

Teacher
Guide



presents the

Bank of America SchoolTime Series

About the Show

Expanding the Classroom

Eckerd Theater Company
presents

Stone Soup & Dragon Dumplings By Julia Flood



Stone Soup & Dragon Dumplings

What does it take to make a truly scrumptious dish? A scoop of imagination, a dash of whimsy, and good friends to share it with! Scorch, a young and sometimes petulant dragon, is not so sure about the sharing part until his friend Sam introduces him to the story of *Stone Soup*. Join Scorch on his magical journey of discovery in this interactive retelling of the classic folk tale as Grandma's attic is transformed into a storybook town where the act of sharing weaves a delicious spell.

Eckerd Theater Company

Eckerd Theater Company (ETC) is a touring company of professional artists, educators and administrators under the umbrella of The Marcia P. Hoffman Performing Arts Institute, the education center for Ruth Eckerd Hall at the Richard B. Baumgardner Center for the Performing Arts in Clearwater, FL. ETC seeks to provide the finest in performance and arts education experiences to family audiences of all ages. Since its inception in 1988, Eckerd Theater Company has performed for more than one million young people and their families throughout the state of Florida and in venues as far north as Canada and as far west as the Mississippi River.

From eight local performances of its first production in 1988 through 182 performances in the 2008-2009 season, ETC has been a proud ambassador of Ruth Eckerd Hall, creating professional productions of original works, adaptations of classic literature and the finest published scripts for the theater. ETC productions entertain while they explore such themes as diversity, multiculturalism, self-worth, loyalty and tolerance.

ETC began touring the state of Florida in 1991 and national touring began in 1993. Since 1996, the Company has been on the Florida Arts on Tour roster, a state program providing funds to allow productions to travel to remote and underserved parts of the state.

In 1998, Julia Flood took the reins as ETC Artistic Director. In 1999, a State of Florida Challenge Grant provided funds for The Florida Project, a collaborative process bringing national and Florida theater artists and educators together to develop a new theater-for-young-audiences piece about the South. ETC was invited to showcase at both the Southern Arts Exchange in 1999, and at the 2002 International Showcase of Performing Arts for Young People, performing alongside companies from Germany, Canada, the U.S. and the U.K.

Since February 2003, Eckerd Theater Company has made its home in the 182-seat Murray Studio Theater in The Marcia P. Hoffman Performing Arts Institute.



Background Information

All About Dragons

Western Dragons

Dragons have been a part of **folklore** for centuries, featured in writings and artwork from around the world. Dragons are viewed very differently in the Eastern (Asian) and Western (European) parts of the world. Western dragons are traditionally associated with evil and are looked upon as threatening monsters. In medieval Europe, they were regarded as greedy troublemakers who **hoarded** gold and would eat humans, especially the young and weak. Western dragons varied in size, but most were considered reptile-like, resembling large lizards or snakes, with scales on their bodies, sharp claws and often with wings. They roared and frequently breathed fire. Writers say that Western dragons commonly lived underground, in caves, in mountainous areas or in forests. In Britain, some dragons were thought to be water dwellers.

Many countries have **myths** and **legends** about dragon slayers. Both Zeus and his son Apollo are said to have slain dragons, Zeus with a thunderbolt and Apollo with a bow and arrow when he was just four years old. Hercules, Sigurd (or Siegfried), who killed Fafnir, Beowulf, and Saints Michael, George, Catherine and Margaret also slew dragons. According to French legend, Louise and her son tried to steal treasure from The Vouivre, The Flying Serpent. They were captured and held prisoner in the dragon's cave for a year, but eventually escaped with some of the gold. It was thought that dragons spread disease and evil at night as they flew about the countryside. Dragons were believed to have special knowledge and secrets that could be learned only by drinking the dragon's blood and eating its flesh after it died. Viking longships (or dragon ships) often had dragons mounted on their sterns to keep evil spirits and sea monsters away.



Information courtesy of www.draconika.com, www.iofm.net/community/kidscorner/creatures/dragons.htm, <http://members.tripod.com/hruggiero/dragons/lore.htm>, www.dragonorama.com/western/index.html, http://en.wikipedia.org/wiki/European_dragon, <http://library.thinkquest.org/04oct/01925/Comparing%20dragons.html>, www.lair2000.net/Chinese_Dragons, www.blackdrago.com/easterndragons.htm

Eastern Dragons

Eastern dragons are distinguished as friendly, wise creatures, not at all like their Western relatives. Dragons are revered for their beauty, magic and power. Temples and shrines have been erected in their honor. Some people pray to dragons. Some Asian emperors claim to be descendants of dragons. In the East, dragons appear in parades and special ceremonies. They protect people rather than harm or eat them as Western dragons do. The Chinese have a Year of the Dragon in their calendar every twelve years. People born in the Year of the Dragon are expected to be healthy, wealthy and wise, just like dragons themselves. Instead of hoarding treasure, Chinese dragons share their wealth with people. Eastern dragons are smaller than those in the West, with long, serpent-like bodies and two horns like a deer. They have a head similar to a horse or camel. Their eyes are like those of a hare, they have ears like a bull or ox, their neck is like that of an iguana or snake, the belly is like a frog's or a clam's, they have scales like a fish, paws like a tiger and claws like an eagle. They have large canine teeth, long whiskers and spines down their backs. That's quite a composite creature, isn't it? They do not have wings and do not roar or breathe fire. Instead, they make the sound of a **gong** or bells. If they wish to fly, some dragons have a "**po-shan**" (a wand-like object) or a "chi'ih-muh" (a lump) which enables them to fly. They are water dwellers, found in lakes and oceans. Most Eastern dragons have three or four toes. A dragon with five toes signifies power and can only be worn by an emperor or ruler. An Eastern dragon is often depicted with a pearl or an egg around its neck or under its chin. The pearl is the source of the dragon's power. It is said that clouds are formed when an Eastern dragon breathes. Instead of devouring **damsels** in distress, Eastern dragons dine on milk, cream, **bamboo**, swallows, and arsenic, which is not poisonous to them. If an Eastern dragon is fed mong plants, it becomes irritable and creates storms, flood or earthquakes. Eastern dragons can make themselves invisible if they choose. Some are thought to live as long as two thousand years.

Eastern dragons guard precious metals and jewels in the earth, control the flow of rivers, and form clouds, wind and rain. They protect the heavens. Dragons are considered desirable companions and teachers. One does not have to drink the blood of an Eastern dragon to gain his wisdom!



Background Information

Folktales and Storytelling

Cultures all over the world use folktales as a means of orally passing on lessons from generation to generation. There are many universal themes found in folktales. While there may be slight variations from culture to culture, the core ideas and values remain astonishingly similar. Variations of stories like *Cinderella* and *Stone Soup* (along with many others) can be found in countries in Asia, Europe and the Americas. These stories echo our hopes, dreams, fears and values, each with local coloration based on the contributions, idiosyncrasies and richness of various cultures.

Folktales abound in Africa, where limited print materials have encouraged an oral storytelling tradition. These tales have served as an effective tool to hand down traditions and customs and to instruct youth on how to behave. Many of these tales were transported across the ocean to America and islands in the Western Hemisphere to which slaves were brought from Africa. Passed down from generation to generation by those within the slave and black culture, many stories have remained remarkably similar to those of Africa. Uncle Remus tales and the story of the tortoise and the hare are examples of folktales of African origin that have found their way to the Americas. The African version of the tortoise and the hare story features the tortoise who triumphs because he uses his intelligence. European versions place more emphasis on the perseverance and endurance of the tortoise.

Animals are frequently featured in folktales, taking on human qualities of greed, honesty, jealousy, trickery, etc. Aesop's fables feature animals predominantly in anthropomorphic teaching roles. African folktales feature crocodiles, elephants, lions, birds and others. Various tales exist about kind lions, for example, who have spared a potential victim and then later been saved themselves by the prey they have spared. These tales, too, travelled from Africa to Europe and the Americas. While many tales have migrated from one culture to another, it appears that similar tales have also appeared independently of one another in various parts of the world. The story of Cinderella is an example.

String stories are another means of communicating and passing tales from one culture to another. The storyteller uses a simple loop of string to make shapes to illustrate his or her story, telling the tale without words. This is an ancient form of storytelling. It has been noted that some figures used in string stories told in Africa are the same as those used by Pacific

Islanders and Eskimos.

Sometimes the audience participates in the telling of tales, answering questions, singing, or clapping in rhythm with the words, particularly if there is a repeated refrain.

Some folktales tell stories of creation, supernatural beings or quasi-historical figures such as King Arthur and his knights. Fairy tales are purely fictional fantasies. Myths usually deal with the activities of gods or demigods, giants, heroes, villains, etc. They, too, can teach lessons.

The folktale *Stone Soup* has been told in numerous versions, but all deal with someone who manages to convince someone else to share his or her food. The stories all teach a lesson of sharing and cooperation, especially in times of famine or want. In the French version, the strangers who make the stone soup are three soldiers returning from war. In the Portuguese version, the traveler is a monk. In Scandinavia and Northern Europe, the stone is replaced by a nail, placed in the soup pot by a tramp. In Eastern European countries, an axe is used, and in other versions, a button takes the place of the stone. But the lesson is always the same: if one shares what one has, even if it isn't much, everyone can have a delicious meal.

There are many modern adaptations of the story of *Stone Soup*. Marcia Brown's 1947 retelling, which featured soldiers as the travelers managing to get villagers to feed them, won a Caldecott Medal. Other versions include *Bone Soup*, written and illustrated by Cambria Evans, and versions of *Stone Soup* by Jon J. Mut, Ann McGovern, Heather Forest, Kit Schorsch and Tony Ross. Bill Liao is the author of *Stone Soup: The Secret Recipe for Making Something from Nothing*. Captain Kangaroo read a version of *Stone Soup* to his young viewers on television. Gary Peterson and Larry Nestor wrote a musical version of this folktale, and even Mickey Mouse, Donald Duck and Goofy address this story in *Donald's Magic Stone*. Shel Silverstein wrote a song entitled *The Wonderful Soup Stone*, and the story was used in a *Little House on the Prairie* episode.

For an example of a story about the consequences of being selfish as opposed to the virtues of sharing, go to www.americanfolklore.net/folktales/ak2.html and read the Alaskan Tlingit story.

Information courtesy of <http://teacher.scholastic.com/writewit/mff/>, www.teachervision.fen.com/folk-tales/resource/3716.html, www.infoplease.com/ce6/ent/A0819070.html, http://en.wikipedia.org/wiki/Stone_soup

Vocabulary

Show Related

Bamboo—a woody or treelike tropical and semitropical grass with woody, usually hollow stems with stalked blades

Damsel—a young woman or girl; a maiden, originally one of gentle or noble birth

Dumplings—a rounded mass of steamed and seasoned dough, often served in soup or stew

Fare—food

Folklore—the traditional beliefs, legends, customs, etc. of a people handed down from generation to generation

Folktale—a tale or legend originating and traditional among a people or folk, esp. one forming part of the oral tradition of the common people

Gong—a large bronze disk, of Asian origin, having an upturned rim, that produces a vibrant, hollow tone when struck, usually with a stick or hammer that has a padded head

Hoard—to accumulate for preservation, future use, etc., in a hidden or carefully guarded place

Hooligan—ruffian, hoodlum

Legend—a nonhistorical or unverifiable story handed down by tradition from earlier times and popularly accepted as historical

Magic—the art of producing a desired result through the use of words or other techniques for a person to control forces of nature or the supernatural

Myth—a traditional or legendary story, usually concerning a being, hero or event, with or without a basis of fact or a natural explanation, esp. one concerned with deities or demigods and explaining a practice, rite or phenomenon of nature

Po-shan—a growth on top of an Eastern dragon's head that pumps air in and out, enabling it to fly

Rare—uncommon, unusual

Ridiculous—absurd; laughable; preposterous

Royal—of or pertaining to a king, queen or other monarch

Whippersnapper—an unimportant but unpleasantly bold person, esp. a young one

Art Form Related

What is a Prop?

Props: It's short for properties

Props are all of the things needed to decorate the set and used by actors onstage. They are either made, bought, borrowed or rented.

The prop master is in charge of everything the actors carry or use onstage. Props are kept on a prop table so they can be easily found during the play. Because each prop has its own place on the table, it's easy to tell if a prop is missing. Sometimes these props can be found in the prop room among those used for previous plays. Other things may need to be purchased. A craftsman may make props that can't be purchased.

Personal props

Personal props are things actors carry or wear to help develop the characters they are portraying. Glasses, a walking stick, a pipe, a purse or a fan are examples of personal props.

What famous theater characters might have used these personal props?

- a hook for a hand
- a broom
- a basket with a dog inside

Can you think of other examples of personal props?

You're faking it!

Many props are made from papier mâché, foam rubber, cardboard or styrofoam. Props can be decorated to look expensive and elaborate, or textured and painted to look like wood, stone, food, etc. Most props are designed to be seen from a distance, by the audience. Up close, they may not look real.

Set props

Set props are large pieces of furniture like chairs, tables, rugs, beds and other big pieces that add realism to the setting.

Trim props

Trim props are smaller than set props. They include things like lamps, vases, clocks, dishes or curtains that decorate the set.

Hand props

Hand props are things actors use onstage, for example a letter, money, a book, a potato, drinks, a key, a sword, etc.

Definitions courtesy of *The Random House Dictionary of the English Language*

Expanding the Classroom through Discussion

Pre-Performance Discussion Questions

1. What dragons have you heard about, read about or seen in movies (e.g., Elliott from Disney's *Pete's Dragon*, Puff the Magic Dragon)? What are some of their characteristics? How do these dragons compare to the description of Western dragons found on page 2 of this Teacher Guide?
2. *Stone Soup* is a story that has been passed down for generations. What kind of stories have your friends or family told you? Did anything exciting ever happen in the history of your town that you've heard about?
3. Did you ever do anything that taught you a lesson about sharing or cooperation? In a circle, share stories as a class.
4. How does sharing make you feel? Name three people you know with whom you like to share.

Post-Performance Discussion Questions

1. How did Scorch the dragon compare to other dragons you've read about, heard about or seen in movies? Compare Scorch to the dragons you talked about before the show.
2. What lesson did Scorch learn from Sam's story?
3. Sometimes plays and movies have music in them. What did you think about the music in *Stone Soup & Dragon Dumplings*? Why do you think people put music in plays and movies?
4. How was the *Stone Soup* story in this play different from other versions you've heard? Which one do you like best? Why?

Teacher Guided Activities

Taking Care of a Dragon

Adopting a dragon can be a lot of work, especially if you need to show him how to eat properly and use good manners. Answer the following questions to prove that you are responsible enough to care for your dragon.

1. Your dragon friend is hungry! You decide that a sensible breakfast consists of one cup of milk, one banana and two pieces of toast. If your dragon friend eats this breakfast every day on all seven days of the week, how many cups of milk will your friend drink in one week?

How many pieces of toast will he/she eat in one week?

2. Your adopted dragon needs to sleep 10 hours each day, eat one hour each day and study his/her alphabet one hour each day. After subtracting the sleeping, eating and studying hours, how many hours are left in a day?
3. Your dragon is allowed to play for two hours after school each day, five days a week, and three hours each day on weekends (Saturday and Sunday). How many hours a week is he or she allowed to play?
4. Your dragon needs to bathe every day. If it takes him/her half an hour to take a bath or shower each day, how many hours in a week does he/she need for bathing?
5. Your dragon needs 15 minutes to clean his/her many teeth every morning and again at night. How many hours per week does your dragon spend cleaning his/her teeth?



Teacher Guided Activities

Class-ic Stone Soup

Pre-Activities

- Study basic food groups
- Read the book *Stone Soup*
- Sort foods by food groups

Activity

Have each student bring in his or her favorite vegetable (either fresh or canned). Remind students that you want their soup to taste like the soup in the story. (You might want to have a few “spare” cans in case some children don’t bring one.)



Before you make the soup, here are a few activities for you and your class (depending on grade level):

- Have each child identify the name of his or her vegetable
- Sort the cans of vegetables into groups by name on the carpet
- Have children create a real graph on the carpet by placing their vegetables next to like names
- Older students can create a bar graph, pictograph or pie chart
- Discuss your findings as a class: how many different kinds of vegetables, number of each kind of vegetable, greatest number vegetables, least number vegetables, etc.
- Have each student draw a picture of his or her vegetable on a small index card. Use all of the students’ cards to create a picture graph on chart paper.



It is now time to create your Class-ic Stone Soup!

Be sure fresh vegetables are clean, peeled if necessary, and cut into bite-size pieces. Allow each student to add his or her vegetable to a Crockpot.

Add some salt and pepper to taste, water if needed (depending on how many vegetables are fresh and how many canned ones include liquid), cook the combined ingredients until tender, scoop each child a bowl full and enjoy!



If you have more vegetables than you need, or too many of one kind, consider sharing your leftover cans with a local soup kitchen.

Folktales From Afar

For a sampling of folktales from other parts of the world, read some of the following to your students:

The Mitten: A Ukranian Folktale by Jan Brett

The Adventures of Spider: West African Folktales by Joyce Cooper Arkhurst

Two of Everything: A Chinese Folktale by Lily Toy Hong

The People Could Fly: American Black Folktales by Virginia Hamilton, et al.

The Boy Who Drew Cats: A Japanese Folktale by Arthur A. Levine

Folktales of Joha, Jewish Trickster by Matilda Koen-Sarano, et al.

Rockabye Crocodile: A Folktale from the Philippines by Jose Aruego and Ariane Dewey

More stories can be found at www.aaronshp.com/stories/folk.html.

Discuss the lessons that can be learned from each tale with your students. Which tale do the students like best? Why?



Bank of America SchoolTime Series

Florida Writing Connections

Everyone has a favorite after-school snack.
Before you begin writing, think about some of the foods you like to eat when you get home from school.
Now write to explain how to make your favorite after-school snack.

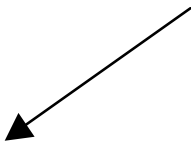
Helpful Hints

Write the Directions:

Use time order words: first,
then, next and last

OR

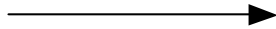
Use numbers before your words.



Check the directions:

Did you include ALL the
steps?

Are the steps in the
right order?



Check for Errors:

Check your directions for
spelling, capital letters and
proper punctuation.

Read the sample directions below for making a milkshake.

First, take out the blender (after getting permission from one of your parents).
Then, take your favorite ice cream from the freezer and milk from the refrigerator.
Next, scoop some ice cream into the blender and pour in some milk.
Carefully place the lid on the blender and, with your parent's help, turn it on.
Blend until the ice cream and milk are mixed together well.
Turn off the blender and carefully pour some of the contents into a cup.
Last, drink your delicious milkshake!
Don't forget to share a cup of your milkshake with your parent, brother, sister or friend!

Language Arts: Reading, Writing

We want to hear from YOU! Write to us at The Marcia P. Hoffman Performing Arts Institute at Ruth Eckerd Hall, 1111 McMullen Booth Rd., Clearwater, FL 33759 33759

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Additional Resources

Ask your school or local librarian for help in locating these books for you and your students!

Stone Soup

by Marcia Brown

The Discovery of Dragons

by Graeme Base

A Book of Dragons

by Hosie and Leonard Baskin

Lao Lao of Dragon Mountain

by Margaret Bateson-Hill

Where Are You, Little Green Dragon?

by Klaus Baumgart

Raising Dragons

by Jerdine Nolen

Jeremy Thatcher, Dragon Hatcher

by Bruce Coville

Backyard Dragon

by Betsy Sterman

The Popcorn Dragon

by Jane Thayer

Check out these Internet sites for additional information!

<http://stonesoup.esd.ornl.gov/stonesoup.html>

http://kidshealth.org/kid/stay_healthy/food/pyramid.html

www.bpl.org/kids/booklists/dragons.htm

Student Guide

Curriculum Connections

Page 1 - Theatre: Aesthetic and Critical Analysis

Page 2 - Language Arts: Communication, Information, Media and Technology Literacy; Visual Arts: Skills and Techniques

Page 3 - Character Counts; Language Arts: Communication, Information, Media and Technology Literacy; Science: Physics (Geology); Visual Arts: Skills and Techniques, Aesthetic and Critical Analysis

Page 4 - Language Arts: Reading