

**Theater at Monmouth
2022 Page to Stage Virtual Tour
Resource Guide**



**Adapted by Dawn McAndrews
Directed by Luke Bartholomew**

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From the Page to the Stage



Theater at Monmouth's Page to Stage Virtual Tour brings another adaptation of classic Children's literature to students across Maine. *Tales from the Blue Fairy Book* (grades PreK-8) was adapted to build analytical and literacy skills, foster creativity, and inspire imaginative thinking. *Page to Stage* Tour workshops and extended residencies offer students the opportunity to study, explore, and view classic literature through performance.

Tales from the Blue Fairy Book bursts with classic tales from around the globe, including *East of the Sun West of the Moon*, *The Bronze Ring*, *The White Cat*, *The Stars in the Sky*, and more. From princesses to fairies, kings to dwarfs, there's a magical happily ever after for all. *Tales from the Blue Fairy Book* asks young people to find joy and meaning in the stories of the past. Tickle your imagination, throw away doubt, believe in fairies, and take the journey to *Once Upon a Time!*

Teacher Resource Guide information and activities were developed to help students form a personal connection to the play before attending the production; standards-based activities are included to explore the plays in the classroom before and after the performance.

Students will explore the elements of Fairy Tales and stories from the oral tradition, learning how they are passed on from generation to generation, how they explore cultural background, history, and contemporary identities. Through activities and discussions before and after the performance, students examine ways in which they can take responsibility and become both confident and caring.

Thank you for taking some of your classroom time to teach your students about *Tales from the Blue Fairy Book*! If you need more information to support your preparation for the production, call 207.933.2952 or email us at boxoffice@theateratmonmouth.org.

Enjoy the show!

Dawn McAndrews
Producing Artistic Director

About the Play: *Tales from the Blue Fairy Book*

Andrew Lang's *Blue Fairy Book* assembled a wide range of tales, with seven from the Brothers Grimm, five from Madame d'Aulnoy, three from the Arabian Nights, and four Norwegian fairytales, among other sources. The *Blue Fairy Book* was the first volume in the series, and so it contains some of the best-known tales, taken from a variety of sources.

East of the Sun and West of the Moon



A poor family is visited one night by a white bear who promises to make them rich if they will give him their youngest daughter. At first the girl refuses, but over several days she is persuaded. She is carried away on his back to a marvelous castle. Growing lonely, she persuades the bear to let her visit her family. The bear warns her not to speak to her mother alone. But the girl is not able to resist and her mother declares the bear must be a troll. She gives her daughter a candle to observe him at night—but not to spill any of the tallow. Once the bear is asleep, she lights the candle to find a handsome prince. She spills three drops of wax on his shirt. The prince wakes and is horrified at what she has done. Now he must

return to his stepmother's castle, East of the Sun and West of the Moon, to wed a troll princess who has a nose three ells long. The girl, devastated, determines to follow him, if only she can find the way....

The Bronze Ring



"The Bronze Ring" from Andrew Lang's *The Blue Fairy Book* collection tells the story of a gardener's son. The king, seeing his garden in disarray, hires an expert gardener who brings his family. The king's daughter and the gardener's son fall in love, but the king desires to marry her off to his prime minister's son. He sends the two boys on a journey, with the intent to sabotage the gardener's son by giving him less support. The gardener's son helps a beggar woman who instructs him how to save a sick Sultan. Through this, he earns himself a wish granting Bronze Ring and fairly easily wins himself the hand of his love. When he leaves to journey out to sea, his ring is stolen by an evil sorcerer, and he is left desolate on an

island. With the assistance of some clever mice, however, who are able to retrieve his ring, the gardener's son returns to his princess.

The White Cat



A king, sets his three sons a series of challenges to determine which will inherit the throne. Feeling a bit lost and hopeless in his initial quest, the prince finds himself outside an extraordinary palace. Magical floating hands usher him through the coral and jewel-crusted gates, the walls are painted with scenes from fairytales, a cat orchestra serenades him, and, in time, he meets the palace's extraordinary owner, the White Cat. She can sing, dance, recite poetry, and she offers to help the prince to the best of her abilities. Time passes in delightful entertainments and true affection builds between the Prince and the

White Cat, but he must return to his father's kingdom and meet the King's judgement. The White Cat gives the prince a small package whose contents are only to be revealed before the King, which is when the magic truly begins to happen...

The Stars in the Sky



Once upon a time there was girl who wanted to touch the stars in the sky. One warm summer evening, when she couldn't stand it any longer-she just had to touch a star or two. With the help of the Mill Wheel, a Murmuring Brook, Fairies, Four Feet, and No Feet at All she would reach the Stars in the Sky. She climbed the rainbow. And when she arrived, she had never seen anything so beautiful. She reached to touch one, when suddenly a shooting star zipped by and surprised her so she lost her balance. Down she slid. She gave a great

yawn, and a small sigh, and fell fast asleep. When she woke, she found herself in her very own bed. "Did I really touch the stars? Or was it only a dream?" Then she felt something in her hand. When she opened her fist, a tiny light flashed in her palm, and she smiled because she knew it was a speck of stardust.

Fables & Fairytales! & Myths! Oh My!



Fairytales, Fables, Parables, Tall Tales, and Myths are stories that entertain and serve instructive or educational purposes. All these are types of stories were originally passed by word-of-mouth, but are now found in writing. They vary in their subject matter, from explaining the natural world and delivering life lessons, to exaggerating events and people grounded in history. What they have in common, though, is their durability both as forms of entertainment and as teaching tools.

A **Fairy Tale**, as the name implies, is a short story that contains fairies and their magic as its main ingredients. Fairy tales are found in nearly all civilizations. They were designed to help young people learn about good and evil in times when there was the tradition of passing on moral values orally. Fairy tale as a literary genre is a much later invention than fables and the first stories appeared in 17th century in Italy. The most popular fairy tales of all time are, of course, *Cinderella* and *Little Red Riding Hood*.

Fables are short tales that usually feature animals (real or mythical) given human-like qualities to deliver a specific moral or lesson. Many fables originated from an oral tradition and exist in every culture, but the most famous “writer” of these fables is Aesop, a Greek slave believed to have lived around 560 BCE. Of course, many disagree as to whether or not he actually wrote all, or even some of the fables we identify as *Aesop’s Fables* today.

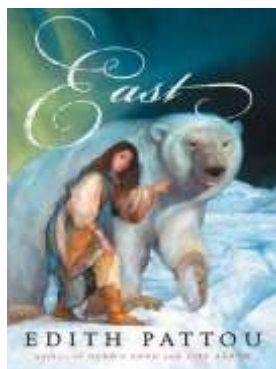
Parables are instructive tales featuring human characters we associate with the Bible and other religious texts. One of the most famous fables, and often attributed to Aesop, is the story of *The Tortoise and the Hare*. If you don’t remember the plot, the speedy hare and the slow tortoise take part in a race. The hare, sure of his victory, decides to take a nap under a shady tree. The hare oversleeps, the tortoise wins, and we are reminded that “slow and steady wins the race.”

Tall Tales (also called Folktales) also stem from an oral tradition, passed down by the “folk” who told them. Folktales are different from fables because they feature people as their main characters, but often with a twist. For example, stories like *Paul Bunyan and Babe the Blue Ox* and the American cowboy Pecos Bill lassoing a tornado, show people and animals performing amazing feats of strength. Just as there are “folk” in every country, every country has its own folktales. Sometimes, countries as far apart as China and France can have very similar traditional tales. The story of *Stone Soup*, for example, is one told all over the world. Found in different countries across the world, the folktale of *Stone Soup* serves as a reminder to people to work together, share their resources and show hospitality to the needy among them.

Myths are stories from every culture that, for centuries, have explained natural phenomena and answered questions people have about the human condition: origin and creation stories, stories about life, death, and life after death. It is for this reason that myths are sacred, religious stories to the people who believe in them, from Norse myths about Thor, the powerful god who uses his mighty hammer to protect mankind, to Native American stories about the Earth’s origins.

Adapting Classic Literature

Classrooms may read one of the following versions of these Fairy Tales as adapted by contemporary writers.



***East* by Edith Pattou**

Rose has always felt out of place in her family, a wanderer in a bunch of homebodies. So when an enormous white bear mysteriously shows up and asks her to come away with him--in exchange for health and prosperity for her ailing family--she readily agrees. The bear takes Rose to a distant castle, where each night she is confronted with a mystery. In solving that mystery, she loses her heart, discovers her purpose, and realizes her travels have only just begun. *East* is a novel retelling of the classic tale *East of the Sun, West of the Moon*.

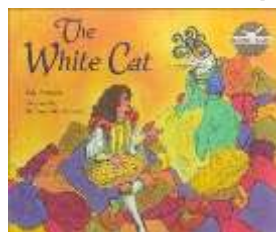
***The Bronze Ring* adapted by Amy Friedman and Illustrated by Jillian Gilliland**



The Bronze Ring tells the tale of a princess who falls in love with the son of the palace gardener, although her father wishes her to marry the son of his prime minister. The king devises a quest for the two suitors and attempts to engineer the situation so that the rich youth will win. But the gardener's son does a good deed to an old woman, who in return helps him win a magic ring which will grant wishes. But the youth's adventures are not over when he marries the princess. The ring is stolen and he must enlist the aid

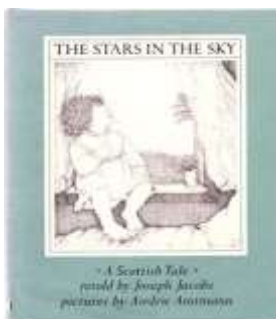
of some very clever mice to get it back.

***The White Cat* adapted by Eric Metaxas and Illustrated by Barbara McClintock**



Based on an 18th-century French fairy tale, this is a magically romantic story about a young prince who befriends an enchanted cat-queen. She provides him with the rarities requested by his father, in a series of challenges to win his kingdom. Their affection for each other blossoms into love, and the prince helps break the spell that an evil gnome has cast over the white cat. Illustrated by Barbara McClintock. Ages 5 and up.

***The Stars in the Sky* retold by Joseph Jacobs Illustrated by Airdrie Amtmann**



"Once on a time and twice on a time, there was a tiny lassie who would weep all day to have the stars in the sky to play with; she wouldn't have this, and she wouldn't have that, but it was always the stars she would have. So, one fine day, off she went to find them..."

Who's more Afraid of the Big Bad Wolf: Parents or Children?

G. K. Chesterton put it well when he said: "Fairy tales do not tell children the dragons exist. Children already know that dragons exist. Fairy tales tell children the dragons can be killed."

Andrew Lang's *Fairy Books* are a twelve-book series of fairy tale collections. Although Andrew Lang did not collect the stories himself from the oral tradition, the extent of his sources (who had collected them originally), made them an immensely influential collection, especially as he used foreign-language sources, giving many of these tales their first appearance in English. As acknowledged in the prefaces, although Lang himself made most of the selections, his wife and other translators did a large portion of the translating and telling of the actual stories.



Andrew Lang's *Blue Fairy Book*

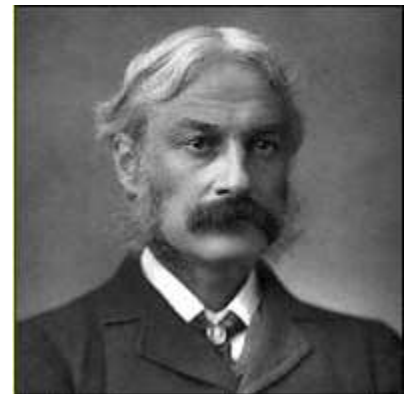
It is almost impossible to envision what childhood would be like without the enchanting world of fairyland. *Cinderella*, *Little Red Riding Hood*, giants and dwarfs, monsters and magicians, fairies and ogres — these are the companions who will thrill young boys and girls of all lands and all times, as Andrew Lang's phenomenally successful collections of stories have proved.

The Blue Fairy Book was the first volume in the series and so it contains some of the best-known tales, taken from a variety of sources: not only from Grimm, but exciting adventures by Charles Perrault and Madame d'Aulnoy, *The Arabian Nights*, and other stories from popular traditions. Here in one volume — with enlarged print — are *Sleeping Beauty*, *Rumpelstiltskin*, *Beauty and the Beast*, *Hansel and Gretel*, *Puss in Boots*, *Jack the Giantkiller*, *Goldilocks*,

and many other favorites. All in all, this collection contains 37 stories, all narrated in the clear, lively prose for which Lang was famous. Not only are Lang's generally conceded to be the best English versions of standard stories, his collections are the richest and widest in range. His position as one of England's foremost folklorists as well as his first-rate literary abilities makes his collections unmatched in the English language.

Andrew Lang's Preface from *The Yellow Fairy Book*

The Editor thinks that children will readily forgive him for publishing another Fairy Book. We have had the Blue, the Red, the Green, and here is the Yellow. If children are pleased, and they are so kind as to say that they are pleased, the Editor does not care very much for what other people may say...Where is the harm? The truth is that the Folk Lore Society—made up of the most clever, learned, and beautiful men and women of the country—is fond of studying the history and geography of Fairy Land....



As to whether there are really any fairies or not, that is a difficult question. The Editor never saw any himself, but he knows several people who have seen them—in the Highlands—and heard their music. Again, if there are really no fairies, why do people believe in them, all over the world? The ancient Greeks believed, so did the old Egyptians, and is it likely, if there are no fairies, that so many different peoples would have seen and heard them? For these reasons, the Editor thinks that there are certainly fairies, but they never do anyone any harm. Probably a good many stories not perfectly true have been told about fairies, but such stories have also been told about Napoleon, Julius Caesar, and Joan of Arc, all of whom certainly existed.

A wise child will, therefore, remember that, if he grows up and becomes a member of the Folk Lore Society, ALL the tales in this book were not offered to him as absolutely truthful, but were printed merely for his entertainment. The exact facts he can learn later, or he can leave them alone.

The Dark & Disturbing Stories behind your Favorite Disney Films



Disney's adaptations of fairy tales and stories have been casting a little bit of magic over our childhoods since their original animated feature film, *Snow White and the Seven Dwarfs*, in 1937. However, whether it's Hans Christian Andersen's original heartbreaking ending to *The Little Mermaid* or the brutal desperation of Cinderella's stepsisters in the Brothers Grimm tale, the stories that inspired the films are often much darker than our favorite childhood films. Here, we take a look at the dark and disturbing stories and fairy tales that inspired Disney's classics.

Mulan



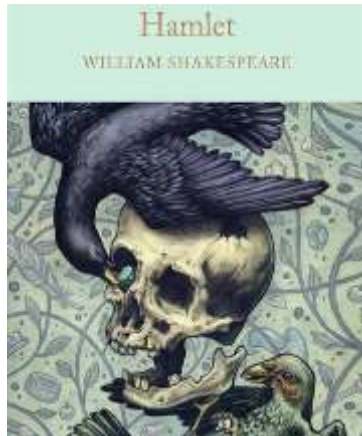
Disney has been inspired by the heroic female warrior not once but twice, first in their 1998 animated adaptation and now in the live action remake starring Liu Yifei. Both films follow quite closely the original poem, *The Ballad of Mulan*, but the 1695 version of the tale included in the *Sui Tang Romance* takes a darker turn. When Mulan takes her father's place in the army she meets the king's daughter, who is also a warrior. The two become inseparable, and when the king is defeated they offer to be put to death in his place. They are eventually spared, but when Mulan returns home she finds that her father has died and her mother has remarried. With her female identity revealed Mulan is ordered to give up her warrior status, but she kills herself rather than submit to this fate.

Frozen



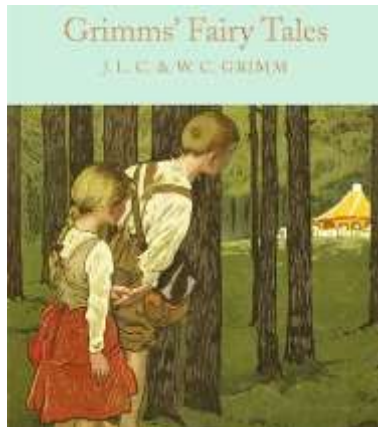
Disney's spectacularly popular animation is loosely based on Hans Christian Andersen's *The Snow Queen*, but while *Frozen* is an empowering story of sisterly love and learning not to fear your power; *The Snow Queen* has much darker beginnings, though a similarly happy ending. In *The Snow Queen*, the devil makes a magic mirror which shows people only the bad and ugly aspects of themselves. When the mirror is shattered, splinters get into the eyes and hearts of people around the world, freezing their hearts. Years later, a splinter gets into the eye of a boy called Kai, causing him to become cruel and reject his grandmother and best friend Gerda, making him an easy target to be enchanted and imprisoned by *The Snow Queen*. When he disappears, it's assumed Kai has fallen into the river and died, but Gerda is sure he's alive and begins an epic quest to rescue him.

The Lion King



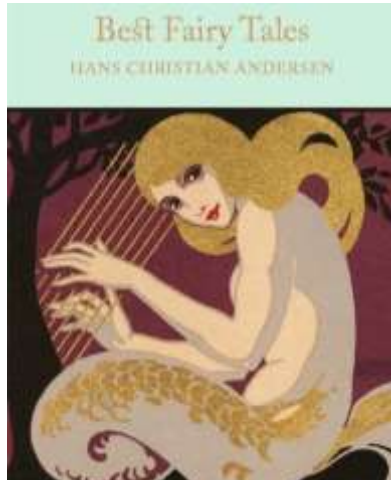
Don't be fooled by cute lion cubs and warthog/meerkat comedy duos, the inspiration behind Disney's beloved animation—and the new live-action film—is much darker than you might expect. It was inspired by Shakespeare's *Hamlet*, in which Prince Hamlet sets out to seek revenge on his Uncle Claudius, after Claudius murders his father in order to seize the throne—not unlike the plight of our favorite lion cub, Simba. One of Shakespeare's most famous, and one of the world's most performed plays, *Hamlet* devises a scheme to find out whether his uncle really did murder his father, as alleged by his father's ghost who appeared to him. But the madness Hamlet feigns while plotting his revenge begins to wreak havoc on the guilty and innocent alike.

Snow White



Snow White and the Seven Dwarfs was Disney's first animated feature film and has become an undisputed classic since its release in 1937. The film is a fairly faithful retelling of the fairy tale that appears in the Brothers Grimm collection, with one exception. While the film ends with the prince awakening Snow White with a kiss and taking her to his castle, the original story sees the evil queen attend the subsequent wedding where she is recognized by the prince and made to dance, quite literally until she drops, in a pair of red-hot iron slippers. Ouch.

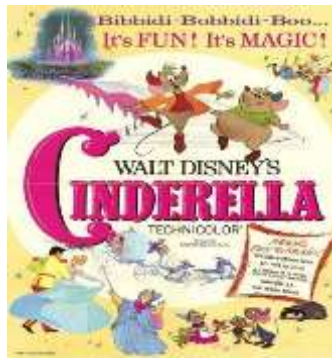
The Little Mermaid



In the Disney version of Hans Christian Andersen's tale, Ariel eventually wins the heart of Prince Eric, gets her voice back and celebrates with a beautiful wedding on a boat, surrounded by her aquatic friends and family. In Hans Christian Andersen's original story, things don't end so rosily. In fact, the story is tragic throughout, with Ariel's transformation to human causing her constant agonizing pain, before her heart is broken when her prince marries someone else. The Sea Witch informs her that if she kills the prince she will turn back into a mermaid and live, but Ariel chooses to sacrifice herself, throwing herself into the sea and becoming sea foam. Hans Christian Andersen revolutionized children's literature and gave us many of the most well-known versions of fairy tales, from *The Little Mermaid* to *The*

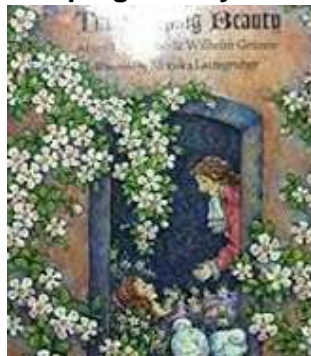
Emperor's New Clothes.

Cinderella



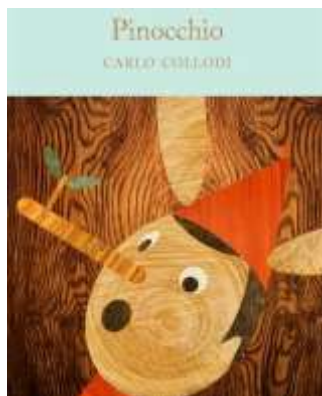
Disney's animated classic is fun for all the family, complete with singing mice, a kindly fairy godmother and a showstopping dress. In the Brothers Grimm version, Cinderella still gets her happily ever after, but her evil stepsisters get a much gorier comeuppance. After one sister tries to trick the prince into believing she's his true love by cutting off her toe to fit into Cinderella's shoe, and the other tries the same trick by cutting off a part of her heel, Cinderella and the prince are reunited and happily wed, with Cinderella's pigeon pals plucking out her stepsisters' eyes as the post-wedding entertainment.

Sleeping Beauty



The tale of Aurora in Disney's *Sleeping Beauty* closely follows the story included by the Brothers' Grimm in their collection, a story that in turn was based on French author Charles Perrault's version. However, the first version to be published, by Giambattista Basile, takes a much darker turn. A king is walking past the home of the sleeping beauty, here named Talia, when his falcon flies into the house. Entering the house to retrieve the bird he comes across the unconscious woman and 'gathers the first fruits of love', leaving her still unconscious and pregnant with twins.

Pinocchio



Pinocchio was Disney's second animated feature film, and features one of the best-loved Disney songs, *When You Wish Upon a Star*. Disney's version is surreal enough, with blue fairies, boys transformed into donkeys and Gepetto living in the belly of a whale, but it's got nothing on Carlo Collodi's dark original. The story was originally published as a serial, with Pinocchio accidentally killing a talking cricket, falling asleep on a stove and burning his feet off and being hung by a rather evil talking cat and fox duo, while poor Gepetto lives on a ship inside The Terrible Dogfish for two whole years before being rescued by his wooden son. Collodi's *Pinocchio* is one of the most widely read books in the world, charming old and young readers alike.

Rapunzel



Rapunzel, in Disney's *Tangled*, is a modern-day heroine, breaking out of her tower to explore the outside world and getting into a lot of trouble along the way. In the original story, she has an even tougher time of it, shorn of her hair and cast out into the wilderness when the witch holding her captive learns that a prince has been visiting her nightly. When the prince visits again, the witch tricks him into climbing the tower using Rapunzel's cut off hair, only to push him from the tower. He is blinded in the fall, and wanders the wilderness until he is reunited with Rapunzel and the twins she has given birth to, guided back to her by her beautiful singing voice. The tears of happiness that Rapunzel cries restore the prince's sight, and they all live happily ever after.

Top Ten Scary Creatures from Fairytales and Mythology

by Angela Slatter

As an avid reader and self-confessed story junkie I've spent most of my life reading books of fairy and folk tales, legends, myths, religious texts, and demanding the people around me tell me stories. So, I offer some items from the top layer of my personal kitchen drawer/brain treasury.

1. Trolls



Generally found in Norse fairy tales and mythology, trolls come in various forms, some live in caves, mountains, under bridges, some look more like humans, but most seem to be generally described as lumpy, bumpy, and not at all attractive. They're nasty and smelly, overly fond of treasure, not too bright and, if you believe Tolkien, tend to turn to stone in the sunlight. In "Tatterhood" while the ugly sister is fighting the trolls, the pretty sister opens the window to watch and a troll snatches off her head and replaces it with a calf's. Eventually the ugly sister beats the trolls and gets her sister's head back, but it's touch and go for the pretty one's modelling career for a while. My favorite version of this story is Mike Mignola's *The Troll Witch*.

2. Witches

I'm generally pretty fond of witches in fairy and folk tales and think they get a bad rap, but those old-timey ones sure did have a good range in nastiness. Generally pictured as wretched old women with dowager's humps, warts on their noses, no teeth, and questionable eating habits, the fairy tale witch is not the cuddly Nana type. "The Baba Yaga", "Hansel and Gretel", "Rapunzel", "Snow White", "Sleeping Beauty" are all examples of this. You will be tricked into entering a house made of gingerbread, fattened up, then eaten. You will be offered a poisoned apple as a snack (hint: don't accept). You will be locked in a tower and kept in ignorance all your life. You will try to learn how to spin as a career move and find yourself sleeping for a hundred years. All thanks to the bad grannies.



3. Wolves



As the poor old wolf is just following his natural urges, to him small children are crunchy, fast-moving canapés, it's a bit harsh to paint him as a villain in a story. So, I'm going to defend the wolf in "Little Red Riding Hood" (seriously, she was warned not to leave the path!) and the one in "The Three Little Pigs" (who doesn't love bacon?). John Connolly's worse-than-wolves in *The Book of Lost Things* are another thing entirely, there's malice there and the sense that you're being sized up for a proper five-course meal, that the critters are considering which wine to serve you with. Still and all, no one wants to get eaten by a ravening wolf.

4. Grendel

Grendel is the monster from the Old English epic poem *Beowulf*, and no one's really sure of his true nature. Some say he's a demon, some a kind of troll or ogre, some a giant. Suffice to say he's not a good neighbor: he hates the sound of people being happy, is a fan of neither music nor mead, lives in a marsh or a moor which is wet and muddy and bound to make anyone cranky. Grendel takes the whole party-pooper thing to a new level by charging into the mead hall Heorot and slaughtering the drunken revelers therein. Although he's a positive pussycat compared to his mum.



5. Your sister



Yes! Sibling rivalry can get way out of hand in the old tales: in “White Bride, Black Bride” the bad sister colludes with her mum to have the good sister thrown out of the carriage on her wedding day and turned into a duck (as you do). Cinderella’s wicked stepsisters are The Literal Worst and not too bright: when the prince brings the glass slipper for them to try on, at least one of them cuts off a small toe so the shoe fits. And in “The Three Sisters” the jealous older sisters injure the youngest sister’s beloved and she has to kill trolls to cure him, she lives happily ever after but the sisters are thrown in the oven. So, when you’re complaining about your sister borrowing your shirt, dress or shoes without permission, consider yourself lucky if that’s the worst thing she does!

6. Sirens

The sirens start out in Greek mythology as bird-women, sometimes there are two, sometimes three, sometimes five. Sometimes they have names and sometimes they don’t (although one of the names mentioned is Ligeia, and I use that one in my novel *Vigil*). The earliest sirens had the heads of women, the bodies of birds; later it was more a female form but with feathers and clawed feet. According to the *Suda*, a tenth-century Byzantine encyclopedia, they were birds from the chest up, women in the downward direction; later still they were entirely female women, fair of face and form. The things that unite each of these versions of the siren are their lovely seductive voices, singing songs to lure men close, and their unfortunate tendency to eat said men.



7. Bluebeard



The Bluebeard figure has been around in folk tales for a long while in various forms and cultures, but probably the most famous is the one written down by Frenchman Charles Perrault in the seventeenth century. The gentleman is a compulsive widower, marrying then testing his wives with the curiosity test: “Here are all the keys to all the rooms in the castle; you can go into all of them except the room belonging to this key here. See, this one with Forbidden Room Key engraved on it.” The wife always went into that room, which contained all the bodies of all the previous wives, in theory proving things about curiosity, cats, and killings. Or perhaps really just proving that some husbands are just psychopaths.

8. The Minotaur

In Greek mythology the Minotaur is the result of Pasiphaë (wife of King Minos) falling in love with a rather handsome looking bull. Totally not her fault: her husband had offended the god Poseidon by not offering up the best possible sacrifice and said god punished Minos via his wife. Because gods are Not Very Nice. The Minotaur has the body of a man, the head of a bull, and likes to eat human flesh. Minos had the labyrinth built to hide the creature in, and every year other subject kings had to send tribute in the form of tasty young people to be sent into the labyrinth as snacks. Basically, you’re being eaten by a bovine.



9. The Kelpie



Everyone likes a pony but be wary of the kelpie, whose CV reads “child-eating, shape-shifting water spirit.” Some are said to be able to take the form of a human, but they’re given away by their hooves, which they apparently can’t hide (especially as those hooves are reversed). Once restricted to streams, they’d offer to carry travelers across, then transform midway and drown, then eat said travelers, they’re now associated with most non-oceanic bodies of water. I think they speak to our fear of the things we can’t see that brush against us when we’re swimming. Not one for the My Little Ponies gift pack.

10. Your parents

Your parents sent you to your room? Wouldn’t let you have a PlayStation? Don’t appreciate your Pokémon obsession? Buck up, buttercup! In the original “Hansel and Gretel” the parents (the actual blood parents, not just one parent and a stepparent) lead their kids off to starve in the woods to save on groceries. Rapunzel’s parents swap her for salad greens. In “The Girl with No Hands” the miller unwisely promises the Devil whatever is in his backyard in return for treasure, unfortunately it’s not the fat grey cat he thought, but his very own daughter.



Screaming Sculptures, or Literary Tableaux

Essential Question: How can students use movement to increase comprehension and demonstrate understanding of components of storytelling?

Objectives: Students will...

- Practice sharing and cooperation.
- Use movement to explore storytelling.
- Communicate and interpret meaning through movement.

Grade Level & Group Dynamic: Pre-k to 3, 20 to 30 players.

Activity Description:

- Divide class into groups of no more than five and ask them to gather in groups around the room. Ask students to number off (1 to 5) and put themselves in that order.
- Round One: Activities from a Hat
 - Have one member from each group pull an activity out of a hat (finding a \$100 bill on the ground, putting out a fire, playing at recess).
 - One at a time each member of the group will come running into the center of the room screaming, and strike a pose that would demonstrate a part of that activity.
 - Students can plan in advance with their group or keep it to themselves and use surprise and spontaneity.
 - The group should hold their Frozen Sculpture (Tableaux) and allow the class to observe and then guess what their activity is.
- Round Two: Fairytales from a Hat
 - Have one member from each group pull one of the four tales from the play out of a hat.
 - One at a time each member of the group will come running into the center of the room screaming and strike a pose that would demonstrate a part of that fable.
 - Students should not plan in advance with their group but instead use surprise and spontaneity.
 - The group should hold their Frozen Sculpture and allow the class to observe and then guess what their FairyTale is.
- If they guess correctly, the next group goes. If not, the group doesn't reveal the activity or fairytale and has another chance to do a second draft of their sculpture.
- After all groups have presented their sculpture, continue to discuss which group focused on character, which on plot, which on location? What makes the sculpture communicate most effectively? What details helped to guess?

Outcomes: Students will...

- Increase ability to share and cooperate.
- Increase comprehension of concepts and themes.
- Understand part of a story and components (character, plot, details, location)

ONCE UPON A TIME...

Essential Question: How can students better understand the components of crafting a story and increase their confidence in their own creativity?

Objectives: Students will...

- Examine narrative skills by improvising a story.
- Explore the elements that make a good story, whether told verbally or written.

Grade Level & Group Dynamic: Grade 4 to 8, 20 to 30 players.

Activity Description:

- Teacher asks for five volunteers.
- Teacher asks them to select one of five slips of paper, on which are written:
 1. *Once upon a time...*
 2. *Every Day...*
 3. *However, one day...*
 4. *Because of that ...*
 5. *Until finally...*
- It is important that the players chosen are called upon in a sequence corresponding to the numbers on their slips of paper. Hence, player number one has #1 (Once upon a time), and so forth.
- Teacher asks player number one to read his/her/their slip and then improvise the rest and keep going until asked to switch.
- Teacher calls “stop” after the first storyteller has established a beginning for the story. This can vary depending on many factors such as verbal skill of players, self-confidence, etc. The stop should be called before the player runs out of ideas and confidence. This also keeps the energy of the game high.
- Player number two is instructed to read her/his/their slip and continue the story. The process continues through all five players, the fifth being asked to bring the story to its conclusion.
- Ask students to discuss the story, starting with the five creators, and then asking for feedback from the students observing; focus the conversation on these elements of a good story:
 - Well-developed characters and setting
 - Inciting Incident, Obstacles, and Climax
 - Concise Action & Dialogue
 - Clear conflict and resolution
 - Reincorporating information
 - Sufficient descriptive detail

Outcomes: Students will...

- Be able to create a cohesive story with a beginning, middle, and end.
- Understand what makes a story interesting.
- Be able to use listening skills to create a story together.

BEFORE THE PERFORMANCE

CREATE YOUR OWN FAIRYTALE CHARACTER

Objective: Students will write fairytale narratives with imagined characters and events using descriptive details, clear event sequences, and magic.

Choose a Name for Your Fairytale Character: _____

Describe your Character Physically and Emotionally. Your character can be bigger, faster, stronger, and smarter than anyone or anything else!

Send your Character on an adventure! Your character's adventure should be larger than life. Where do they go and why?

Setting (Where does the story take place?)

Add Other Characters (Does your Character have a sidekick? Is there a villain?)

Conflict (What happens in the story? What does your character have to overcome?)

How is the problem solved?

Now, draw a picture of your Fairytale Character in action for the cover of your book!

AFTER THE PERFORMANCE

1. Fairytales

Fairytales generally take place “long ago” and have special beginning words such as “Once upon a time”, and ending words such as “lived happily ever after.” Fairytales usually have both a good character and a not-so-good character, and, in our modern times, the good character usually wins in the end. There is almost always royalty and castles in a fairy tale, and sometimes magic. Fairytales often contain a problem, and by the end, a solution. Ask your students:

- Do the Fairytales in *Tales from the Blue Fairy Book* fit all the criteria for a fairy tale?
- What kind of beginning and ending words did it have?
- Who were the good and not-so-good characters? Was there royalty and castles?
- How about magic?
- Can you identify the problem and the solution?

2. The Moral of the Story

Many of us grew up reading or listening to parables from the Bible, *Aesop’s Fables*, *Trickster Stories*, or *Grimm’s Fairy Tales*. An important aspect to all of these stories is that they have a moral—a lesson that the author wanted us to learn. Ask students to pick one of the four Fairytales and discuss the lesson they felt was communicated in the story. Ask each student to select a character from one of the tales and write a moral from that character’s perspective.

Ask students:

- What lesson does the main character learn in this story?
- What do the other characters learn?
- Which character changes the most?

3. Pass the Story, please

Theater at Monmouth’s version of Andrew Lang’s *Tales from the Blue Fairy Book* is based on modern adaptations of these traditional tales told orally by people in countries that speak different languages over a century ago. Ask students to develop their own story based on a fairy tale, myth, or folktale that they have read in class previously. Sitting in a circle, have students pass a talking block or beanbag to indicate their turn. When they have the bag, they should add one sentence to tell what happens in the original story. Once the story has been completed then start to pass the bag again only this time, students may add to the story in whatever way they wish so long as they continue to tell the basic tale as it was started by those that added before them. Repeat as many times as the class’ imagination will allow.

Ask students:

- What did students find easy/difficult/fun about the process?
- How did their stories change?
- What elements remained in each version?

RESOURCES FOR TEACHERS AND STUDENTS

Books on Fairy Tales

- *Fantasy Literature in the Classroom*, by Monica R. Edinger. Scholastic, 1995
- *The Multicultural Cinderella*, by J.D. Rusting. Rusting Educational Services (4523 Elinora Ave., Oakland, CA, 94619), 1994 with updates.
- *The Storyteller's Sourcebook: A Subject, Title, and Motif Index to Folklore Collections for Children*, by Margaret Read MacDonald. Neal-Schuman, 1982.
- *The Uses of Enchantment: the Meaning and Importance of Fairy Tales*, by Bruno Bettelheim. Knopf, 1976.
- *Fairy Tale in the Ancient World*, by Graham Anderson. Routledge, 2000.
- *Perrault's Complete Fairy Tales*. Trans. A.E. Johnson and others. Illus. W. Heath Robinson. Dodd, Mead, 1961.
- *The Complete Fairy Tales of the Brothers Grimm*, Ed. and trans. Jack Zipes. Bantam, 1987.

Websites

- *Andrew Lang's Blue Fairy Book Audio Book*: https://www.youtube.com/watch?v=O7qVKGB6RK0&ab_channel=AudioBooks.
- *Fractured Fairy Tales Bibliography*: <http://people.ucalgary.ca/~dkbrown/fft.html>. Lists grade-level appropriate modern versions of classic tales.
- *Cinderella Stories*: <http://people.ucalgary.ca/~dkbrown/cinderella.html> . An exhaustive website of all things Cinderella.
- www.webenglishteacher.com. Includes links to a number of websites intended to facilitate the teaching of fairytales and folktales.
- www.scholastic.com. Lesson plans and resources for elementary students.
- www.ncte.org. Includes excellent strategies for exploring gender in fairytales.

Common Core Standards for English Language Arts & Literacy addressed in the Guide: Anchor Standards for Speaking and Listening

- Comprehension and Collaboration
 - Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.
 - Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.
 - Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.
- Presentation of Knowledge and Ideas
 - Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.
 - Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.
 - Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.