

STORY THEATRE CO

JIM LEARD, ARTISTIC DIRECTOR
presents

Magic Soup Stone

with
Drip, Drip, Drip
&
The Three Billy Goats Gruff



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A TEACHER'S GUIDE



MAGIC SOUP STONE is a 50-minute show for The Elementary Levels (K-7)

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!

MAGIC SOUP STONE 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. Credit given where known.

COMPANY 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 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 *Parens* (Chilwack 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.

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								

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.

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

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.

SYNOPSIS – MAGIC SOUP STONE

The Magic Soup Stone production consists of three stories, a few storytelling games, and a rousing musical nursery rhyme finish. The focus in this production is on the elements of storytelling. In the delightful and clever way that Story Theatre is known for, the actors demonstrate how stories work.

DRIP, DRIP, DRIP



Maryanne, a six year old girl, is bored. It's a rainy day and she doesn't know what to do when she noticed that the raindrops on her window seem to be forming into some kind of alien life form. The rest of the story goes on to describe the way Maryanne uses her imagination to fight boredom, save her family and become a water conservation hero at the same time.

- Water conservation and how you can help
- Play Tip Tank Game to learn water saving tips at <http://www.wateruseitwisely.com/kids/index.php>

• Onomatopoeia is the formation or use of words such as bubble, bubble, or trickle trickle that imitate the sounds associated with the objects or actions they refer to, like drip... drip...drip.

THE WHEEL OF THE WATER

By John Forster and Tom Chapin from Mother Earth

And the wheel of the water go 'round and around
And the wheel of the water go 'round.

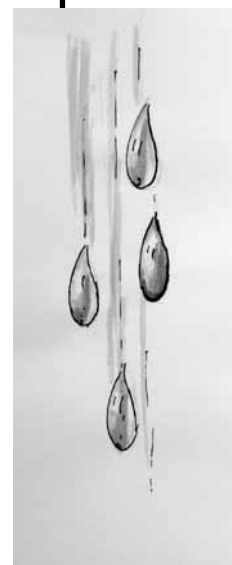
Water flow down down, trickle trickle down
Down to the ocean, trickle trickle down.

See the vapors rise
See them cloud the skies.

Clouds rain down,
Thunder and lightning sound.

Springs bubble bubble up,
Springs bubble bubble up.

listen to a segment at clip #3 <http://www.cdbaby.com/cd/gadfly803>



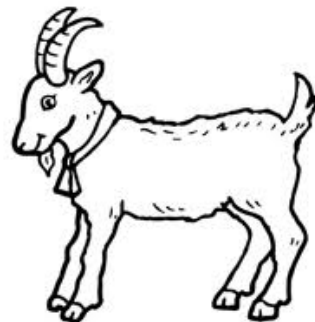
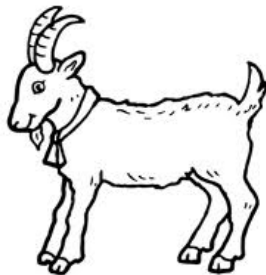
- Make a list of onomatopoeia words and have students write and illustrate a poem using them. Here's an example:

ON THE NING NANG NONG by Spike Milligan

On the Ning Nang Nong
Where the Cows go Bong!
and the monkeys all say BOO!
There's a Nong Nang Ning
Where the trees go Ping!
And the tea pots jibber jabber joo.
On the Nong Ning Nang
All the mice go Clang
And you just can't catch 'em when they do!
So its Ning Nang Nong
Cows go Bong!
Nong Nang Ning
Trees go ping
Nong Ning Nang
The mice go Clang
What a noisy place to belong
is the Ning Nang Ning Nang Nong!!

THE THREE BILLY GOATS GRUFF - ELEMENTS OF A STORY

This traditional tale from Scandinavia is first told with the bare bones of the story. The actors then help each other to add more and more details to the story to make it come alive.



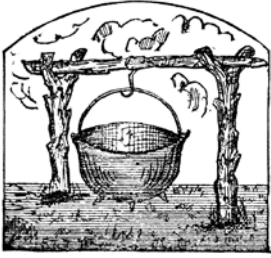
Adjectives:

The story of the Three Billy Goats Gruff became more interesting as the actors added actions and descriptive words to the story. Sometimes it is hard to come up with adjectives. The following two pages lists various adjectives sorted by type (feelings, colour, temperature, etc.) that might help your students add more detail to their stories.

ADJECTIVES

<u>Appearance</u>	<u>Appearance</u> <u>(continued)</u>	<u>Condition</u> <u>(continued)</u>	<u>Feelings (Bad)</u> <u>(continued)</u>	<u>Feelings (Bad)</u> <u>(continued)</u>
adorable	sparkling	inquisitive	crazy, flipped-out	testy
adventurous	spotless	modern	creepy	thoughtless
aggressive	stormy	mushy	cruel	tired
alert	strange	odd	dangerous	troubled
attractive	ugly	open	defeated	upset
average	ugliest	outstanding	defiant	uptight
beautiful	unsightly	poor	depressed	wearry
blue-eyed	unusual	powerful	disgusted	wicked
bloody	wide-eyed	prickly	disturbed	worried
blushing		puzzled	dizzy	
bright	<u>Condition</u>	real	dull	<u>Feelings (Good)</u>
clean	alive	rich	embarrassed	agreeable
clear	annoying	shy	envious	amused
cloudy	bad	sleepy	evil	brave
colorful	better	stupid	fierce	calm
crowded	beautiful	super	foolish	charming
cute	brainy	talented	frantic	cheerful
dark	breakable	tame	frightened	comfortable
drab	busy	tender	grieving	cooperative
distinct	careful	tough	grumpy	courageous
dull	cautious	uninterested	helpless	delightful
elegant	clever	vast	homeless	determined
excited	clumsy	wandering	hungry	eager
fancy	concerned	wild	hurt	elated
filthy	crazy	wrong	ill	enchanting
glamorous	curious		itchy	encouraging
gleaming	dead	<u>Feelings (Bad)</u>	jealous	energetic
gorgeous	different	angry	jittery	enthusiastic
graceful	difficult	annoyed	lazy	excited
grotesque	doubtful	anxious	lonely	exuberant
handsome	easy	arrogant	mysterious	fair
homely	expensive	ashamed	nasty	faithful
light	famous	awful	naughty	fantastic
long	fragile	bad	nervous	fine
magnificent	frail	bewildered	nutty	friendly
misty	gifted	black	obnoxious	funny
motionless	helpful	blue	outrageous	gentle
muddy	helpless	bored	panicky	glorious
old-fashioned	horrible	clumsy	repulsive	good
plain	important	combative	scary	happy
poised	impossible	condemned	selfish	healthy
precious	inexpensive	confused	sore	helpful
quaint	innocent		tense	hilarious
shiny			terrible	
smoggy				

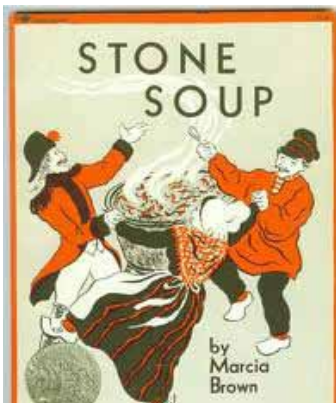
<p>Feelings (Good) <u>(continued)</u></p> <p>jolly joyous kind lively lovely successful thankful thoughtful victorious vivacious witty wonderful zealous zany</p> <p>Quantity</p> <p>abundant empty few heavy light many numerous substantial</p> <p>Shape</p> <p>broad chubby crooked curved deep flat high hollow low narrow round shallow skinny square steep straight wide</p>	<p>Size</p> <p>big colossal fat gigantic great huge immense large little mammoth massive miniature petite puny scrawny short small tall teeny teeny-tiny tiny</p> <p>Time</p> <p>ancient brief Early fast late long modern old old-fashioned quick rapid short slow swift young</p>	<p>Sound</p> <p>cooing deafening faint harsh high-pitched hissing hushed husky loud melodic moaning mute noisy purring quiet raspy resonant screeching shrill silent soft squealing thundering voiceless whispering</p>	<p>Taste/Touch</p> <p>bitter delicious fresh juicy ripe rotten salty sour spicy stale sticky strong sweet tart tasteless tasty thirsty fluttering fuzzy greasy grubby hard hot icy loose melted nutritious plastic prickly rainy rough scattered shaggy shaky sharp shivering silky slimy slippery smooth soft solid steady sticky tender tight uneven weak</p>	<p>Taste/Touch <u>(continued)</u></p> <p>wet wooden yummy</p> <p>Touch</p> <p>boiling breezy broken bumpy chilly cold cool creepy crooked cuddly curly damaged damp dirty dry dusty filthy flaky fluffy freezing hot warm wet</p>
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MAGIC SOUP STONE

This tale has been around for a long time and has been told in various versions by people in many different countries. Story Theatre presents this story as one of a poor hungry minstrel who is hoping that someone will give him food. He convinces the couple he meets to help him make soup with his magic soup stone. He talks them into adding their food to the soup and at the end they share this delicious soup “made only with a soup stone.”

There are a number of picture books written about Stone Soup.



Marcia Brown won a Caldecott award in 1947 for her version of this tale based on a French version with three soldiers looking for food from villagers.



Nail Soup is based on a Swedish version of this tale by Eric Maddern, illustrated by Paul Hess. A traveller wants to get out of the snowy woods and looks for a cottage to spend the night.

Danny Kaye recorded a version of, *Nail Broth*. He's an amazing story teller. You can listen to him tell *Nail Broth* on You Tube.

http://www.youtube.com/watch?v=_XKA0TVV7_Q



Tom Chapin and John Forster wrote and recorded a song version of *Stone Soup*. Words on the next page. You can listen to it, clip #10 at CD Baby, <http://www.cdbaby.com/cd/gadfly803>

STONE SOUP FROM MOTHER EARTH

by John Forster & Tom Chapin

© 1990 Limousine Music Co. & The Last Music Co. (ASCAP)

In a threadbare town at the end of the war
A hungry soldier knocked on a door:
"Pardon me, Madam, I need some food...
Rum dum diddle-ii food!"
"I'm sorry sir, but we are hungry too.
There's no food left
In the whole hungry village."
So the soldier marched to the center of town,
"Hear ye! Hear ye! Gather 'round!"
He picked up a stone and gave it a kiss.
"Let's make soup out of this!"
"What? Soup from a stone?"
"Sure...
All you need is what you've got,
A tasty stone and water in a pot.
Takes some time but feeds a lot.
Stone soup tonight."
"Stone soup? Stone soup?
What is this fellow, a nincompoop?"

But the kids brought stones,
Which he put in the pot.
Boiled the whole thing piping hot.
Then he hushed the crowd and, solemn-faced,
Took a rum dum diddle-ii taste.
"Oh, this is gonna be good!"
"Please, Sir, please, can we have some?"
"No, not yet. It's not quite done.
It needs a soup bone... for flavor."

A little girl who'd brought a stone
Said, "We've been saving a big hambone.
Shall I get it?"
"That'd be nice."
She was back in a trice!
The soldier smiled.
"All you need is what you've got."
He took that bone and threw it in the pot.
Some grown-ups started to see the light.
"Stone soup tonight."
Then he took a taste, took a taste:
"Oh, this is gonna be great!"
"Now, Sir, now, can we have some?"
"Not just yet. It's still not done.
It needs... a potato and... an onion."

The kids jumped up and off they tore
And brought the things that he'd asked for,
Not to mention turnip greens,
A carrot and some beans!

The smell of soup began to float
Into every nose and throat,
Calling people like a drum:
Rum dum diddle-ii "Yum!"
Stone soup. Stone soup.
We want some of that tasty goop."
"No. Not yet. I'm still not through.
It needs one thing from each of you...
Whatever you can spare."

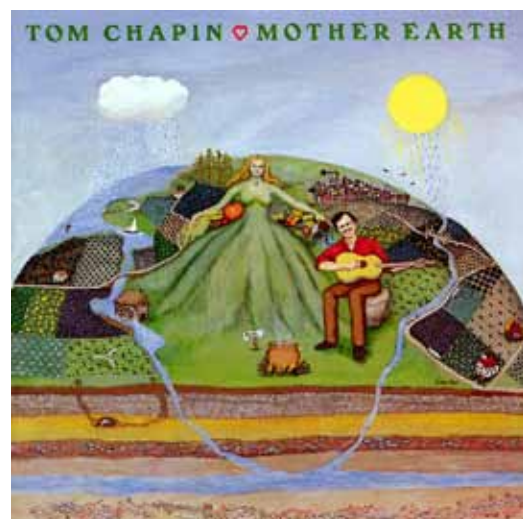
So the villagers scattered to their root cellars,
Corn cribs and secret nooks
And brought back everything
From an eggplant to a pepperoni.
And that night the whole hungry village
Feasted on soup made out of a stone!

All we need is what we've got,
A tasty stone and water in a pot.
Little things become a lot.
Tiny gifts can fill the pot
When they're shared and served up hot.
Stone soup. Stone soup.
Stone soup tonight!

clip #10

<http://www.cdbaby.com/cd/gadfly803>

<http://www.tomchapin.com>



STORY WRITING ACTIVITIES

Helping children tell stories

Imagination is one of the vital ingredients in creating and telling a story. In the first story, *Drip, Drip, Drip*, James Leard created a story from the simple sounds of water dripping. Here are some suggestions to help your students create stories.

STORY STARTS – A WAY TO HELP STUDENTS BEGIN A STORY

Students sometimes find it hard to start a story.

Here are two story starts that might help:

1. Amy was just getting ready to go across the hall when she heard a beep, beep, beep. She looked to see what was making that sound and
2. Paul and Travis were walking home when they heard, far away in the distance, a honking sound. As they walked closer they could hear “honk, honk, honk” again and again. They walked closer and

You can use story starts with the whole class and ask students to contribute one sentence at a time writing each sentence on the board.

THE POWER OF ACTIVE VERBS

EXERCISE A

1. Write two sentences on the board that describe an activity:
Going fast was exciting.
The sound the sled made on the snow was sort of a whizzing sound.
2. Demonstrate how an active verb adds excitement to the sentence
We sped down the hill on our magic carpet.
The sled sizzled as it went down the hill.

Ask students to work on creating some descriptions of activities using active verbs.

EXERCISE B

Descriptive writing about routines such as getting up in the morning and getting ready for school, adding as much sensory detail as possible.

FUN WITH WORDS

Another fun song from Tom Chapin *Great Big Words*

Great Big Words by Michael Mark & Tom Chapin
© 1992 HCD Music & The Last Music Co. (ASCAP)
from Billy The Squid sample clip #1 <http://www.cdbaby.com/cd/gadfly804>

When I was a little kid, a "diminutive juvenile,"
I liked my folks to read to me, I was an "eager bibliophile."
Now I love words for how they sound
And how they "communicate."
Perhaps I should explain myself, that is, "elucidate."
Great big words, I like big words.
Letter by letter, the bigger the better
Great big words. La la la la la la la la!



Now maybe you're "adept" at sports or "excellent" at school,
Maybe you're "vainglorious,"
Which means you think you're cool.
But give me a "massive ideogram,"
A big word to make my point.
When you can "verbalize" yourself
You can really rock the joint.
Great big words, I like big words.
I get a thrill out of every syllable
Great big words.

My word of the week last week was "unique."
People thought I was one of a kind.
When my word of the day was "distingue"
People said I was very refined.
But they look at me like I'm an alien
When I say things like "sesquipedalian."
But what, me worry? I can't go wrong
With a word that's a foot and one half long.

sesquipedalian



Big words are "prodigious terms"
Now don't they sound delicious?
They impress your teachers, confuse your parents
And make your friends suspicious.
But that's okay we'll start a trend
That soon will sweep the nation;
The hyper-linguistic polysyllabic speech association.
Great big words, I like big words.
No extra charge if it's very large, those
Great big words.
Great big words, I like big words.
Letter by letter the bigger the better
Great big words. La la la la la la la la!
(Reiterate please!) La la la la la la la la!
(Diminuendo.) La la la la la la la la!
(Grand finale!) La la la la la la la la!

Stone Soup - the magazine by kids publishes only children's writing. They accept postal mail submission of stories written by children 13 years of age and under. Libraries often have subscriptions. You can get a free sample copy by going to their website <http://www.stonesoup.com/>

The story of the Magic Soup Stone can also lead to a discussion about food, our world's food supplies, gardens, etc. There are many community organizations that have used the title Stone Soup to label their community gardens, lunch programs, etc. Students could explore how their local food bank works and do a food drive.

Tom Chapin sings *Picnic of the World* by John Forster and Jacques Offenbach on his CD *Mother Earth* presenting an interesting point of view on world food. You can hear it on YouTube and see a clip that someone has put together that shows maps of where the different countries are. <http://www.youtube.com/watch?v=WVrKPaiTmk>

Picnic of the World

by John Forster and Jacques Offenbach

© 1990 Limousine Music Co. (ASCAP)clip #4 <http://www.cdbaby.com/cd/gadfly803>

All the nations sitting on a blanket
Having a picnic, the Picnic of the World.
There's Holland and there's Poland
And there's Iceland and there's Thailand.
There's England and there's Scotland and America
(that's my land).
There's Canada and Panama; there's Sweden and Aruba,
Korea, Tanzania, not to mention Greece and Cuba.
Mali, Bali, Mexico, and Martinique.
Hungary, Turkey, India, and Mozambique.
Haiti, Fiji, Israel, and Senegal.
Kenya, Ghana, Jordan, and Nepal.

All sitting on the same big blanket
With the same big basket
Full of sandwiches and deviled eggs.
We're all drinking from the same big thermos
At the same big picnic.
It's the Picnic of the World.



There's Pakistan, Afghanistan, Malaya, and Nigeria.
There's Luxembourg and Liechtenstein.
Let's not forget Liberia.
There's Paraguay and Uruguay;
there's Russia and there's Syria,
Sudan, Japan, Iraq, Iran, and what about Algeria?
Finland, Greenland, Switzerland, and Vietnam.
Denmark, Norway, Swaziland, and Suriname.
Chile, China, Guatemala, Trinidad.
Tonga, Togo, Portugal, and Chad.
All sitting on the same big blanket
With the same warm soda
As the ants crawl on our sandwiches.
We're all swatting at the same mosquitoes,
Eating burned up burgers
At the Picnic of the World.

There's Gambia and Zambia and Laos and Guyana.
There's Libya, Namibia, Andorra, and Botswana.
Then there's Singapore and Ecuador,
El Salvador and Lebanon,
Albania, Rumania. There's Burma and Bhutan.
All sitting on the same big blanket
With the same big basket
Full of problems and annoyances,
But all knowing at the deep down heart of it
We're all a part of it,
The Picnic of the, Picnic of the, Picnic of the World.

BOOKS THAT HAVE A MIX OF FAMILIAR FAIRY TALE CHARACTERS –

The Bravest Bear Ever by Allan Ahlberg and Paul Howard

A bear finds that his heroic epic turns into stories by many other characters. Fun, whimsical, sure to appeal to a wide age range. Great way to introduce voice in stories.

Jeremiah in the Dark Woods by Allan and Janet Ahlberg The authors use familiar characters from fairy tales and nursery rhymes to create a unique 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....”

FAIRY TALE COLLECTIONS:

Ruth Manning-Sanders collected and retold many fairytales from many places in the world. *The Book of Ogres and Trolls* has 13 different stories about these creatures from a variety of European countries.

STORYTELLING RESOURCES:

Way of The Storyteller by Ruth Sawyer

Jay O’Callahan - <http://www.ocallahan.com/fromjay/>

OTHER ACTIVITIES

Story Dice

You need a set of three cubes or dice that can be made from the pattern on the next page. Print however many sets you’d like to have. Each die is for a different element of a story –character, setting and problem. Fill in each square appropriate for that die.

Character die - troll, king , frog, etc.

Setting die - swamp, forest, city street, etc.

Problem die - mom’s diamond ring sucked up by vacuum cleaner, trapped, etc.

Children then roll all three dice and start their story using the things that come up. They can of course add other characters, change the setting and problem. This, like the story starts, may help students begin to write a story.

Story Dice

To create three story dice, you will need to print this pattern twice.

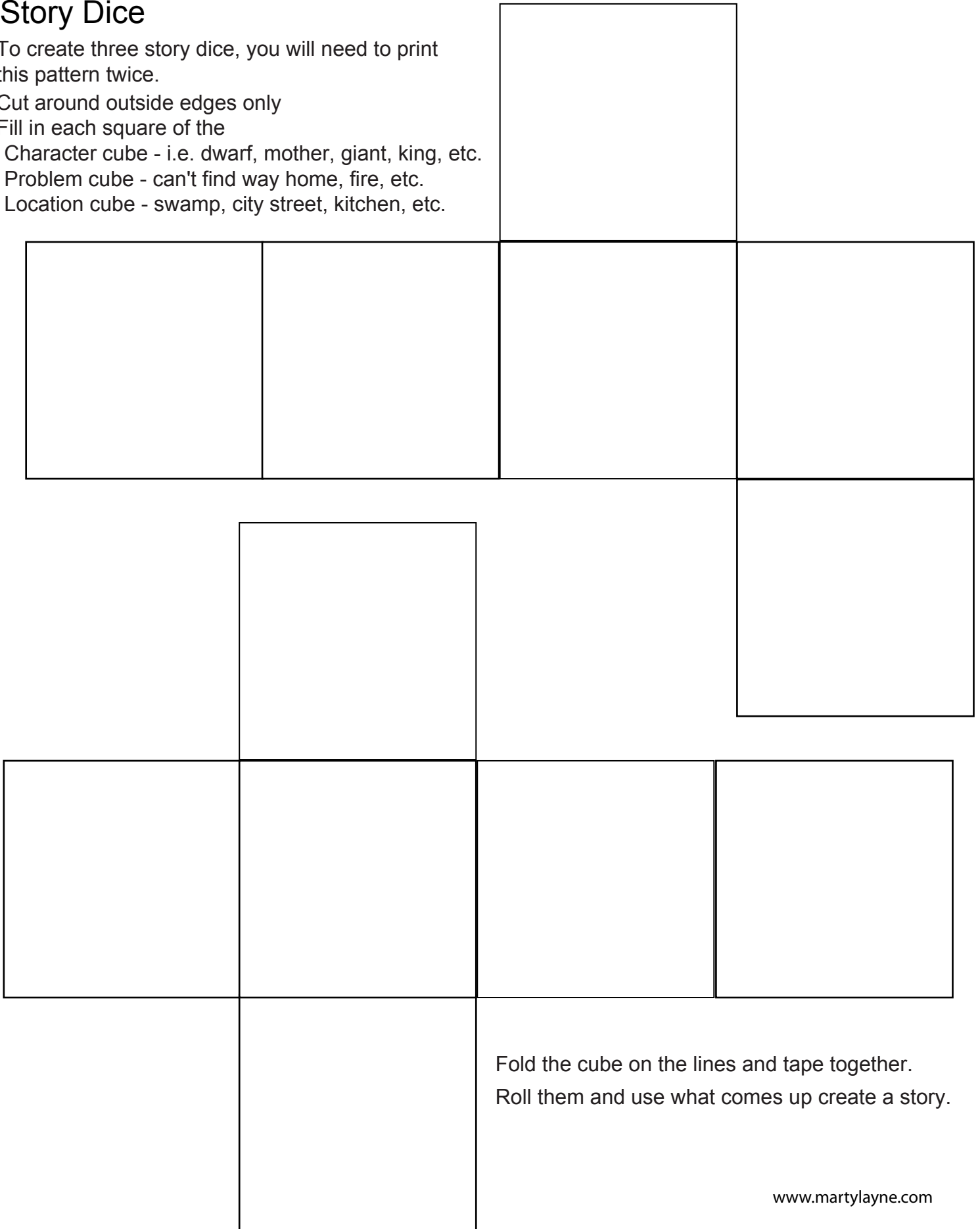
Cut around outside edges only

Fill in each square of the

Character cube - i.e. dwarf, mother, giant, king, etc.

Problem cube - can't find way home, fire, etc.

Location cube - swamp, city street, kitchen, etc.



Fold the cube on the lines and tape together.
Roll them and use what comes up create a story.

www.martylayne.com

THREE BILLY GOATS GRUFF WORD SEARCH PUZZLE

T R D O T B A O C L E W E W E
 H O Y H N R N T O D B R F B T
 D D E R A E P P A S I D I H U
 E L A E D A E H U V I G I E T
 Z L N O W K T Y E U G L Y R R
 I W O F O F S R E E G A O N L
 S W S I S A P B S D O L R T U
 E A D P M S U T S E L L A M S
 L E V A R T A A E E N N S S H
 D S L R T I S T R G E D S H G
 D G E E A E N E U A D O T E R
 I R D S L R Z G T T R I T Y A
 M O U N T A I N S C H O R N S
 E E T T R G S I A T N T W B S
 T E T G L O S T P H O H O R N

THREE BILLY GOATS GRUFF WORD LIST

- ACROSS MOUNTAINS
- BIGGEST ONE-EYED
- BREAKFAST PASTURES
- BRIDGE RIVER
- BUTTED SMALLEST
- DISAPPEARED SPRING
- GRAZE TRAVEL
- HORNS TROLL
- LUSH GRASS UGLY
- MIDDLE-SIZED WOODEN

from http://www.printactivities.com/Word_Search_Puzzles.html

Guide the billy goat through the goat shaped maze to the bridge. www.printactivities.com

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