conduct a case study within the district that includes a team of high-implementing teachers. Your team has been chosen because of your high level of commitment to integrating the content of the Project STAGE professional development offerings into your literacy instruction.

The case study will be conducted by RMC Research Corporation, and will include a descriptive study of your successes and challenges in integrating the performing arts in your literacy instruction. The proposed data collection includes scheduled classroom visits (to occur during February and March, 2011), a focus group of team members (to meet after school in March or April, 2011), and a document analysis of information relevant to your group's integration of STAGE concepts into your classroom literacy instruction. With the exception of your participation in a one hour focus group, the proposed data collection methodologies will not require any additional work on your part. You will receive a stipend (\$20) for participating in the hour-long focus group.

I believe this case study will provide crucial and credible information about the integration of the performing arts into literacy instruction, and deepen and strengthen the available research on this topic.

Sincerely,

Elizator K. Bright

Dr. Elizabeth Bright Research Associate and Principal Investigator

cc: Trudy Hensley Sherry Lawrence Angela Lindsey

Appendix C

Planning Meeting Agenda

AGENDA



Group: Daughtrey Elementary School Project STAGE Date and Time: January 6th, 12:30pm – 1:15pm Location: Daughtrey Elementary School Conference Room Facilitator: Dr. Elizabeth Bright

Invited Participants: Elizabeth Bright, Christine Dapra, Cynthia Heidel, Linda Helton, Trudy Hensley, Mary Himler, Sherry Lawrence, Angela Lindsay, Bonnie Mahoney, Justin Price, and Rebecca Zion.

Meeting Outcomes:

- 1. Provide an explanation of the case study and invite the Daughtrey Project STAGE team to participate
- 2. Discuss Project STAGE implementation at Daughtrey
- 3. Set a tentative range of dates for classroom visits (February-March)
- 4. Set a tentative date for the focus group (March-April)
- 5. Discuss next steps

Handouts: Agenda, Letter of Invitation

	Agenda Items:	Discussion Notes	Lead Discussant	Time Allotted
1.	Discussion of case study and invitation to participate	•	Elizabeth	15 minutes
2.	Discussion of Project STAGE implementation at Daughtrey	•	All	15 minutes
3.	Set range of dates for classroom visits and focus group	•	Elizabeth/All	5 minutes
4.	Wrap-up and next steps	•	Elizabeth/All	10 minutes

Appendix D

Teacher Focus Group Protocol

Project STAGE Case Study 2010-2011 Teacher Focus Group Protocol March 16, 2011

Moderator Introduction:

Good afternoon and welcome. My name is Elizabeth Bright and I am with RMC Research Corporation. This is my colleague Amy Brown. Our company serves as the external evaluator for Manatee County School's *Project STAGE*. As you know, Manatee County School District has received supplemental funds from the United States Department of Education to study the successes and challenges experienced in integrating the content of the Project STAGE professional development offerings into your literacy instruction. This focus group is one very important way in which we are gathering information about your experiences. Another important source of information will be visits to your classrooms.

In contrast to the class visits, the focus group format provides an opportunity to gather more indepth information about how you are integrating the theater arts into your literacy instruction, and how the process is working from your perspective as Project STAGE participants.

I would like to briefly review the format of this discussion. We have 60 minutes for our discussion. I will take responsibility for keeping us on track with these times and ensuring that everyone has a chance to share their comments. You can help by keeping your comments concise and directly relevant to the topic. Amy will be taking notes of our discussion.

Please know that this focus group is purely voluntary. You will receive a stipend for your participation. Your comments will be confidential, and no names will be used. All responses will be summarized and reported anonymously. Do you have any questions before we begin?

Probes:

- 1. Please describe how you have integrated the performing arts in your classroom literacy instruction.
- 2. What are your greatest successes in integrating the performing arts into your literacy instruction?
- 3. What factors have contributed to you success?
 - a. How has having a team of classroom teachers and performing arts teachers improved your level of success?
- 4. How have your students benefitted from the integration of the performing arts into your classroom instruction?
- 5. In your experience, how has the effectiveness of integrating the performing arts into instruction varied for students with different characteristics, such as students of differing FCAT proficiency levels, ESOL and non ESOL students, or ESE students?
- 6. What are the greatest challenges you face in integrating the performing arts into your classroom instruction?
 - a. What challenges have you experienced in incorporating the performing arts specifically into the Manatee Core Curriculum?
 - b. If you have been able to overcome some of them, please share how you were able to do so.
- 7. What would help you to strengthen your ability to integrate the performing arts into your classroom practice?
- 8. What are your plans for continuing and expanding the use of the performing arts in the classroom?
- 9. If you were to make a general statement about integrating the performing arts into your literacy instruction, what might it be?

(Thanks to all for taking time today to share your thoughts)

Appendix E

Classroom Visitation Protocols

Manatee County Schools - Project STAGE Case Study, 2010-2011 Curriculum-Based Readers Theater (CBRT) Classroom Visit Protocol¹

Pa	rt I: Description of	the Script – To be completed by the teacher prior to the scheduled visit.
1.	Title	
2.	Relevant Subject Area(s)	
3.	Context	
4.	Characters	
5.	Skills and/or Concepts Reinforced in the Script	
6.	Connection to the Manatee Core Curriculum	Relevant strand(s) and subject area(s)
7.	Development	 The script was pre-written by an external author and used "as is." The script was pre-written by an external author and adapted by the teacher(s). The script was pre-written by an external author and adapted by the teacher(s) and students. The script was newly created by the teacher(s). The script was newly created by the teacher(s) and students. Other (please describe)

¹ This protocol was developed by RMC Research Corporation for Manatee County Schools, Florida *Project STAGE* through a grant funded by the United States Department of Education. Portions of this protocol were adapted from Flynn, R. M. (2007). CBRT Script Assessment Checklist and CBRT Performance Assessment Checklist. In *Dramatizing the Content With Curriculum-Based Readers Theatre, Grades 6-12* (pp. 49 & 63). Newark, DE: International Reading Association.

Manatee County Schools - Project STAGE Case Study, 2010-2011 Curriculum-Based Readers Theater (CBRT)

Part II	Part II: General Information – This and subsequent sections are to be completed by the visitor.							
1.	Date of Visit	//	_(mm/dd/yy)					
2.	Visitor Name							
3.	Classroom Code							
4.	Subject Area(s)							
5.	Number of Students Present for Majority of Class Period	students						
6.	Time of Visit	Visit Start Time:		Visit End Time:				
7.	Length of Visit	r	ninutes					

Part I	II. Review of the Script					
			For each iten within only			
	Area	Clearly Evident	Somewhat Evident	Not Evident	Not Applicable	Comments
A. Cor	ntent					
1.	Adequate subject area content information is included (dates, vocabulary, definitions).					
2.	Script is supported by the Manatee Core Curriculum.					
3.	Content information is accurate.					
4.	Content information is relevant.					
5.	Content information is clearly and effectively communicated.					
6.	Overall content of the script remains consistent throughout.					
B. Mee	chanics			,		
1.	Lines are distributed among solo, pair, small-group, and whole- group voices.					
2.	Sound effects are included.					

Manatee County Schools - Project STAGE Case Study, 2010-2011 Curriculum-Based Readers Theater (CBRT)

Part III	I. Review of the Script				()		
		For each item, place a ✓ within only one box					
	Area	Clearly Evident	Somewhat Evident	Not Evident	Not Applicable	Comments	
3.	Gestures are included.						
4.	Spelling is accurate.						
C. Style	2	I	ļ	1			
	Opening lines capture the audience's attention.						
	Language is effective and appropriate for the intended audience.						
	The script contains entertaining elements.						
	The closing is logical and effective.						

Part IV. Review of the Performance					
		For each iten within only	· •	/	
Area	Clearly Evident	Somewhat Evident	Not Evident	Not Applicable	Comments
A. Appearance					
Most of the performers					
1. enter the performance space appropriately.					
2. hold the script correctly.					
3. exhibit good posture.					
4. use effective facial expressions.					

Classroom Code:_____

Manatee County Schools - Project STAGE Case Study, 2010-2011 Curriculum-Based Readers Theater (CBRT)

		For each iten within only			
Area	Clearly Evident	Somewhat Evident	Not Evident	Not Applicable	Comments
5. exit the performance space appropriately.					
B. Vocal Qualities					
Most of the performers					
1. project their voices.					
2. use appropriate vocal expression.					
3. speak clearly.					
4. use an appropriate rate of speech.					
C. Focus		<u> </u>			
Most of the performers					
1. maintain their focus.					
2. are engaged.					
D. Ensemble Playing					
Most of the performers					
1. work well as an ensemble.					
2. exhibit evidence of having rehearsed the script.					

Manatee County Schools - Project STAGE Case Study, 2010-2011 Musical *Word Painting* and *Sound Writing* Classroom Visit Protocol¹

Pa	Part I: Description of the Lesson – To be completed by the teacher prior to the scheduled visit.					
	Brief Description of the Lesson					
2.	Lesson Objectives					
3.	Relevant Content Area(s) (Those in the arts as well as other academic areas).					
4.	Connection to the Manatee Core Curriculum	Relevant strand(s) and subject area(s)				

¹ This protocol was developed by RMC Research Corporation for Manatee County Schools, Florida *Project STAGE* through a grant funded by the United States Department of Education.

Part II	: General Information	– This and subsequent sections are to be completed by the visitor.
1.	Date of Visit	/ (mm/dd/yy)
2.	Visitor Name	
3.	Classroom Code	
4.	Subject Area(s)	
5.	Number of Students Present for Majority of Class Period	students
6.	Time of Visit	Visit Start Time: Visit End Time:
7.	Length of Visit	minutes
8.	Which of the following occurred during this visit? (Mark all that apply).	1. Use of the Word Painting echo 2. Use of the Word Painting sound ball 3. Discussion of Word Painting oral expression techniques (tempo, inflection, etc.) 4. Word Painting an existing text 5. Use of the Sound Writing poetry pouch 6. Discussion of Sound Writing Techniques 7. Creation of a class poem 8. Word Painting of a class poem 9. Individual or small group student writing 10. Other (please describe):
9.	Visitor's narrative description of the lesson	

Materials						
Туре	Title	How Used				

Part III: Instructional Practice						
	For each item, place a ✓ within only one box					
Area	Clearly Evident	Somewhat Evident	Not Evident/ Not Applicable To This Lesson	Comments		
A. Word Painting Oral Expression Techni	ques		· · · · ·			
The teacher works with students to introduce and/or develop their oral expression techniques, including their use of						
1. Tempo (Speed)						
 Inflection (Painting lines and curves with your voice) 						
3. Dynamics (Volume)						
 Repetition (Repeating words or groups of words) 						
5. Rest (Pause)						
The teacher works with students to introduce and/or develop their oral expression techniques, including their ability to						
6. <i>Word Paint</i> lines of text in different ways to demonstrate mood and voice.						
7. Manipulate their voices to express the tone, mood, and meaning of language.						
B. Use of the <i>Sound Writing</i> Poetry Pouch		,	· · · ·			
The teacher works with students to build their skills in						
1. Listening						

Part I	II: Instructional Practice				<u> </u>
			• each item, pl vithin only on		
	Area	Clearly Evident	Somewhat Evident	Not Evident/ Not Applicable To This Lesson	Comments
2.	Steady beat				
3.	Verbal fluency				
4.	Visual tracking				
5.	Choral reading				
6.	Fine motor/gross motor coordination				
7.	Visually tracking objects/words while also speaking and moving rhythmically				
8.	Speaking clearly, articulately, and <u>naturally</u> , even when they are syllabicating				
C. Cre	eation of a Class Poem		1		
1.	The subject of the poem is stated.				
2.	Students brainstorm what they know about the poem's subject.				
3.	A poetry-writing template is used.				If yes, indicate which template: 1Short and Long Phrasing 2Alliteration Shortie 3Question and Answer 4. Other (describe)
4.	Students contribute constructively to the creation of the class poem.				

Part III: Instructional Practice					
			each item, pl ithin only on		
	Area	Clearly Evident	Somewhat Evident	Not Evident/ Not Applicable To This Lesson	Comments
5.	The teacher leads the students through the process of writing the poem (balancing accepting student ideas and modeling effective practice).				
6.	The teacher invites students to read and reread poetry to add, remove, and rearrange words for the purpose of finding the best scan.				
7.	Students contribute constructively to the <i>Word Painting</i> of the poem.				
D. Stu	dent Engagement and Focus				
1.	Most students are focused and actively participating through moving, speaking, and/or observing.				
2.	When invited to pair share or discuss ideas in small groups, students engage quickly and willingly.				

Appendix F

Examples of Draft Curriculum-Based Readers Theater Scripts

DRAFT CBRT Script: Milli Meter Teaches Measurement

Actor(s) Line

- 1 Good morning class. I hope everyone had a delightful weekend.
- 2 Good morning Ms. Meter. What are we going to learn about today?
- 1 I am so glad that you asked. Today we are going to learn about measuring length.
- 3 Measuring that sounds fun! Oh, by the way, what is measuring?
- 4 Isn't measuring when you need to know how long something is?
- 1 Great job, Eddie. Can anyone think of some things that we might need to measure?
- 5 My doctor measures my height every time I visit him.
- 6 Oh yeah, my mom measures my feet when I need new shoes.
- 1 Wow! You guys know a lot about measuring already, but there is so much more to learn.
- ALL Let's get started!!!
 - 1 O.K. class who can tell me the name of the smallest unit of customary measurement?
 - 7 Oh, I know millimeter.
 - 1 Actually, a millimeter is a small measurement, but it is a metric measurement not a customary measurement. [gesture]

ALL Good try!!!

- 8 Hey, I know it's inches.
- 1 That's correct. Now, can anyone tell me some things that we might measure with inches?
- 9 A book.
- 10 My finger. [gesture]
- 11 My name tag.
- 1 You are all correct. Those are great examples.
- 1 Now, what is the next larges customary measurement for length?
- 12 It's a foot. There are 12 inches in one foot.
- 13 Ms. Meter, Ms. Meter, isn't the next measurement going to be yards?
- 1 Great job!
- 13 Yes!!!!! [gesture]
- 14 I know what a yard is. My dad mowed our yard yesterday.
- ALL Not that kind of yard.
 - 15 A yard is 3 feet, or 36 inches.
 - 16 A yard is about the width of a door frame. [gesture]
 - 1 Let's get back to measurement.
 - 17 Isn't the longest customary measurement for length miles?
 - 1 It sure is.

- 18 I know how many feet are in a mile -5,280.
- ALL Wow, that's a lot of feet!
 - 1 O.K. class, let's talk about the tools we need for measuring length.
 - 19 Ooh, ooh, ooh, I know a ruler.
 - 9 How about a tape measure or a yard stick?
 - 19 Last year in class, we used non-standard tools for measuring, like paper clips and string.
 - 1 Great job, class. You certainly are experts on measuring, but there is one more thing to remember when using a ruler. Before measuring, always place the ruler on the...
- ALL Zero!!!!!

DRAFT CBRT Script: Test-taking Strategies

- 1 And now for our program
- ALL [Sound effect: trumpets sounding]
 - 1 Today's show is.....
- ALL Test-taking strategies [gesture]
 - 2 The T.V. show is about
- ALL Taking the FCAT [gesture]
 - 3 Yes, the FCAT is coming and we want to be prepared.
 - 4 Let's get started! [All: sound effect]
 - 5 What's the FCAT?
 - 6 A multiple choice test to see
 - 7 What we know in math and reading
- 5 & 8 Wow! That's scary! [gesture]
 - 2 We have some tips and strategies to help you.
- 5 & 8 Like what?
 - 9 Well, read the questions first.
- ALL First! [gesture]
- 5 & 8 What else?
 - 10 Underline clue words.
- ALL Clue words [gesture]
- 5 & 8 That's a good one.
 - 11 Pick a good answer before looking at the choices.
- ALL Wow! This is great!
 - 12 Use reading strategies like predicting, summarizing, questioning, and visualizing.
- ALL Visualizing [gesture]
 - 13 Take notes and look back at the story.
- ALL Yikes! This is a lot to remember! [sound effect dunh, dun]
 - 14 Ask questions like, "What is the main idea?"
 - 15 Or, "What is the author's purpose?"
 - 1 All right! Let's review.....
- ALL First, read the questions. [gesture] Second, underline clue words [gesture] Third, use reading strategies and ask questions [gesture]
 - 2 OK folks....
- ALL We're ready!!! [sound effect] [gesture]

DRAFT CBRT Script: Making Connections!

- Actor(s) Line
 - 1 Good morning, class!
 - ALL Good morning Mrs.
 - 1 Welcome to the first day of third grade.
 - ALL [sound effect] Uuuggghhhhhh.
 - 1 Please open your reading books to page 1.
 - ALL [sound effect] Uuuuggghhhhhh.
 - 2 Teacher, it's the first day of school!
 - 3 It's too soon to start learning!
 - ALL Yeah! [gesture]
 - 1 Boys and girls, it's never too soon to start learning! Today's cool curriculum is making connections with your schema.
 - ALL Cool!
 - 4 Ok, so what is making... what did you say, connections?
 - 5 And what is schema?
 - 10 Is it about money? I love money.
 - ALL No!
 - 1 Making connections is when you think about things when you read.
 - 4 Oh, no. You want us to **read** and **think** at the same time?
 - 1 That's the idea!
 - ALL Why? [gesture]
 - 1 When you read and think about what you are reading you will understand it and remember it easier.
 - 5 Oh, that makes sense... I think.
 - 6 I have a hard time just reading.
 - 1 This will make it easier!
 - ALL What is schema?
 - 1 Schema is thinking about what you already know when you are reading. When you do this we call it using your schema.
 - ALL Oh, that sounds fun!
 - 6 I want to use my schema!
 - 1 The funny thing is that you already do it; you just don't know you do it.
 - ALL Huh? [gesture]
 - 1 When you read, your mind is constantly thinking about what you are reading. Did you ever read about an ice cream shop and all of a sudden you remember when your aunt took you for ice cream?
- 7, 8, & 9 Uh, yeah...
 - 1 Well, you were making a text to self connection using your schema.

DRAFT CBRT Script: Making Connections! (cont'd)

- ALL A what? Self control?
 - 1 No! A text to self connection.
 - 7 Do you mean we were connecting what we were reading to our self?
 - 1 That's exactly what I mean!
 - 8 Hey, I do that all the time!
 - 15 I guess you were using your schema and didn't even know it!
 - 9 Me too! Last night the character in my book was having a birthday party and it make me think of my birthday party last week!
 - 1 I told you it would be easy!
 - 11 So let me get this straight. Text to self is when I read and it makes me think about me?
 - 1 Yes, you!
- ALL That is easy!
 - 12 I have one! I like to read about Junie B. Jones. When I read the toothless wonder, Junie B. was afraid to lose her tooth and I felt the same way in first grade.
 - 1 That is a perfect example.
 - 12 I was afraid my friends would laugh at me.
 - 13 Just like Junie B. Jones.
 - 12 Yup!
 - 14 I have one too, you just reminded me.
 - 12 How did I remind you? Did you make a connection?
 - 14 I read a Ready Freddy book about when he lost his tooth and it reminded me of when I lost my tooth at my Grandma's house.
- ALL WOW! You made a connection!
 - 1 I told you that you already do it!
 - 15 How about if I read the BFG from Roalh Dahl and the pictures reminded me of the pictures in Shel Silverstein's poetry books?
 - 16 Is that a connection?
 - 1 That is a connection, but that is text to text.
- ALL Huh?
 - 16 Wait, I think I get it. When you read and it reminds you of another book it is called text to text!
 - 1 You are absolutely correct!
 - 16 You told us it would be easy, and you were right!
- ALL Can we do more?
 - 1 You told me it's the first day of school and it's too early to start learning.
- ALL We like using schema.
- 4, 8, 10, & 12 And we like making connections.

DRAFT CBRT Script: *Making Connections!* (cont'd)

- 1 I can see we are going to have a great year in third grade.
- ALL Yeah! [gesture]
 - 1 Sorry class, but it's time to go to lunch.
- ALL Aww, we want to keep reading and making connections.
 - 13 Yeah, we like using our schema!
 - 1 We have 179 days left in third grade. It's the first day of school!
 - 11 I can't wait to see what we learn tomorrow.
 - 13 I can't wait to go read and use my schema.
 - 15 I am going to write down my connections so I can show Mrs. _____ tomorrow!
 - 13 Good idea! Me too!

DRAFT CBRT Script: *Homework Hotline – Staff Notes*

- 1 [sound effect phone ringing]
- 2 Hello. Welcome to the...
- ALL The Homework Hotline! [sound effect]
 - 3 Where students get lots of help with their...
- ALL Homework! [gesture]
 - 4 Press 1 for Math
 - 5 Press 2 for Science
 - 6 Press 3 for Reading
 - 7 Press 4 for Music
 - 8 [sound effect] You have selected Music. Please hold for your Homework Hotline Helpers.
 - 9 [sound effect] Homework Hotline! Wuuuzzz up? I mean, what can I help you with?
 - 10 I am having trouble learning the notes of the treble clef.
 - 9 Well, what are you having the most trouble with? The line notes or the space notes?
 - 10 All of them! [sound effect and gesture]
- ALL All of them! [sound effect and gesture]
 - 11 Put it on speaker phone, man.
 - 9 Well, let's start with the basics. There are five lines on a staff.
 - 12 Five lines, we got that.
- ALL Yeah, five lines! [gesture]
 - 9 Okay, good. The five notes that sit on the line are line notes.
- ALL Got it. Line notes.
 - 9 The four notes that sit in between the lines are space notes.
- ALL Line notes sit on the line, space notes sit between the lines!
 - 9 Very good. Now, starting from the bottom, the names of the line notes are E, G, B, D, and F.
 - 12 How am I supposed to remember that? [gesture]
 - 13 I know, we can say, "Every Good Boy Does Fine."
 - 14 I like that.
 - 15 I got one. "Every Good Boy Deserves Fudge." [gesture]
- ALL "Every Good Boy Deserves Fudge!" [gesture]
 - 1 The notes on the line are the first letter of each word.
 - 9 Those are all good. You can use any one of those.
 - 2 What about space notes?
 - 9 I was just about to get there. The notes that are in the space, you should think of your face.

- 3 Your face?
- 9 Yes, "F-A-C-E."
- ALL Oh, your face! [gesture]
 - 9 Exactly! Now you are getting it.
- ALL Your face! [gesture]
- ALL Your face! [gesture]
 - 9 Okay, you can stop saying face now.
 - 4 Sorry, we were just excited.
- ALL Your face! [gesture]
 - 9 Is there anything else that I can help you with?
 - 5 No. When I get ready to study the bass clef, I will give you a call back.
 - 9 Thank you for calling the Homework Hotline.