

TEACHER RESOURCES



RAA
PRODUCTIONS

RAVA Productions acknowledges the Traditional Owners and Custodians of the Country where we work and create, the Jarowair and Giabal people. RAVA recognises all Aboriginal and Torres Strait Islander peoples' connections to land, sea and community. We pay our respects to them, their cultures, and to their Elders past and present.



RAVA PRODUCTIONS.

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About *Fractured Fairy Tales*

Fairy tales have fractured!

Classic stories have tipped higgledy-piggledy and favourite characters are all in a twist. Two children, transported to fairyland, navigate its fractured stories, coming across Little Red, haggling with pigs and helping giants, a prince and princesses, pulling stories back together before midnight.

On the way, our heroes learn who to trust, who to help and that first impressions don't always count. They must make good choices to turn new pages and write happy endings.

Featuring:

Carla Beard (*Round The Twist*, Queensland Theatre)

Martelle Simon-Green (Backbone Youth Arts),

Jacob Watton (Trent Dalton's *Love Stories*, Founding Artist RAVA Productions, *Charlotte's Web*, *The Wind in the Willows*, Choreographer)

and Samuel Ashfield Webb (RAVA's *The Wind in the Willows*, *Ad Astra*)

Director: Alison Vallette

Devised by RAVA founding artists Jacob Watton, Courtney Wagner, Angela Ponting, and Carla Beard, Martelle Simon-Green, Jade Moon, Samuel Webb

Original Music: Harrison Paroz

Creative Producer: Ruth Atkinson

Set Design & Construction: Kerry Saul

Character Artwork & Graphic Design: Charlotte Fountain

AV Design: Ruth Atkinson

Costumes/Props: Alison Vallette

Produced by: RAVA Productions

Suitability: Ideal for Students from Prep-4, children and their families.



Australian Government
Regional Arts Fund

REGIONAL
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AUSTRALIA

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Fractured Fairy Tales is made possible by the Australian Government's Regional Arts Fund, provided through Regional Arts Australia, administered in Queensland by Flying Arts Alliance.



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KEY MESSAGES

- Classic stories twisted within a theatre experience delivering strong themes who to trust, who to help and that first impressions don't always count. They must make good choices to turn new pages and write happy endings.
- Themes of building friendships, maintaining trust and understanding everyone has both good and bad sides. People make choices every day and that experiences and beliefs are part of who we become. We each have the ability to make choices that write a different story and help us turn a new page.
- Relevant in-theatre experiences and stories that resonate with children growing up in the 21st century
- Curriculum links, using techniques in drama, physical theatre, creating characters and integrated audio-visual for storytelling.
- Original music that enhances characters while connecting music to aesthetics and emotions in storytelling
- Supported by educational materials for teachers, curriculum resources and activity plans for use in classrooms
- Creative drama workshops delivered by RAVA cast suitable for primary school aged children. Workshops linked to primary school curriculum enhancing the live performance experience and developing children's imagination, self-expression and confidence.



About RAVA Productions



RAVA Productions is a collaboration between arts industry professionals Ruth Atkinson and Alison Vallette who join forces to produce live theatre readily accessible to audiences in regional and remote Queensland and suitable for a variety of venues.

RAVA Productions works to identify emerging professional artists connected to the Darling Downs area, building opportunities for them to extend their experience and connecting them to industry career pathways.

Alison Vallette is a director/choreographer with professional dance credentials, having danced internationally and performed in touring music theatre productions that toured the United Kingdom, Europe and Australia. She has directed major musicals including Mary Poppins, Wicked and Kinky Boots.

Ruth Atkinson is a creative producer and presenter with experience across venue management, programming and marketing for the Empire Theatre Toowoomba, QUT Gardens Theatre, as Director of the Judith Wright Centre of Contemporary Arts in Brisbane and as Co-Director for the Curious Arts Festival. She is a board member of the Queensland Matilda Awards Executive.



Story Themes and Curriculum Links

Story Themes:

Themes of building friendships, maintaining trust and understanding everyone has both good and bad sides.

People make choices every day and that experiences and beliefs are part of who we become. We each have the ability to make choices that write a different story and help us turn a new page.

Primary workshops deliverables:

Storytelling, scene building, character building, improvisation, literacy skills developing the ability to transform text to stage, team/social skills building.

Secondary workshops deliverables:

Children's theatre, clowning, transforming text to stage, ensemble theatre, scene building, character building, improvisation, voice work, team/social skills building

Breakdown of dramatic conventions - role, relationships, voice and movement, mood and atmosphere, space and time.



Curriculum Links

Learning Area:	English
Foundation	<p>Language Understand that language can be used to explore ways of expressing needs, likes and dislikes (ACELA1429 - Scootle)</p> <p>Literature Recognise that texts are created by authors who tell stories and share experiences that may be similar or different to students' own experiences (ACELT1575 - Scootle)</p> <p>Share feelings and thoughts about the events and characters in texts (ACELT1783 - Scootle)</p> <p>Identify some features of texts including events and characters and retell events from a text (ACELT1578 - Scootle)</p> <p>Retell familiar literary texts through performance, use of illustrations and images (ACELT1580 - Scootle)</p> <p>Innovate on familiar texts through play (ACELT1831 - Scootle)</p> <p>Literacy: Listen to and respond orally to texts and to the communication of others in informal and structured classroom situations (ACELY1646 - Scootle)</p>

Learning Area:	English
Year 1	<p>Language Understand that language is used in combination with other means of communication, for example facial expressions and gestures to interact with others(ACELA1444 - Scootle)</p> <p>Explore different ways of expressing emotions, including verbal, visual, body language and facial expressions (ACELA1787 - Scootle)</p> <p>Literature Discuss how authors create characters using language and images (ACELT1581 - Scootle)</p> <p>Discuss how authors create characters using language and images (ACELT1581 - Scootle)</p> <p>Discuss features of plot, character and setting in different types of literature and explore some features of characters in different texts (ACELT1584 - Scootle)</p> <p>Recreate texts imaginatively using drawing, writing, performance and digital forms of communication(ACELT1586 - Scootle)</p> <p>Literacy Engage in conversations and discussions, using active listening behaviours, showing interest, and contributing ideas, information and questions(ACELY1656 - Scootle)</p>

Learning Area:	English
Year 2	<p>Language Identify visual representations of characters' actions, reactions, speech and thought processes in narratives, and consider how these images add to or contradict or multiply the meaning of accompanying words (ACELA1469 - Scootle)</p> <p>Literature Discuss how depictions of characters in print, sound and images reflect the contexts in which they were created (ACELT1587 - Scootle)</p> <p>Compare opinions about characters, events and settings in and between texts (ACELT1589 - Scootle)</p> <p>Create events and characters using different media that develop key events and characters from literary texts (ACELT1593 - Scootle)</p> <p>Innovate on familiar texts by experimenting with character, setting or plot (ACELT1833 - Scootle)</p> <p>Literacy Listen for specific purposes and information, including instructions, and extend students' own and others' ideas in discussions (ACELY1666 - Scootle)</p> <p>Use interaction skills including initiating topics, making positive statements and voicing disagreement in an appropriate manner, speaking clearly and varying tone, volume and pace appropriately (ACELY1789 - Scootle)</p>

Learning Area:	English
Year 3	<p>Language Explore ideas and narrative structures</p> <p>Literature Discuss texts in which characters, events and settings are portrayed in different ways, and speculate on the authors' reasons (ACELT1594 - Scootle)</p> <p>Draw connections between personal experiences and the worlds of texts, and share responses with others (ACELT1596 - Scootle)</p> <p>Develop criteria for establishing personal preferences for literature (ACELT1598 - Scootle)</p> <p>Discuss how language is used to describe the settings in texts, and explore how the settings shape the events and influence the mood of the narrative (ACELT1599 - Scootle)</p> <p>Create imaginative texts based on characters, settings and events from students' own and other cultures using visual features, for example perspective, distance and angle (ACELT1601 - Scootle)</p> <p>Literacy Identify the point of view in a text and suggest alternative points of view (ACELY1675 - Scootle)</p>

Learning Area:	English
Year 4	<p>Language Understand that social interactions influence the way people engage with ideas and respond to others for example when exploring and clarifying the ideas of others, summarising their own views and reporting them to a larger group (ACELA1488 - Scootle)</p> <p>Understand differences between the language of opinion and feeling and the language of factual reporting or recording (ACELA1489 - Scootle)</p> <p>Literature Make connections between the ways different authors may represent similar storylines, ideas and relationships (ACELT1602 - Scootle)</p> <p>Discuss literary experiences with others, sharing responses and expressing a point of view (ACELT1603 - Scootle)</p> <p>Discuss how authors and illustrators make stories exciting, moving and absorbing and hold readers' interest by using various techniques, for example character development and plot tension (ACELT1605 - Scootle)</p> <p>Create literary texts by developing storylines, characters and settings (ACELT1794 - Scootle)</p> <p>Literacy Interpret ideas and information in spoken texts and listen for key points in order to carry out tasks and use information to share and extend ideas and information (ACELY1687 - Scootle)</p> <p>Use interaction skills such as acknowledging another's point of view and linking students' response to the topic, using familiar and new vocabulary and a range of vocal effects such as tone, pace, pitch and volume to speak clearly and coherently (ACELY1688 - Scootle)</p> <p>Identify characteristic features used in imaginative, informative and persuasive texts to meet the purpose of the text (ACELY1690 - Scootle)</p> <p>Use comprehension strategies to build literal and inferred meaning to expand content knowledge, integrating and linking ideas and analysing and evaluating texts (ACELY1692 - Scootle)</p>

Learning Area:	The Arts: Drama
Foundation to Year 2	<p>Literacy – Critical & Creative Thinking</p> <p>Explore role and dramatic action in dramatic play, improvisation and process drama (ACADRM027 - Scootle)</p> <p>Use voice, facial expression, movement and space to imagine and establish role and situation (ACADRM028 - Scootle)</p> <p>Present drama that communicates ideas, including stories from their community, to an audience (ACADRM029 - Scootle)</p> <p>Respond to drama and consider where and why people make drama, starting with Australian drama including drama of Aboriginal and Torres Strait Islander Peoples (ACADRR030 - Scootle)</p>
Year 3 and Year 4	<p>Literacy – Critical & Creative Thinking</p> <p>Explore ideas and narrative structures through roles and situations and use empathy in their own improvisations and devised drama (ACADRM031 - Scootle)</p> <p>Use voice, body, movement and language to sustain role and relationships and create dramatic action with a sense of time and place (ACADRM032 - Scootle)</p> <p>Shape and perform dramatic action using narrative structures and tension in devised and scripted drama, including exploration of Aboriginal and Torres Strait Islander drama(ACADRM033 - Scootle)</p> <p>Identify intended purposes and meaning of drama, starting with Australian drama, including drama of Aboriginal and Torres Strait Islander Peoples, using the elements of drama to make comparisons (ACADRR034 - Scootle)</p>

Theatre Etiquette

It's exciting to go to your first live performance!

Live theatre can be quite unfamiliar for students and it's important they know it's OK to respond and react to what's happening on stage.

Being in an audience is a different experience to watching a television show or even going to the movies. The performers on stage are communicating with the students, telling the story live. They can hear the responses from students and may speak in character to the audience asking them to participate.

Live theatre is at its best when it draws a reaction from the audience. Make sure students know that it's OK for them to join in applause, when something is funny, they may laugh, if a moment touches them emotionally, it's OK to shed a tear.

Not all responses are OK though. Some behaviors may be disruptive and spoil the experience for other students and distract those around them in the theatre.

Students might be surprised how much the actors on stage might see them in the audience and feel their energy and excitement from the auditorium.

Construct a T-Chart of Expected and Unexpected behaviour during a live performance

Things to include:

Expected behaviour: smiling, laughing, applauding, sitting still and quietly listening and watching, limiting movement that might disturb others, positioning on the chair to see the stage and not be distracted, participating when actors ask for audience response, putting hands up with questions at the end, following the instructions of teachers and supervisors.

Unexpected: Chatting, whispering, eating and drinking (it can be very noisy!), moving around the room or from your allocated chair, kicking chairs or the backs of seats, using mobile phones or have them ringing, filming, photography particularly using flash, touching theatre equipment or trying to get on the stage uninvited.

Who makes the stage magic

Teachers can talk to students about various jobs performed by different members of the production team. The cast on stage are obvious. Some students are keen to know who is making the lights work, or sound, or the projection. Who built the set, made the costumes or found the props used, who wrote the music or played instruments.

Often, theatre spaces are darkened so students can focus on the stage and feel part of the story. Sometimes there are loud sounds from speakers that add to the story telling, like crashing or horse galloping.

Actors work during rehearsal to create their characters finding the best way to tell the story. They perform energetically every time they take to the stage.

Theatre technicians work to program the sound, projection and stage. They are responsible to set up technical requirements before the show and re-pack at the end!

Stage managers are a very important part of the team who make sure everything is running smoothly. They “call the show” ensuring the flow of the play is perfectly timed. They are a leader for the team from the moment they arrive hours before the show starts until the equipment, costumes and set is packed and all the elements are loaded into the production vehicle.

The Director does most of their work before, during and after rehearsals. They imagine and create bringing all the people and ideas together working with actors and the technicians, as well as the designers to realise all aspects of the show and story.

Producers find the resources to make a production professional. They seek the funding, engage the people, partner with the Director to pull together the logistics as well as support their creative vision. A production has many parts to consider including technical specifications, marketing materials, venue liaison and travel arrangements for the company. They keep a finger on the pulse of the production and an eye on what the audience will enjoy and impact that a show has for a community.



What is a fairy tale?

Fairy tales have been told for hundreds of years, passed down from parents to children long before they were written in books. Many of the fairy tales we know today, like those collected by the Brothers Grimm or written by Hans Christian Andersen, were based on old stories shared by different cultures around the world.

Over time, these tales have changed, but they keep their magical feel and important lessons about life.

Most fairy tales take you to a magical world where anything can happen! You might meet brave heroes, talking animals, kind fairies, or even tricky witches or cranky stepmothers.

Fairy tale stories are often full of adventure, mystery, and wonder, making them fun and exciting. They can take place in enchanted forests, grand castles, or far, far away kingdoms.

The characters in these stories often face big challenges, but with courage, kindness, or a little bit of magic, they tend to find a way to succeed. Many fairy tales have a lesson to teach, like the importance of being honest, brave, or kind to others.

In this play, the fairy tales are fractured, which means they are changed in fun and surprising ways to make them new and exciting for modern children.

A fractured fairy tale might swap the hero and the villain, introduce an unexpected character, change the setting, or add a unique twist to the ending.

These fresh takes on traditional stories keep the magic of fairy tales alive while making them fun for new generations.

Fractured Fairy Tales will spark young imaginations and remind us that even in difficult times, making a different choice, being a good friend, and showing bravery can lead to a happy ending—and they all can live happily ever after!



Pre-Performance Activities

Check In

Students form a circle are asked a series of questions that each participant will answer individually. This is a get to know you exercise that gives each person a moment to share.

Questions asked can be:

Can you tell us your name, how are you feeling on a scale from 1-10, and which is your favourite fairy tale or character.

The group should listen to each person as they speak. To learn names (if new to each other), understand how they are feeling today and what they're thinking (fostering empathy). Team building over the long haul.

Question variations could be: What would a loved one tell me about you?

What is your favourite part about being at school?

What is the most interesting thing that has happened to you this week?

Or devise your own question based on your knowledge of the group and what they do.

Character Cards

Pick one square from the table on the following page and ask the students to mime out their choice of character. Students can work individually, as a pair or small group depending on their experiences in drama.

As each student or team takes their turn, see if the other students can guess what characters they are portraying and what story they may have been drawn from!

Remind students they can use movement and their voice to help portray each character!

Teachers/Students Questions:

- What fairytale character would you like to play?
- What fairytale character do you think is a good person? And why.
- What fairytale character do you think is a bad person? And why.
- What characters are missing to tell the whole story?

Character card:

EVIL WITCH	PRINCESS	WOLF	LITTLE PIG	SNOW WHITE
HANZEL	GRANDMA	CINDERELLA	PRINCE CHARMING	GOLDILOCKS
BEARS	RAPUNZEL	SLEEPING BEAUTY	A SEVEN DWARF	GRETEL
STEP SISTER	JACK (BEANSTALK)	RED RIDING HOOD	FAIRY GODMOTHER	WOODSMAN

- How do we show clear characters?
- What would be the difference in movement/voice between two different characters - as an example, a witch or a princess?
- What can you use in the classroom to help add to or change your outfit to help tell us which character you are?

Post show questions:

- What makes a character good or bad?
- Can characters change? Are people always bad or always good?

Can you tell or perform part of the original telling of your favourite fairytale?

Part two: can you show us this fairytale but changing one element to *fracture* it?

Think of two fairytales, now think about all of those characters in one story!

What do you think would happen?

How would these characters interact? Would they be friends?

How could they work together to get a happy ending for both stories?

Introduction to characters

There are a few key characters in Fractured Fairy Tales, most drawn from popular tales that have been enjoyed by generations of children.

Characters are drawn from well-known stories including Little Red Riding Hood, the Three Little Pigs, Cinderella, Jack and the Beanstalk, Rapunzel and Snow White. There are new characters in this play too. Two young people are exploring in an upstairs room filled with books. They happen across a magic book that connects them to fairy tale land.

During Fractured Fairy Tales, the four cast members on stage will take on various roles and use a simple way to add costume elements, change their voice or way of moving to portray different characters.

Discuss what students know about each of the stories and ask them to imagine which characters might be in a fractured story. How

Devising a Scene from Picture Stimulus

This exercise provides a frame for young people to devise new dramatic content through picture stimulus. From a collection of unique fairy tale story images, students use imagination and build a new tale taking a new direction for their stories.

How to Play:

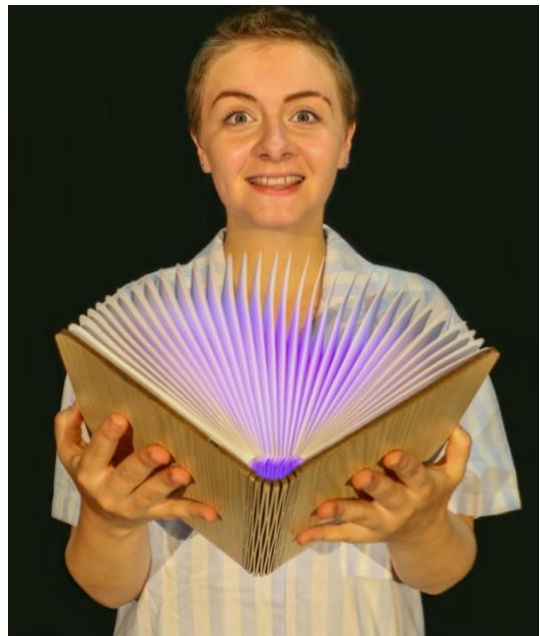
Start by placing the selected fairy tale images so they are visible to all participants as a stimulus for a new story.

Ask participants to commit to memory as many of the images as they can. Give them a time limit for this.

Once time has been reached, collect all the images and split your students into groups of 3 or 4 people.

Give each grouping a selection of the images (recommend three)

Each group, without showing the other groups their image/s, will develop a short scene that connects each of their images together into one cohesive story or sequence.



Let students in their groups know they can use text, dance, movement, mime to tell their story. All group members should play a part in putting the story together. We recommend keeping each group's created scene to about 2-4 minutes in length.

This scene may be literal depiction of three still images or the images might inspire a story or a scripted epic journey. Each group can use their imagination, creativity and group interactions to devise their interpretation of the images.

Each group performs their story scene in turn.

Ask your audience groups to spot the images used to develop the scene.

Variation: Use a number of images for students to commit to memory. Show each group the same three images. The variations of how students interpret the images reveals unique and individual creativity.



Post-Performance Activities

Show Review

After the show, ask students to write their own review.

What were the best parts of Fractured Fairy Tales?

Who was your favourite character on stage?

Why did you like them?

What made you laugh? Was there moments that were sad or scary?

What would you change about the show or the story?

Which fairy tale story would you add or take out of the story? Why?

If you could perform in the show, which character would you want to be?

What do you think is the moral of the story?

What is the message you will take from the play?

Retell the story from another character's point of view

Fractured Fairy Tales presents a story from an observer's point of view. Most of the action follows what our two young heroes experience as they encounter different characters from fractured traditional stories.

However, each character has their own point of view of the events of their story. They each have things that they has happened to them before and leave their scene to change the story and how they might continue their fairy tale lives.

Ask Students to pick a character and retell the story from that character's point of view.

Where does their character live? Are they friends with other characters?

Does the character know other characters in fairy tale land?

How might the characters join forces to help each other and make a better community?

Character Analysis and Comparison

Students analyse the differences and similarities of characters described in the original fairy tales.

How have characters been changed or fractured within the play?
Which characters were most different? Which were the same?
Which other characters or fairy tales do you wish were included?
Give evidence and support for your ideas.

What happens next?

Each character's story continues after the resolution of their scene or at the end of the play.

During Fractured Fairy Tales, some wonderful new characters may have been introduced, and others may have turned a new page to write a new ending for their story.

Student write a story based on their choice of one character and the lessons they might have learned or need to learn to live in fairy tale land.

How do the old characters help teach the lessons they learned themselves?
What new characters might arrive and live in fairy tale land?



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