

# STORY THEATRE CO

JIM LEARD, ARTISTIC DIRECTOR

*presents*

# Aladdin



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A TEACHER'S GUIDE



# ALADDIN: THE SECRET VOYAGE

## TEACHER'S GUIDE

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Thank you to Michele Buck for creating and writing the section how to be an audience member:  
teacher talking points and activity.

Thank you to Marty Layne for her work in creating and writing this Teacher's Guide.

## COMPANY INFORMATION

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 long standing 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.

"...the 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"

## CREATIVE TEAM BIOS

### **JIM LEARD – ARTISTIC DIRECTOR/WRITER**

Jim Leard (BFA, Univ. of Victoria, MA, Northwestern University) works as a writer, actor, producer and director and is the creator and Artistic Director of the internationally acclaimed Story Theatre Company. (1981) .Teaching credits include the University of Victoria, The National Theatre School and The Canadian College of Performing Arts.

Jim began at Theatre Calgary in 1970/71 working with Christopher Newton, Joel Miller, Bill Webster, Paddy Armstrong and Francis Hyland throughout a season in which he had the opportunity to work backstage, to stage manage and to perform. He returned to Victoria as a performer and assistant director of Company One Theatre and helped develop tours to BC schools.

While earning his Master's Degree at Northwestern University in 1978, Jim took special workshops at Second City (Chicago) and observed the work of Michael Piven's Story Theatre Centre. Returning to teach at the University of Victoria, Jim developed the first local story theatre company for performances in the regional libraries. The interest grew until the company was performing across Canada and into the United States with notable stops at The Smithsonian's Discovery Theatre and The Wolftrap Children's festival. Jim has served on several Boards of Directors helping new companies to become established (Intrepid Theatre, The Other Guys, Gotta Getta Gimmick) and most notably was a board member and president of Artstarts in the Schools... He has been approached by Blue Bridge Theatre to be part of their board to help develop its future vision.

### **DAVID MACPHERSON – STAGE MANAGER**

David MacPherson graduated from the University of Victoria's Phoenix Theatre but has recovered since. His first theatre company, Real Canadian Mounted Productions was one of the first to tour the Canadian National Fringe circuit. He wrote two original shows for these tours, 'Hunting Humans' and 'Whiskey Fugue and Requiem'. After five years of these tours, David settled down again to work in Victoria's vibrant theatre community. Along with work with his own productions, David has worked with such companies as the Belfry Theatre, The New Bastion, Theatre Inconnu, Theatre Skam, Island Repertory Theatre, and the Victoria Shakespeare Society as well as others.

More recently, he helped develop Kaleidoscope Theatre's Performing Arts Studio, a professional training program for youths and adults as well as acting in that company's very successful productions of *The Hobbit* and *Charlotte's Web* along with others. His new company Where's Noonan? has tackled such challenges as *Oleanna*, *Angels in America*, and *Cannibal the Musical* as well as creating new work and working as part of the Homegrown Collective and other Victoria based performance projects. Currently, David continues to act, direct, teacher, playwright and mentor as part of the wonderful theatre community in Victoria including a new script for this year's Victoria Fringe and a re-mount of *Tuesdays with Morrie* with Antony Holland in the festival as well. In the fall he will return to work with The Story Theatre Company performing for schools across Canada.

### **JEFF LEARD – ARTIST**

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 *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 Theater 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 seen 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 worked for Story Theatre performing two storytelling shows (*Fables, Fools, and Fantasy and Old Tales and New*) for Victoria libraries as well as 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.

### **SAMANTHA RICHARD – ARTIST**

Samantha Richard is 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 *Parents* (Chiliwack Directors' Festival). Samantha was seen as Pinocchio in Story Theatre's 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.

### **BRAD L'ÉCUYER – MUSICAL DIRECTOR**

A proud graduate of the Canadian College of Performing Arts, Brad is the Artistic Director for Victoria-based Gotta Getta Gimmick. Credits include *Urinetown* (Bandleader - Belfry Theatre), *Falsettos* (Marvin/Musical Director - GGG), *The Darkside Cabaret* (Composer - Victoria Fringe) and *Schoolhouse Rocks* (Writer/Mr. Stewart - Theatre SKAM/ GGG). He has also worked with CCPA's Company C, Theatre SKAM, Kaleidoscope Theatre, and the Story Theatre Company. Brad's original songs were heard across BC in the Royal BC Museum/BC Hydro *Free Spirit Conservation Tour* and his arrangements played by the Victoria Symphony. Brad was thrilled to be at the Shaw Festival as the music director intern in the spring 2011.

## **ERIN MACKLEM – DESIGNER – Aladdin: The Secret Voyage**

Erin's plan for world theatre domination is going rather well. By day, she is the Belfry Theatre's Artistic Associate, by night a freelance costume designer and playwright. Recent costume conspiracies include *Any Night* (DualMinds), *Cariboo Buckeroo* (Theatre SKAM), *Pinocchio* (Story Theatre), *Mother Courage* (Caravan Farm Theatre), *Regina* (Pacific Opera Victoria), *The Turn of the Screw* (Belfry Theatre), and *The 25th Annual Putnam County Spelling Bee* (Belfry/Arts Club). Her plays have penetrated the defenses of Toronto's SummerWorks Festival, Playwrights Theatre Centre's New Play Festival, The Belfry Theatre's Mini Plays, The Walking Fish Festival, Solo Collective's Solo Flights, and Theatre SKAM's Schoolhouse Rocks.

## **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.

## 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.

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.

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

## CURRICULUM CONNECTIONS

From the B.C. Ministry of Education's 2010 Overview of ARTS EDUCATION Kindergarten-Grade 7 (14 pages) at

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

### Pg. 11 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, analyse 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.

# BACKGROUND TO ALADDIN

Aladdin is a well known figure perhaps best known among the young from the 1992 animated feature film by Disney. But the magic of Aladdin goes back many hundreds of years. Here is some background information about Aladdin and the Arabian Nights written by Marianna Mayer in the intro of her book *Aladdin and the Enchanted Lamp*, MacMillan Publishing Company copyright 1985

“The story of Aladdin has come to be regarded as part of the *Thousand and One Nights* (perhaps better known as the Arabian Nights). For centuries, together and separately, both have been considered universal classics. The *Nights*, a collection of fewer than two hundred folktales, owes its origin to three distinct cultures: Indian, Persian and Arab. The original core of the *Nights* sprang from a lost Persian book of fairy tales called *A Thousand Legends* translated into Arabic about A.D. 850. In the course of time some stories have been lost while others were added, mainly from Baghdad and Cairo.

The *Nights* was first introduced to the Western world by Jean Antoine Galland, a gifted French storyteller and professor of Arabic. Between 1704 and 1717 Galland translated and published his collection in twelve volumes. It was so popular in France that almost at once *Nights* was translated into several other European languages, including English. Galland supplemented his material with tales told to him by a Syrian friend and scholar. We have them to thank for including Aladdin’s story in the collection.

The origins of *Aladdin and the Enchanted Lamp* are far more mysterious, for no one is absolutely certain of its earliest date or precise source. A Baghdad manuscript dated 1703 was discovered, and, though it was subsequently lost, there is a copy in the Bibliotheque Naitonale in Paris.

With this history it may seem strange that the story of Aladdin, not really part of the earlier collection, should by sheer force of its power become synonymous with the *Nights*. Indeed, it is the best-known tale in the collection. Told and retold for so many generations all over the world, it is often considered the best-know story ever written. “  
Marianna Mayer

**PLEASE WRITE TO US!**

We love to receive letters and pictures from the many schools that we visit and we hope to keep getting those letters.

# OUTLINE

There are 6 characters in Aladdin: The Secret Voyage  
Aladdin; Mother; Tariq, a stranger; Genii, Hansa; a hag, and Father, Sinbad

1. Mother has a problem
  - a. Her husband went to sea to find an Enchanted Kingdom sure to be filled with great riches
  - b. He's been missing for years
  - c. She has run out of money and is very poor
  - d. Her son, Aladdin, loves the excitement of the market and doesn't like to come home to help.
  - e. When he's told to come home by his mother, he responds by making silly rhymes
  - f. Aladdin goes to the market every chance he gets
2. Tariq, a stranger, notices this behavior
  - a. He talks to Aladdin, claiming to be a friend of Aladdin's father
  - b. He asks Aladdin for help and offers Aladdin a reward
3. Aladdin is confused
  - a. He knows that Tariq is a stranger
  - b. He knows that he shouldn't accept a stranger's word without checking
  - c. He is excited about having an adventure, helping Tariq, and of earning money to give his mother
  - d. A deal is made
  - e. Aladdin will go into a cave to find an old lamp that Tariq says belonged to him.
  - f. Aladdin will give Tariq the lamp that is hidden in the back of the cave
  - g. Tariq will give Aladdin money in return
4. The Cave
  - a. Aladdin enters the cave and sees a lot of shiny gold, jewels, treasure and reaches out to touch it
  - b. He is warned to not touch anything by a voice he hears.
  - c. He goes to the back of the cave to find the lamp and picks it up.
5. Tariq wants the lamp
  - a. Tariq asks Aladdin to throw the lamp out to him.
  - b. Aladdin reads the verse above the exit to the that warns not to carry anything out of the cave.
  - c. Aladdin stops and thinks about Tariq. Did Tariq really know his father?
  - d. Tariq calls on the magic in the cave destroy Aladdin

6. The lamp

- a. Aladdin has been holding the lamp and has rubbed it three times
- b. Aladdin drops the lamp when he hears a loud noise
- c. A Genii comes out of the lamp and threatens to kill Aladdin.
- d. Aladdin plays his rhyming game with the Genii and tricks the Genii back into the lamp

7. The Genii

- a. The Genii pleads to be let out of the lamp
- b. Aladdin promises to release him if the Genii will help Aladdin to escape the cave
- c. The Genii transports them to the Enchanted Kingdom where Aladdin finds his father.

8. The Enchanted Kingdom

- a. Aladdin's father, Sinbad, is under a spell by Hasna, a hag
- b. His father is locked in stone and his speech is not understandable
- c. The Genii reminds Aladdin that all spells have an antidote.
- d. Aladdin understands his father (who is speaking Pig Latin), frees him from the spell and tricks Hansa into the lamp
- e. The Genii puts the lamp in the rock that held Sinbad, Aladdin's father.

## STORY WRITING ACTIVITIES

In this story a familiar tale, Aladdin and his Enchanted Lamp, was expanded and a new adventure created. Take a familiar tale such as Little Red Riding Hood or Jack and the Beanstalk and create a different adventure using the framework of the story to start it

1. Little Red Riding Hood set out to see her Granny and on her way she saw

- a. a big red fire engine by her Granny's house
- b. her Granny on a motor bike
- c. Little Bo-Peep herding her sheep

2. Jack met a small little man as he walked toward the village to sell his family's cow.

This little man stopped him and offered to buy the cow for

- a. A handful of corn seeds
- b. Ten lottery tickets
- c. One magic pot

*Jeremiah in the Dark Woods* by Allan and Janet Ahlberg is an example of using familiar characters from fairy tales and nursery rhymes to create a different story. Here is how it starts:

“Once upon a time there were three bears, seven dwarfs, five gorillas, a frog prince, some sleeping beauties, a wolf, a dinosaur, a Mad Hatter, a steamboat, four fire-man on a fire-engine, a crocodile with a clock in it, a considerable number of giant beanstalks – and a little boy named Jeremiah Obediah Jackenory Jones....”

## LITERACY ACTIVITIES

Aladdin solved his problems by using rhyming words and code words. Here are some songs that use rhymes and instructions for how to speak Pig Latin.

### Rhyming games and songs:

**My Aunt Came Back** a call and response song/chant

My aunt came back from ...(place)...

And she brought with her ....

what she brought back with her rhymes with the place name or last word in the line .

Examples:

My aunt came back  
(My aunt came back)

From old Japan,  
(From old Japan,)

And she brought with her  
(And she brought with her)

A big hand fan.  
(A big hand fan.)

My aunt came back (continue echo)

From old Algiers,  
And she brought with her  
A pair of shears.

My aunt came back  
From Holland, too,  
And she brought with her  
A wooden shoe.

My aunt came back  
From Niagara Falls,  
And she brought with her  
Some ping-pong balls.

My aunt came back  
From the New York Fair,  
And she brought with her  
A rocking chair.

My aunt came back  
From Kalamazoo,  
And she brought with her  
Some gum to chew.

My aunt came back  
From Victoria as well  
And she brought with her  
A magic spell.

**The Name Game** by Shirley Ellis and Lincoln Chase is a rhyming song game based on an old children's chant. If you don't know the song you can hear it on You Tube [http://www.youtube.com/watch?v=3UAXYgwCu\\_E&feature=related](http://www.youtube.com/watch?v=3UAXYgwCu_E&feature=related)

Katie, Katie, bo-batie,  
Banana-fana fo-fatie  
Fee-fi-mo-matie  
Katie!

A verse can be created for any name, with X as the name and Y as the name without the first consonant sound (if it begins with a consonant), as follows:

(X), (X), bo-b (Y)  
Banana-fana fo-f (Y)  
Fee-fi-mo-m (Y)  
X!

If the name starts with a vowel or vowel sound, the "b" "f" or "m" is inserted in front of the name.

And if the name starts with a b, f, or m, that sound simply is not repeated. (For example: Billy becomes "Billy Billy bo-illy"; Fred becomes "banana fana fo-ana"; Marsha becomes "fee fi mo-arsha".)



**Another rhyming song** made popular by Raffi on Singable Songs For the Very Young

<http://www.raffinews.com/store/childrens-music/singable-songs>

Down By The Bay –  
Down by the bay, where the watermelons grow  
Back to my home I dare not go  
For if I do my mother will say –

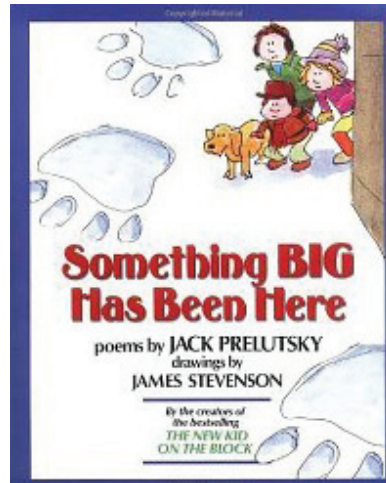
1. Did you ever see some llamas wearing their pajamas, down by the bay?"
2. Did you ever see a cake swimming in a lake, down by the bay?"
3. Did you ever have a time when you couldn't find a rhyme, down by the bay?"

## MORE POETRY IDEAS

Have a class poetry day and read aloud with dramatic expression various rhyming poems. Jack Prelutsky and Dennis Lee are two poets who have a lot of fun rhyming poems. Their poetry books are readily available in libraries as well as bookstores.

“Something Big Has Been Here” by Jack Prelutsky from *Something Big Has Been Here*, HarperCollins 1990

Something big has been here,  
what it was , I do not know,  
for I did not see it coming,  
and I did not see it go,  
but I hope I never meet it,  
if I do, I'm in a fix,  
for it left behind its footprints,  
they are size nine-fifty-six



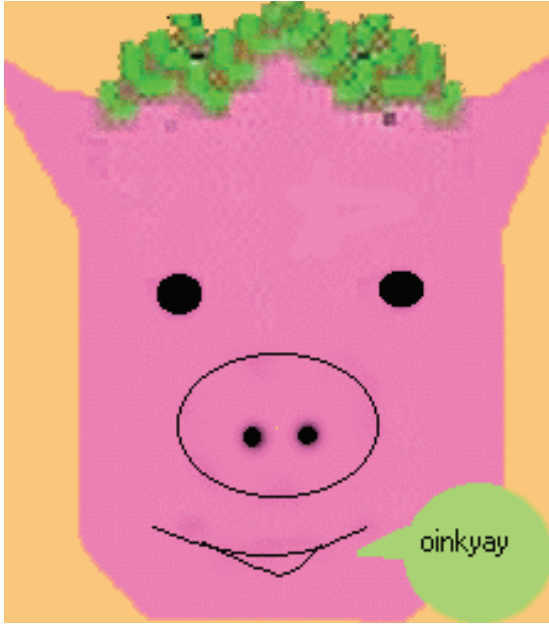
“Alligator Pie” by Dennis Lee from *Alligator Pie* Toronto: Macmillan, 1974.

Alligator pie, alligator pie,  
If I don't get some I think I'm gonna die.  
Give away the green grass, give away the sky,  
But don't give away my alligator pie.

Alligator stew, alligator stew,  
If I don't get some I don't know what I'll do.  
Give away my furry hat, give away my shoe,  
But don't give away my alligator stew.

Alligator soup, alligator soup,  
If I don't get some I think I'm gonna droop.  
Give away my hockey stick, give away my hoop,  
But don't give away my alligator soup.  
Alligator Pie





## Pig Latin

Pig Latin – “a twist of English for people who want to be silly, or for kids who don't want their parents to know what they're talking about. There are different ways in which people speak pig Latin.” Here are the basics.

For words which begin with a single consonant take the consonant off the front of the word and add it to the end of the word. Then add ay after the consonant. Here are some examples: cat = atcay

dog = ogday

simply = implisay

noise = oisnay

For words which began with double or multiple consonants take the group of consonants off the front of the word and add them to the end, adding ay at the very end of the word.

Here are some examples:

scratch = atchscray

thick = ickthay

flight = ightflay

grime = imegray

For words that begin with a vowel, just add yay at the end. For example:

is = isyay

apple = appleyay

under = underyay

octopus = octopusyay

And here is a site that will automatically translate from English to Pig Latin.

<http://users.snowcrest.net/donnely/piglatin.html>

Atwhay illway eythay inkthay ofway extnay? (What will they think of next?)

# ART ACTIVITIES:

When the kings of Mesopotamia built their great palaces in the 700's and 600's BC, artists created storyboards of carved pictures into the walls to depict the story of the battles that the kings had fought. These carvings included many scenes from the beginning to the end of a battle and other events. Take a long piece of paper and create pictures of the different parts of Aladdin, the secret voyage, a storyboard.

You can also use this to create a pictorial representation of some special event like a birthday – how you got ready for your birthday, what you did in the morning, what you did in the afternoon, what your presents looked like, etc. creating a mural or storyboard of the day.



## COOKING ACTIVITY:

Fereni an Iranian sweet 4 Servings

### Ingredients:

1/2 litre milk  
50 grams rice flour  
100 grams sugar  
2 tablespoons rosewater  
2 tablespoons crushed pistachio

### Directions:

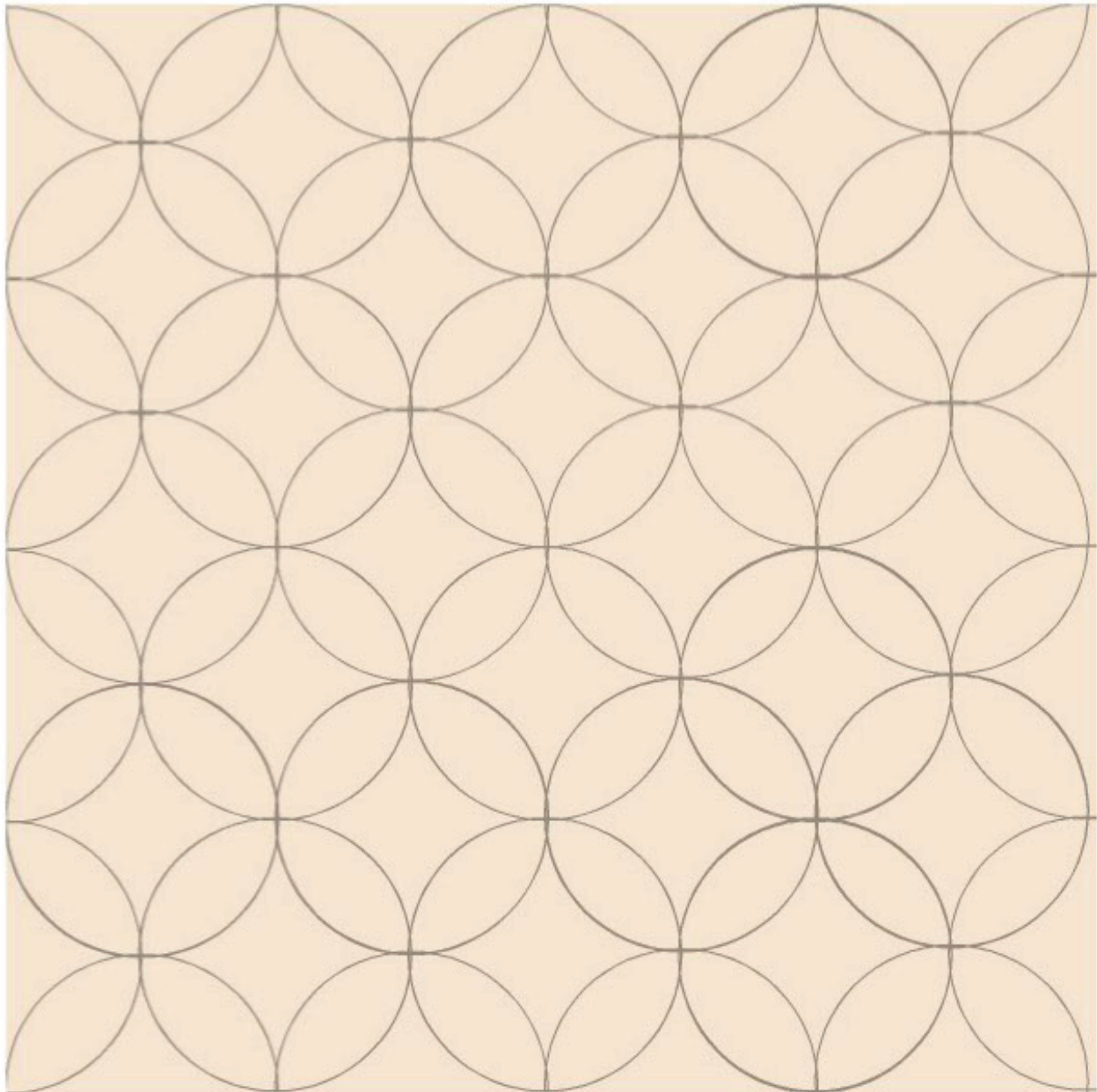
Dissolve rice flour in milk. Add sugar and rosewater. Stir regularly over medium heat until it comes to slow boil and thickens. Sprinkle crushed pistachio on top and serve cold.

## COLORING PAGES

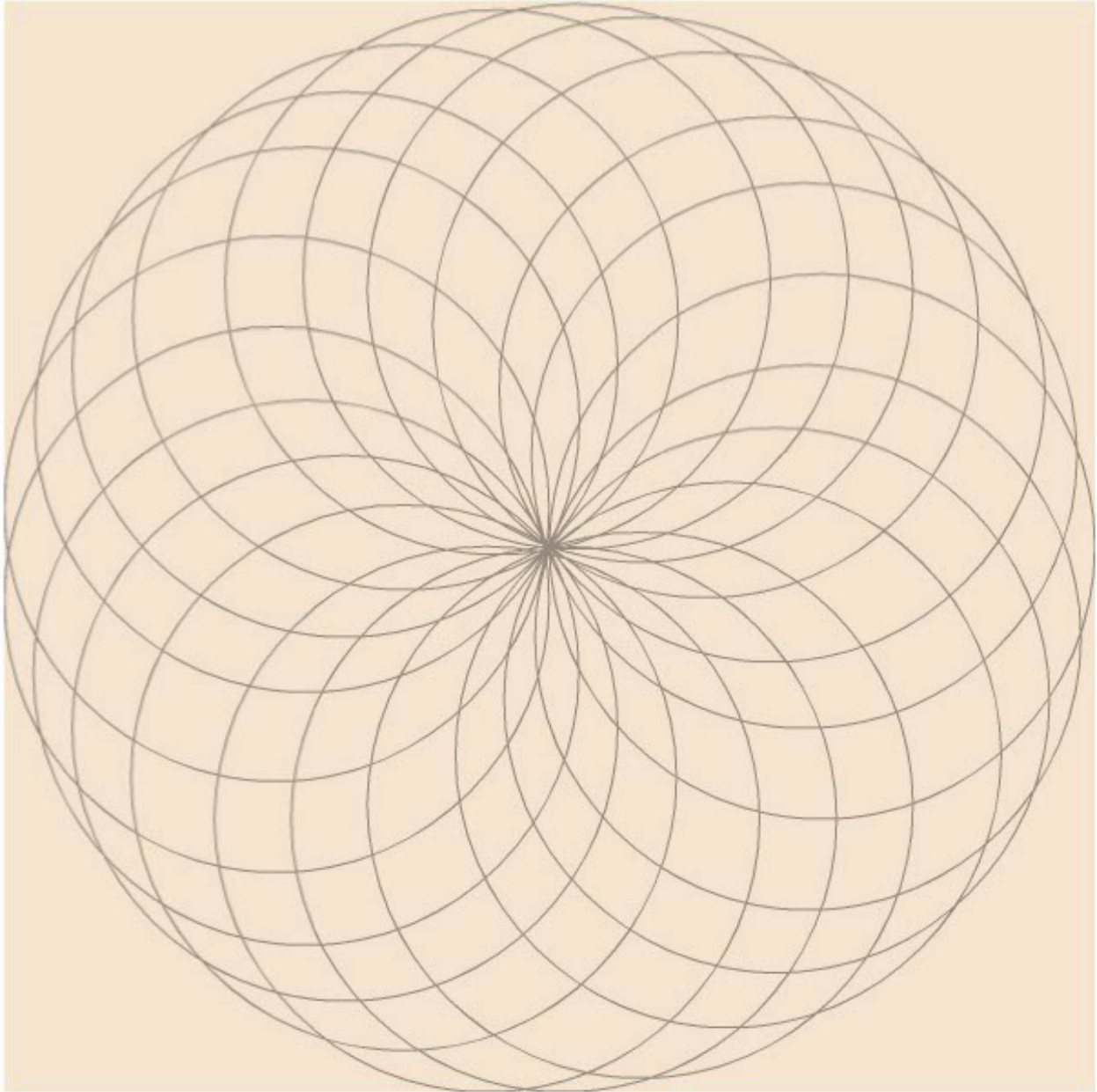
The Arabian Night tales came from a wide spread area. One of the artistic attributes of this area was the geometric designs in various arts and crafts of the time. Three pages of geometric patterns to colour from K-6 Geometric Shapes

<http://www.k6-geometric-shapes.com/free-geometric-coloring-pages.html>

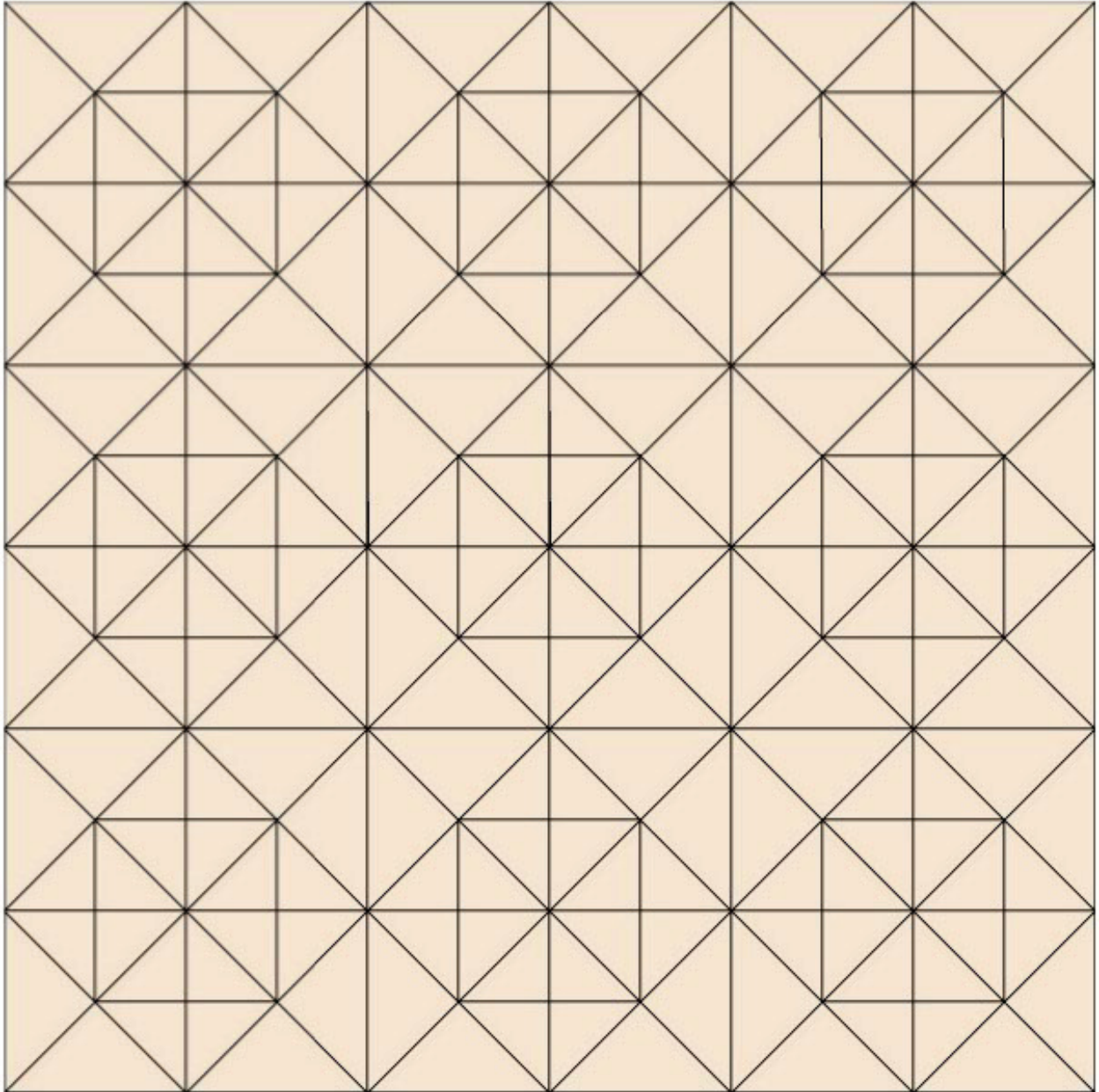
## CIRCLES



# CIRCLES



# SQUARES



## MORE LITERACY ACTIVITIES:

### Books about Arabian Nights

In Print:

*One Thousand and One Arabian Nights* (Oxford Story Collections) by Geraldine McCaughrean

*Shadow Spinner* (A Jean Karl Book) by Susan Fletcher

A young girl, Marjan, rescues the fabled Shahrazad from the Sultan's wrath in this exciting and thought-provoking novel - Kirkus Reviews

In libraries:

*The Seven Voyages of Sinbad the Sailor* by John Yeoman, Illustrated by Quentin Blake

*Aladdin and the Enchanted Lamp* by Mayer, Marianna (Book - 1985)

### A few poetry books:

*Something Big Has Been Here* by Jack Prelutsky <http://www.jackprelutsky.com/>

*Alligator Pie* by Dennis Lee

*When We Were Very Young and Now We Are Six* by A. A. Milne

### Picture Books:

*Do Not Open* by Brinton Turkle – magic in a bottle type story grades 2 and up

*Each Peach Pear Plum* by the Ahlbergs - use of various familiar fairy tale and nursery rhyme characters K and up

### Online resources:

Detailed information about Islamic Geometric Art:

[http://www.metmuseum.org/explore/publications/pdfs/islamic\\_geometric/islamic\\_art\\_and\\_geometric\\_design.pdf](http://www.metmuseum.org/explore/publications/pdfs/islamic_geometric/islamic_art_and_geometric_design.pdf)

Information about making a Backgammon board

<http://www.historyforkids.org/crafts/westasia/backgammon.htm>

Geometric coloring pages

<http://www.freekidscoloring.com/pattern/geometric/>

<http://www.k6-geometric-shapes.com/free-geometric-coloring-pages.html>