



Fairytale Cookbook
Show & Workshop
Impro Melbourne
Teacher Resources
2022

Ideal for Years F-Y6



The 2022 Arts & Education Program is
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ABOUT THIS RESOURCE

This resource has been created to provide teachers with curriculum links to the Victorian Curriculum, and includes some preliminary and post show ideas and activities as to how to extend their experience of *Fairytale Cookbook*. The activities are designed to be open-ended and multi-ability. They may need differentiation for your specific cohort.

The performances and workshops included in the Arts & Education program are designed to offer students engaging arts experiences with strong links to the Victorian Curriculum and VCE subjects where appropriate. Each Arts & Education program varies in its purpose and content and as a result the scope for integration across the curriculum varies.

If you have any questions about this resource, its content or its implementation within your classroom please do not hesitate to contact the Arts & Education team at education@rav.net.au

ABOUT REGIONAL ARTS VICTORIA

Regional Arts Victoria inspires art across the state. Through creative facilitation, touring, education, specialised resources, artistic projects and advocacy, we develop and sustain creative communities and artistic practice all over Victoria.

Regional Arts Victoria is an independent, not-for-profit, membership-based organisation working in long-term partnerships with every level of government, fostering contemporary and innovative regional cultural practice across five decades. We advise and impact on decision-making across multiple portfolios and levels of government.

Regional Arts Victoria is the peak body for regional artists and arts organisations, and the leading organisation for regional creative practice in Victoria.

PARTNERSHIPS

Regional Arts Victoria facilitates the partnerships, the organisations and the practices that create new work.

- Regional Cultural Partnerships
- Creative Arts Facilitators
- Membership program
- Devolved grants programs
- Resources, workshops and events
- Sector advocacy and leadership development

PROGRAMMING

Regional Arts Victoria nurtures the experts who foster local artistic experiences and stimulate young minds.

- Arts & Education Program
- Connecting Places
- Touring programs
- Education resources
- Industry development resources and events
- Sector advocacy and leadership development

PROJECTS

Regional Arts Victoria presents major artistic projects that build local artistic leadership and legacy.

- State-wide projects including Creative Workers in Schools, *Small Town Transformations and Artlands Victoria*
- Internal Creative Professional Development programs
- Sector advocacy and leadership development

ARTS & EDUCATION

For over 50 years, Regional Arts Victoria has been the leader in providing educational arts experiences for children and young people across Victoria. Each year we offer a range of performances and workshop programs to schools throughout regional and metropolitan Victoria, with COVID-Safe planning in place across our entire 2022 program.

The Arts & Education program aims to encourage young people to develop their creativity and enhance awareness and participation in the arts through accessible arts learning opportunities. Our program is designed to engage, educate, challenge and delight students from foundation through to VCE using a range of creative approaches. With a selection of high quality, immersive arts experiences, we pride ourselves on providing relevant and exciting activities for children and young people that are complementary to the Victorian Curriculum. To support educator learning we offer professional development opportunities to complement our programs.

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INTRODUCTION TO THE PROGRAM

Fairytale Cookbook Show

Open The Fairytale Cookbook, choose your ingredients, and let us whip you up an improvised fairytale as you've never seen before. Start off with a Hero, add a splash of Pirate King, or spice it up with a Witch... the choice is yours! The Fairytale Cookbook Show is an improvised storytelling format created especially with kids in mind. The audience helps cast the actors, choose the characters for the tales, and guide the Hero safely (or dangerously!) through the adventure they have created. The Fairytale Cookbook is a unique chance for the students to have REAL input into a show rather than passive predetermined pantomime choices of the past.

The Fairytale Cookbook encourages students to listen, respond, share ideas and think creatively. The story creation 'recipe' from the show can immediately be taken back into the classroom to continue developing the students' skills in storytelling and creative writing.

The Fairytale Cookbook is designed as a fun, interactive, way to create stories using Ingredients and a Story Recipe. The performance is designed primarily for students in Years 4–6 but can also be used as a format for younger students.

At each stage a new ingredient/element is added in, to slowly 'cook' the story. It is designed to break down the building blocks of storytelling into different elements and help the student understand how good storytelling builds from a platform through a series of events to a climax and satisfying conclusion.

The process is led by the performers, using the step-by-step recipe method and the How to Cook Up a Story handout. The three performers will become the characters the audience chooses. The audience are encouraged to add detail to characters with vocal, physical and emotional choices, which the actors take on and, through improvisation, create the story. Three to four stories are created in the show. The show includes a high level of audience participation through audience suggestions and student volunteers.



The Fairytale Cookbook Workshop

A unique and engaging way to bring the magic of creating stories into the classroom. Let Impro Melbourne expertly provide the recipe for your students to tell great stories. Using well-established fairytale archetypes as ingredients and classical story design as the method, the students will understand not only what makes a great story, but also how to construct one themselves with their personal unique twists.

The elements introduced are:

- Character Archetype,
- Character Description,
- Character Role and
- Classic Story Structure.

By placing these elements in the form of a “Recipe”, the students absorb the learning quickly through direct engagement and practical application ... and its fun! The participants will build and perform their own stories in the workshop. More importantly, they will be able to take this understanding of story forward into the classroom and their own creative writing.

The Fairytale Cookbook Workshop encourages students to listen, respond, share ideas and think creatively. They will work individually and also as part of a creative team, exercising their personal and interpersonal communication skills.

Impro Melbourne performers have travelled the globe telling improvised stories and they bring that expertise into your environment in a way that will captivate and encourage your students’ passion for storytelling.



“We had a great time yesterday and I was blown away by the expertise of your team... I’ve not witnessed my level being so engaged in such a long time.”

– Mary MacKillop Catholic Primary School

BIOGRAPHIES

Impro Melbourne is the longest-running improvisational theatre company in Melbourne, whose purpose is to boldly expand the use of improvisation in theatre and education.

Since 1996 Impro Melbourne has produced all forms of improvised theatre from short game/scene style formats through to full length 50 minute to two hour fully improvised shows, exploring genres like Shakespeare, musicals, film noir, murder mystery and non-naturalism. They currently produce the global impro format Theatresports™, as well as Keith Johnstone's two other competition formats Maestro™ and Gorilla Theatre™. These formats are licensed through the International Theatresports™ Institute and Impro Melbourne is the Victorian license holder. Impro Melbourne has also produced shows for the Melbourne International Comedy Festival for the past two decades.

In 2004 they developed a schools' program which has now become a highly acclaimed series of demonstration shows and workshops for primary and secondary students managed by Regional Arts Victoria. In response to Covid-19 restrictions, these workshops have been adapted in to online, livestream offerings. Impro Melbourne's reputation continues to grow as they travel across Australia and overseas. The company has performed and taught in Asia, Europe and North America. In 2005 they ran the first International Improvisation Festival in Australia, bringing in players from North America, Europe, Scandinavia and Japan. They continue to share their innovative techniques with the impro world and will never stop searching the globe for inspiration.



THE PERFORMERS

Key performers in the company have been working as actors and improvisers in Melbourne, Sydney and overseas for over 15 years, on the stage and in TV and film.

The Schools Players:

There are currently 12 performers who deliver the schools program. All of our schools performance ensemble are regular cast members of our productions of Theatresports™, Maestro™, Gorilla Theatre™, and perform and create new improvisation formats. All performers attend regular training and seek to constantly improve the standard and quality of our work. The Impro Melbourne schools cast is committed to promoting a passion for improvisation, performing and theatre among students.

SUGGESTED PRE-PERFORMANCE ACTIVITIES

Depending on the age of your students you may like to prepare for *Fairytale Cookbook* with some of the following activities:

Activity 1: Knowledge of Fairytales or Folktales

We use the 'fairytale' as a classic storytelling genre as most young students are familiar with tales and the ideas behind them, as well as teachings that are often included as morals for the stories.

- Ask the students to list their favourite stories. Discuss what they like about these stories, what makes them special and memorable? Why are people drawn to well-known stories like Disney? To extend this activity ask students to bring in their favourite book and tell the class about it.
- Help students to explore tales told to children from different cultural backgrounds (see resource links below) – this could also link with a trip to the Library.
- Discuss what types of characters are found in fairytales and folktales? The Heroes/Heroines, Villains, Friends, 'Teachers' (the characters that teach something to the hero/heroine to help them on their journey).

Resources:

[Aaron's World of Stories](#) - a source of many varied folktales.

[American Library Association](#) - has a list of multicultural versions of the Cinderella story

[Stories to Grow By](#) - features stories from all over the world.

[Indigenous Australian stories](#)

Activity 2: Settings

- Ask the students to describe different starting points they can remember from well-known stories; environments, types of dwellings (houses, castles, inside trees), and what kind of 'kingdoms' they are – are they ruled by good King/Queen or not so nice, are there rules everyone has to follow, what do people do every day?
- Ask the students to come up with ideas for where they would like to see a story set – e.g. types of places, a certain time in history or a fantasy world. They can then either do a drawing of their story setting idea or write a description.

Activity 3: Once Upon a Time

Stories will often start with 'once upon a time', which sets the world in which the characters live; the place, who is in charge, what life is like every day.

- Sit the students in a circle. One student begins by saying 'Once Upon a Time' and then each student adds 3 more words to the story, with the aim of creating a fairytale as they go around the circle. Continue until one of the students decides it's the right time to end the story and says 'The End'.

SUGGESTED POST-VISIT ACTIVITIES:

After the show we encourage teachers to use the following to continue to develop both verbal and written storytelling skills and creative thinking.

Character Creation using the 'Ingredients' Icon Pictures: On the Recipe sheet is a pictorial depiction of archetypes found in many stories and familiar to the students. Students can draw more characters using these icons as a guide to help develop drawing skills. Students can also be encouraged to draw their own versions of characters on our List or create new ones from their imagination. This can include extra elements like wings, extra limbs, X-ray vision, any special qualities they have.

Use the Story Flow Chart to get the students telling simple stories: This can be used as a guideline to show when to introduce the next character and part of the story. This is a guide only so with more advanced students they can practice ways of creating stories starting with different characters – e.g. what if the story started in the 'world' of the Villain or of the Teacher.

The Recipe: The 'step by step' building blocks for story. Teachers can lead students through these stages to allow them to create a unique story all their own. Students can work individually or tell the story in groups.



STORYTELLING STEPS:

There are many ways to tell a story. Here is one set of steps you can follow and get the students to make suggestions at each step as to what can happen. This is one of the methods we use in the SHOW and in the WORKSHOPS

STEP 1 - The Set Up: This establishes the main character and their world. Students select one of the “ingredients” and that character is given a name and an adjective to describe how the character exists in the world. They can add as many details as they wish – an emotion, a longing or desire, a favourite thing to do each day.

This becomes the opening ‘platform’ for the story: For example: “Once upon a time there was a Unicorn called Horace, who was very happy... And every day he would...”

STEP 2 – Conflict: Introduces the force of antagonism to the world. This may be a character (Villain) or a new law/rule that comes into the world and poses a threat to the protagonist’s environment and way of life. Displacing him or her.

STEP 3 – The 1st Challenge (Teacher): This is where our displaced protagonist meets another character that will prove to be a teacher. The teacher challenges the protagonist through a series of tasks to learn something that will help to defeat the antagonist.

STEP 4 – The 2nd Challenge (Ally): This is where our displaced protagonist meets an Ally that possesses skills or talents the protagonist does not. The Ally decides to join the protagonist after the protagonist helps the Ally earning their trust.

STEP 5 – Conflict and Resolution: This step is where the Protagonist returns to confront the Antagonist. They draw on the knowledge learned with the teacher and the strength of their allies to do so. Once the Antagonist is defeated, the protagonist takes stock of how they and the world around them have been changed by their journey.

TIPS:

- Using the conventional opening of “Once upon a time... And every day...” is helpful for students as it is familiar. This framework also grounds the world of the story quickly.
- Encourage students to say why the main characters of Hero/Protagonist and Villain/Antagonist feel as they do, what they feel about their world and also give characters some sort of ‘action’ to be involved in. For example: “Once upon a time there was a unicorn called Horace, who was very happy. He was happy because he was the only unicorn in that part of the forest and all the other creatures wanted to talk to him. Every day Horace would go into the main clearing and give rides to anyone who wanted them....”
- With older students – Years 5 and 6 – you can ask them to delve more deeply into some of the best known tales, like Cinderella or the Little Mermaid to find the original tales or versions of these stories from different cultures. This can link to Cultural studies and understanding of the common types of tales and the morals they teach across the world.

Learning Areas	Capabilities
<p>English</p> <p>Strand: Text Structure and organisation Understand how authors often innovate on text structures and play with language features to achieve particular aesthetic, humorous and persuasive purposes and effects</p> <p>Strand: Examining Literature Recognise that ideas in literary texts can be conveyed from different viewpoints, which can lead to different kinds of interpretations and responses</p> <p>Identify the relationship between words, sounds, imagery and language patterns in narratives and poetry such as ballads, limericks and free verse</p> <p>Strand: Texts in contexts</p> <p>Identify the point of view in a text and suggest alternative points of view</p> <p>Strand: Interpreting, analysing, evaluating Use comprehension strategies to interpret and analyse information and ideas, comparing content from a variety of textual sources including media and digital texts</p> <p>Analyse strategies authors use to influence readers</p> <p>Strand: Expressing and developing ideas Investigate how vocabulary choices, including evaluative language can express shades of meaning, feeling and opinion</p> <p>Strand: Creating Literature Create literary texts that adapt or combine aspects of texts students have experienced in innovative ways</p>	<p>Critical and Creative Thinking</p> <p>Strand: Questions and Possibilities Examine how different kinds of questions can be used to identify and clarify information, ideas and possibilities</p> <p>Strand: Reasoning Consider when analogies might be used in expressing a point of view and how they should be expressed and evaluated</p> <p>Strand: Meta-Cognition Examine learning strategies, including constructing analogies, visualising ideas, summarising and paraphrasing information and reflect on the application of these strategies in different situations</p> <p>Achievement Standard By the end of Level 6, students apply questioning as a tool to focus or expand thinking. They use appropriate techniques to copy, borrow and compare aspects of existing solutions in order to identify relationships and apply these to new situations.</p> <p>Students represent thinking processes using visual models and language. They practice and apply learning strategies, including constructing analogies, visualising ideas, summarising and paraphrasing information. Students disaggregate ideas and problems into smaller elements or ideas, develop criteria to assess and test thinking, and identify and seek out new relevant information as required.</p>

<p>Strand: Creating texts Plan, draft and publish imaginative, informative and persuasive texts, choosing and experimenting with text structures, language features, images and digital resources appropriate to purpose and audience</p> <p>Achievement Standard By the end of Level 6, students understand how the use of text structures can achieve particular effects and can analyse and explain how language features, images and vocabulary are used by different authors to represent ideas, characters and events. They compare and analyse information in different texts, explaining literal and implied meaning. Students understand how language features and language patterns can be used for emphasis. They show how specific details can be used to support a point of view. They explain how their choices of language features and images are used. They use banks of known words and the less familiar words they encounter to create detailed texts elaborating upon key ideas for a range of purposes and audiences. They demonstrate understanding of grammar and make considered choices from an expanding vocabulary to enhance cohesion and structure in their writing. They also use accurate spelling and punctuation for clarity, provide feedback on the work of their peers and can make and explain editorial choices based on agreed criteria.</p>	<p>Ethical Capability</p> <p>Strand: Understanding Concepts Examine the contested meaning of concepts including truth and happiness and the extent to which these concepts are and should be valued</p> <p>Discuss how ethical principles can be used as the basis for action, considering the influence of cultural norms, religion, world views and philosophical thought on these principles</p> <p>Examine how problems may contain more than one ethical issue</p> <p>Strand: Decision Making and Actions Explore the significance of ‘means versus ends’ by considering two ways to act when presented with a problem: one that privileges means and one ends</p> <p>Discuss the role and significance of conscience and reasoning in ethical decision-making</p> <p>Achievement Standard By the end of Level 6, students evaluate the meaning of ethical concepts and analyse their value, identifying areas of contestability. They explain different ways to respond to ethical problems and identify issues related to these.</p> <p>Students identify different ethical issues associated with a particular problem. They identify the basis of a range of ethical principles and explain the role and significance of conscience and reasoning in ethical decision-making</p>
<p>The Arts</p> <p><u>Drama</u></p> <p>Strand: Explore and Express Ideas Explore dramatic action, empathy and space in improvisations, play-building and scripted drama, to develop characters and situations</p> <p>Strand: Drama Practices Develop skills and techniques of voice and movement to create character, mood and atmosphere and focus dramatic action</p> <p>Strand: Present and Perform Perform devised and scripted drama that develops narrative and uses performance</p>	<p>Personal and Social Capability</p> <p>Strand: Self Awareness and Management Explore the links between their emotions and their behaviour</p> <p>Reflect on how personal strengths have assisted in achieving success at home, at school or in the community</p> <p>Describe what it means to be confident, adaptable and persistent and why these attributes are important in dealing with new or challenging situations</p> <p>Identify the skills for working independently and describe their</p>

styles and design elements to engage an audience

Strand: Respond and Interpret

Explain how the elements of drama and production elements communicate meaning by comparing drama from different social, cultural and historical contexts, including in the drama of Aboriginal and Torres Strait Islander peoples

Achievement Standard

By the end of Level 6, students use the elements of drama to shape character, voice and movement in improvisation, play-building and performances of devised and scripted drama for audiences.

Students explain how dramatic action and meaning is communicated in drama they make, perform and view. They explain how drama from different cultures, times and places influences their own drama making.

performance when undertaking independent tasks

Strand: Social Awareness and Management

Explore and discuss behaviours that demonstrate sensitivity to individual, social and cultural differences

Define and recognise examples of stereotypes, discrimination and prejudice and discuss how they impact on the individual

Describe the characteristics of respectful relationships and suggest ways that respectful relationships can be achieved

Identify the characteristics of an effective team and develop descriptions for particular roles including leadership, and describe both their own and their team's performance when undertaking various roles

Describe the various causes of conflict and evaluate possible strategies to address conflict

Achievement Standard

By the end of Level 6, students describe different ways to express emotions and the relationship between emotions and behaviour. They describe the influence that personal qualities and strengths have on achieving success. They undertake some extended tasks independently and describe task progress. They identify and describe personal attributes important in developing resilience.

Students recognise and appreciate the uniqueness of all people. They are able to explain how individual, social and cultural differences may increase vulnerability to stereotypes. They identify characteristics of respectful relationships. They contribute to groups and teams suggesting improvements for methods used in group projects and investigations. They identify causes and effects of conflict and explain different strategies to diffuse or resolve conflict situations

FURTHER READING

Books:

Johnstone, Keith *IMPRO FOR STORYTELLERS* (Allen and Unwin) - book available through Amazon, Booktopia; eBook on Amazon. Keith's book details his philosophy in teaching improvisation, games and scene structures and how they can be used to create story.

Wright, Andrew *CREATING STORIES WITH CHILDREN* (Oxford University Press). Available on Amazon

Online:

Aaron's World of Stories <http://www.aaronshp.com/stories/folk.html> - a source of many varied folktales.

American Library Association: has a list of multicultural versions of the Cinderella story: <http://www.ala.org/aboutala/offices/resources/multicultural>

Stories to Grow By: <https://www.storiestogrowby.org/stories-for-kids/> - features stories from all over the world.

Indigenous Australian stories: <https://fairytalez.com/region/australian/>

Contact the Arts & Education team at education@rav.net.au with further questions or, even better, examples of your work!

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