

# STORY THEATRE CO

JIM LEARD, ARTISTIC DIRECTOR

*presents*

# Imagine That!

*featuring*

THE MAGICAL SOUP STONE  
AND DRIP, DRIP, DRIP



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A TEACHER'S GUIDE



# A Teacher's Guide To A 50-minute show for The Elementary Levels (K-7) Imagine That!

Using characters from folk and fairy tales, our cast will tell stories that are both instantly recognizable and at the same time completely new.

**A wonderful literacy focused performance for your entire school!**

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## COMPANY/ARTIST INFORMATION

**STORY THEATRE COMPANY:** celebrating 30 years of theatre, music, storytelling and interactive games.

THE STORY THEATRE COMPANY from Victoria, British Columbia began touring across Canada and The United States in 1981. Since those early days Story Theatre has been traveling from coast to coast visiting schools and communities and sharing its infectious blend of storytelling, music, and games. The company receives rave reviews wherever it plays ... and is always invited to return as soon as possible. The simple imaginative staging of traditional folklore, fairy tales, and legends brings well-known stories to life in a style that is fun for everyone from the younger ones in the front rows through the upper Elementary kids, as well as for the teachers and adults who have come along with them. The music and storytelling games lift the performance beyond the ordinary and make it a truly memorable event that will keep the audience enthralled, entertained, and wishing for more. Besides traveling through almost every Province in Canada, with notable stops at a number of Children's festivals and several appearances at the National Arts Centre in Ottawa, this professional troupe from Victoria is also becoming well-known along the Eastern seaboard from Florida to Washington, DC to New York City

Artistic Director JIM LEARD continues his longstanding tradition of "getting the message across" while creating shows filled with warmth, humour, and respect for the audience. Jim has been involved in BC Arts and Education since graduating from the University of Victoria in 1970 and is an accomplished writer, director, educator and actor. He spent several years touring to the schools with Company One and Bastion Theatre, taught Children's Theatre and Creative Drama classes, developed workshops for ABCDE conferences, worked in collaboration with the Royal British Columbia Museum, and has held workshops across the country. He has taught at The National Theatre School of Canada, and had his work showcased internationally over the past 30 years. He continues to write stories and poems for young people and can often be found in local classrooms as a storyteller spinning tales old and new.

"... [T]he company is a storytelling group that exudes fun and excitement. The social and educational values are naturally a part of what we create but first and foremost it has to be entertaining... I figure if I have a good time putting it together then the audience will have a good time too"

Actor DAVID MACPHERSON graduated from the University of Victoria Theatre Department with a Bachelor of Fine Arts specializing in Acting and with a focus on Directing. He then went on to act professionally with The New Bastion Theatre and to direct in his home town of Fort McMurray at Keyano Theatre. He also began teaching, taking on Acting and Theatre classes for Stages Dance. Also during this time he founded his company Real Canadian Mounted Productions which toured Canada in the first National Fringe Circuits. R.C.M.P. produced predominately Canadian scripts and lead to David writing two original plays, Hunting Humans and Whiskey Fugue and Requiem both of which were extremely suc-

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successful. David then settled in Victoria and continued to produce Canadian plays with R.C.M.P. He continued to work with many professional and semi-professional companies in the area, including Chemainus Theatre, Theatre SKAM, Kaleidoscope Theatre and S & M Productions. During this time he also worked as the Front of House Manager with the Royal McPherson Theatre Society at the McPherson Playhouse and Royal Theatre as well as Teaching and Developing the Kaleidoscope Performing Arts Studio. About nine years ago David founded his second company Where's Noonan? which produces both original and established Canadian scripts including Melissa Blank's play Confessions of a Catholic School Girl and his own 300 Feet of Silk. Most recently he has been touring provincially and nationally to schools with The Story Theatre Company; working with local companies such as the Victoria Shakespeare Society, The Homegrown Collective and Where's Noonan? which is currently developing three projects for future production including two new scripts by Melissa Blank and his own based on the life of Gracie and George Burns.

Actor JEFF LEARD graduated from the University of Victoria Theatre Department with a BFA in Acting in June 2010. This year's tour with Story Theatre will mark Jeff's first job as a professional actor outside of University. At UVic Jeff performed as Johnny in Wreckage by Sally Stubbs, Mercutio in Romeo & Juliet by William Shakespeare, Soldier in La Ronde by Arthur Schnitzler and Detective Otto Morgan in The Unusual Case of Mr. Morton by Martin Zappata. He has also played Yvan in Art by Yasmina Reza put on by UVic's Student Alternative Theatre Company. Outside of the University Jeff was involved in a production of As You Like It by William Shakespeare for the inaugural season of Victoria's Blue Bridge Repertory Theatre Company. Jeff was seen in last years Fringe Festival playing Stanley in The Darkside Cabaret written and directed by Jim Leard. In the Fringe Festival this year Jeff was in Story Theatre's production of Pinocchio and The Magic Soup Stone as well as a one-man show of his own creation entitled Gametes & Gonads. Jeff has worked over the last month with Story Theatre performing two storytelling shows (Fables, Fools, and Fantasy and Old Tales and New) for the local Victoria libraries as well as the Vancouver Island Regional Libraries further up the Island. Jeff is very excited to be joining Story Theatre for this year's tour across the country.

Actor SAMANTHA RICHARD is a recent graduate from the University of Victoria's Theatre Department with a specialization in Acting. She is an actor, dancer, and an award-winning choreographer with her Vancouver based dance troop, The Muppets. Past theatre credits include: Juliet in Romeo and Juliet (Phoenix Theatre), Girl in BoyGirl (Victoria Fringe Festival), Miss Forsythe in Death of a Salesman (Blue Bridge Repertory Theatre), Sweet Girl in La Ronde (Phoenix Theatre), the Gaoler's Daughter in Wind in the Willows (Phoenix Theatre), and Eloquence in Parens (Chiliwack Directors' Festival). Samantha can be seen as Pinocchio in Story Theatre's upcoming production of Pinocchio and as multiple roles in The Magic Soup Stone (Victoria Fringe Festival). Samantha is thrilled to be the most recent addition to the Story Theatre Company and is looking forward to touring Canada with their two newest plays.

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## HOW TO BE AN AUDIENCE MEMBER: TEACHER TALKING POINTS AND ACTIVITY

For many students this play may be their first time at a live theatrical performance. Even if it is not their first time, live theatre is a unique and engaging experience worthy of preparing students to be the best audience members they can be.

### **To Prepare Students for the Play:**

Discuss with your students how different a live performance is from watching a movie or television show. Let them know that live presentations can often be more challenging for performers, because anything could happen and affect their performance. Unlike movie and television, mistakes cannot be edited out! This makes for a more dynamic experience for both performers and the audience. The Audience Etiquette Checklist is a useful way to talk about the range of acceptable behaviours at different events. You may only have time to go over School Performances but it would be worth while to do them all to compare and contrast. This exercise would be most appropriate for intermediate grades.

### **Before leaving your classroom:**

It may save time to remind students of the following before heading to the gym/theatre:

It is disruptive (to the actors and fellow audience members) to talk, eat or drink during the play. Visit the washroom and water fountain beforehand.

Photos or recordings are not allowed.

Excessive movement can be distracting to others watching the play.

### **During the performance:**

To make the most out of watching this live performance, please encourage your students to not only watch the play for the story, but to also to notice the set, costumes, music and lighting. These aspects are an important part of the performance and will enhance later discussions about the play and the students' experience watching it.

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## What does it mean when someone says: “*Be a good audience member*”?

The following list outlines the etiquette to be followed while attending live performances, whether in your school, at a theatre or on the street. It’s easy once you know the rules...

### During the performance:

**Listen.** This is important because you will be hearing actors perform live for you. It’s important that you listen very well so that you don’t miss anything and so that you don’t disturb others around you. Remember, there is no volume, rewind or replay.

**Respond!** As an audience member you have been cast in a very important role, which is to let the actors know that you appreciate the show. That means laughing at funny parts, cheering when it’s called for, applauding when you like something, and perhaps even shrieking when you are scared. Remember to always *respond respectfully* and *appropriately*. These are live actors and their performance will be affected by your reactions.

**Be quiet when needed.** Often actors pretend the audience is not there. That’s why the audience is often (but not always) put in the dark. You have to be quiet and play along. Sometimes you need to pretend you are *listening in* but not letting anyone know you are there.

**Be considerate of those around you.** Don’t kick the back of the seat in front of you, wiggle around or talk during the performance, because it might disturb those around you.

### After the performance has ended:

**Applaud.** When the performance is over, it’s important to show your appreciation by applauding (another word for clapping) for the performers. When you do applaud, respond enthusiastically, those actors and the stage manager have worked hard to and this is your opportunity to say “thank you.”

**Stay seated, it is question time.** At the end of the performance the actors will come out for a curtain call. This is when the actors come on stage to receive your appreciation. At Story Theatre the actors also ask the audience members if they have any questions they would like to ask, so be thinking and put your hand up when they ask.

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Audiences have different traditions in the ways they enjoy different kinds of events. We eat, talk, or cheer loudly at some events but not at others. Fill out the following table showing the different kinds of audience traditions.

Is the behavior listed in the left column:

- **Always** acceptable? (A)
- **Sometimes** acceptable? (S)
- **Never** acceptable? (N)

When discussing this with a partner, are there any cases when you disagree? If so, bring these different answers to the class as a whole and see what your classmates have to say.

## Audience Etiquette Checklist

Behaviors	School Performance	Movie	Live Theatre	Music Concert	School Concert	Sporting Event	Ballet	Opera
Eat								
Talk								
Cheer during action or performance								
Stand up or walk around during action or performance								
Give a standing ovation								
Applaud at end								
Clap along in time with music								

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## CURRICULUM CONNECTIONS

[http://www.bced.gov.bc.ca/irp/2010\\_art\\_education\\_overview.pdf](http://www.bced.gov.bc.ca/irp/2010_art_education_overview.pdf)

The above link is to the B.C. Ministry of Education's 2010 Overview of ARTS EDUCATION Kindergarten-Grade 7. This 14 page document will assist teachers in preparing students to respond to performances. It also outlines how to make connections to other subjects through Arts Education. It is a valuable document, and it is well worth taking the time to read through it.

### Responding to Performances and Exhibitions

The following steps can help teachers to structure formal response activities. These steps may be combined or rearranged as appropriate to each situation (e.g., students responding to their own work, to the work of their peers, or to community and professional performances and exhibitions).

- **Preparation** — establish the focus for viewing or listening to the work.
- **First impression** — encourage students to respond spontaneously (no wrong answers).
- **Description** — ask students to describe what they saw.
- **Analysis of content and effect** — encourage students to: examine how the components (e.g., performers, music, conductor, choreography, production elements, visual elements, principles of design) worked together to achieve certain effects identify evidence of particular cultures, styles, or time periods represented in the work; use appropriate, subject-specific terminology to describe skills, techniques, elements, form, and design; consider the expectations for the given context (e.g., Is this a final production or a work-in-progress? Student or professional? What level of performance or skill should be expected for the particular situation?)
- **Interpretation** — encourage students to: reflect on and discuss what the work means to each of them, analyze how their responses are influenced by their own experiences and perceptions of the world
- **Background information** — provide opportunities for students to: learn about the various contributors to the dance, drama, music, or visual artwork (e.g., performers, composer, choreographer, writer, and artist) and the historical and cultural context in which the work was created and presented.

### This might include:

- the origin of the work.
  - the purpose of the work (e.g., social, ritual, ceremonial, celebratory, occupational).
  - the physical and political geography of the creator's country of origin.
  - the beliefs and customs of the culture or society.
  - any historical events that might have influenced the work.
  - the symbolism, if any, used in the work.
- 
- **Informed judgment** — ask students to consider their first impressions and whether or not their initial opinions have changed as a result of discussions, research, and reflection.

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## STORY OUTLINES

Fables are a special type of folk tale. Fables usually have animal characters that talk and act like people. Most fables teach a practical lesson about how to get along in life. They tend to be much shorter than most folk tales.

Aesop Fables give vivid pictures of the way people feel and act in situations that are as real today as they were 2,000 years ago. In Aesop's world some of the animals are good, honest creatures, others are greedy and selfish. We can use Aesop Fables to get the children thinking and allow them to start applying the values to their own lives.

For more information about Aesop's Fables, folktale, fairy tales and other stories go to World of Tales website [http://worldoftales.com/fables/Aesop\\_fables.html](http://worldoftales.com/fables/Aesop_fables.html)

## THE WOLF AND THE HUSEDOG

In this fable of the chance meeting of a starving wolf and a well-fed housedog the practical lesson is: "Nothing is worth more than freedom."

Specific classroom activities:

- Debate: would you rather be the wolf (hungry but living with freedom) or the house dog (fed but treated very poorly)?
- What does freedom mean to you? This could be a written reflection, a whole class discussion or a visual representation done with both words and images.

## THE DOG AND HIS REFLECTION

One day a dog was carrying a bone that he had stolen from a butcher shop. As he was passing over a small bridge, the dog looked down into the water. Below him he saw what he thought was another dog carrying a bigger bone. How delicious that other bone looked to this greedy dog! Leaning over as far as he could, he snapped at the other dog to get his bone. But in his greed he lost both--the bone in the water, which was only a reflection, and the bone he had stolen, which sank beyond his grasp. Moral Lesson: "It is very foolish to be greedy."

**Tales** consists simply in the narration of a story either founded on facts, or created solely by the imagination, and not necessarily associated with the teaching of any moral lesson.

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## DRIP...DRIP...DRIP

This story is about a 6 year girl who uses her imagination to fight boredom and becomes a water conservation hero at the same time.

- “What is water conservation and why is it important?” you ask.
- Go to the following links to find out more: <http://www.crd.bc.ca/water/>
- Play the **Tip Tank Game** at the following site to learn new water saving tips <http://www.wateruseit-wisely.com/>
- You too can become a leak detective, just like MaryAnne, just make sure you ask for help/permission from your folks!
- Onomatopoeia is the formation or use of words such as buzz or murmur that imitate the sounds associated with the objects or actions they refer to, like drip... drip... drip.
- Discuss with your class and brainstorm a list of these types of words and have students write and illustrate a poem based on onomatopoeia.

## THERE ARE MONSTERS IN MY ROOM

Poems can tell stories too.. With your students try writing a modified\* cinquain poem. (\*a modified cinquain poem follows the same word pattern rules as the true cinquain, but doesn't count syllables) A modified cinquain poem is written using five non-rhyming lines in a predictable pattern.

- Line 1 contains one word (the title).
- Line 2 contains two words that describe the title.
- Line 3 contains three words that express action.
- Line 4 contains four words that express feeling or something your subject does; and
- Line 5 is made up of one word that recalls or renames what your poem is about.

**Choral speaking** is very similar to story theatre in that it assigns lines to different individuals or groups to assist in the meaning of the story or poem or gives special emphasis to certain lines.

Choral speaking is also like working with a musical choir except that there is no music. The student's voices are the only instruments. With a small group, individuals can be assigned lines and become the character while in larger groups (class size) lines or poem sections can be assigned to sections made up of different numbers or voice qualities found in the class.

Our poem was divided amongst the actors to give the impression of three young people being threatened by an outside force but it could also be set up as a main character and two monsters threatening that person by changing who says what lines and how they are “acting”.

The process to set up a choral speaking exercise is fairly simple...

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1. Choose a short poem that is easy to memorize.
2. Rewrite it so that lines are separated into character lines.
3. Teach the whole poem to the class then assign “parts.”
4. Separate the class into their groups and direct the “poem speaking” like a conductor.

## THE MAGIC SOUP STONE

Stone Soup is a classic folk tale told for centuries in various languages. Though the central characters vary a bit, the theme is always about sharing. As the story goes, a hungry traveler (or travelers, or soldiers) turns into a village looking for a meal. Instead of inviting him to dinner, the villagers hide their food. The traveler gently tricks them into sharing by showing them how to make stone soup--the traveler provides a stone, the curious villagers bring the other ingredients. In the end, everyone enjoys a feast.

This is a rework of the Brothers Grimm story in which a stranger encourages an old couple to produce a nourishing soup by offering to make the meal using nothing more than a stone. By asking the man and woman to contribute seemingly inconsequential additions such as salt, a potato, an onion or a carrot, the stranger and the couple are soon enjoying a meal together.

There are many variations on this classic folk tale. Story Lovers World website has a comprehensive list of Stone Soup Stories at: <http://www.story-lovers.com/listsstonesoupstories.html>

Click on “Books about Stone Soup” or “Online links to stories/info about “Stone Soup.”

### Stone Soup YouTube clip 3:36

<http://www.youtube.com/watch?v=KUDIuobkm4s&feature=related>

This beautifully illustrated story is a fun twist to the traditional Grimms story. In this version, aliens land in Sunnyside hungry and looking for a meal. The town folk have hidden all the food in fear that the aliens will eat everything. A fun alliteration twist adds to this retelling with salt, soya sauce, squash, succotash, salsa and satsumas (and other tasty stuff) going into the soup.

Directed by Adriana Genel and produced by Wolfgang Romero.

**Suggested Activity:** Have the class make a Stone Soup Recipe using alliteration.

### Stone Soup YouTube clip 3:11

<http://www.youtube.com/watch?v=SKCvJBR0w6Q&feature=related>

With images and beautiful music this is the universal telling of a tale of all of us contributing to make Stone Soup from a First Nations perspective.

### Suggested Activities:

Art: Use construction paper to cut out vegetables that could go into a stone soup and make a classroom collage.

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Nail Soup is a traditional Swedish folk tale. It would be interesting to read this story and do a Venn Diagram to compare and contrast this tale with Stone Soup.

<http://hem.fyrstorg.com/kulturkemi/net/soup.htm>

## **Describing a Stone**

Pass a stone around a circle of students. Each student must say one word describing the stone without repeating what has been said. See how many times the stone can go around the circle without repeating words. Adjectives such as hard, smooth etc., are a start, but any word that comes to mind is acceptable as long as it is inspired by the stone. For example, a smooth, round, white, oval stone could suggest “egg.”

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## CLASSROOM ACTIVITIES

Imagine That! includes several stories but we start with very basic AESOP'S FABLES in which we demonstrate the "story theatre" style of performance. In story theatre, the narration is spoken and performed by the actor so that the words are both seen and heard at the same time ... an excellent language arts experience.

This YouTube video is an excellent example of what students can do with story theatre.  
<http://www.youtube.com/watch?v=BT32WToEqYU&feature=related>

*It was the winning entry in a storytelling competition for schools in Singapore's East Zone. Their delivery is fluent, natural and full of energy. It is a terrific example of story-theatre... with plenty to appeal to both the eye and ear. The use of the repetition for significant moments (the ingredients), the sound effects (stomped door slams, rattles for magic) are simple yet powerful theatrical elements that enrich a thoroughly appealing performance. (from the YouTube site)*

## READERS THEATRE

An easy classroom adaptation of this style of reading is often referred to as "readers theatre." Readers Theatre is a dramatic presentation of a written work in a script form. Readers read from a "script" and reading parts are divided among the readers. No memorization, costumes, blocking, or special lighting is needed. Presentations can easily be done in a k-3 classroom. Scripts are held by the readers. Lines are not memorized. The focus is on reading the text with expressive voices and gestures. Readers theatre makes comprehending the text meaningful and fun for the student. The following websites have more information and various scripts ready to print off to allow you to bring this dramatic storytelling style into your classroom.

<http://www.aaronshopard.com/>

<http://www.teachingheart.net/readerstheater.htm>

<http://www.timelessteacherstuff.com/>

## CREATING A STORY

The Story Theatre Company loves to create stories from suggestions given by the audience. By following this simple pattern or structure your students will be able to create their own stories to share in. Here is how we do it...

The Five Part Plan

### **1. Who is the story about? What is their job or occupation or hobby or sport?**

What we're looking for is something that might define their personality. Often it is a cliché but that's good since we all know the qualities under that cliché. Example: An accountant has a different "feel" to how

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they are going to react to things as opposed to a football player. If the accountant reacts like a football player then that becomes interesting too.

## **2. What is their problem or what are their needs that have to be satisfied?**

A story started about an accountant describes his ordinary job or his ordinary life. (Explore the cliché) Gets up, goes to work on the bus, always gives his seat to older people and continues a humdrum ordinary life but he really wants to have an adventurous holiday.

## **3. Goes through possible solutions.**

These would be things that don't really work or do not satisfy his needs. He tries watching the "travel channel" Watches shows on Egypt, Africa, Europe ... A place where his family came from (expand on these, but they are not satisfying). He takes the bus to town on a weekend and is a "tourist in his own town." What little adventures does he have? Maybe he watches street performers ... goes on little ferries in inner harbour. Try to expand on how he reacts to these little events, but keep in mind, they are not satisfying.

## **4. Comes up with, discovers, or tries what becomes ... "The best solution".**

He goes on a trip somewhere special and sees things that he could only watch on television, he meets people that like him ... maybe he saves a young lady's life ... and they fall in love ... whatever happens, it is wonderful.

## **5. He returns to his life a changed person.**

But is he now happy in his life? Does he change his life? "Lives happily ever after ..." "We'll always have Paris ..." Quit his job and became a travel agent ... it doesn't really matter but he is changed.

## **STORYTELLING GAMES**

One of the trademarks of a Story Theatre performance is making up stories on the spot. Information is taken from the audience and becomes the content of a structured game that leads to new stories every day. Here are a couple of simple games to use in your own classrooms, followed by some tips for getting the most out of each activity.

### **One Word Game**

Best played in groups of 2-5. The players take turns speaking just one word at a time in order to improvise a story. The teacher can give suggestion for stories (e.g. It is about a cat, it is about someone with a problem), and start out with an emotion for the story (e.g. someone is upset, sad, happy). Students should be encouraged to speak in the third person, quickly and without too much consideration since the first word that makes sense is usually best. While this game almost always begins slowly and a little bit awkwardly, if the students are given space without too much supervision or performance pressure they will quickly find

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their own rhythms and create funny, exciting stories.

## **Phrase Game**

A fun game for 2 or more people to play. Players are allowed to say more than one word but never too many: emphasize yielding to other people's ideas and cooperating to create a story. Again, make sure that players have an opportunity to create stories in small groups without performance pressure.

## **A Picture is Worth 1000 Words**

A class selects a classical painting. Looking at the painting for inspiration, the class constructs the first few sentences of a tale through group discussion and suggestion. The paragraph is then sent on to another class which reads the first paragraph and adds on another. The process is repeated including as many classes as possible until the tale seems finished. All the classes then gather to hear the result of their group effort read out loud and to see the painting that inspired the story.

## **Tips for Storytelling Games**

1. Listen and add to the previous person's story ideas: this is a yielding principle essential to success of the game. We have found that often, when first starting out, players try to insert their own ideas rather than following the idea presented.
2. Simply describe WHAT the characters are doing.
3. Remember to describe WHERE the action takes place.
4. Name the characters and describe them and their emotions: WHO they are and HOW they approach the action or their situations.
5. Stories should have only one main character and that character should GO THROUGH A CHANGE, such as:
  - a. Simple emotional change (sad to happy, tired to excited).
  - b. Circular emotional change (happy to sad to happy).
  - c. Simple status change (poor to important).
  - d. Circular status change (poor to important to poor).
6. The best stories often start with very ordinary ideas and grow from a simple beginning. Ideas that are too complicated, while often appealing, are not ideal for group storytelling.

## **Front Door: An Imaginary Journey**

Working in pairs consisting of a listener and a speaker, have each set of students imagine that they are

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standing outside of the speaker's front door. Have the speaker verbally give the attentive listener an imaginary errand to do. The speaker must carefully explain to his or her partner how to go into the house, travel to the bedroom, and, once there, describe where to find a special treasure somewhere in the room. Have the speaker tell the partner a story about why the thing to be retrieved is special and then have speaker verbally explain how to travel back to the front door to bring the special thing out to where the speaker will be waiting.

*This improvisational speech exercise encourages confidence in one's ability to describe a sequence of events. The journey from one's own front door to one's bedroom is well known by the speaker. The speaker may discover in discussing this exercise afterwards, that he or she imagined the house clearly and "saw" more detail than was mentioned. Telling a folktale has a similar process. The teller imagines the landscape of the tale and guides the listeners on a mental journey.*

## NURSERY RHYMES

Story Theatre often takes nursery rhymes and plays with them by singing the rhymes to the tunes of popular songs, and even by changing some of the lines.

Here are a few ways teachers can get their students involved in learning and performing some nursery rhymes of their own:

- One exercise for getting everybody involved is "choral speaking," where the whole class learns a short poem or rhyme and then recites it in unison. Everybody can take pleasure in the sounds and rhythms of the words, without feeling put on the spot.
- More advanced forms of this exercise, which can increase individual engagement with the language of the nursery rhymes, might include assigning alternate lines of the rhyme to groups or even individuals within the class, or of course acting out the actions of poems like the Eensy Weensy Spider.
- Other exercises which may allow more advanced groups to take creative ownership of the material might include singing traditional nursery rhymes to the tunes and rhythms of modern pop songs, or even encouraging students to brainstorm ways that they could rewrite the nursery rhyme.

**Note:** None of the exercises in this guide are creations of the author. The author of the guide is not attempting to claim the exercises as her own invention. They have been acquired and obtained from other learning materials. Where no credit is given, the original source is various or unknown.

*We want to hear from you and your students!*

Visit our website at [www.storytheatre.ca](http://www.storytheatre.ca) and tell us what you thought about the play, your experience and future play ideas- we welcome letter's as well. You can also add our link to your classroom website to explore the site as an activity.