

concrete

T H E A T R E

Paper Song

By Jared Matsunaga-Turnbull



A Study Guide for Teachers

Originally prepared for Concrete Theatre by
Heather Agrell-Smith & Jennifer Agrell-Smith
Updated by Kali Weber & Suzie Martin

Table of Contents

I. About the Play

- Themes and Messages in the Play – page 3
- Notes from the Playwright – page 3
- Plot Synopsis – page 5
- About the Characters – page 6
- About the Music – page 6
- Glossary of Japanese used in the Play – page 7

II. Teaching Resources and Exercises

- Alberta Curriculum Links – page 8
- Discussion of Themes and Issues – page 13
- Teaching Activities Arranged by Subject – page 15
- Before the Play: Pre-Viewing Activities – page 20
- Teaching Resources – page 20

III. Theatre Resources

- Concrete Theatre, Cast and Crew - page 26
- Preparing Your Students for a Live Theatre Experience – pg 27
- Contact Info – page 30

I. About the Play

Themes and Messages in the Play:

Paper Song is rich in thematic material. Set in a background of Japanese folk culture, the story explores elements of personal and cultural diversity as they impact the rights and responsibilities of individuals within society. The ethical consequences of decision making through problem solving and conflict resolution play important roles in the plot. Compassion, gratitude, love, personal loss, greed, regret, justice, and personal responsibility are all examined on multiple levels.

Notes from the Playwright:

When I was 5 years old, my mom came to my school to teach my class how to fold origami. She gave us each special colourful squares of paper and showed us how to make teacups, samurai hats, butterflies, all sorts of amazing things. With a few folds, the paper could become anything.

Several years ago, I entered a 24-hour playwriting competition. I brought with me an origami crane and a vague notion that each scene in the play would be based on one of the folds used to make the crane. While the play didn't turn out to be that good, I still really liked the idea of a play that somehow used origami to tell a story.

In 2009, Caroline Howarth asked me to write a short play based on my Japanese-Canadian heritage for Concrete Theatre's Sprouts Festival. I had written one previously called *Harusame, The Little Bird*, which was loosely based on my Japanese grandfather's experience coming to Canada. This second time around, I wasn't quite sure where to start. When I mentioned to Caroline that I had always wondered about writing a play that somehow used origami, she challenged me to pursue this idea.

I was very happy with the 15-minute version of *Paper Song* for Sprouts, but I felt like it was just the beginning of a much larger play. When Concrete commissioned me to expand it into a full-length TYA script, I had the opportunity to explore not just origami, but also some issues and themes important to me: love and friendship, the power of art and creativity, the struggle for social justice, and the collective strength and determination of people to change their world for the better.

Origami itself is about transformation. With a few folds it can be changed from a simple sheet of paper into something magnificent. There is a poem in the play about origami:

Thin sheet of paper
Alone – fragile, delicate
Folded – becomes strong

Utako-Chan, the young mouse, applies what she learns from origami in order to rescue her family from an oppressive overlord, and to bring hope once more to the land. It is

my hope that with *Paper Song*, we learn that we also have the power, together, to transform despair and oppression into hope and justice.

I would like to thank all the many people who have helped me bring this story to life, through all its various forms. Together you have made this play stronger.

- *Jared Matsunaga-Turnbull*

Plot Synopsis:

The play is in two parts. In the first part Narrators introduce the story, the concept of origami and how paper can be anything. They then tell the story of Osamu and the crane, Tsuru. The man helps a crane that has crashed into his house during a storm. A woman comes to his door years later and they marry. They struggle with money and the woman secretly weaves a magic sail which brings the man much money. The man becomes greedy demanding more of the woman. He eventually finds out her secret that she is in fact the crane he had helped, and she is weaving the magic sails from her feathers. With only one feather left, she flies off and disappears. The man enraged turns into a fierce goblin, a Tengu.

The story then moves to a village of mice. They use the scraps of paper that blow into their village to make sheets of paper which they then use to create everything they need. The Old Mouse, Giichan, is teaching a young mouse, Utako-Chan, how to fold paper. One day a fierce Tengu arrives in the village seeking his beautiful crane. He forces the mice to make him a throne out of paper boxes that is high enough to block out the sun, so he is able to see his glowing magic crane. The mice are then imprisoned in the boxes that they make as the Tengu demands their service and removes their joy.

Giichan rebels against the Tengu and sacrifices himself into servitude so that Utako can be free. The Tengu burns the mouse village.

Utako is blown to another island. She meets first a firefly and then the old crane. The crane wants to help the mice and they all return to the village. The crane, who has used her last feather to build the sail for the boat that brought them back, now faces the Tengu. The Tengu captures her in a bag. Utako faces the Tengu who still has power over the mice. The firefly calls on his family, and they arrive just in time to help light all the boxes full of mice. The boxes explode and release the mice, who float down to the ground using pieces of paper. Singing, they triumph over the Tengu.

The Tengu looks in the bag that had held the crane and it is empty. Heartbroken, the Tengu is banished from the village. Once the Tengu is gone, the mice look in the bag and find scraps of the crane's magic sail. In an act of remembrance, the scraps of the crane's sail are mixed into the water to make a sheet of paper and the mice release it into the sky to make a moon. The fireflies then join the moon in the sky as stars.

About the Characters:

The characters are played by three actors who become storytellers, paper folders and characters as needed. The WOMAN is a narrator, who plays TENGU, a cruel goblin, TSURU, an old crane, and other characters. The MAN is also a narrator, who plays GIICHAN, an old Japanese field mouse who is an expert in origami, FIREFLY, and shares playing TENGU where needed later in the play. The GIRL also assumes the role of narrator and plays the role of UTAKO-CHAN, a young Japanese field mouse with a beautiful voice.

About the Music:

The music used is closely woven into the very fiber of the play. Two Japanese folk songs, "Sakura" (Cherry Blossoms) and "Haru Ga Kita" (Spring has Come), are used in the play both background music and as part of the action. In the second part of the play, the mice who busy themselves with creating their village out of folded paper sing the song "Haru Ga Kita" as they work, and the lyrics echo the folding steps. Both songs can be found on YouTube in various versions and could serve as an introduction to elements of the play.

Glossary of Japanese used in the play:

In order of appearance

<i>Kami wa nanni demo narimasu</i>	Paper can be (become) anything
<i>Origami</i>	Japanese art of paper folding
<i>Osamu</i>	a man's name
<i>Tsuru</i>	crane
<i>Sakura</i>	cherry blossoms. References a popular Japanese folk song "Sakura, Sakura."
<i>Haru ga Kita</i>	springtime has come. References the popular Japanese folk song "Haru ga Kita".
<i>Utako-Chan</i>	Little Song ("chan" is a feminine suffix for a child's name)
<i>arigato</i>	thank you (simple form)
<i>Giichan</i>	grandfather
<i>hai</i>	yes
<i>hajime</i>	begin (verb)
<i>Baachan</i>	grandmother
<i>haiku</i>	a short Japanese poem
<i>Oyasumi nasai</i>	good night
<i>hotaru</i>	firefly
<i>konban-wa</i>	good evening
<i>watashi-wa</i>	my name is.../I am called...
<i>-san</i>	suffix denoting respect
<i>Tengu</i>	a Japanese goblin
<i>tsuki</i>	moon
<i>hoshi</i>	stars

II. Teaching Resources and Exercises

Alberta Education Curriculum Links:

English Language Arts Grades K-6:

General Outcome 1

Students will listen, speak, read, write, view and represent to explore thoughts, ideas, feelings and experiences.

Specific Outcome

Express ideas and develop understanding

1.1 Discover and explore 1.2 Clarify and extend

General Outcome 2

Students will listen, speak, read, write, view and represent to comprehend and respond personally and critically to oral, print and other media texts.

General Outcome 4

Students will listen, speak, read, write, view and represent to enhance the clarity and artistry of communication.

Specific Outcome

Demonstrate attentive listening and viewing.

4.1 Enhance and improve 4.2 Attend to conventions 4.3 Present and share

General Outcome 5

Respect, Support and Collaborate with Others and Strengthen Community

Specific Outcome

Appreciate Diversity

Relate texts to culture

Folk Tales and Cultural Diversity

Social Studies Grades K-6:

Kindergarten Being Together

K.1 I Am Unique

K.2 I Belong

One Citizenship: Belonging and Connecting

1.1 My World: Home, School, Community

1.2 Moving Forward with the Past: My Family, My History and My Community

Two Communities in Canada

2.1 Canada's Dynamic Communities

Three Connecting with the World

3.1 Communities in the World

3.2 Global Citizenship

Four Alberta: The Land, Histories and Stories

4.2 The Stories, Histories and People of Alberta

4.3 Alberta: Celebrations and Challenges

Five Canada: The Land, Histories and Stories

5.3 Canada: Shaping an Identity

Six Democracy: Action and Participation

6.1 Citizens Participating in Decision Making

All Strands of Social Studies are applicable to **Paper Song**.

- Time, Continuity and Change
- The Land: Places and People
- Power, Authority and Decision Making
- Economics and Resources
- Global Connections
- Culture and Community

Specific Social Studies Outcomes that relate to **Paper Song**:

- Recognition and respect for individual identity and values of social compassion, fairness.
- value the diversity, respect the dignity and support the equality of all human beings
- understand their rights and responsibilities in order to make informed decisions and participate fully in society
- understand how opportunities and responsibilities change in an increasingly interdependent world
- engage in problem solving and conflict resolution with an awareness of the ethical consequences of decision making. Active inquiry, critical and creative thinking involved.
- demonstrate social compassion, fairness and justice
- understand evolving identity and sense of belonging to their communities, Canada and the world

- demonstrate a global consciousness with respect to humanity and world issues
- understand how social cohesion can be achieved in a pluralistic society
- understand how political and economic distribution of power affects individuals, communities and nations and how it relates to individual and collective well-being
- understand how opportunities and responsibilities change in an increasingly interdependent world
- recognize and responsibly address injustices as they occur in their schools, communities, Canada and the world
- understand the principles underlying a democratic society
- demonstrate a critical understanding of individual and collective rights
- understand the commitment required to ensure the vitality and sustainability of their changing communities at the local, provincial, national and global levels
- validate and accept differences that contribute to the pluralistic nature of Canada
- understand how identity and self-esteem are shaped by multiple personal, social, linguistic and cultural factors
- demonstrate sensitivity to the personal and emotional aspects of identity
- demonstrate skills required to maintain individuality within a group
- understand that with empowerment comes personal and collective responsibility for the public good and strengthening individual capacity through balance and holistic education.
- contributing to the development of active and responsible members of groups and communities.
- an understanding and appreciation for shared values
- a respect for democratic principles and processes for decision making such as dialogue and deliberation.
- development of the relationships within and among communities
- share ideas and understandings
- listening to and collaborating and working with others to design the future

Science Grades K-6

- Grade 1 Building Things
 - Construct objects and models of objects, using a variety of different materials.
- Grade 2 Buoyancy and Boats
 - Construct objects that will float on and move through water and evaluate various designs for watercraft.
- Grade 2 Small Crawling and Flying Animals
 - Describe the general structure and life habits of small crawling and flying animals; e.g., fireflies, mice; and apply this knowledge to interpret local species that have been observed.
- Grade 3 Building with a Variety of Materials

- Construct structures, using a variety of materials and designs, and compare the effectiveness of the various materials and designs for their intended purposes.
- Grade 3 Animal Life Cycles
 - Describe the appearances and life cycles of some common animals and identify their adaptations to different environments.
 - Identify requirements for animal care.
- Grade 4 Waste and our World
 - Identify ways in which materials can be reused or recycled, including examples of things that the student has done. (Paper making from recycled paper.)
- Grade 4 Light and Shadows
 - Recognize that opaque materials cast shadows and predict changes in the size and location of shadows resulting from the movement of a light source or from the movement of a shade-casting object. (create their own shadow play)
- Grade 6 Sky Science
 - Describe the location and movement of individual stars and groups of stars
 - (constellations) as they move through the night sky. (stories of constellations)

Health Grades K-6

- Wellness Choices: Students will make responsible and informed choices to maintain health and to promote safety for self and others.
- Relationship Choices: Students will develop effective interpersonal skills that demonstrate responsibility, respect and caring in order to establish and maintain healthy interactions.
- Life Learning Choices: Students will use resources effectively to manage and explore life roles and career opportunities and challenges.

Art

- REFLECTION: responses to visual forms in nature, designed objects and artworks.
- DEPICTION: development of imagery based on observations of the visual world.
- COMPOSITION: organization of images and their qualities in the creation of unified statements.
- EXPRESSION: use of art materials as a vehicle or medium for saying something in a meaningful way.
- create a representation of the play using a variety of media
- origami

Drama

SECOND GOAL

To develop competency in communication skills through drama. Objectives The child should:

2. develop an ability to discuss and share experiences
3. explore the use of dramatic symbols and theatre conventions
5. give form and shape to ideas and experiences.

THIRD GOAL

To foster an appreciation for drama as an art form. Objectives The child should:

1. develop an awareness of and respect for potential excellence in self and others
2. develop a capacity to analyze, evaluate and synthesize ideas and experiences
3. develop an awareness and appreciation of the variety of dramatic forms of expression.

Discussion of Themes and Issues:

This is a list of some of the themes and issues explored in *Paper Song* followed by discussion suggestions. Discussion can be conducted

- as a whole class led by the teacher,
- in small student groups with or without the responsibility of reporting their findings to the class as a whole,
- the questions can be used as persuasive writing topics with or without oral discussion,
- the ideas discussed can also be represented in graphic form using pictures, Venn diagrams, graphic organizers, story analysis charts, story webs, story grammar, bubble charts, persuasive writing graphic organizers, main idea and supporting idea charts.

1. Compassion, gratitude, and love can lead us to help others.

How does Osamu treat the crane who crashed into his house? Why?
How does the crane respond to how she was treated? Why?

2. Love and gratitude can lead to self-sacrifice. True love respects the rights and wishes of others.

Compare the quality of love shown by Tsuru (the crane), Osamu, Giichan (Grandfather mouse), Utako (little mouse), and Tengu.

3. Greed changes people and their personalities.

What character represents greed? How is this act reflected in the story of the play?

4. Personal Loss such as the death of a loved one or the loss of a friend, leads different individuals to differing responses.

How do the characters respond to personal loss? Choose 2 or 3 characters to compare and contrast - Giichan, Utako, Osamu/Tengu, Tsuru, the village mice.

5. Individuals have personal responsibility for their actions in learning and developing life skills. They must practice these skills, be disciplined, be observant of detail and be precise. They must also understand how these skills build their role within the social structure of their communities.

Why do Grandfather and Utako argue about paper folding?

How do they come to work together?
Why do the mice agree to build the boxes for Tengu?

6. Frustration can lead to a sense of loss of personal value with in society.

How does frustration make problems for Utako?
How does she feel when frustrated?
What helps her overcome her frustration?

7. Small people and/or acts can have collective power. "Together – we are strong."

How do the fireflies prove that "together we are strong"?

8. Remembering those who have helped and/or loved us is important in who we are as individuals and as a group.

What acts of remembrance are found in the play? How has this act of remembering motivated characters in the play?

9. Ritual grows from group values.

What rituals developed in the mouse community?

10. Justice can and does overcome evil.

How was justice done in the play? Were all characters treated justly?

Teaching Activities Arranged by Subject:

Language Arts:

Folk Tale/Creation Myth

Both the genre of the **folk tale** and the **creation myth** are demonstrated in the play. A study of these genres could culminate in the play performance or conversely the play could introduce these concepts to the class. Group or individual writing of these types of stories could draw on students' personal backgrounds and experiences just as the playwright has used his background in writing this play.

Personal Response To The Play

Personal response writing could focus students' thoughts about ideas related to folk stories and to understanding the motivation of the characters. Suggested prompts are listed below.

What is your personal story?

What lessons have you learned about life?

Have you ever felt powerless and unable to deal with problems?

What has helped you to carry on with your learning and becoming a part of your community?

What character in the play did you admire? Why?

What character was most like you and how are you similar?

Utako had a song for every part of her life. What is your song?

Write your song or perhaps a rap that tells of your outlook on life.

Letter Writing

Write a letter to one of the characters. Express how they made you feel and what you thought of their actions.

Persuasive Writing/Speaking

Students could present their argument developing a theory about one of the themes or issues touched on in the play.

Draw upon examples from the play to make a point. This point of view could also be expressed in an oral presentation by individual students or as a group presentation.

Students could assume one of the character roles and address the class. Perhaps a character could be "put on trial" and be asked to justify his /her actions.

Play Structure

Summarize the play in point form, as a class roundabout, or perhaps on a plot line diagram on the chalkboard. Then examine the shape of the play and investigate why there are two storylines that intersect.

How are songs and poems used to develop characters and advance the action?

The story is told by narrators and by actors, but it also employs shadow plays and origami. How are both of these a part of the play and of the culture represented? Do they add to the story or detract from it?

Monsters and Reality

Tengu is a monster in the play, Utako and her grandfather are mice, Tsuru is a crane with magical powers and yet they seem very real to the audience. Why?

How are monsters like us? How are they different? Why is Utako compared to a superhero? Why does Tengu disappear at the end of the play?

Would the play be better without these elements? Why does the type of story allow these elements? Do these elements help us to understand ideas that relate to our lives?

Symbolism

The playwright uses symbols in the play to strengthen ideas that he wishes the audience to understand. Look for objects and actions that relate to ideas and actions in the play. ... Light/Darkness, Good/Evil, Songs/Poems, Up on the mountain/Down in the valley, Water/natural forces such as Storm, Paper/Strength, Spring/Cherry Blossoms/Age/ Death, Cranes/Mice/Fireflies.... Do these take on a new meaning in the story?

We know that cranes in Japan and China are respected and stand for renewal because they return each year. Cranes were known for their faithfulness and were supposed to live a thousand years while their white feathers were a symbol of purity. Does knowing this make the story richer?

Haiku

Thin sheet of paper

Alone – fragile delicate

Folded – becomes strong. (from *Paper Song*)

The terse form of the haiku conveys a powerful message. In fact, this haiku, used in the play, states one of the themes of the play. This three-line, 5,7,5 syllable form, powerfully reveals through description a set of opposites, a ying and a yang. Students could try their hand at writing the simple form in order to reveal an element of nature and how it relates to their feelings.

Writing to Inform/Sequence Writing

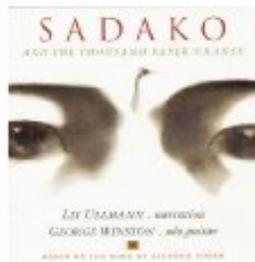
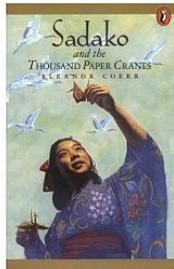
Student research on such topics as Cranes, Fireflies, Cherry Blossoms, mice, Japanese customs, Japanese stories, shadow puppets, origami, and paper making could form the basis for informational writing and/or sequence writing to explain a process.

Continuation of the Story

Write the next chapter in the story of Utako-Chan. What happens next in the story? Write it as a play, narrative, or poetry.

Novel Study

Paper Song can be used in conjunction with a novel study of **Sadako and the Thousand Paper Cranes** by Eleanor Coerr and Ronald Himler. It will tie in nicely with the Origami and other Japanese traditions and also some of the social issues in the stories. There is a nicely illustrated version of **Sadako and the Thousand Paper Cranes** illustrated by George Winston. Themes of personal response to external forces, small people and/or acts can have collective power, ritual grows from group values, and personal loss leads different individuals to differing responses are in common.



Social Studies:

Japanese Customs/Traditions

Research into Japanese culture and customs, perhaps as a **computer activity**, would enhance the understanding of different cultural expectations represented in the play.

Social Responsibility and Societal Expectations

Students could recreate the societies of the characters in the play and act out the expectations that they would place on the student's worlds. From this they could draw a number of rules for the societies with which they are working.

Reflection Activity

Reflect on actions in the play as they relate to diversity, human rights and societal roles. Draw depictions of it, debate, discuss, relate to students' lives.

Social Cohesion

Participate in team building activities that show how students are all connected. For example: Each student holds hands with two different students and they get tangled together, then they untangle themselves without anyone letting go.

Science:

Natural Science Topics For Examination (Small Crawling and Flying Animals, Waste and our World, Animal Life Cycles)

Cranes, fireflies, mice, cherry blossoms can be approached from a biological point of view, while paper making can be examined as a process and as an ecological exercise. This could be incorporated in a computer research activity.

Building Things Units

Students can build structures out of paper to meet the outcomes for the particular building things unit for their grade.

Sky Science

Tracking and naming constellations and learning about constellation stories.

Art:**Drawing From The Imagination**

Students can draw their favorite characters, represent parts of the play with which they were impressed, or draw sequences of events in the play on a plot line.

Creating Origami Structures

Using simple instructions students can create those forms used in the play: boxes, a balloon, a boat, lantern, and crane. Visual instructions can be found on the internet as well as in books (see resource lists).

Making Paper

Using resources listed in the resource section, students can make their own paper and then perhaps use their paper for origami. This activity can draw upon science units relating to reusing and recycling.

Drama:**Creative Storytelling/Readers' Theatre**

Using the play's techniques students could tell their personal stories or use folk tales and myths from around the world as a basis for their own story telling play.

Shadow Theatre/Puppets

Using a sheet as a backlit screen, students could create shadow plays of their own stories or other well-known tales. Puppets could be an art project creating 2 or 3 simple characters as silhouettes cut from card and mounted on a stick as a sort of stick puppet. More detailed puppets having some moving parts could be created by older students.

Music:**Folk Music Listening**

Using some of the suggested sources of the folk music used in the play, students could listen and then learn some of the songs. Comparison with other known folk songs would make students familiar with the genre.

Before the Play: Pre-Viewing Activities:

- ❖ **Please review play etiquette and viewing/listening behaviours with students.**
- ❖ Reading or researching Japanese Folktales and Customs.
- ❖ Researching information on Cranes and Fireflies.
- ❖ Attempting a simple origami activity such as creating a box.
- ❖ Listening to Japanese Traditional Folk Music.

Teaching Resources:

General Information about Japan

<http://simple.wikipedia.org/wiki/Japan>

General Information about Paper

http://simple.wikipedia.org/wiki/Paper#Paper_making

General Information about Haiku

<http://simple.wikipedia.org/wiki/Haiku>

General Information about Origami

<http://simple.wikipedia.org/wiki/Origami>

General Information about Cranes

[https://simple.wikipedia.org/wiki/Crane_\(bird\)](https://simple.wikipedia.org/wiki/Crane_(bird))

General Information about Mice

<http://simple.wikipedia.org/wiki/Mice>

General Information about Fireflies

<http://simple.wikipedia.org/wiki/Fireflies>

This is a TED Talk of someone folding a very complex origami figure blindfolded.

Appropriate for all ages.

http://www.ted.com/talks/bruno_bowden_folds_while_rufus_cappadocia_plays.html

An interesting TED Talk about Origami and how it is used in the world. (Probably more appropriate for adults and maybe grade 6) The Math and Magic of Origami

http://www.ted.com/talks/robert_lang_folds_way_new_origami.html

Specific Instructions for Origami

Paper Crane

Video instructions:

http://www.youtube.com/watch?v=FSijU52XJ7w&feature=youtube_gdata_player

Boat

Visual instructions:

http://1.bp.blogspot.com/_wpGQlZlYo58/Ste_CoTtt4I/AAAAAAAAARo/YlxeTyF2Dw4/s400/origamiBoatAnimation.jpg

Easy Box

Video instructions:

http://www.youtube.com/watch?v=tDpEu4GKkDc&feature=youtube_gdata_player

Visual instructions:

<http://magic-boxes.blogspot.ca/2009/05/origami-box-with-wrap-lid-tutorial.html>
http://3.bp.blogspot.com/_8xEUSdjP0c4/SgL_y0gX2hI/AAAAAAAAAYI/cJv2KQ5sJto/s400/ORIGAMI+BOX+TUTORIAL+magic+boxes.jpg

Intermediate Box

Video instructions:

http://www.youtube.com/watch?v=uaoYq3J33i8&feature=youtube_gdata_player

Box or Balloon or Lantern

Video instructions:

http://www.youtube.com/watch?v=ODZBsV5vKIs&feature=youtube_gdata_player

Cup

Visual instructions:

<http://www.easyorigamicrafts.com/blog/page/2/> (scroll down to get to the cup instructions)

More origami instructions can be found on the following website and many books and other websites.

<http://www.origami-instructions.com/>

Music

Haru Ga Kita (Spring Has Come)

Raffi

http://www.youtube.com/watch?v=1TDIOmFq5N0&feature=youtube_gdata_player

Haru Ga Kita Sheet Music Sample

<http://www.musicnotes.com/sheetmusic/mtdFPE.asp?ppn=MN0035118>

Sakura (Cherry Blossoms)

Sakura Sheet Music

http://www.free-scores.com/PDF_EN/traditional-sakura-sakura-cherry-blossom-7450.pdf

Traditional instrument the koto performed by women wearing kimonos

http://www.youtube.com/watch?v=p6hDzHIsWtU&feature=youtube_gdata_player

Sakura lyrics

http://www.youtube.com/watch?v=YBLEal_egGM&feature=youtube_gdata_player

Sakura (Cherry Blossoms)

http://www.youtube.com/watch?v=AK51LbIcEOw&feature=youtube_gdata_player

Specific resources for Haiku

Haiku worksheets for kids

<http://www.kidzone.ws/poetry/haiku1.htm>

<http://www.kidzone.ws/poetry/haiku2.htm>

<http://www.kidzone.ws/poetry/haiku3.htm>

Information about Haiku

<http://languagearts.pppst.com/haiku.html>

Instructions for Paper Making

<http://www.pioneerthinking.com/crafts/crafts-basics/makingpaper.html>

Thematic Internet Resources:

The Edmonton Japanese Community Association

<http://www.ejca.org/>

Diversity Council

www.diversitycouncil.org

A website of diversity activities for elementary students, including designing a social action project.

Teacher Vision

www.teachervision.fen.com/diversity/teacher-resources/33631.html

Teach ideas for promoting tolerance and understanding. Art, reading, and writing activities are explored to help familiarize students with the history and traditions of different religions and ethnic groups.

All books listed and many other books (Origami, Japanese folktales, traditions, music, paper making, poetry, etc.) are available at the Edmonton Public Library and other libraries near you.



Origami, Plain and Simple By Neale, Robert



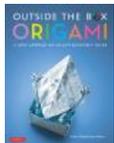
Extreme Origami By Kasahara, Kunihiro



The Usborne Book of Origami By O'Brien, Eileen



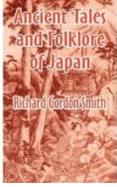
Easy Origami Toys By Harbo, Christopher L.



Outside the Box Origami A New Generation of Extraordinary Folds



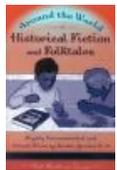
Origami Zoo 25 Fun Paper Animal Creations By Jackson, Paul



Ancient Tales and Folklore of Japan By Gordon Smith, Richard



Folktales on Stage Children's Plays for for Reader's Theater (or Readers Theatre) with 16 Play Scripts from World Folk and Fairy Tales By Shepard, Aaron

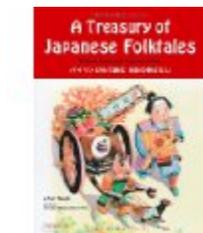


Around the World with Historical Fiction and Folktales Highly Recommended and Award-winning Books, Grades K-8 By Zarian, Beth Bartleson



A World of Stories By Spalding, Andrea

The following book is Available from Amazon.ca



[A Treasury of Japanese Folk Tales: Bilingual English and Japanese Edition](#)

by Yuri Yasuda, Yoshinobu Sakakura, Yumi Matsunari and Yumi Yamaguchi

III. Theatre Resources

About Concrete Theatre

Concrete Theatre is an award-winning professional theatre company committed to creating, developing and producing artistically excellent and culturally diverse Theatre for Young Audiences that explores issues relevant to the lives of young people and their families. They tour their work across Alberta and Canada and are presented by other professional theatres in cities from coast to coast. Concrete Theatre is a member of the Professional Association of Canadian Theatres (PACT) and engages, under the terms of the Canadian Theatre Agreement, professional artists who are members of the Canadian Actors' Equity Association. Concrete Theatre is a non-profit organization and a registered charity.

Paper Song 2017 Cast and Crew:

Actors: Bobbi Goddard, Richard Lee Hsi, Carmela Sison

Directed by Mieko Ouchi

Assistant Directed by Suzie Martin

Stage Managed by Troy O'Donnell

Production Designer: Adam Tsuyoshi Turnbull (based on original design by Cory Sincennes)

Sound Design/Composer: Dave Clarke

Projection and Animation Designer: Kim Clegg

Costumer: Betty Kolodziej

Touring Technician: Perry Harris

The Playwright:

Jared Matsunaga-Turnbull

Jared is an Edmonton-based theatre artist. His playwriting credits include *Near Diamond* and *Harusame, the Little Bird*; as well as *Penelope vs. The Aliens!* and *Danny Loves a Girl* (both co-written with Chris Bullough); and the award-winning *Lig & Bittle* (co-written with Elyne Quan) which continues to have productions across the country. A former Artistic Co-Director of Concrete Theatre, Jared is now in charge of the Work Plays Schools Program for the Alberta Workers' Health Centre, which uses theatre to empower and educate young workers on their workplace rights. Jared has his BFA in Acting from the University of Alberta and lives in Edmonton with his lovely wife Isabelle and their two truly excellent kids Claire and Felix.

The Director:

Mieko Ouchi

Actor, writer, director and filmmaker, Mieko Ouchi received her professional training through the U of A BFA Acting Program. Mieko's first full-length play as a playwright *The Red Priest (Eight Ways To Say Goodbye)* was a finalist for both the Governor General's Award for Drama and the Edmonton Book Prize, winning the Carol Bolt Prize for Drama in 2005. Her second play *The Blue Light* has enjoyed productions across the country and has been translated into French, Japanese and Russian. A founding Artistic Director of Concrete, Mieko has directed award winning productions of *Bello*, *The Antyssey*, *I Am For You*, *Smokescreen*, *Under Cover*, *Routes*, *Apples and Oranges*, *Nami Namersson*, *The Incredible Adventures of Mary Jane Mosquito*, *Are We There Yet?*, *The Plum Tree* and *Naomi's Road* for Concrete. In 2018, Mieko's new play *The Silver Arrow: The Untold Story of Robin Hood* will premiere at the Citadel Theatre.

Preparing Your Students for a Live Theatre Experience:

Before the Performance

Some students, especially those in First Division may have never attended a live theatrical performance before and may need some guidance as to what standards of behaviour apply and how best to enjoy the experience. Older students may simply need a quick refresher.

The important point to emphasize is that when they are watching the play they are in a **partnership**. They contribute as much as to the overall enjoyment and power of the performance as the performers do. The performers appreciate audience response. Laughter, sighs, thoughtful silence and listening, and applause all let us know we're reaching you. The unspoken back-and-forth communication of thought and feeling is what theatre is all about.

In-class preparation is very important!

Ask any actor – if the students are thinking about the issues when they walk into the auditorium, they are the most intelligent, responsive, engaged audiences a performer can wish for. By talking about the play beforehand and asking them some key questions to watch for, you can help prepare your students to take away the most benefit from what the play has to offer.

In the Performance Space

Even though the play may be performed in your school's gym, classroom or drama room, the set and performers have transformed it into a theatre.

Some things to remind the students of:

Please respect the performance space and equipment. That means not walking behind the set where the actors may be preparing or playing with cables, projectors and speaker equipment which may be delicate or finely adjusted for the performance.

Sound carries. Speaking aloud to friends during the performance is not only disturbing for the other audience members, it distracts the performers. They can see and hear you from the stage. They really rely on your focus, attention and respect to what they do best.

There is no photography or recording permitted during the performance. This is because of our agreements with our unions. The cast and crew would be happy to pose for a photo on our set after the show is done for students or for your school to include in a newsletter etc.

No use of cell phones, music players and headphones (iPods, MP3 players) allowed during the performance. Please remember to ask students to turn off watch alarms as well. You can imagine why!

Texting during a performance is absolutely not allowed. This one is so important we've given it, its own paragraph. Texting is extremely distracting for both the students and the performers. ***We ask that teachers supervising the performance also refrain from texting.*** Thanks so much for your help!

Leaving the space. In the case of needing to use the washroom, or the need to leave the performance space in the case of an emergency, we ask that the teachers assist students and help them leave and return as quietly as possible.

Behaviour Issues. We rely on you as teachers to manage your students' behaviour in the highly unlikely event that they are disruptive. You know them best and know the most effective way to deal with them. Should any students be continuously disruptive, the Stage Manager may ask that they be removed from the audience. We ask for your cooperation in helping to remove them from the performance so that the rest of the students may enjoy the full performance.

Post-Performance Wrap-up:

Like a good meal, theatre should be digested. Create a time and a comfortable environment to review the production with your class. Immediately after the performance the performers will lead a short talk-back session but often students will have more questions after a little time to reflect on what they have seen. Follow up on the issues raised in the pre-show prep. Take advantage of the activities and discussion points suggested in the study guide and feel free to use them as a jumping off point to create your own customized follow-up.

We'd Love to Hear from You:

We love to get feedback from both the students and yourselves. We encourage you to send us the results of your post show discussions or activities and invite you and your students to share their thoughts about the play and the experience of having Concrete into your school.

If you have any suggestions for us, as to how to improve service to the schools, on the content of the show, or any comments or suggestions for this teacher's guide, please let us know. We are always looking for ways to make the experience of having live theatre into your school enjoyable and the most it can be. Our contact info is on the next page, and we will also email a follow-up survey to our primary contact who booked this production which any teacher is welcome to fill out and email back to us.



102, 10033-80 AVE
EDMONTON, AB
T6E 1T4
T (780) 439-3905 | F (780) 433-4782

bookings@concretetheatre.ca | www.concretetheatre.ca

facebook twitter & Instagram @ConcreteYEG

Sign-up for our eNewsletter here: <http://eepurl.com/bazY4P>

