



# Van Wezel

THE CITY OF SARASOTA'S PERFORMING ARTS HALL



## ARTWORKS FOR SCHOOLTIME

### 2024-25 Learning Module Series 7

to accompany the Van Wezel Schooltime Performance of

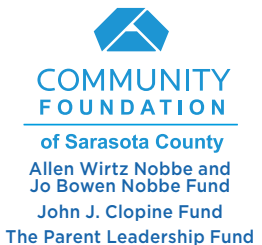


**WESTCOAST  
BLACK  
THEATRE  
TROUPE**

## BRER TIGER *and* The BIG WIND

a Traditional African Folktale adapted  
by Nate Jacobs, original music by Nate Jacobs

GENEROUSLY SPONSORED BY



SARA ROBERTS FOUNDATION • THE COOK FAMILY FOUNDATION

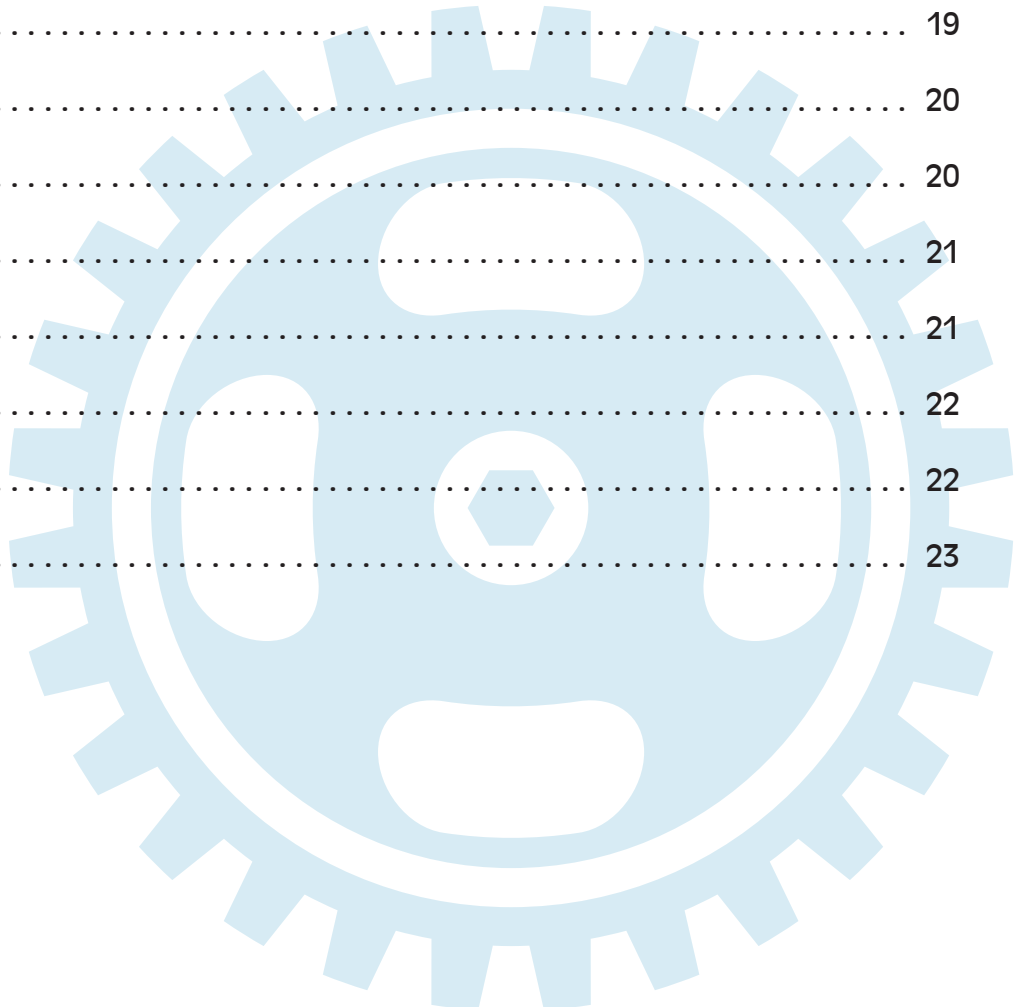
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# **BRER TIGER:** **Creating and Staging a Folktale** *By Katelyn McKelley*

## **STANDARDS:**

**ELA.K.R.1.1:** Describe the main character(s), setting, and important events in a story.

**ELA.1.R.3.2:** Retell a text in oral or written form to enhance comprehension: Use main story elements at the beginning, middle, and end for a literary text.

**ELA.2.R.3.2:** Retell a text to enhance comprehension: Use main story elements in a logical sequence for a literary text.

**ELA.3.R.3.2:** Summarize a text to enhance comprehension: Include plot and theme for a literary text.

**ELA.4.R.2.2:** Explain how relevant details support the central idea, implied or explicit.

**ELA.5.R.2.2:** Explain how relevant details support the central idea(s), implied or explicit.

**TH.K.S.2.1:** Pretend to be a character from a given story.

**TH.1.S.2.1:** Collaborate with others to present scenes from familiar stories; development of skills, techniques, and processes in the arts strengthens our ability to remember, focus on, process, and sequence information.

**TH.2.O.3.1:** Identify theatrical elements and vocabulary found in everyday life; every art form uses its own language, verbal and non-verbal, to document and communicate with the world.

**TH.3.H.2.2:** Create and tell a story, fable, or tale.

**TH.4.O.3.1:** Explain how theatre and its conventions are used to communicate ideas.

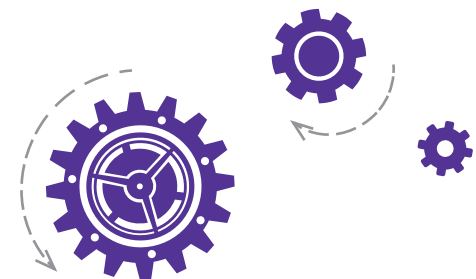
**TH.5.H.3.2:** Compare theatre to other modes of communication.

**VA.3.S.2.3:** Follow sequential procedures to achieve an artistic goal.

## **STUDENT LEARNING INTENTIONS AND SUCCESS CRITERIA:**

*Today I will.....*

1. Examine the key elements of folktales.
2. Explore writing a unique folktale using these key elements.
3. Discuss tableaux and how they can be used to tell a story.
4. Create a series of tableaux to retell my own unique folktale.



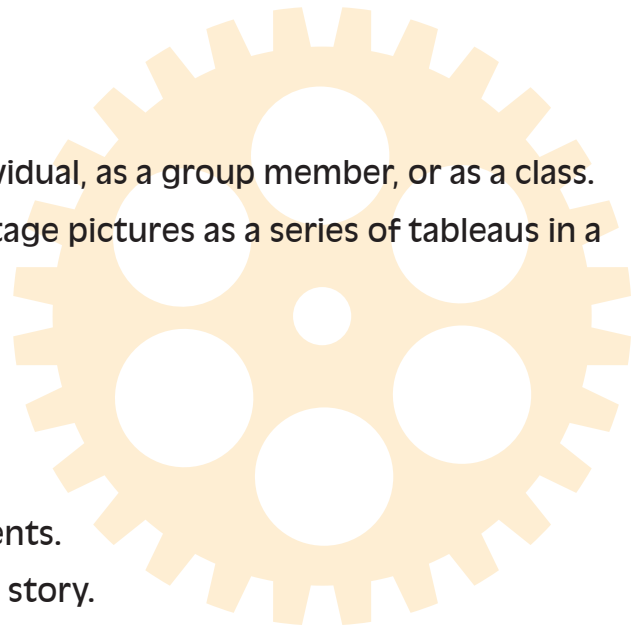
*I will know I am successful when...*

1. I can identify the key elements of folktales.
2. I can write my own unique folktale either as an individual, as a group member, or as a class.
3. I can use physicality to retell my folktale through stage pictures as a series of tableaux in a specific sequence.

## GOALS:

Students will:

- ✿ Examine the key elements of folktales.
- ✿ Explore writing a unique folktale using these elements.
- ✿ Discuss tableaux and how they can be used to tell a story.
- ✿ Create a series of tableaux to retell their own unique folktale.



## MATERIALS:



- ✿ Graphite pencils
- ✿ Paper
- ✿ Whiteboard, Smartboard, computer, etc. if writing folktale as a class
- ✿ Attachment 1 – Key Elements of Folktales
- ✿ Attachment 2 – Vocabulary – Folktales
- ✿ Attachment 3 – Folktale Template
- ✿ Attachment 4 – Tableaus (Definition and Exercises)

## GUIDING QUESTION(S):

- ✿ What story elements make up folktales?
- ✿ How can students retell a story without words?



## SKILL BUILDING AND PROCEDURE FOR LESSON:

Begin by asking the students what they know about folktales. What are they? What kinds of story elements make up folktales? To guide discussion, use the following questions (and Attachments 1 and 2) if needed:

- ✿ What makes a folktale unique?
- ✿ What is the importance of folktales?
- ✿ How do folktales provide further understanding into specific regions or cultures?
- ✿ Can you think of any other stories that would be considered folktales?
- ✿ How do folktales influence modern storytelling and media?

In pairs or small groups have students discuss what key elements of folktales are found in Brer Tiger.

## MAIN ACTIVITY – PART 1

After discussing what makes a folktale, explain to students that they will now be creating their own. Depending on class size, grade level, time constraints, etc., determine which method would be best for your circumstances. Students may write their own individual folktales, the class could be divided into small work groups or pairs, or the folktale could be written as a whole class, with students individually adding details and ideas to the ensemble's story.



### Teaching Tips and Variants:

- ✿ If writing the folktale in its entirety is too large an endeavor, consider having the students create only the basic framework. Use Attachment 3 as guidance; have the students write down the key moments of their folktale using the template rather than fleshing out the whole story.
- ✿ To help narrow down some of their choices and make their folktales more traditionally styled, encourage students to use animals from their own region as the characters in their stories.
- ✿ Encourage students to make use of figurative language throughout their stories to help create the musicality original folktales have due to their oral origins.

## MAIN ACTIVITY – PART 2

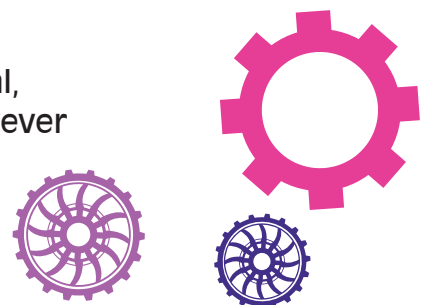
Now that the students have either written their own full-length folktale or established its framework via the template, explain to the students that rather than retelling their stories verbally (like original folktales) they are instead going to retell their tales physically with tableaux.

Establish the students' understanding of tableaux and give them the opportunity to practice simple images with Attachment 4.

Once they have a firm understanding of tableaux, ask the students to consider their own folktales they have written. Their next step is to create a short sequence of tableaux (3 different still images) that tell their stories. Have students think of the tableaux as three different snapshots showing the sequence of their folktales: the first tableau is an image of the beginning of their story; the second tableau is an image representing the middle of their story; and the third and final tableau is a freeze-frame of their folktale's conclusion.

Explain to students that these three tableaux need to tell as complete a representation of their tales as possible, so they will need to make clear and strong choices and should have a solid understanding of what would be the best moments to demonstrate beginning, middle, and end.

Give the students time to establish these tableaux as an individual, within their group, or as a class (using the same structure as however the folktale was written).



To conclude this activity, encourage students to share their folktale tableaux with each other/other groups. As with the tableau exercise in Attachment 4, it may be helpful to countdown for each of their images, slating “Beginning 3, 2, 1, Image; Middle 3, 2, 1, Image; End 3, 2, 1, Image”. (Note: This is most helpful with younger groups; older groups may have worked out timing and transitions between their images on their own.)

Follow activities with Reflection Questions below.

## **REFLECTION (EXIT TICKET):**

- ⚙️ What makes folktales unique from other stories and literary works?
- ⚙️ What was it like telling a story using only your body (especially one that was traditionally only shared verbally)?
- ⚙️ How do tableaux and stage pictures help a director when working on a production?



# LESSON 1 - ATTACHMENT 1

## KEY ELEMENTS OF FOLKTALES

- ✿ Usually about ordinary people and everyday life
- ✿ Use figurative language
- ✿ Include setting, characters, and a problem
- ✿ Characters are often flat, representing one particular trait, such as cleverness
- ✿ Often contain hyperboles, or exaggerations
- ✿ Are made up of certain motifs:
  - wishes granted
  - monsters
  - magic objects
  - use of trickery
  - poverty to riches
  - the number 3 is significant
  - the youngest or smallest prove to be the most successful
- ✿ Originally were completely shared in the oral tradition (therefore many different versions of the same tale exist)
- ✿ Include animals native to the folktale's region (i.e.: African folktales will feature animals found in Africa)
- ✿ Have also been called "trickster" tales as there is typically a character trying to outsmart or trick another character to get what they want
- ✿ Feature talking animals that are the focus of the plot
- ✿ Repeat words three times; often they are sound or action words because they add more interest and lyricism to the story when told orally

# LESSON 1 - ATTACHMENT 2

## VOCABULARY - FOLKTALES

**FOLKTALE:** a traditional story or legend passed on from generation to generation by word of mouth; folktales often feature talking animals as characters and usually teach a lesson or explain why things are the way they are

**MOTIF:** a main element, idea, or feature repeated to enhance or bring attention to a concept

**ORAL TRADITIONAL:** a form of human communication wherein knowledge, art, ideas and cultural material are passed on verbally from one generation to another

**MORAL:** a lesson that can be derived from a story

**CLIMAX:** the turning point of the story; the point at which the rising action is reversed to falling action

**HYPERBOLE:** an exaggeration not meant to be taken literally (Example: *He was as light as a feather.*)



# LESSON 1 - ATTACHMENT 3

## FOLKTALE TEMPLATE

<b>CHARACTERS AND THEIR CHARACTER TRAITS</b>	<b>SETTING</b>	<b>MORAL (LESSON LEARNED)</b>
<b>WHAT'S THE PROBLEM?</b>		<b>WHAT'S THE SOLUTION (RESOLUTION)?</b>
<b>BEGINNING:</b>		
<b>MIDDLE (CLIMAX):</b>		
<b>END:</b>		

# **LESSON 1 - ATTACHMENT 4**

## **TABLEAUS – DEFINITION AND EXERCISE**

### **TABLEAU**

The name of this strategy comes from the term tableau vivant which mean “living picture.” In this activity, students create a still picture, without any form of vocalization, to capture and communicate the meaning of a concept. Students must truly understand the meaning of concept or idea to communicate it using physical poses (with low, middle, and high body placement), gestures, and facial expressions rather than words. This collaborative strategy is appealing to kinesthetic learners and allows students to be creative while strengthening their comprehension of a picture or passage of literature.

### **BRIEF INTRODUCTION TO TABLEAU**

#### **OBJECTIVE:**

Students will learn how to create an individual and group tableau and learn the basics of making a strong tableau such as: use of multiple levels, a group image, and having everyone in the image “connected” in some way.

#### **EXERCISES:**

With students standing in a circle, ask them what they know about tableaus. Based on their responses, potentially provide the following points:

- ✿ A tableau is a still image or picture demonstrating an idea, person, or thing. It is as if a moment of action from a play was frozen or the pause button was pressed during a film.
- ✿ Tableaus are silent; there are no words or sounds.
- ✿ Tableaus are strongest when they use multiple or different levels and are fully connected, meaning that not only is the actor’s body portraying a moment, but there are appropriate facial expressions and gestures in the picture as well.

### **PRACTICING MULTIPLE LEVELS:**

-Tell students to think about if there are levels between 1 and 10; 1 is as low as you could go without lying flat on the floor and 10 is as high as you could go without jumping, and 5 is therefore standing still at normal height.

-Have them practice showing you different levels. The teacher will call out different levels (1 through 10) and have the students demonstrate those levels.

## PRACTICING INDIVIDUAL TABLEAUS:

- ✿ Instruct students to practice individual, still images by creating an image/picture of the following prompts by themselves (provide one prompt at a time); remind students to try to use different levels.
  - How they are today
  - A task of getting ready in the morning
  - Reading a book

## PRACTICING GROUP TABLEAUS:

- ✿ Ask students to find a partner or form small groups of 3 or 4; they are now going to practice creating tableaus together in one cohesive picture. To assist students with creating strong images, remind them of the following:
  - Everyone must be in the tableau
  - Everyone must be connected in some way (“connected” DOES NOT have to mean physical touch; explain rather that everyone in the tableau needs to look like they belong there, in that picture).
  - Everyone should try to be at a different level
- ✿ You can use the following prompts for students to practice making these cohesive images:
  - Children on a playground
  - People enjoying a beach day
  - Children learning in a classroom



## TEACHING TIPS:

- ✿ Students will need periodic reminders to explore different levels and tableaus are silent and completely still.
- ✿ To help them be fully connected to their tableaus, encourage students to pay attention to details, like their facial expressions. Asking the questions “who are you in this image?” and “how do you feel about being there?” can be hugely effective.
- ✿ When getting ready to share their images, it may be helpful to count down so that groups are still and quiet altogether, as in 3, 2, 1, IMAGE.



# FROM TABLEAU TO A BALLET

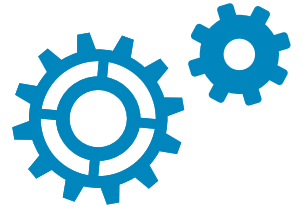
*by Deb Lombard*

## GOAL

Students will explore the dance element energy and create short movement phrases. They will create a story ballet from their tableau created in lesson 1.

## GUIDING QUESTION

Can you tell a story without using any words? What is a ballet?



## PRIOR KNOWLEDGE

Students will be familiar with the basic elements of a folktale and creating tableau.

## STANDARDS K-5

**ELA.K.R.1.1:** Describe the main character(s), setting, and important events in a story.

**ELA.1. R.3.2:** Retell a text in oral or written form to enhance comprehension: Use main story elements at the beginning, middle, and end for a literary text.

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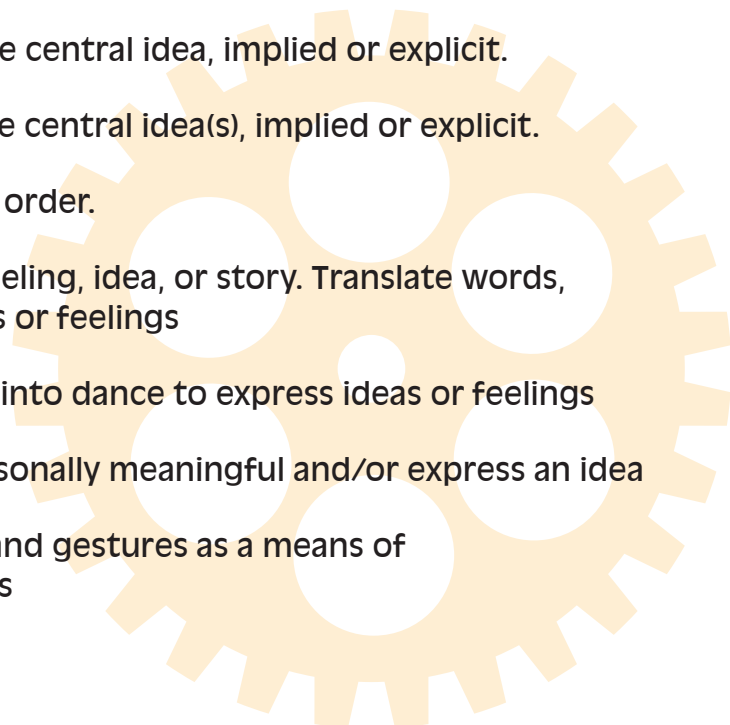
**DA.K.O.3.1:** Perform creative movement in a specific order.

**DA.1.O.3.1:** Create movement phrases to express a feeling, idea, or story. Translate words, pictures, or movements into dance to express ideas or feelings

**DA.3.O.3.1.** Translate words, pictures, or movements into dance to express ideas or feelings

**DA.4.S.1.1** Create movement sequences that are personally meaningful and/or express an idea

**DA.5.O.3.1** Practice movements, steps, pantomime, and gestures as a means of communicating ideas or intent without using words



## MATERIALS:



- ✿ a clear space to move around in.

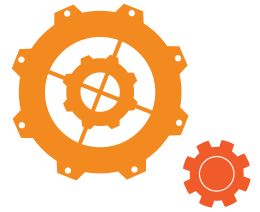


- ✿ Energy Dance video <https://youtu.be/hP0XK0whLI8>



- ✿ Fun Classical Music for Kids  
<https://open.spotify.com/album/4kM7VUR8ZBVcaY6L1du938>

- ✿ Attachment 1 Dance Vocabulary



## PROCEDURE:

### ACTIVITY 1 ~ EXPLORING ENERGY

Ask students to define ENERGY. Explain that energy in dance is the HOW of the movement. HOW did the dancer move? Was it tight or loose, sharp or smooth, heavy or light?

Guide students through the ENERGY DANCE WARM-UP from the Artworks Anywhere "Think Like a Dancer" video series.

After the warm-up ask:

- ✿ What emotion did you feel when the movement was heavy, light, etc.
- ✿ What was your favorite way to move?

### ACTIVITY 2 ~ EXPLORING BEAT

The beat is the underlying pulse in the music. A good example is a heartbeat.

#### GO-STOP-SWITCH

Review personal space. There are 3 ways you can break your personal space bubble:

- 1- bumping into another person
- 2- bumping into a wall or furniture
- 3- talking

**Go- Stop** When the music begins walk clockwise to the beat of the music. Stop the music. Students must stop without bumping into anyone. Repeat several times starting and stopping the music.

**Switch** Once they are comfortable with go and stop its time to add switch. When they hear the drum, they switch and walk backwards. (Make sure they do not turn around and walk) Every time you play the drum, they have switch between walking forward and backwards.

#### Adding the pattern

Have the students walk forward 8 counts, back 8 counts, forward 4 counts, back 4 counts, repeat 4 counts forward, 4 counts back, freeze for 8 counts then repeat pattern. Have them count it out loud while moving and practice 2 times. Then try it without counting – just moving!

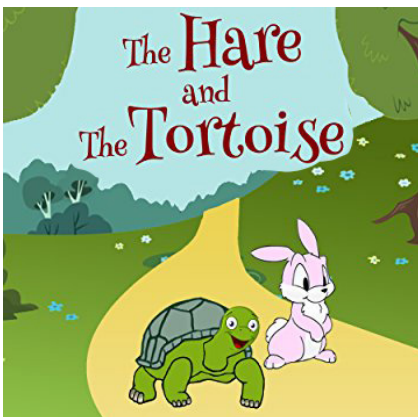
# MAIN ACTIVITY

## CREATING THE BALLET

Explain to the students that we are going to create a movement phrase. A movement phrase is a series of movements linked together to make a distinctive pattern. Narrative structure: a choreographic structure that tells a story.

Put the students into groups of 4-5. Tell the students we are going to bring the tableaux to life! We will be creating movement to the tableau's they created in lesson 1.

- 1- Review your tableaux in order- beginning, middle and end.
- 2- Discuss or create a short text for each tableau. Create short movement phrases (at least 32 counts each) for each tableau being sure to have a smooth transition between each tableau.



### Tableau 1

The fast-moving hare was challenged by the tortoise to a race. The tortoise said he could run faster than a car!

### Tableau 2

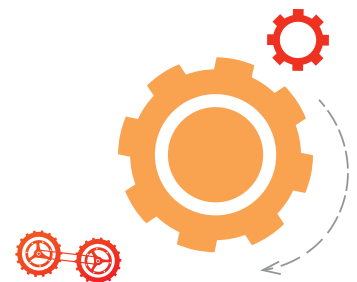
The hare was so far ahead and so sure he would win, he decided to take a nap.

### Tableau 3

As the tortoise was about to cross the finish line, the hare woke up, ran so fast, he tripped and fell while the tortoise slowly crossed the finish line!

## TELL THE STORY

- ⚙ Once you have your characters and understand the emotions involved with the section, it is time to put it together. Create short movement phrases (at least 32 counts each) for each tableau being sure to have a smooth transition between each tableau.



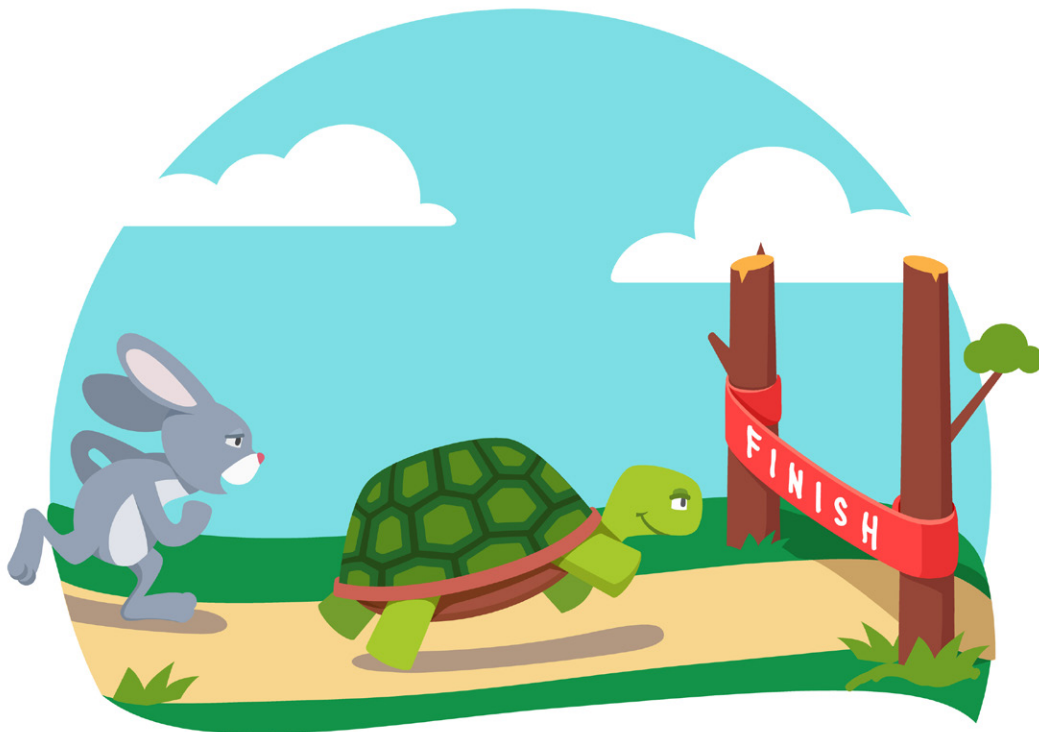
**Be sure to include:**

Levels, facial expression, energy, and exaggerated gestures.

- ✿ Share with class
- ✿ Add music

**Ask:**

- ✿ Did the group members use their whole bodies?
- ✿ Did they show feeling as well as the major events?
- ✿ What energy did you see?
- ✿ Did they use multiple levels?
- ✿ Did the music change or enhance the story?



# LESSON 2 - ATTACHMENT 1

## DANCE VOCABULARY

**ENERGY** is the **how** of the movement. How did the dancer move?

**SMOOTH** (sustained) the energy is continuous with a sense of lingering.

Verbs: float, glide, carve, melt

**SHARP** (percussive) energy starts and stops quickly, with a sense of urgency.

Verbs: slash, dab, flick, kick, chop

**HEAVY** (resistance)

Images: pushing walls away, holding a heavy weight, giants stomping

**LIGHT** (little or no resistance)

Images: Bubbles, floating feathers, a breeze

**TIGHT** (restrained) movement is contained

Images: boxer, karate, water slowly freezing

**LOOSE** (fluid) movement with little or no resistance

Images: rag doll, jello, cooked spaghetti

**MOVEMENT PHRASE** A movement phrase is a series of movements that complete an idea.

**BEAT** the underlying pulse (heartbeat)





# AFRICAN FOLKTALE ARTWORK

*By Freda Williams*

## STANDARDS

ELA 1.R.1.2: Identify the moral of a story

ELA 3.R.1.2: Explain a theme in literary text

ELA 3.R.2.2: Identify the central idea of a story

ELA 5.R.3.2: Summarize a story to include the theme

VA.2.C.2.1: Use appropriate decision making skills to meet intended objective

VA.3.S.2.1: Follow Sequential procedures to achieve an artistic goal

VA.3.S.2.3: Use a variety of art tools and media

VA.4.C.3.3: Use the art making process to identify connections between art and other subjects

VA.5.S.1.1: Use various art tools to discover how different choices can effect the meaning of an artwork

## GOAL

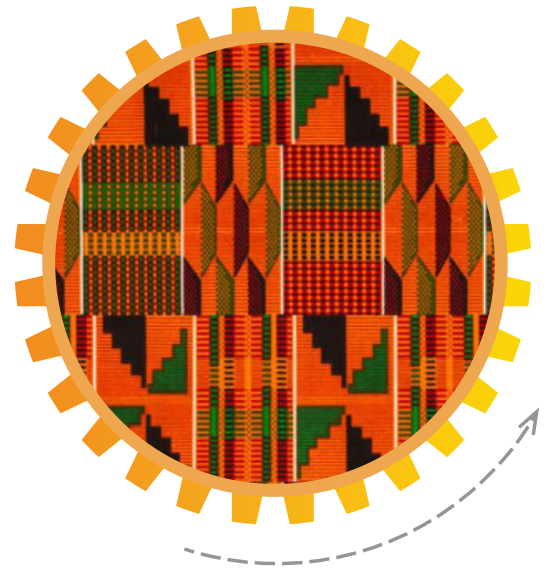
The goal for this activity is to create a print inspired by African textiles in patterning and color that supports the moral or theme of a folktale story with simple text. The print will include geometric patterns and text that aide in the understanding of the original folktale story that is created by the students.

## GUIDING QUESTION

How can an image represent a culture? What are the lessons from folktales? How can an image aide in folktale stories?

## PRIOR KNOWLEDGE

Students will be successful with some basic understanding of the parts of a folktale story and by becoming familiar with African textile patterns.



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## MATERIALS FOR PROJECT

- ✿ Images of African textile patterns
- ✿ Pencils
- ✿ Styrofoam dinner sized plates
- ✿ Scissors
- ✿ Washable tempera paint
- ✿ Paint brush (any size)
- ✿ 4 inch Brayer
- ✿ 1 Black Sharpie
- ✿ 1 Sheet of vellum paper per print
- ✿ 1 piece Large construction paper (12 X 18)
- ✿ 2-4 sheets of White drawing paper or notebook paper

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## MATERIALS FOR WARM UP

- ✿ 1 piece of plain white paper, and black sharpie

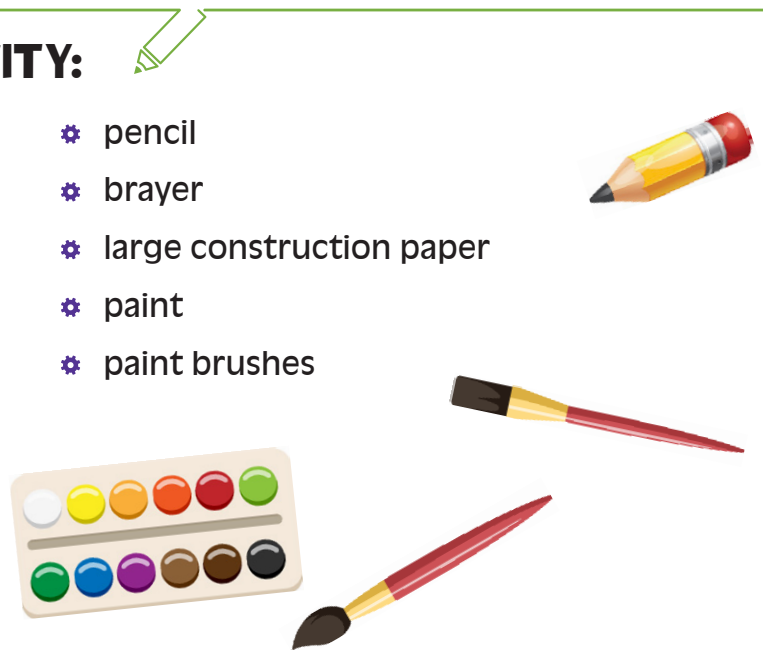
## PROCEDURE

- ✿ Draw 4 boxes on a piece of notebook or plain white paper
- ✿ In the first box of the student's choice, sketch out triangles in different sizes and line weight. In the same box, try out a simple pattern using triangles.
- ✿ Select another box and sketch different line shapes like zig zags or lightning bolts for example. Experiment with a zig zag pattern.
- ✿ Pick another box and sketch out circular shapes. Create a simple pattern of circles or curvy shapes.
- ✿ In the final box, sketch out squares/rectangles and other closed shapes with straight lines. Create a simple pattern straight edges shapes like squares and rectangles.

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## MATERIALS FOR MAIN ACTIVITY:

- ✿ 2-3 pieces of plain paper
- ✿ 2-3 Styrofoam dinner sized plates
- ✿ 2-3 pieces of vellum paper
- ✿ scissors
- ✿ black sharpie
- ✿ pencil
- ✿ brayer
- ✿ large construction paper
- ✿ paint
- ✿ paint brushes



## MAIN ACTIVITY PROCEDURE:



- ⚙️ Observe some examples of African textiles and patterns. (Attachment 1) Share observations by answering questions like: What do you notice about the pattern? (lines, repetition, colors)
- ⚙️ Explain that African patterns are modeled after nature and the repetition can be compared to the rhythm of drumming. The patterns can be geometric or symbolic in African cultures. The patterns are found in all sorts of items from pottery to baskets to exterior house designs to textiles.
- ⚙️ Today we will create a print inspired by African textiles to enhance the original folktale stories created from Lesson 1.
- ⚙️ First use the drawing paper or notebook paper to sketch out a plate sized circle and then sketch out some simple patterns that could be used in a folktale. See student example (Attachment 2)
- ⚙️ Think about the moral/lesson of the folktale. Considerations could be modifying the moral/lesson into one word or for simple phrases think about where they could be showcased in your design.
- ⚙️ Before finalizing the sketch for print making, consider the following:
  - Decide where you would like the text in your image. If using a single word in the print making process remember that it will need to be the mirror view of the word. (Attachment 3) There are a few ways to be successful with the lettering to show up correctly in the print image because the lettering will have to be mirrored. The first suggestion is to start with the lettering on the disc first, then flip the disc over and trace the letters to reveal the mirrored look. Another way to achieve the mirrored lettering is to use a marker on notebook paper and then use as a model for the design.
  - Other alternatives to attempting mirrored letters directly in the print is to simply make the print without lettering, allow it to dry, and then use a sharpie to letter the word or words in your image. (Attachment 4)
  - The moral/lesson could also be written around the perimeter of the design once the print has been made. (Attachment 5)
  - Another alternative is to use the print for a cover page for the student's folktale. (Attachment 6)
- ⚙️ Now that the design has been planned and sketched on paper it is time to create the image on the Styrofoam plate. Prepare the plate for pencil carving by making the plate as flat as possible. To have a flat surface for carving, trim the rounded edges off of the Styrofoam plate.
- ⚙️ Transfer the pattern to the Styrofoam disk by using a pencil. When drawing on the plate use slight pressure to make it seem like a carving. (Attachment 2)
- ⚙️ Once the pencil carving is complete, prep the plate for printing. It is important to use a small amount about the size of a dime in the paint color or colors you choose. (Attachment 7)
- ⚙️ Spread out the paint in a very thin layer over the entire plate with a paint brush. (Attachment 8)

- ✿ Put the vellum paper of the color of your choice directly on the painted side of the plate. Hold it steady with one hand as you use the brayer to roll over the paper to make the imprint of your design. Use pressure as you roll the brayer to get the full image copied onto the vellum.
- ✿ Carefully peel the plate from the vellum. Then place the vellum in a safe spot to dry. The plate can be used several times with different colors until you find the combination that suits you.

## **EXTENSION:**

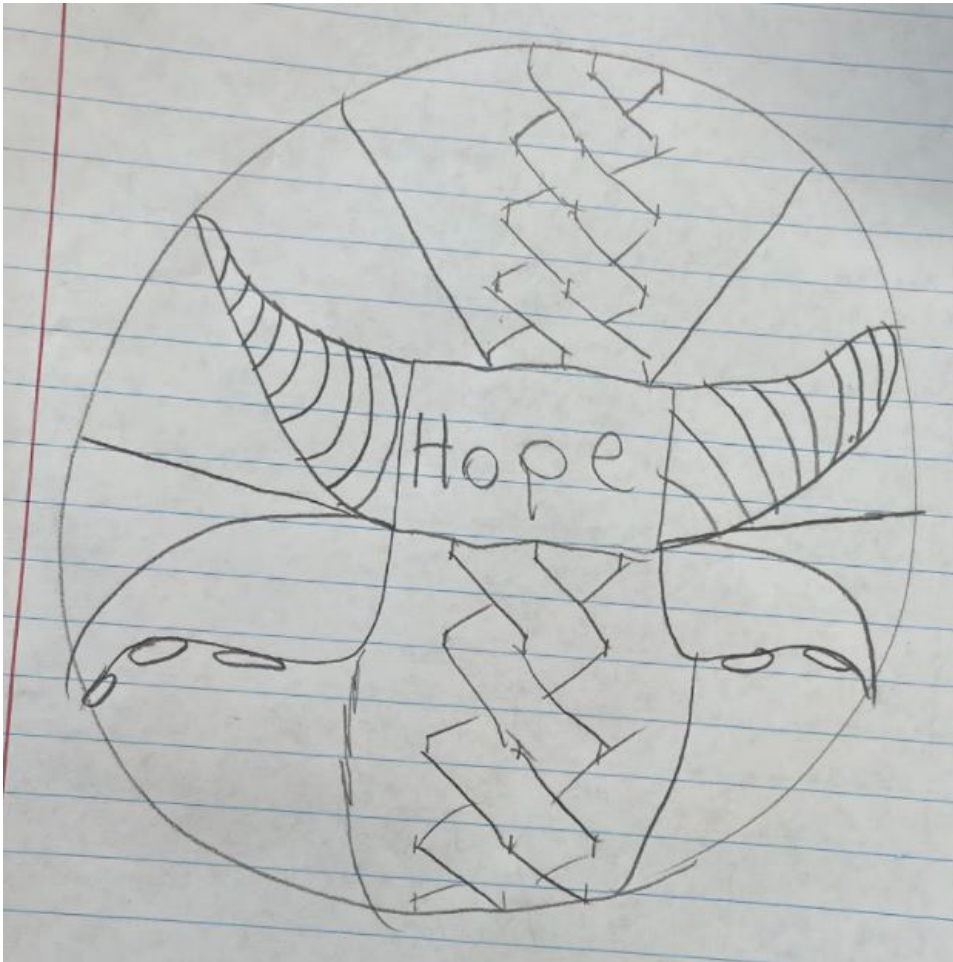
- ✿ Read African folktale picture books and discuss the morals of the stories. Have students create prints to match.
- ✿ Make thoughtful decisions about the choices of colors to fit the overall mood of the story and/or moral.



# ATTACHMENT 1



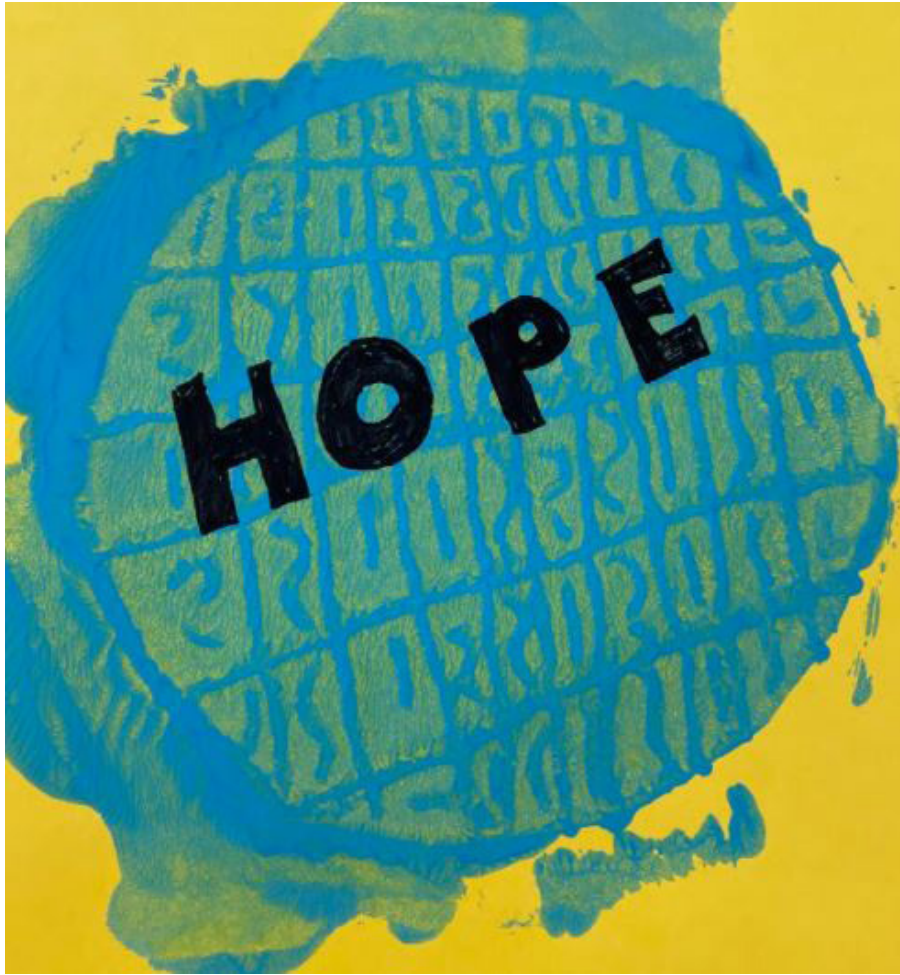
**ATTACHMENT 2**



**ATTACHMENT 3**



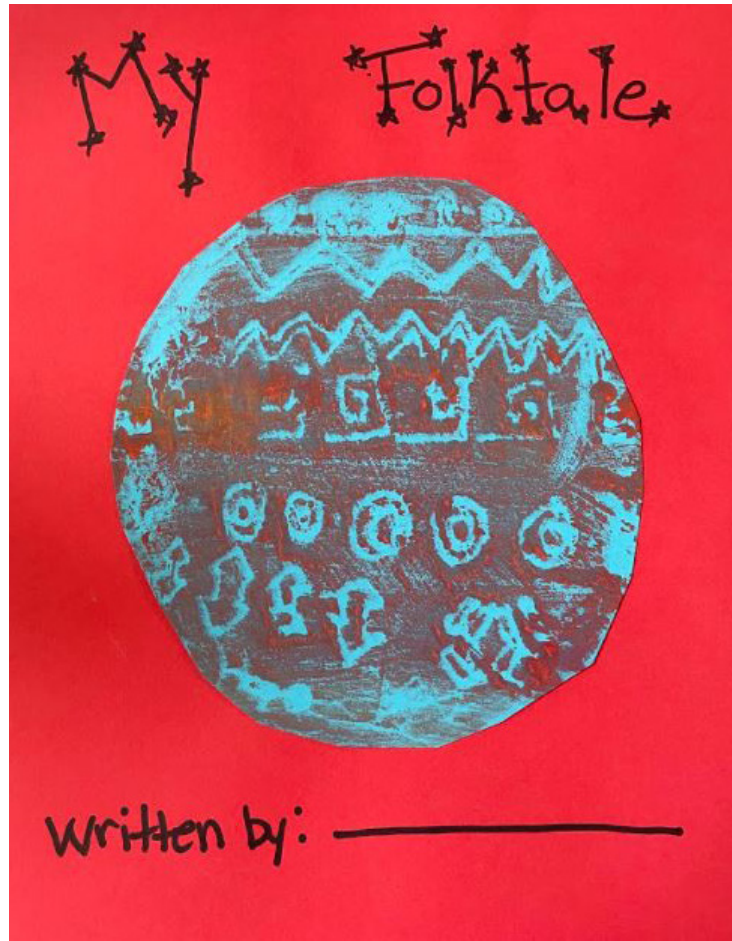
## ATTACHMENT 4



## ATTACHMENT 5



## ATTACHMENT 6



## ATTACHMENT 7





# ATTACHMENT 8

