

STORY THEATRE CO

JIM LEARD, ARTISTIC DIRECTOR
presents

*fables
Fools &
fantasy*



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A T E A C H E R ' S G U I D E



fables, Fools & fantasy

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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"

ARTISTS' 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, Blue Bridge Theatre) and most notably was a board member and president of Artstarts in the Schools.

DAVID MACPHERSON – TOUR COORDINATOR

David is a director, actor, story-teller, teacher and pirate from Victoria, BC. David got his start in theatre for young audience way back in Junior High school in Fort McMurray, Alberta working on a children's television show called 'Kids, Kids, Kids!!' and continued through high school and university with a summer job in the Children's Theatre Company called The Hudson's Play Company. This is his fifth year with The Story Theatre Company and he is loving his life traveling the country performing for schools, students and families in small towns and big cities and place too small to even be on the map!

Some other highlights in his 17 years of acting and directing and writing are 5 years of touring the Canadian Fringe Circuit with his own company, a short time directing a Canadian play off-broadway, roles as Bilbo Baggins in The Hobbit, Wilbur the Pig in Charlotte's Web, and writing his own plays including '300 feet of Silk', 'Whiskey Fugue and Requiem and Hunting Humans. He is currently putting finishing touches on his new children's theatre show 'How Anansi Brought Stories to the World', and his new all audience play 'George and Gracie: A True Love Story'.

ERIN MITCHELL - ACTOR

Erin began her dance training at the age of four at Allegro Performing Arts Center and continued for fifteen consecutive years. Her love of dance and performing flourished and helped her earn a placement at the Canadian College of Performing Arts. After continuing her training for two years at the college, she has graduated with a Certificate in Performing Arts and a Certificate in Enriched Performing Arts. Erin is ecstatic to be part of the touring Story Theatre Company and very happy to share her love of performing.

INGIRD MOORE - ACTOR

Ingrid is a graduate of the Canadian College of Performing Arts in Victoria, and has performed all across Western Canada. Favorite past credits include Wendla in Spring Awakening (Artist's Collective Theatre); The Leader in Zorba, Viola in Twelfth Night (Company C); and Rose of Sharon in The Grapes of Wrath (CCPA). Ingrid is excited to be hitting the road Story Theatre for their 2014/2015 season!

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.

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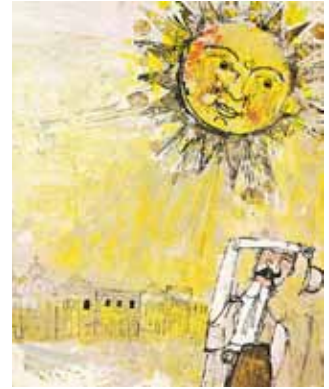
Synopsis of fables, Fools & fantasy

This performance is all about the elements of stories – how to make stories come alive with language, actions, and creative new perspectives on familiar fables and stories. This outline is for a typical show but stories are always being added and changed to suit the season and the group setting. The actors begin by telling an Aesop Fable chosen by the audience, then a participatory circus story, followed by *The Wind and the Sun*, another Aesop Fable, including a few audience members in the dramatic telling of the fable.



The Wind and The Sun

It seems that years ago the wind and the sun had an argument. The wind bragged that he was stronger than the sun. The wind and the sun have a contest to see who is stronger and able to make a man remove his coat .



Illustrations from [Alice and Martin Provensen Aesop's Fables](#)

Illustrating the elements of storytelling, the actors begin to tell the story of the *Three Billy Goats Gruff*. This traditional tale from Scandinavia is first told with the bare bones of the story. Adjectives are added to create a more descriptive story. Then the actors add action verbs and emotions to very physically demonstrate the elements of a story making it rich and multi-dimensional.

Poems also tell stories and the actors perform *THERE ARE MONSTERS IN MY ROOM* to illustrate. The performance then moves to the One Word Story Game and the Phrase Game illustrating how much fun it is to play with words and language, closing with the Nursery Rhyme Musical Revue – singing a nursery rhyme in various musical formats.

Sing a Song of Sixpence By Mother Goose



Sing a song of sixpence,
A pocket full of rye,
Four and twenty blackbirds
Baked in a pie.

When the pie was opened
The birds began to sing—
Wasn't that a dainty dish
To set before the king?

The king was in the counting-house
Counting out his money,
The queen was in the parlor
Eating bread and honey,

The maid was in the garden
Hanging out the clothes.
Along came a blackbird
And snipped off her nose.

IDEAS AND RESOURCES FOR TELLING STORIES

Ask small groups of students to prepare a skit using one of Aesop's fables as a base and present it to the class. Here are links to some online resources of Aesop's Fables:

[Children's Classical Literature](#)

www.taleswithmorals.com/index.htm

www.aesopfables.com/

Various storytellers tell Aesop's Fables:

Diane Ferlatte - CD [Aesop Alive and Well](#)

Clip of Diane telling Aesop's Fable The Donkey and the Rabbit at

The [International Storytelling Festival 2013 Istanbul](#). The story starts at 15:34.

Heather Forest [Aesop's ABC](#)

BBC SCHOOL RADIO [40 of Aesop's Fables](#) are told by an all-star cast, including: Brenda Blethyn, Lindsay Duncan, Richard E Grant, Jane Horrocks, Jonathan Pryce, Alison Steadman and the late Richard Briers. The fables are available to play at any time, in the classroom or at home. Each episode is accompanied by a printable transcript, for the children to follow as they listen. There is also a set of Programme notes which include suggestions for follow-up activities.

[You Tube video](#) of an Encyclopedia Britannica 1947 live animal illustration of *The Hare and the Tortoise*. The Moral at the end is cut short due to a splicing error - "Slow and steady wins the race."

Storytelling resources:

MP3s of storytelling records [from the 1950's and 60's](#) including Danny Kaye

[The Storytellers of Canada/Conteurs du Canada](#)

The purpose of STORYTELLERS OF CANADA/CONTEURS DU CANADA (SC-CC) is to function as the national representative for those involved in maintaining and practicing the oral tradition of storytelling across the country. SC-CC is dedicated to furthering the art of storytelling and bringing the diverse peoples of Canada together through story. Links to storytellers.

[International Storytelling Center](#) The power of storytelling is unquestionable. We are all storytellers and we live our lives through a network of stories. The cornerstone of the International Storytelling Center is a belief in a single, immutable principle of life—storytelling. People crave, remember, and honor stories. And now, after years of scientific research in 17 different fields, analysts conclude that storytelling is our most powerful tool for effective communication.

[Jay O'Callahan](#) takes a bare stage and single-handedly transforms it into a dynamic and sensitive world filled with compelling characters. His solo performances at Abbey Theatre in Dublin, National Theatre Complex in London, the Olympics, Lincoln Center, Boston Symphony Orchestra and other theaters throughout the world have been applauded by the media, including The Boston Globe, The Washington Post and Entertainment Weekly. The Associated Press trumpeted him as "a theater troupe inside one body." Time Magazine dubbed Jay "a genius."

STORY WRITING ACTIVITIES

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. The sky was blue but Sam saw some dark clouds ahead. Just as he got home he noticed.....
2. Kayla heard a very strange sound as she walked down the hall. She looked behind her 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

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.

A list of 49 active verbs

add	drop	hang	knit	obey	scatter	visit
allow	end	hug	land	open	stay	walk
bake	escape	imagine	lock	pass	talk	work
bang	fasten	itch	march	promise	turn	yawn
call	fix	jog	mix	question	untie	yell
chase	gather	jump	name	reach	use	zip
damage	grab	kick	notice	rinse	vanish	zoom

STORY DICE

Create a story by rolling three story dice, use the pattern on the following page. You need three dice per student, one for each of the three main elements of a story - character, setting and problem. Fill in each square appropriate for that die before taping it together. Card stock works well.

Examples:

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, lost, etc.

Children then roll all three dice and start their story using the things that come up. This, like the story starts, may help students begin to create a story. These could also be used to generate impromptu skits.

Story Dice

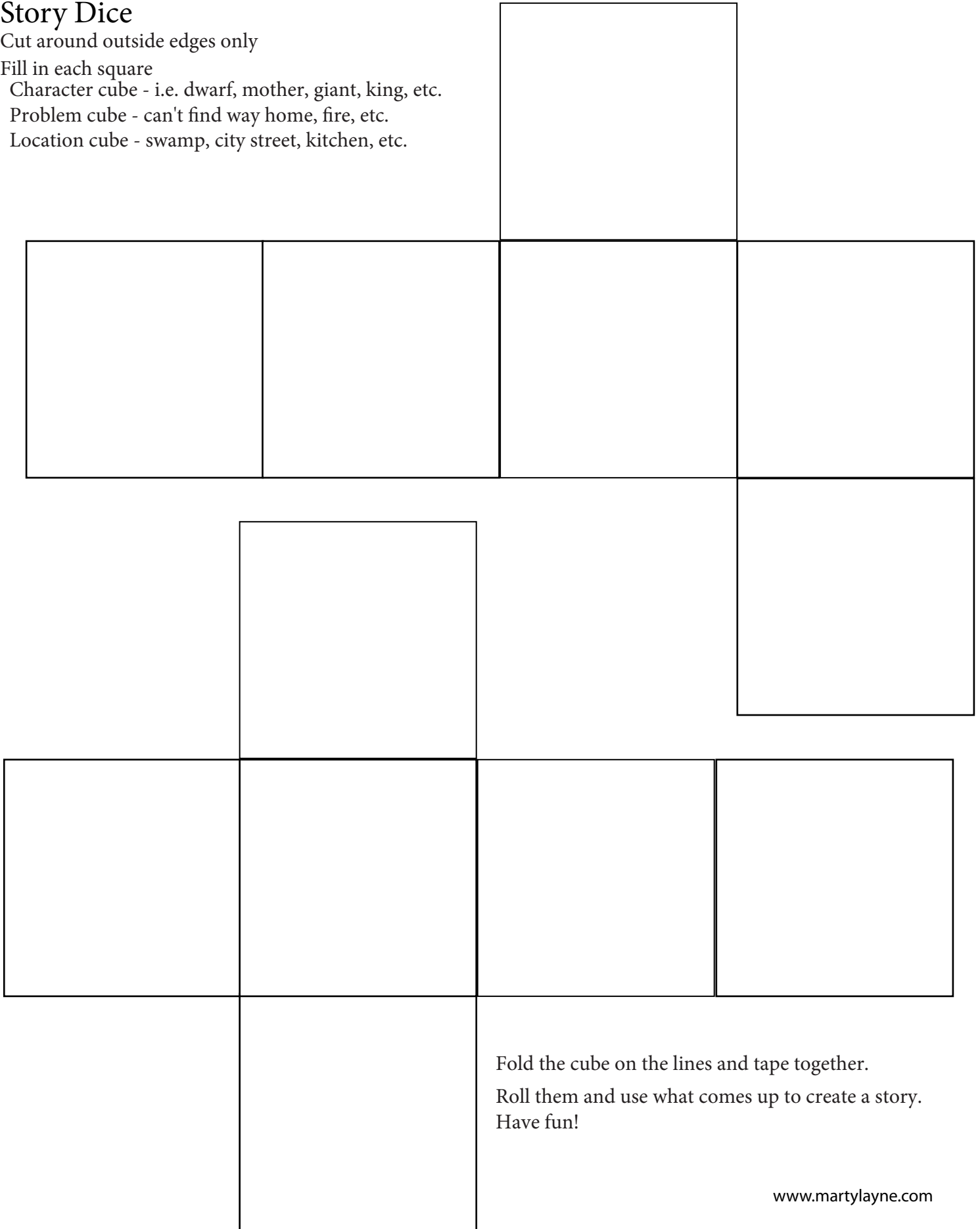
Cut around outside edges only

Fill in each square

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 to create a story.
Have fun!

www.martylayne.com

ADJECTIVES

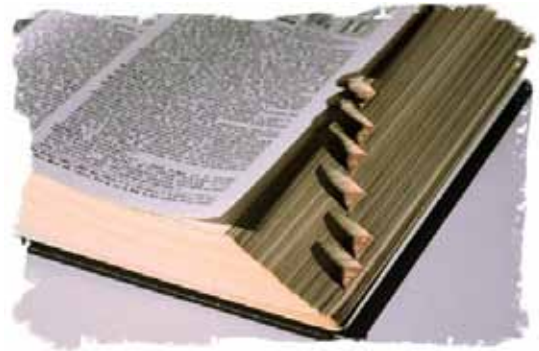
<u>Appearance</u>	<u>Appearance</u> <u>(continued)</u>	<u>Condition</u> <u>(continued)</u>	<u>Feelings</u> † <u>(continued)</u>	<u>Feelings</u> † <u>(continued)</u>
adorable				
adventurous				
aggressive	sparkling	inquisitive	crazy, flipped-out	testy
alert	spotless	modern	creepy	thoughtless
attractive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

ADJECTIVES CONTINUED

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

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 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 la !
(Reiterate please!) La la la la la la la la la !
(Diminuendo.) La la la la la la la la la !
(Grand finale!) La la la la la la la la la !

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 A 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

RESOURCES FOR CHORAL READING

[Reading Rockets](#) Choral reading helps build students' fluency, self-confidence, and motivation. Because students are reading aloud together, students who may ordinarily feel self-conscious or nervous about reading aloud have built-in support. Information about how to do it, ideas for materials, etc.

[Choral reading broadens experiences](#) with different genres. You can choose materials that teach content area subject matter or reading content such as phonics, vocabulary, and rhyme. Through repeated reading of the text, the student becomes a more fluent reader, which allows for increased content comprehension.

[Choral reading is reading aloud in unison](#) with a whole class or group of students. After hearing the teacher read and discuss a selection, students reread the text together. Choral reading helps build students' fluency, self-confidence, vocabulary knowledge, motivation, and enjoyment of literature. Reading and rereading shared texts may have the additional benefit of building a sense of community in the classroom.

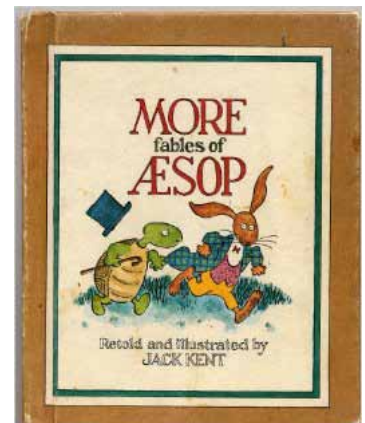
[Poems for shared, choral, paired and echo reading](#) compiled by Mary Ann Reilly, 2012 A collection of global, multicultural poetry for K-3 children to be used for shared, choral, echo, and paired reading.

ART ACTIVITY



There are many books of Aesop's Fables, [illustrated by various illustrators](#) in print. Check your local library for available copies. It might be an interesting project for students to compare various illustrators interpretations of one particular tale and then to illustrate a tale of their own choosing.

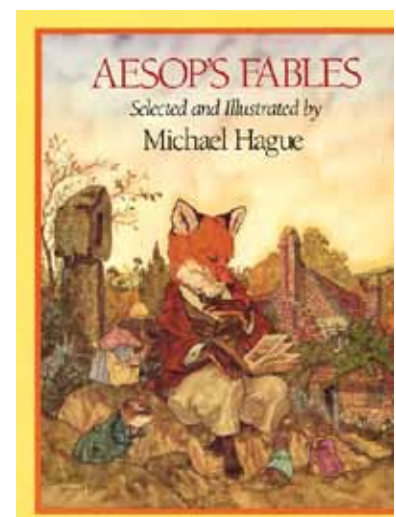
See the next page for a cartoon illustration of *The Crow and The Water Jug*.



[Milo Winter](#)



[Illustrated by Harrison Weir](#)



[Michael Hague](#)

