Loki & Lucy
A Norse Mythology Story
Teacher Resource Guide

By
Michael Geither
Directed by
Alison Garrigan
About Talespinner Children’s Theatre

Talespinner Children's Theatre is a Cleveland-based company that develops and produces highly imaginative, original, collaborative and interactive professional works for children that also stimulate creative growth in its artists. At any time, these pieces may involve acting, dance, music, puppetry, tumbling, drumming, and numerous other artistic disciplines as imagined by the artistic teams working with and for TCT, and are open to all creative possibility. TCT's aim is to bring theatre to the community in its fullest form providing excitement, growth and joy for all who are involved in and/or touched by its work.

Talespinner Children's Theatre strives to reach across socio-economic, cultural and traditional boundaries to help awaken and bring better understanding by opening eyes, ears, hearts and imaginations in the young people (and artists) of Cleveland and its surrounds.

TCT creates work that remembers that children are smaller people, not lesser people.

What to expect when seeing a live theatrical production at Talespinner Children’s Theatre

Going to see a live theatrical performance can be very exciting. It is very different from going to a movie or watching a story on TV. In a movie, the story is always exactly the same. In live theater, the story can be just a little bit different each time because there are live performers sharing their work with the audience. Each performance is special and unique and made just for you, the audience, to take home with you and relive in your memory.

In our theater, The Reinberger Auditorium, the actors are very close to the audience. They can see and hear the audience just as well as you can see and hear the actors. This means that we want to make sure that we don’t distract the actors with side conversations with our neighbors, unwrap candy, or play with electronic devices. We want to make sure that the actors can concentrate on stage to give you their best performance. However, this doesn’t mean that we don’t want you to enjoy the production you are seeing and to react to the excitement on stage. If something makes you laugh, go ahead and laugh! If you really like something that you see, it’s okay to clap for the actors. Actors love to hear applause. Sometimes our actors will even need help from the audience to figure out what to do next. You can be a big help to our production by participating when the actors ask you a question or give you a task to do from your seat in the audience.

In this production we will be using many different elements of theater including music, dance, puppetry, costumes, make-up, sound, lighting and scenery. It takes many people to put together a production like this, and we are excited that you are going to be part of our experience today. If you have any questions about anything that you see today, hold onto the questions until the end of the production and we will bring the actors out to talk to you when the play is over. Enjoy your visit to Talespinner Children’s Theatre!
About Talespinner Children’s Theatre
What to expect when seeing a live theatrical production at Talespinner Children’s Theatre

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**Acting Company**

*Lucy*: Melissa T. Crum  
*Bryan Ritchey*

*Lucy*: Brittany Nicole Gaul  
*Nate Miller*

Ali is a long-time professional in the theatre who has worked locally, regionally, and nationally as an actress, director, designer, puppet-maker, and teacher. She became dedicated to creative, intelligent and playful children’s theatre in her late teens, and has returned to work with children and students frequently throughout her career. Her professional work in the Cleveland area has been seen and produced at such venues as Cleveland Public Theatre, Cleveland Institute of Music’s Opera Stage, Beck Center for the Arts, Dobama Theatre, and Great Lakes Theatre, to name a few. No stranger to starting up a new company, she was one of the original members/board of the critically acclaimed Bad Epitaph Theater Company. Alison has always felt that children’s theatre needs to be intelligent, creative, playful, and educational, and should engage every aspect of its audience, and its artists — minds, eyes, ears, hearts, imaginations... and energy.
About the Playwright

Michael Geither

Mike Geither is an Associate Professor teaching playwriting at Cleveland State University. Mike Geither’s plays and solo performances have been staged in San Francisco, Chicago, Toronto, New York and London. He is a three-time Ohio Arts Council fellow and has served as a resident artist at Headlands Center for the Arts in Sausalito and as Playwright-in-Residence at Cleveland Public Theatre. Recent works include The Obtaining Gigantick Dimensions (Zuppa Theatre, Halifax, 2013), The Tinderbox (Tailspiner Children’s Theatre, Cleveland, 2013), And Treat the Distant Peoples With Kindness (University of Ottawa, 2012), Shah Mat (Ottawa Dance Directive, 2011), and Circe/Landfall (Canada Dance Festival, 2010).

About Norse Mythology

What is a Myth?

Myths are stories that have been passed down through history. They are often told through an oral tradition meaning they have been told over and over throughout time and handed down to each new generation. Myths are often stories that try to explain how things came into being from an ancient culture’s point of view. Many myths are stories concerning heroes who experience great adventures. These stories talk about honor, victories, tragedies and even vengeance. With these type of myths there is often a moral that goes with the story so that it can act as a lesson for the future. Many times the characters are gods and goddesses and these characters are immortal, as they never die. The gods and goddesses often interact with the human mortals sometimes helping them, sometimes hurting them to demonstrate their immense power.

The story of Loki and Lucy is an example of Norse Mythology. These stories came from the Scandinavian people or the North Germanic People. These stories began well before the Christian era and continue to survive today. To the ancient societies, these type of stories may have been part of a belief system before the Christian era began. The Vikings were among the people who appreciated the Norse Mythology. Today, we enjoy the entertainment we get from the stories and even see some of the mythology played out on the movie screen today with such films as Thor and The Avengers.
Who were the Vikings?
The Vikings, or "Vikingr" in Old Norse, is the collective term used to describe the Scandinavian explorers, traders and warriors who raided, traded, explored and settled across large parts of Europe, Asia and the North Atlantic islands from around the eight to the mid-eleventh centuries.

Viking beliefs
The Vikings had their own belief system prior to Christianisation. Known as Norse mythology, it centred on gods such as Odin, Thor, Loki and Frey, with some regional variations. Dying in battle was seen as the most prestigious way to depart life, as it would guarantee you a seat in Valhalla, an enormous hall ruled by Odin where fantastic banquets were held each night and preparations were made to help Odin in the apocalyptic battles preceding Ragnarok, or the end of the world. By the tenth and eleventh centuries most if not all of the Norsemen had converted to Christianity, but held on to many of their pagan beliefs until late into the medieval period.


Gods and Goddesses of Norse Mythology

**Baldr** - God of beauty, innocence, peace, and rebirth.

**Bragi** - God of poetry, music and the harp.

**Dagr** - God of the daytime.

**Delling** - God of dawn .

**Eir** - Goddess of healing.

**Éostre** - Goddess of spring.

**Elli** - Goddess of old age.

**Forseti** - God of justice, peace and truth.

**Freyja** - Goddess of love, fertility, and battle.

**Freyr** - God of fertility.

**Frigg** - Goddess of marriage and motherhood.

**Fulla** - Frigg’s handmaid.

**Gefjun** - Goddess of fertility and plough.

**Hel** - Queen of Helheim, the Norse underworld.

**Heimdalr (Rígr)** - One of the Æsir and guardian of Ásgard, their realm.

**Hermóðr** - The heroic son of Odin.

**Hlín** - Goddess of consolation and protection.

**Höðr** - God of winter.

**Hoenir** - The silent god.

**Iðunn** - Goddess of youth.

**Jörm** - Goddess of the Earth.

**Kvasir** - God of inspiration.

**Loki** - Trickster and god of mischief .

**Magni** - god of strength. Son of Thor.

**Máni** - God of Moon.

**Nanna** - Goddess of joy and peace.

**Njörðr** - God of sea, wind, fish, and wealth.

**Nótt** - Goddess of night.

**Odin** - The God of war, associated to wisdom, poetry, and magic (The Ruler of the gods).

**Ran** - Goddess of the sea.

**Sif** - Wife of Thor, Goddess of harvest.

**Sjöfn** - Goddess of love.

**Skaði** - Goddess of winter.

**Sol** (Sunna) - Goddess of Sun.

**Thor (Donar)** - God of thunder and battle.

**Thruer** - daughter of Thor and Sif.

**Tyr** - God of war. Also the god of the skies.

**Ullr** - God of ski/winter, hunt, and duel.

**Váli** - God of revenge.

**Viðarr** - God of the forest, revenge and silence.

**Vör** - Goddess of wisdom.

**Yggdrasil** - Goddess of life. Tree of life.
THE CHILDREN OF LOKI

The children of Loki and the witch Angerboda were not as the children of men: they were formless as water, or air, or fire is formless, but it was given to each of them to take on the form that was most like to their own greed.

Now the Dwellers in Asgard knew that these powers of evil had been born into the world and they thought it well that they should take on forms and appear before them in Asgard. So they sent one to Jarnvid, the Iron Wood, bidding Loki bring before the Gods the powers born of him and the witch Angerboda. So Loki came into Asgard once more. And his offspring took on forms and showed themselves to the Gods. The first, whose greed was destruction, showed himself as a fearful Wolf. Fenrir he was named. And the second, whose greed was slow destruction, showed itself as a Serpent. Jörmungand it was called. The third, whose greed was for withering of all life, took on a form also. When the Gods saw it they were affrighted. For this had the form of a woman, and one side of her was that of a living woman and the other side of her was that of a corpse. Fear ran through Asgard as this form was revealed and as the name that went with it, Hela, was uttered.

Far out of sight of the Gods Hela was thrust. Odin took her and hurled her down to the deeps that are below the world. He cast her down to Niflheim, where she took to herself power over the nine regions. There, in the place that is lowest of all, Hela reigns. Her hall is Elvidnir; it is set round with high walls and it has barred gates; Precipice is the threshold of that hall; Hunger is the table within it; Care is the bed, and Burning Anguish is the hanging of the chamber.

Thor laid hold upon Jörmungand. He flung the serpent into the ocean that engirdles the world. But in the depths of the ocean Jörmungand flourished. It grew and grew until it encircled the whole world. And men knew it as the Midgard Serpent.

Fenrir the Wolf might not be seized upon by any of the Æsir. Fearfully he ranged through Asgard and they were only able to bring him to the outer courts by promising to give him all the food he was able to eat.

The Æsir shrank from feeding Fenrir. But Tyr, the brave swordsman, was willing to bring food to the Wolf's lair. Every day he brought him huge provision and fed him with the point of his sword. The Wolf grew and grew until he became monstrous and a terror in the minds of the Dwellers in Asgard.

At last the Gods in council considered it and decided that Fenrir must be bound. The chain that they would bind him with was called Laeding. In their own smithy the Gods made it and its weight was greater than Thor's hammer.
Not by force could the Gods get the fetter upon Fenrir, so they sent Skirnir, the servant of Frey, to beguile the Wolf into letting it go upon him. Skirnir came to his lair and stood near him, and he was dwarfed by the Wolf's monstrous size.

"How great may thy strength be, Mighty One?" Skirnir asked. "Couldst thou break this chain easily? The Gods would try thee."

In scorn Fenrir looked down on the fetter Skirnir dragged. In scorn he stood still allowing Laeding to be placed upon him. Then, with an effort that was the least part of his strength, he stretched himself and broke the chain in two.

The Gods were dismayed. But they took more iron, and with greater fires and mightier hammer blows they forged another fetter. Dromi, this one was called, and it was half again as strong as Laeding was. Skirnir the Venturesome brought it to the Wolf's lair, and in scorn Fenrir let the mightier chain be placed upon him.

He shook himself and the chain held. Then his eyes became fiery and he stretched himself with a growl and a snarl. Dromi broke across, and Fenrir stood looking balefully at Skirnir.

The Gods saw that no chain they could forge would bind Fenrir and they fell more and more into fear of him. They took council again and they bethought them of the wonder-work the Dwarfs had made for them, the spear Gungnir, the ship Skidbladnir, the hammer Miölnir. Could the Dwarfs be got to make the fetter to bind Fenrir? If they would do it the Gods would add to their domain.

Skirnir went down to Svartheim with the message from Asgard. The Dwarf Chief swelled with pride to think that it was left to them to make the fetter that would bind Fenrir.

"We Dwarfs can make a fetter that will bind the Wolf," he said. "Out of six things we will make it."

"What are these six things?" Skirnir asked.

"The roots of stones, the breath of a fish, the beards of women, the noise made by the footfalls of cats, the sinews of bears, the spittle of a bird."

"I have never heard the noise made by a cat's footfall, nor have I seen the roots of stones nor the beards of women. But use what things you will, O Helper of the Gods."

The Chief brought his six things together and the Dwarfs in their smithy worked for days and nights. They forged a fetter that was named Gleipnir. Smooth and soft as a silken string it was. Skirnir brought it to Asgard and put it into the hands of the Gods.
Then a day came when the Gods said that once again they should try to put a fetter upon Fenrir. But if he was to be bound they would bind him far from Asgard. Lyngvi was an island that they often went to to make sport, and they spoke of going there. Fenrir growled that he would go with them. He came and he sported in his own terrible way. And then as if it were to make more sport, one of the Æsir shook out the smooth cord and showed it to Fenrir.

"It is stronger than you might think, Mighty One," they said. "Will you not let it go upon you that we may see you break it?"

Fenrir out of his fiery eyes looked scorn upon them. "What fame would there be for me," he said, "in breaking such a binding?"

They showed him that none in their company could break it, slender as it was. "Thou only art able to break it, Mighty One," they said.

"The cord is slender, but there may be an enchantment in it," Fenrir said.

"Thou canst not break it, Fenrir, and we need not dread thee any more," the Gods said.

Then was the Wolf ravenous wroth, for he lived on the fear that he made in the minds of the Gods. "I am loth to have this binding upon me," he said, "but if one of the Æsir will put his hand in my mouth as a pledge that I shall be freed of it, I will let ye put it on me."

The Gods looked wistfully on one another. It would be health to them all to have Fenrir bound, but who would lose his hand to have it done? One and then another of the Æsir stepped backward. But not Tyr, the brave swordsman. He stepped to Fenrir and laid his left hand before those tremendous jaws.

"Not thy left hand—thy swordhand, O Tyr," growled Fenrir, and Tyr put his swordhand into that terrible mouth.

Then the cord Gleipnir was put upon Fenrir. With fiery eyes he watched the Gods bind him. When the binding was on him he stretched himself as before. He stretched himself to a monstrous size but the binding did not break off him. Then with fury he snapped his jaws upon the hand, and Tyr's hand, the swordsman's hand, was torn off.

But Fenrir was bound. They fixed a mighty chain to the fetter, and they passed the chain through a hole they bored through a great rock. The monstrous Wolf made terrible efforts to break loose, but the rock and the chain and the fetter held. Then seeing him secured, and to avenge the loss of Tyr's hand, the Gods took Tyr's sword and drove it to the hilt through his underjaw. Horribly the Wolf howled. Mightily the foam flowed down from his jaws. That foam flowing made a river that is called Von—a river of fury that flowed on until Ragnarök came, the Twilight of the Gods.

Loki, from an 18th-century Icelandic manuscript
Fenrir bites off the hand of a sword-wielding Týr in an illustration on an 18th-century Icelandic manuscript.

Loki as he is pictured in the movie version of *The Avengers*.

Image from disney.wikia.com
VIKING SHIELDS
How to Make a Viking Shield

You can build your own Viking shield out of cardboard and duct tape. Find a piece of cardboard at least 3’ by 3’. Tie a 1’6” string to a pencil. Holding the end of the string in the very center of the cardboard, use the pencil to draw a perfect circle. Cut out your cardboard shield and make a handle on one side with the duct tape by taping two pieces of tape together, sticky side facing each other for the handle, and then tape the handle to the shield. Use the duct tape to smooth the edges of the cardboard. Then paint your shield using one of the designs above or create your own special Viking design.
Viking Mask Template
10 FUN FACTS ABOUT THE VIKINGS

1. The Vikings were famous for sailing huge distances from their home in Scandinavia between AD 800 and 1066 to raid and plunder, but they also traded with people from other countries.

2. The name ‘Viking means ‘a pirate raid’ in the Old Norse language.

3. Around 500 years before Christopher Columbus ‘discovered’ the American continent, Vikings had visited its shores, landing in what is now Canada in around AD 1000.

4. Among the many gods Vikings believed in were Thor, the god of thunder, and Loki, a cheeky mischief-maker who could shape-shift to become all different kinds of animals. What a beast!

5. The Vikings were expert boat builders and sailors. Keels – central spines along boats’ bottoms – made their 16 to 37m ‘longboats’ easy to steer, and because these were designed to float high in the water, landing on beaches was easy.

6. The Vikings were eco-pioneers – sort of! The ‘long houses’ where families lived would have turf roofs to help keep in the heat.

7. Fenrir Grayback, the werewolf in the Harry Potter books, was named after a ferocious giant wolf from ancient Viking mythology.

8. When important Vikings died, they would be placed with all their clothes, jewelry, even their animals, in a burial ship. This would either be covered with a huge mound of earth or set alight and pushed out to sea.

9. Bitter Scandinavian winters and frozen fjords didn’t stop the Vikings from tucking into their favorite food – fish! During warmer months they would hang up and dry fish to eat later.

10. Ever wondered where the word ‘berserk’ comes from? ‘Berserkers’ was the name of some terrifying Viking warriors who wore bear or wolf skins and howled in battle like wild animals!

From National Geographic Kids

http://www.ngkids.co.uk/did-you-know/10_facts_about_the_vikings#
Great Reads

*D'Aulaires' Book of Norse Myths* by Ingri d'Aulaire, Edgar Parin d'Aulaire and Michael Chabon (May 31, 2005)

*The Children of Odin: The Book of Northern Myths* by Padraic Colum and Willy Pogany (Jul 1, 2004)

*Norse Myths and Legends (Usborne Illustrated Guide to)* by Cheryl Evans, Anne Millard and Rodney Matthews (Apr 1987)

*Viking Gods and Heroes* by E. M. Wilmot-Buxton (Sep 16, 2004)

*Norse Gods and Goddesses (Dover Coloring Book)* by Jeff A. Menges and Coloring Books (Apr 19, 2004)

*The Norse Myths (Pantheon Fairy Tale and Folklore Library)* by Kevin Crossley-Holland (Jul 12, 1981)

*Beowulf* by Michael Morpurgo and Michael Foreman (Oct 24, 2006)

*Edda: A Little Valkyrie’s First Day of School* by Adam Auerbach (Jun 24, 2014)

*Nordic Gods and Heroes* by Padraic Colum and Willy Pogany

*Gods of Asgard: A graphic novel interpretation of the Norse myths* by Erik A. Evensen (Feb 2, 2012)

*The Sea of Trolls (Sea of Trolls Trilogy)* by Nancy Farmer (Jun 1, 2006)

*D'Aulaire's Norse Gods & Giants* by Ingri d'Aulaire and Edgar Parin d'Aulaire (Aug 19, 1986)

*Viking Ships At Sunrise (Magic Tree House, No. 15)* by Mary Pope Osborne and Sal Murdocca (Aug 11, 1998)

*The Story of Rolf and the Viking Bow (Living History Library)* by Allen French (Jun 1, 1995)
1. Use Crayola® crayons, colored pencils, or markers to decorate the Viking ship and oars. 2. Glue the page to a piece of thin cardboard, such as a recycled cereal box or file folder. 3. Cut out the ship and oars. 4. Flip the ship over so that the colored side is on the bottom. Fold the sides up along the dotted lines. Tape letter A to A and B to B. 5. Ask an adult to help you punch three holes into the side of the boat. Slide the oars through. 6. Have fun creating pretend Viking adventures!

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Recycled Percussion

Here are several ideas to make your own percussion instruments at school or at home.


Drums

Using a coffee can, Quaker Oatmeal box or Pringles can, you can create a unique drum with a different sound depending on shape and size. Decorate a piece of construction paper and wrap it around an old coffee can with a lid. Secure construction paper with tape or glue. Use your hands for drumming or use a set of homemade mallets. Make several different kinds and create a drum set.

Mallets

Using 2 pencils and 2 used spools of thread, glue 1 spool to 1 pencil and repeat. Paint the homemade mallets to use with your drums.

Shakers

Using small or large plastic used pop bottles or Pringles can, fill each bottle with rice and beans. Secure with cap. Cover with decorated construction paper or paint the bottle with vibrant paint colors.

Rain Sticks

Using a mailing tube, Pringles can or paper towel tube, cover one end with a lid or construction paper and masking tape to make it secure. Cut slits in sides of tube big enough for a small popsicle stick. Fill tube with rice. Slide popsicle sticks into the slits. Secure the other end with construction paper and masking tape or lid. Decorate.

To make rain sound, slowly tip tube from one end to the other letting the rice hit the popsicle sticks as they fall to the bottom.

Tambourines

Using two paper plates, staple the two fronts together. Use a hole punch to punch holes around the outside of the plates. Tie a bell to a short piece of yarn and tie to the holes in the plates. Secure bells with a knot. Decorate.
**Theater, Music, Movement and Art Activities for the Classroom**

These Activities can be adjusted for all ages for the Elementary School Classroom

**Theater**

**Sensory Walk**

Start with students in a circle. Create a calm and quiet atmosphere and dim the lights if possible. Tell students this is a quiet exercise where they will be using their imaginations not their voices. Ask students to listen to the sound of your voice and quietly begin to move about the room. Ask students to respect each other’s personal space as they move about the room. Begin feeding the students images and have them act out the image as they move about the space. For example: You are walking through a forest. It is sunny and warm. How do you feel? Is the sun warm on your face? What do you see? Are there flowers in the grass? What do you hear? Are there birds singing a pretty melody? Etc. Continue feeding the students images and continue to get them to act out what they experience as they walk about the room.

You may use a story or piece of literature as inspiration for the sensory walk.

When the exercise is done, bring students back to circle and debrief the exercise by asking about their experience while doing the exercise.

**Mirror Exercise**

Students are paired up and each pair is spread around the classroom. Ask one student in each pair to be player A and one person to be player B. Tell students this is a silent exercise. Have player A and B face each other. Player A begins as the leader and Player B must follow. Explain to students that they are looking into a mirror and seeing an exact mirror image of themselves. They are to follow the leader’s movements exactly. Ask the leader to move slowly. Ask students to maintain eye contact and try to match their movements so that the teacher cannot tell who is leading and who is following. After a time, switch so that B is the leader and A is following.

When the exercise is done, bring students back to circle and debrief the exercise by asking about their experience while doing the exercise.
Theater Activities Continued

Pass the Prop
Students gather in a standing circle. The teacher selects a prop such as a piece of fabric or a foam noodle. The prop is passed to each student in the circle. As each student receives the prop, they must come up with a way to use the prop as another object. For example: a piece of fabric is passed to student A and they create a baseball bat with it. Student B creates a lawn mower with the fabric. Student C creates a megaphone with the fabric. Each student must show how their prop is used and the rest of the students may guess what the object is supposed to represent.

Cross the Room
Divide the students into two lines facing each other at opposite ends of the room. Each line takes a turn crossing to the other side of the room. The teacher calls out what each line is crossing as. For example: Cross the room as if you were 2 years old. Now cross the room as if you were 16 years old. Now cross the room as if you were 30 years old. Now cross the room as if you were 60 years old. Now cross the room as if you were 100 years old.

Different categories can be explored depending on the story or theme that the students are working on. You might use types of animals if you are working on fables. You might use characters from a fairy tale such as a prince, queen, peasant, etc.

One Word Story
Students begin in a sitting circle. The teacher begins the story with one word. The object of the exercise is to create a full story with each student only speaking one word at a time. Students must complete full sentences that make sense and the story must have a beginning, middle and an end. Go around the circle in the order that the students are sitting in. The teacher may side coach if necessary to help decide where the sentences end or the story itself ends. Example of prompting might be “and now we need a conflict, and now we need to resolve the conflict, and now we need to bring our story to an end”. Encourage students to use descriptive adjectives to make the story more interesting.
Theater Activities Continued

Write Your Own Myth to Perform

The teacher sits students either on floor or in desks all facing the teacher. The teacher helps guide students in creating a short play by using their suggestions. The teacher can make a copy of the form on page 24 or use the dry erase/smart board to create story. The teacher starts by asking who the characters are in the story. Get about five characters. Decide what lesson should be learned or what you would like to explain about how the world works or what adventure your gods, goddesses and heroes will undertake. Next, under opening of story, create a setting (where does the story take place, why are the characters at this place). Under 1st incident, come up with a conflict which is counter to the lesson to be learned using two of the characters. Next using another character, come up with another complication or conflict which makes it even harder for the lesson to be learned. Repeat for the subsequent complications. Next, find a resolution from the conflicts that lets the characters resolve the story. Create a title for the story. The teacher should read back the story adding exciting details to make the story come alive.

For older students you may divide them in groups of 3-5 and have students come up with their own unique story. Then have students gather/create props, costumes and scenery for their story, rehearse the stories as a play and perform them for each other. This may be divided into multiple lesson days.

Example of Story Line

<table>
<thead>
<tr>
<th>Title:</th>
<th>Little Red Riding Hood</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lesson to be Learned:</td>
<td>Listen to your parents</td>
</tr>
<tr>
<td>Characters:</td>
<td>Little Red, Mother, Father, Grandmother, Wolf</td>
</tr>
<tr>
<td>Opening:</td>
<td>Little Red’s mother is giving her a basket of food for her grandmother but cautions her to not to talk to strangers as she crosses through the woods.</td>
</tr>
<tr>
<td>1st Incident</td>
<td>A Wolf calls out to Little Red to stop for a while and chat.</td>
</tr>
<tr>
<td>1st Complication</td>
<td>Little Red stops and talks to the wolf and tells him that she is on her way to grandma’s house</td>
</tr>
<tr>
<td>2nd Complication</td>
<td>The Wolf gets to grandma’s house first and gobbles up grandma</td>
</tr>
<tr>
<td>3rd Complication</td>
<td>Little Red gets to grandma’s house and discovers that the wolf is dressed as grandma and wants to gobble her up too.</td>
</tr>
<tr>
<td>Resolution</td>
<td>Little Red screams and her father who is nearby chopping wood comes and chops the wolf up and rescues Little Red and Grandma.</td>
</tr>
</tbody>
</table>
Music Activities

Sound Garden
Teacher gathers students in a sitting circle. Teacher explains that each student needs to come up with a unique sound. It can be singing a note, making noises with the mouth, snapping, clapping, anything that they like as long as they can produce the sound using their own voice and/or body. Students then lay down in the circle with their heads all pointing to the center of the circle and their feet to the outside of the circle. Teacher instructs students to close their eyes and one at a time add their unique sound to the circle. When all have added their sound, the teacher can side coach students to listen to the new sound that the class has created. The teacher can end the exercise when all students have had a chance to participate. This can be repeated with students choosing a new sound.

When the exercise is done, bring students back to circle and debrief the exercise by asking about their experience while doing the exercise.

Vocal Orchestra
Arrange students in a group facing the teacher. Teacher asks each student to create a vocal sound that is unique to the student. If teacher points to student, they must continue making their sound until teacher gives them a stop signal. Teacher conducts students as if they were an orchestra bringing students into the orchestra at the same time, bringing small groups at the same time, having single students bringing their sound in. Teacher can use dynamics of louder, softer, faster, slower, to help direct orchestra.

When the exercise is done, bring students back to circle and debrief the exercise by asking about their experience while doing the exercise.

Pass the Rhythm
Arrange student in a circle. Teacher claps out a rhythm and passes it to the student on the right. The student must then clap the same rhythm and pass it to the next student. This continues as each student claps out the rhythm and passes it to the next student until it has gone all the way around the circle. The teacher increases the difficulty of each rhythm pattern.

To make this exercise into a game students must clap the exact rhythm pattern or they will be eliminated and must sit in the middle of the circle. The last student standing is the winner.

When the exercise is done, bring students back to circle and debrief the exercise by asking about their experience while doing the exercise.
Movement Activities

Pass the Movement
The teacher gathers students in a standing circle. The teacher comes up with a gesture or movement that is simple enough for all of the students to do. The teacher begins by showing the students the movement. The teacher then passes the movement to the student next to them. Each student in turn, passes the movement to the next person in the circle. The teacher challenges the students to receive the movement exactly as they received the movement and pass the movement on in the same way.

Variation: Instead of passing the movement to the student next in order, the teacher may use the movement that they have created to move across the circle, continuing the movement as they travel and pass the movement to the student across the circle. Each student in turn must pass the movement to someone across the circle, using their movement to propel them across the room. The teacher should make sure that each student has a chance to participate.

When the exercise is done, bring students back to circle and debrief the exercise by asking about their experience while doing the exercise.

Sculptures
The teacher stands at the front of the room and spreads out the students in 4 lines facing the front of the classroom. Have lines 2 and 4 take one step to the right or left so that all students can see the teacher and the teacher can see all students. The teacher creates a calm, quiet space and tells students that this is a quiet exercise and that each student must respect each other’s personal space. Dimming the lights and/or adding music can help to create the right mood. The teacher asks the students to close their eyes and the teacher gives the students a word. Students are asked what image comes to mind when they hear that word. Students are then asked to open their eyes and using their body, create a frozen sculpture of that word. Students are encouraged to use their hands, arms, legs, facial expressions. Students are encouraged to try new levels. Once students find their position, they are asked to freeze so that the teacher can view the sculpture garden.

You can add many levels to this exercise, depending on the age of the class. Students can work in pairs to create their word. Students can work in groups to create their word. The teacher can give students a series of words and have each group of students perform each word sculpture one after another so it looks as if it is a dance or story.

The teacher can also use phrases from texts of literature that they are working on to create longer, sculpture movement stories. Sculpture words from Aesop’s Pirate Adventure are included on page 23.
**Art Activities**

**Design your own Mask**

The Ancient Greeks used masks in their theatrical productions. Masks can hide or reveal our true selves and masks can also help actors create or delineate characters.

Teachers can create mask templates using their own designs or find design templates on-line for coloring or to create actual masks for students to decorate and wear. Teachers can also find mask making supplies in local craft stores. Decorate with crayons, markers, paints, feathers, beads, sequins and anything else you can think of. Use yarn or elastic to tie masks on students.

**Create your own Puppet**

Puppets also date back to ancient civilizations and were also very popular during the Renaissance.

Puppets are great for story telling in the classroom. Puppets can be made out of socks, lunch bags, clothes pins, gloves, tongue depressors, paper and much, much more. Puppet templates can also be found at your local craft store.

**Make Your Own Percussion Instruments**

See page 17 for Recycled Percussion
<table>
<thead>
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<table>
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<table>
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<table>
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Writing Activities after seeing *Loki & Lucy*

**For Younger Students**

1. Make a list of qualities that are needed to be a good friend.
2. Draw two columns on a piece of paper. In the first column, list reasons why it is important to be honest with other people. In the second column, list times in your life where you decided to trick someone. Talk about the differences between the two lists.
3. As a group, think about what it would be like to be a Viking. Write a song or sea shanty about the joys of being a Viking. Then create a Viking dance to go with the sea shanty. Perform as a class.
4. Pick a character from *Loki & Lucy* and draw a picture of the character. Next to the picture, list 5 words that describe that character.
5. Draw a self-portrait. Write 5 words that describe your best character traits.
6. Draw two columns on a piece of paper. Pick a character from *Loki & Lucy*. In the first column write down words that describe how you are like this character. In the second column write down words that describe how you are different from this character.

**For Older Students**

1. Pick a character from the production of *Loki & Lucy*. Write a series of diary entries for each day describing the character’s journey through the play. Start each page with Dear Diary, then write about your day from a first person’s point of view, as if you were really the character having these adventures.
2. Create a Newspaper. Divide students into groups and have each student write a story for their group newspaper. The stories should center around Viking adventures, or Norse Mythology but be original stories. Students may use pictures or illustrations to make their newspaper come to life.
3. With a partner, students write a sea shanty that describes a Viking’s life on the sea. Students create movements to go with the sea shanty. Students perform sea shanty for the class. Students may add costumes and props to make it more exciting.
4. Divide students into small groups. Students think about a reason that would explain why the world is the way it is. Students write a myth that demonstrates the how this world phenomenon is explained. Students rehearse and perform play. Students may add props and costumes if desired. (use page 20 activity and page 24 template)
5. Have students write a play review of *Loki & Lucy*. Talk to students about what it means to critique a play. Have students write about what they liked best and what they might change. Students may include favorite actors, moments in the play, costumes, sets and music.
Discussion Questions after seeing *Loki & Lucy*
These questions can also be used as Writing Prompts

1. Mythology comes from an ancient civilization’s need to explain the world and the people. Myths are great stories for us to enjoy even today. Why do we tell stories? How important is storytelling in today’s world? What types of stories do you like to hear the most? What types of stories do you like to tell the most?

2. If you could create your own myth, what type of story would you create? Who would be your heroes?

3. The story of *Loki & Lucy* talks about friendship. What are the type of qualities do you look for in a friend? What are ways in which you try to be a good friend? What is the best adventure that you have shared with a friend?

4. Loki is known as a trickster. Have you ever played a trick on someone else? What happened? When is it not alright to play tricks or to prank another person?

5. Loki loves to tell jokes. What is your favorite joke? What makes you laugh? Why? Tell the class your favorite joke.

6. Lucy loves to read books. What kind of books do you like to read? Why? What is your favorite book?

7. Lucy’s father used to tell her all kinds of stories. Who likes to tell stories in your family? Can you think of a good story your parents or family members like to share with you?

Can’t get enough of Talespinner Children’s Theater for your students? Invite us out to your classroom for a personal workshop!
Theater Glossary from Ohio Academic Content Standards

dra-ma \dräm-\ the-ater \the-.t-\r n : a formal or informal process where the drama/theatre experience (process) is tantamount to the performance (product); drama: plays, dramatic literature and the works of authors providing literal dramatization of life; theatre: production activities—acting, directing, designing, scene construction, operating and managing—in synthesis for performance.

Action The unfolding events of a drama.
Actor A performer in a dramatic/theatrical work.
Art forms Forms (structures) germane to the fine arts—dance, drama/theatre, music and visual art.
Audience Those who participate in drama as spectators.
Basic acting skills Abilities such as changing voice, posture, movement and language, that are fundamental to creating a character in a dramatic/theatrical work.
Block To determine the placement and movement of actors in a dramatic/theatrical work.
Cast To assign the parts or roles of a play to actors (verb); the actors in a dramatic/theatrical work (noun).
Character One of the people within a dramatic/theatrical work; the part or personality an actor portrays.
Choreographer One who arranges or directs the movements and details of a dance or other performance.
Conflict The struggle between opposing forces that brings about the action in a dramatic/theatrical work or story; can be internal (within a character) or external (between a character and an outside force).
Costume designer A person who designs costumes.
Critique To evaluate a work (verb); an evaluation of a work (noun).
Design components Components such as clothing, props, sound or lighting that create the environment for a dramatic/theatrical work.
Dialogue A conversation between two or more characters in a work that is used by writers to give insight into the characters themselves.
Director The person responsible for making decisions about the artistic interpretation and presentation of a dramatic/theatrical work.
Dramatization Events or actions presented in a dramatic manner or for theatrical presentation.
Elements of theatre The ingredients of dramatic/theatrical activity including space, time, imitation, action, language and energy.
Exposition The information given to the audience about the characters and setting of a play.
Improvisation The spontaneous, unscripted use of words and actions to create a character or represent an object.
Lighting designer A person who plans the lighting.
Makeup designer A person who designs an actor's makeup.
Monologue A scene written for one actor in which the actor speaks aloud to him/herself, to another character or to the audience.
Theater Glossary from Ohio Academic Content Standards  (Continued)

Mood  The feeling or atmosphere that a writer creates for a reader; a reflection of an author's attitude toward a subject or theme; the feeling or atmosphere created by a dramatic/theatrical work.

Pantomime  Acting without speaking.

Playwright  A person who writes plays.

Plot pyramid  A sequence of events that includes rising action, climax, falling action and resolution.

Presentational Theatre  Works of drama in which the audience is recognized, perhaps by actors speaking directly to the audience.

Production staff  Persons responsible for the design and production of a dramatic/theatrical work.

Prompt  A cue or suggestion for action.

Properties master  A person who selects props.

Props  From the word properties. The objects used on stage to enhance the believability of characters and action.

Reflection  The process of thinking about one's own thinking, thought processes and actions or products.

Resolution  The point in a dramatic/theatrical work when the main conflict is resolved.

Scenic designer  A person who designs the setting.

Script  Written dialogue and directions for a dramatic work.

Setting  Time and place of the action of a dramatic/theatrical work; the scenery used to represent a time and place.

Sound designer  A person who plans sound effects.

Stage directions  Directions in a script written to tell how to perform the action on stage.

Stage manager  A person responsible for maintaining the stage.

Tableau  A scene or picture depicted by silent and motionless actors.

Technical crew  A group of people responsible for technical aspects of production such as sound and lighting.

Technical elements  Components, such as scenery, sound, lighting, costume design, props and makeup, which are used to develop setting, action and characters in dramatic/theatrical works.

Theme  Meaning or message of a literary or dramatic work.

Time period  A time period recognized for its distinct characteristics. In drama, recognized historical time periods include Origin, Greek/Roman, Medieval, Renaissance, Restoration, 17th Century, 18th Century, 19th Century, 20th Century and Contemporary.

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