

UNIVERSITY of  
**HOUSTON**

KATHRINE G. MCGOVERN  
COLLEGE OF THE ARTS



# Haroun

and the

# Sea

of

# Stories





# University of Houston

## School of Theatre & Dance

The UH School of Theatre & Dance produces pre-professional plays, dance concerts, studio productions, and Theatre for Young Audiences. Performances are delivered in the Wortham and Quintero Theatres. The UH School of Theatre & Dance offers Bachelor's degrees in Playwriting and Dramaturgy, Acting, Design and Technology, Stage Management, and Theatre Education. Its graduate programs consist of a Master of Arts in Theatre Studies, a summer Master of Arts in Theatre Education, and a Masters of Fine Arts degrees in Acting, and Design and Technology. Noted alums include actors Jim Parsons, Dennis Quaid, Brett Cullen and Robert Wuhl. Faculty includes award-winning playwright, television writer, and novelist, Theresa Rebeck, Tony-award winning producer Stuart Ostrow, and Tony-nominated designer Kevin Rigdon. Past distinguished faculty are Edward Albee, Lanford Wilson, Sir Peter Hall, Jose Quintero, Patsy Swayze, and Cecil Pickett. In 2012 and 2013, the school was named "Best College Theater" in the Houston Press Theater Awards.





# Exploring Theatre

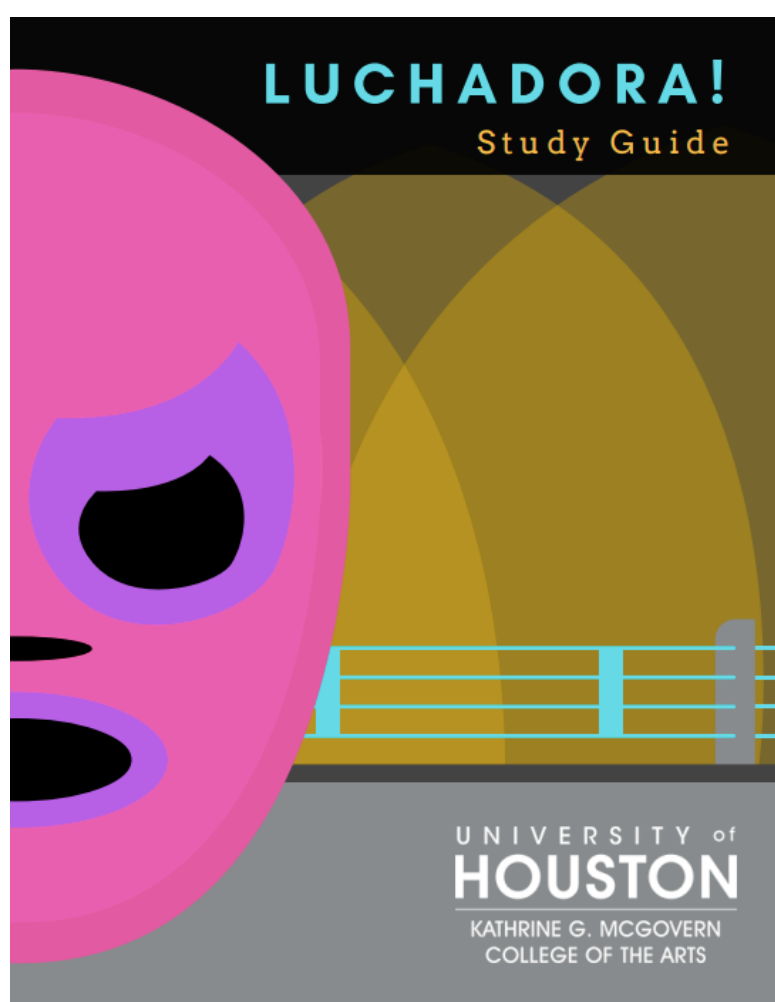
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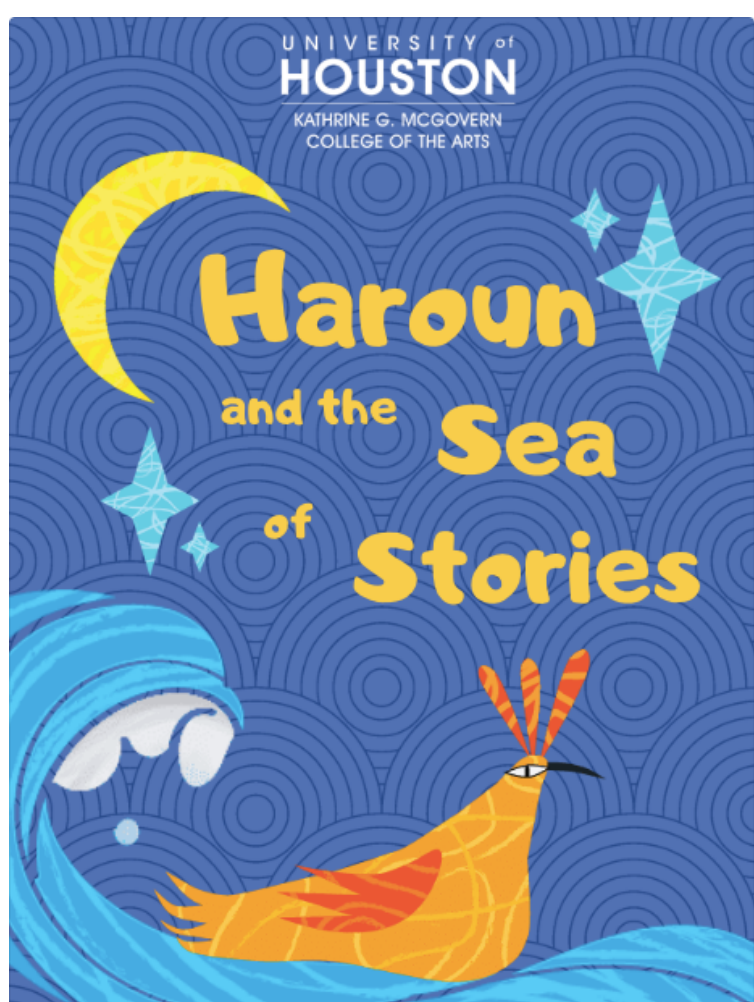
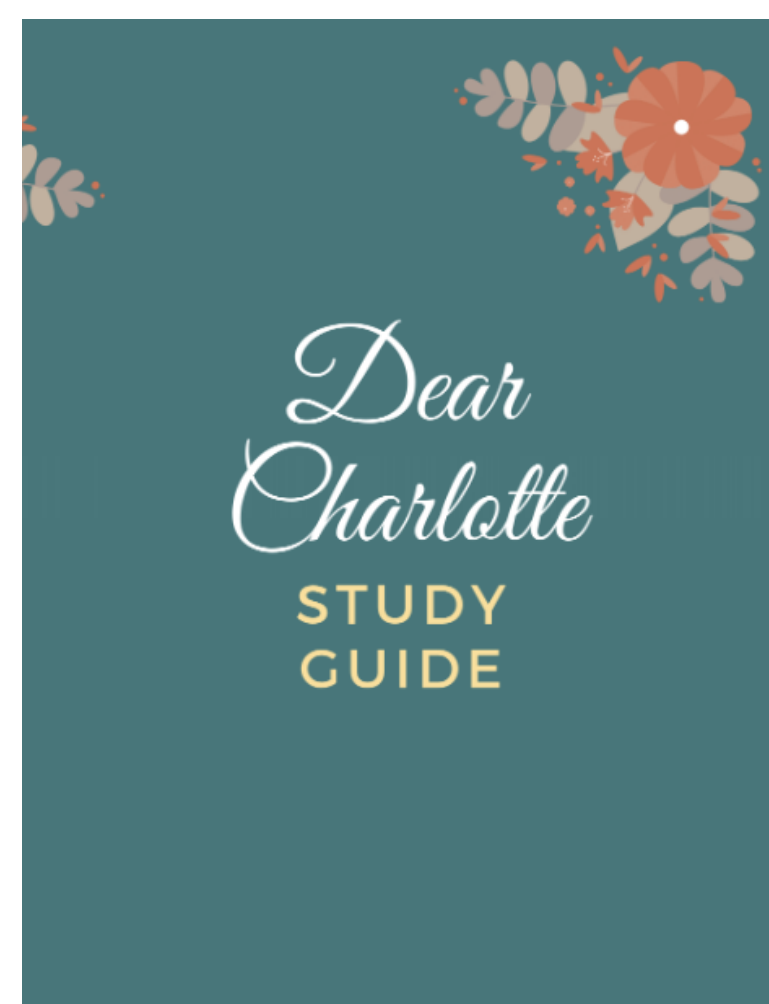
# Purpose of Study Guide

Our main purpose of the study guide is for you! Every year, the University of Houston Theatre Education students create a study guide for one of the School of Theatre & Dance's fall shows that we invite students of all ages from the area to attend our special matinee during the school day.



In 2017, we created the study guide for *Luchadora!* by Alvaro Saar Rios. This was a fun show about the world of wrestling and this study guide had lessons on culture and history that was included in the story of *Luchadora!*. These study guides are to envelop the student in the world of the play before and after they see it on campus.

In 2018, we created a study guide for *Dear Charlotte* by Joy Gregory. Students from all over the greater Houston area came to learn about the Brontë sisters and how they developed their world full of imagination and creativity. This study guide included English, Sociology, and History lessons that were focused towards the high school level.



That brings us to this year! This year's show, *Haroun and the Sea of Stories* by Salman Rushdie, dives in deep into a world of story-telling and imagination and color! We hope this study guide unlocks your student's imaginations and helps them understand the importance of having a voice in today's society.



# How to Use Our Study Guide

*Auxiliary Pages* - Auxiliary pages give you and your students an inside scoop of the theatre world and themes explored in the Play.

*Pre* - Before you go. Pre pages are like a Hook for the show to get your class excited, and ready for themes and Ideas that will be present in the show.

*Post* - After the Show. Post pages allow your students to reflect on what they saw and heard in the play and allows them to practice some of the same principals.

To provide easier use of our study guide we have created color coding on each lesson to find your subject easier.

## Key

*Green* = Science Lesson *Blue* = English Language Arts Lesson *Orange* = Social studies lesson

Additionally, if you are looking for a specific topic that might be different from your subject we have added an index with title and topic so you can find a lesson that fits your class' needs.

## LESSON INDEX

### PRE LESSONS

Controlling the Narrative -- Censorship

Painting with a Twist! -- Culture

Go Figure!? -- Language of Names

*Friends & You* -- Mental Health

My Jataka Story--Creativity

Silly Societies -- Societal values

Friends & You-- Mental Health

*We are the Symbols* -- Symbolism

I'Mpossible -- Child's potentials

*Geography: Let's Take the Scenic Route!* -- Geography

Teamwork Makes the Dream Work! -- Ensemble/Chorus

Break Down the Walls -- Presentational Theatre

The Tale of How the Students Narrated their Folk Tales-- Folk tales

### POST LESSONS

*The World Without Diversity* -- Diversity/Perception

*My Family and Yours* -- Family

*Nations of Alifbay* -- War's impact

*Once Upon A Blabber* -- Gender roles

*Story and Scenes and Stage Pictures, Oh My!* --Sight/Insight

*Tale of Tales* -- Storytelling

What Can You Imagine? - -Reality vs Make Believe

*Feeling Under the Weather* -- Oceanography

Stories and Seas and Similarities, Oh My! -- Literary Comparisons

*In So Many Words* -- Silence vs Speech

*The Yin-Yang Effect* -- Balance between opposites



# Meet the Director

## Adam Noble



What drew you to the show?

At its heart, Haroun is a collection of stories that Rushdie had been telling his son during bedtime. The show had so many themes that are still relevant to today, censorship being one. The story touches on how kids go about figuring out the world; while also drawing parallels to political structures. There are so many Easter eggs laid in throughout, and it almost feels like a Grimm's fairy tale.

**"He knew what he knew: that the real world was full of magic, so magical worlds could easily be real."**

**- Haroun and the Sea of Stories by Salman Rushdie**

What challenges did you have for the show and how did you tackle them?

A lot of the difficulties come from trying to create this entire new world with the bodies of performers. Audiences are so used to cinematic storytelling, but in theatre you have to be able to pull off the same things, 5-6 times a week, with just our bodies, lights, and sound. We should be able to shift the audiences focus in a single moment; and so figuring out how to do that upwards of 30 times within the script has been hard. I need to be able to keep the story moving along in an interesting and overtly theatrical way.

What was the spark for the direction of this show?

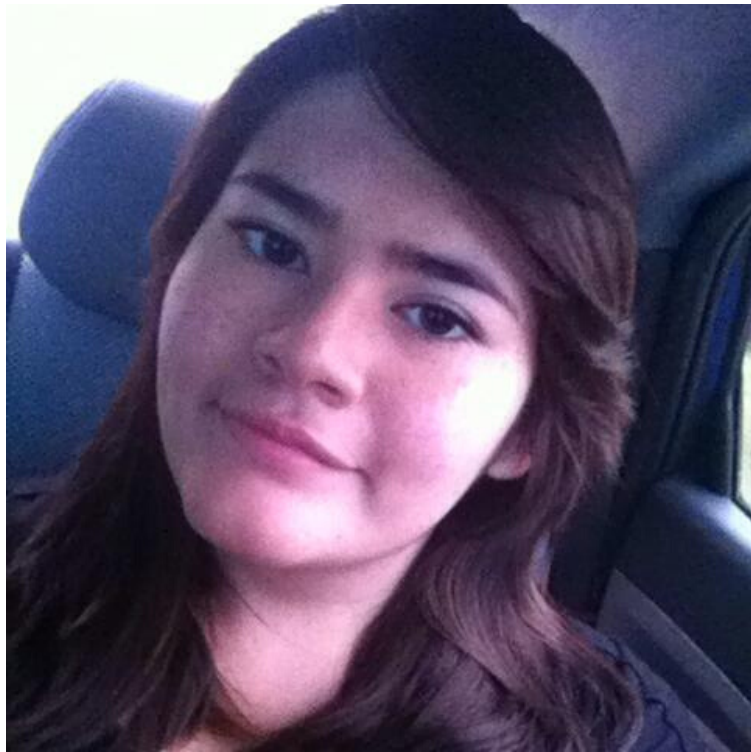
Two things: A storyteller, an artist, that in doing something that they do; it can be seen as such an political act on such a magnitude that they can be put to death. That idea was very much in the forefront of my mind. This idea of shutting down discourse and shutting down stories really resonates for our time. The challenge of trying to bring this world to life was another thing that attracted me to the show. I've got 16 ensemble members that are going to have create everything in the world of the play. From mechanical birds, to water teepees, to having their lips sewed shut and having to work solely through gesture language; it's just going to be an exciting ride.

Is there something you want the audience to take away?

I think it really comes down to freedom of speech, but as an artist it also comes down to storytelling. When is storytelling the glorious thing that unites, entertains, educates and offers insight into who we are as a species and when does it change, when does it become damaging and propaganda? Isn't free speech the greatest power of all? There's just something there between storytelling and censorship.



# Meet the Stage Managers



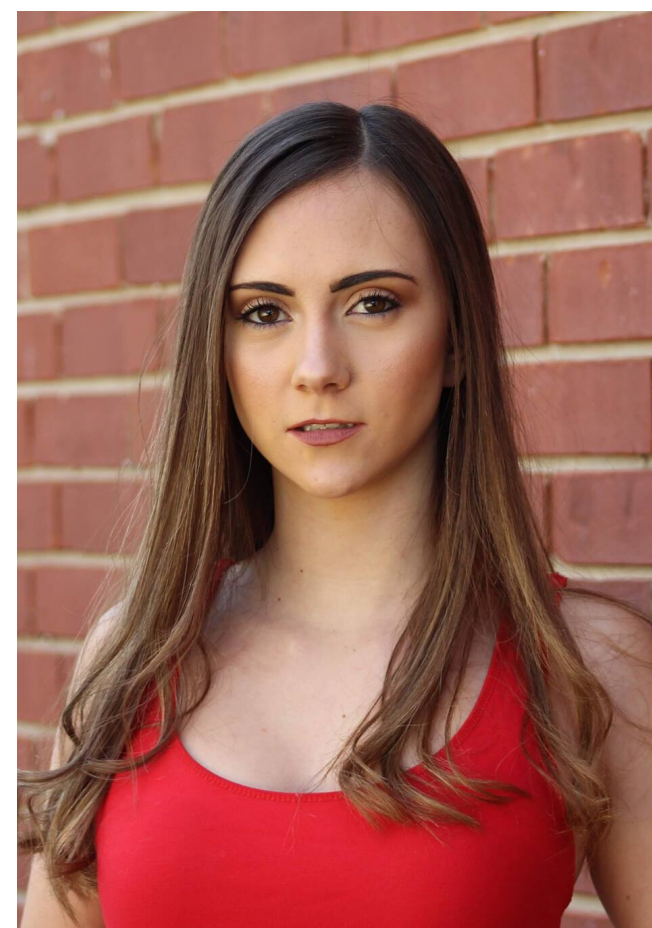
Desiree Ruiloba  
Stage Manager



Samantha Hernandez  
Assistant  
Stage Manager

## JOBS OF STAGE MANAGER

- Determine the way a rehearsal room is run
- Distributing detailed and accurate information to all parties (ex. rehearsal reports, prod. meetings, etc)
- Advocating for the needs of production members not present
- Mediating and caring for the general moral of production members
- Overall tracking and planning of the practical needs of a production
- specifically focus on the more visible aspects, like being present in and out of rehearsal room and consistency of aspects that concerns the cast, directors, designers, and shop heads.
- During Tech, keeps production members in the loop in regards to what is being worked on and when. They try to make tech the most efficient and light (morally) as possible by preparing any needs before hand.
- Maintain the integrity of the show, especially for longer running shows.



Andrea Olmos  
Assistant  
Stage Manager

## JOBS OF ASSISTANT STAGE MANAGER

- Focus on backstage world
- Ensure transitions are happening as quickly and smoothly as possible
- Support rehearsal room
- Support stage manager
- Support actors

**"Believe in your own eyes  
and you'll get into a lot of  
trouble, hot water, a mess."**

**- Haroun and the Sea of  
Stories by Salman Rushdie**



# Meet the Playwright

## Salman Rushdie

### AWARDS AND HONORS:

The Bookers Prize in 1981 for “Midnight’s Children”

Two Whitbread prizes for Best Novel

The Writer’s Guild award

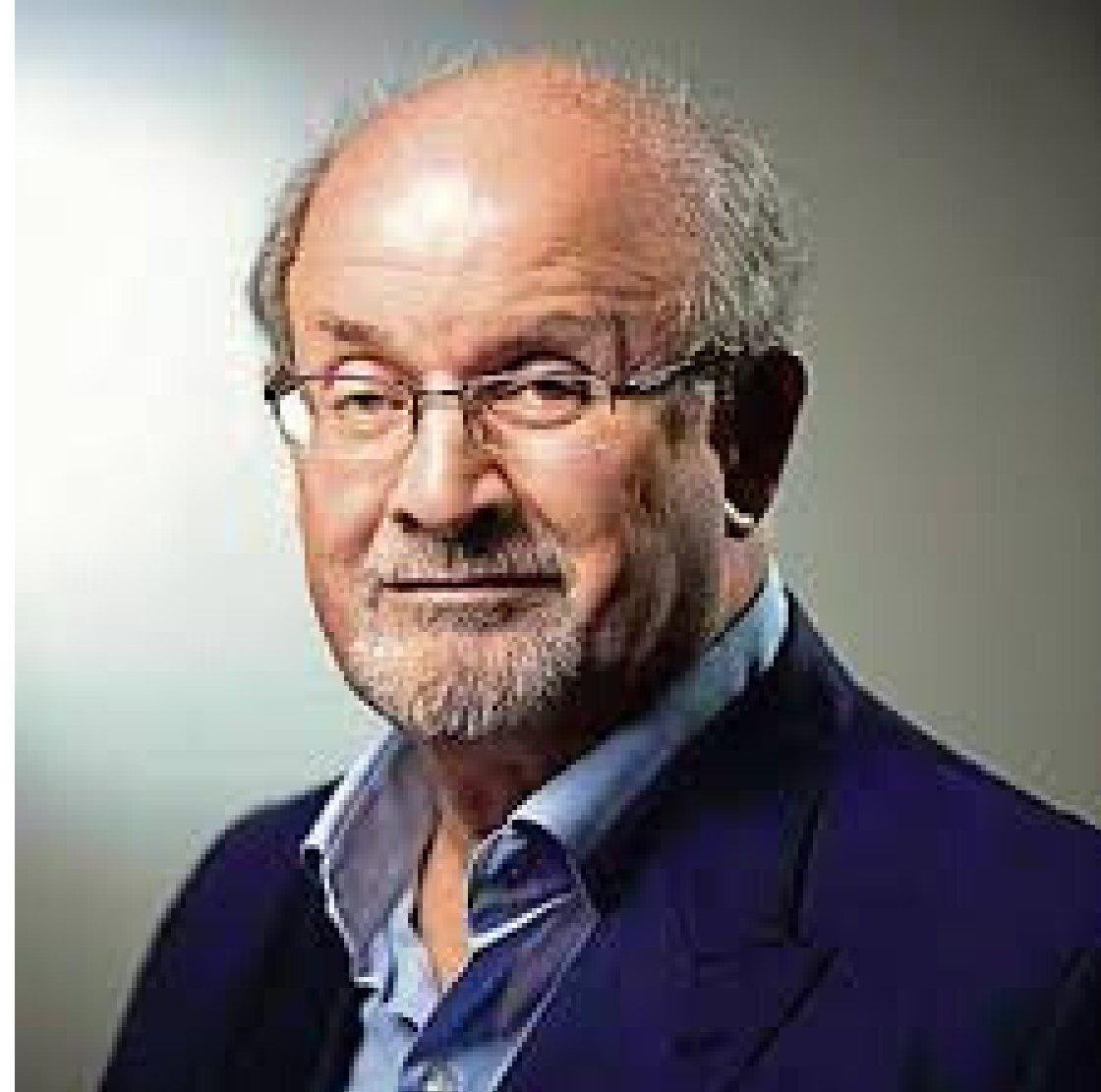
The James Tait Black Prize

The European Union’s Aristeion Prize for Literature

Author of the Year in Britain and Germany

U.S. National Art award

He was knighted in 2007



### SHORT BIOGRAPHY

He was born June 19, 1947 in Bombay India, which has been renamed to Mumbai, and is currently 72 years old.

In 1988, after the publication of his 4th novel, Salman encountered much negativity for his unique ideas on the prophet Muhammad and the Qur’ān, and thus a fatwa was placed on him by the spiritual leader of Iran, Ayatollah Ruhollah Khomeini, in February of 1989. This fatwa offered money to anyone who would execute Salman. So, Salman Rushdie and his son, Zafar Rushdie went into hiding.

### HAROUN

Salman Rushdie wrote the novel *Haroun and the Sea of Stories* while he and his son were in hiding. Salman claims that Haroun was written simply for his son to read one of his books. However, many people think that the novel was written as an allegory to describe what happened after the publication of the book, as a testament to the evils of the censoring art.



# Meet the Dramaturgs

We took a moment to sit down with Rebecca Dominguez, a junior in the UH Playwriting & Dramaturgy program, and the the Associate Dramaturg for *Haroun and the Sea of Stories*. Please enjoy the interview below where she discusses her team's role in helping bring this show to life.

## What does dramaturgy mean?

It is very hard to define dramaturgy, especially to people who have never heard of it before which is most everybody. In essence, dramaturgy is about developing the world around the play. There is what we see on stage, which is a very small part of the bigger world around the play. Dramaturgy is both what we see and what we don't. It is also mainly about asking questions and finding answers. Actors ask dramaturgs questions about characters and situations in the play that they either don't understand or would like to know more about, and dramaturgs find the answer. Lastly, our job is to stimulate the artists imagination. We provide the paints and they do the coloring.

## Why is dramaturgy important to the play?

Dramaturgy is especially important for this show because it has a lot of history, references, allusions, story, and structure to it. Have you ever heard of a fatwa? Do you know what the name Khattam-Shud means? Would you like to learn more about the genre Magical Realism? The dramaturgy packet has all of this information and more!

## What has the dramaturgy process been like for Haroun and the Sea of Stories?

One of the most crucial parts of dramaturgy is having actors and the creatives of the show ask questions and get answers. That has been a lot of the process. One of my favorite parts was when an actor asked to find clips of waterbending from Avatar the Last Airbender, and instead of finding clips online, I brought in my copy of book one for her to watch! Not only that, there is also a physical aspect of dramaturgy. The director and actors wanted to include Bollywood dance, so there has been a part of the process where we research, learn Bollywood dance moves and teach them to the actors.

## What is your favorite part of the dramaturgy process for Haroun?

My favorite part is being the person that the creatives go to when they want answers. It makes it a lot easier that we have all of the information in the world at the palm of our hands, but being the bearer of information is empowering. Also giving suggestions on choices and actions that happen in the show. It's a very open and welcoming environment. It's nice to be able to put my two cents in.



Laura Moreno  
Head Dramaturg



Rebecca Dominguez  
Assc. Dramaturg



Trinity Ho  
Assc. Dramaturg



Joel Lugo  
Assc. Dramaturg



# Costume Design

The costume designer for *Haroun and the Sea of Stories* is Juan Saracay.

Costume design is the art of creating the overall appearance of a character or performer. Costumes contribute to the world-building of a play. Costumes can show time-period, style, realism or fantastical elements, and can reveal traits in a character, or define relationships between characters using many different elements.



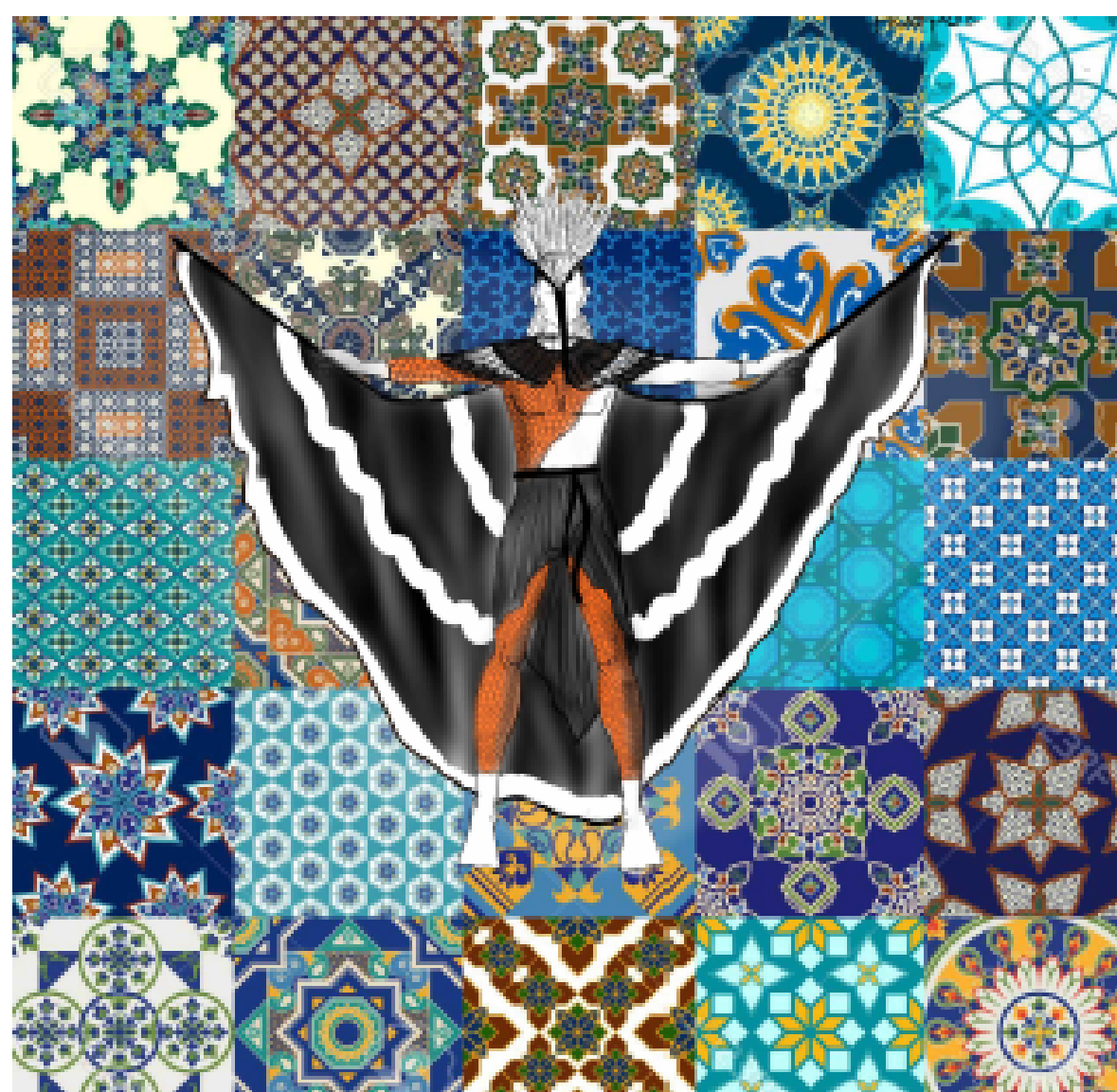
General Kitab



Prince Bolo



Rashid



Butt the Hoopoe



# Scenic Design

Scenic Design & All Photos by Afsaneh Aayani

## Q&A with our Scenic Designer, Afsaneh Aayani!

What is the role of a scenic designer?

A scenic designer is almost like a director because you have to see how actors and bodies will be moving on stage through your space. You are also storytelling, but you also want to sure that your design is interesting and pretty to the audience. You want to make it a world that belongs to the play, but it is creative and not exactly what you think you'll see.



Floor Paint Elevation



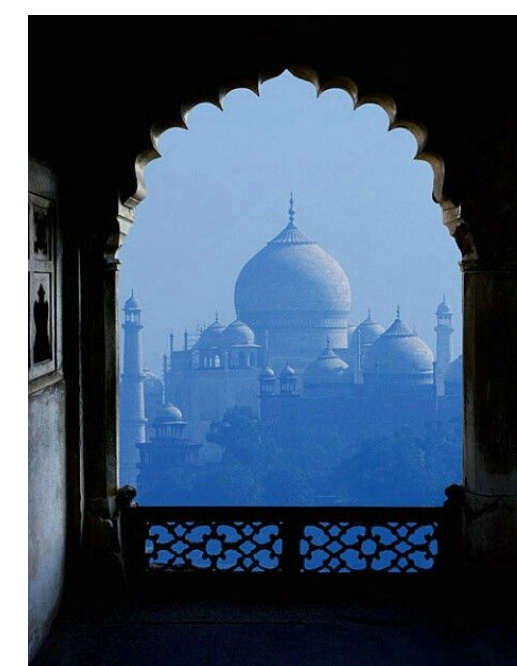
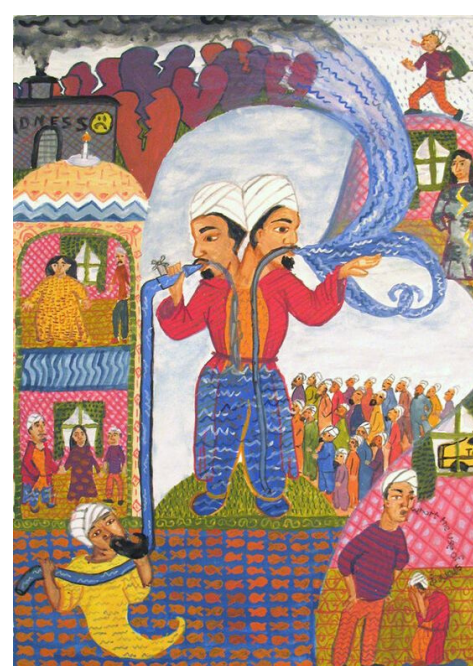
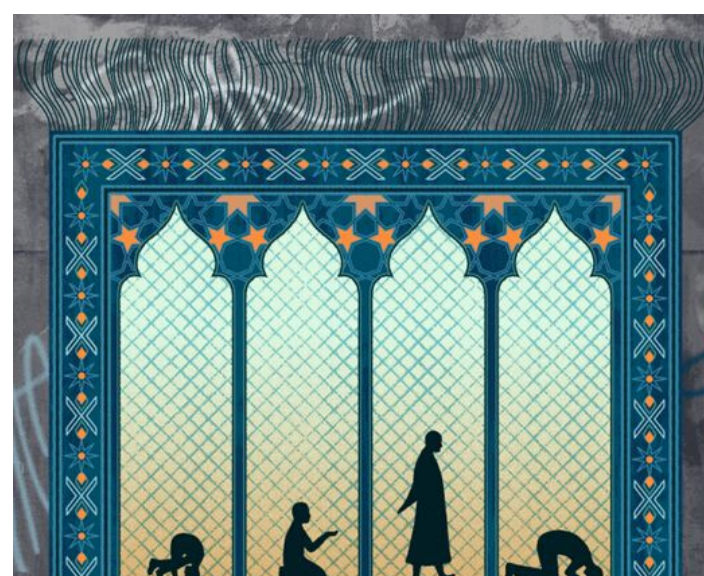
Set Model

Where did you draw inspiration for your design?

For this show, it was an opportunity to introduce culture, architecture, and my story to students, the audience, and everyone working on the show since I normally don't get to do that here at all. I looked at a lot fine art such as paintings, sculptures, and pictures – especially abstract pieces. I wanted to capture the beauty of Persian culture and architecture, since the play takes place in Persia, and give it some of my own fairy dust on stage.

What were some specific cultural pieces you looked at for inspiration?

I looked at architecture such as minarets and specifically the religious parts like domes and mosques. The color blue is a big part of the culture. It is the color of my country because mostly all turquoise comes from there, old buildings and other architecture are different shades of blue, the sky is blue, the ground is blue— everything is blue. I was also really drawn to satined glass. Unlike here where it's only in churches, stained glass is everywhere. It is in homes, buildings, shops, and all over.



Research Images

What would you like young audiences to take away from your design?

When I was a child, my mom would take me to see shows, and I always remembered how beautiful they looked, and it made me want to create the same thing. I want to focus in on the beauty and entertaining them through the story. I would love for them to take away the beauty of what I've created, and have an image in their mind that will stay with them for a little while— hopefully.



# Lighting Design



## Addie Pawlick

### Lighting Designer

**What was your first impression of Haroun?**

My first impression of Haroun was that it was a fun story with a lot of challenges. We get to invent fun ideas about how to solve these challenges and tackle this show.

**How do you begin your brainstorming process for creating your cues?**

My brainstorming process began with listening to the Director and his thoughts on the play. After that, I collaborated with the Set Designer on what the space should look like. We discussed the moods of each scene and specific details that we wanted to add. I love getting inspiration from Pinterest, and evaluating the inspiration the Director and Set Designer uses.

**What was the most difficult part, if any, about creating the lighting cues?**

I think it changes for each show. For this show in particular, there is some black light paint being used, but we don't want to give away our secrets before they are ready, so we are brainstorming ideas on how not to have the black light paint glow earlier than it should.

**What does it mean to be a Lighting Designer?**

I think to be a Lighting Designer is to be like any other designer. Everyone is giving to the show in different ways. The Set Designers defines the space, the Costume Designer defines the characters, and the Lighting Designer defines the mood of the show. All designers are working towards creating the specific aesthetic that the show has, but I think the Lighting Designer has more say in what the mood will be and how the audience should feel. A Lighting Designer composes moods by painting with light.

**What do you believe is the importance of lighting in the theater?**

I think lighting is another ingredient to the cake. Take any one of those design elements away and you have a cake, sure, but it will always taste like it's missing something. You can do a show with work lights on, but you'll never get the sense that the actors are in a creepy forest or running through a bright field filled with flowers.

**What techniques did you use to convey to the audience the different settings in Haroun?**

Haroun is a fascinating script and the set doesn't change so much as the lighting has to change to establish a new location. Actors will move in different ways depending on the location, but lighting can help guide the audience through the play. I'm using color and texture to distinguish different locations. For example, Gup will be full of bright colors and fun textures, whereas Chup will be very dark and dimly lit.



# Sound Design

## Nina Saunders Sound Designer



What was your main inspiration for Haroun?

Persian music has this complexity of musical structure and uses a vast diversity of musical instruments that provides a complex musical texture and color to the overall design. Immediately after being assigned this design I began to research Persian folk music that could align with the style of this show. My main musical inspiration is the undulating vocals of the classic Persian folk songs. This play is about finding your voice in storytelling and there is no voice more impressive than that of the skilled Persian vocalist that is a master of graceful vibrato and glissando vocalization.

Were there any themes you followed closely in your design?

After researching Salman Rushdie's motivation for writing *Haroun and the Sea of Stories*, I found that this novel was motivated by his own censorship after a bounty was placed on his head for writing a previous book that was considered blasphemous against Islam. During this time, he was forced to live under police protection for several years and he had limited contact with his son. *Haroun and the Sea of Stories* then came forth as a children's allegorical book to his son as a commentary about the silence he was forced into during this time in his life. This is illustrated by the two warring locations: Chup is a place of darkness, fear, and silence while Gup is a place of warmth and friendly sound. This is my driving theme for my sound design, the immediate juxtaposition of music and silence next to each other in order for the audience to feel warm and comforted in the musical moments, and fearful and sad in the silent moments.

What does it mean to be a sound designer?

Sound is a universal language that communicates across all cultural and linguistic boundaries that connects audience members in a universal emotional experience. It is for this reason that I have always felt that sound design is one of the most important design components of any show in that it supplements an audience's emotional connection to the show.

When it comes to sound design, I try to be a director's designer where I utilize the director's vision in order to facilitate a design that supports the emotional journey that the playwright and director intend for the audience to experience. For me this process means, reading the script and breaking it up according to French scenes to establish the flow of energy progression throughout the show, followed by meetings with the director so as to get on the same page about their artistic vision for the show, and it then is enhanced by sitting in on the rehearsal process to get a good understanding on how the show flows with the actor's choices. If I have done my job well, the audience may never notice that there is a sound design applied to the production and they walk away with an amazing emotional catharsis in their shared human experience. If I have failed at my work then the audience distinctly remembers feeling jarred by the sound because of their innate musical sense that cues them that something was off about the design.



# Audience Etiquette

## What is Audience Etiquette?

We are so pleased that you have come to see Haroun and the Sea of Stories! To ensure every audience member has the best possible experience, please review the following guidelines for watching live theatre:

The theatre is a live experience. The actors onstage and the audience share a common bond. The actors and audience have a responsibility to each other. Each night's performance is a little different; this is for a number of reasons, but the main reason is that no two audiences are the same. Each audience has a different energy and reacts differently to a play's scenes. If the actors find that their audience is engaged and listening to the performance, quality is higher. If they find that the audience is disinterested and not listening, it will bring the energy down in the theatre. Be a supportive audience member, pay attention, and engage in the story.

## Please Be Respectful

Many artists such as the director, technicians, and actors have put a lot of hard work and time into the performance you are about to see. Please, do not talk to your friends during the show. It might disrupt the performance

## Unplug!

Please turn off all cell phones and other devices that can make noise, like watches. Remember, no one likes someone using their phone while talking. Please be respectful!

## Arrive On Time

Be sure to get to the theatre at least 15 minutes before the start of the show. It's always a good idea to arrive early to allow time to use the restroom and find your seat.



# Theatre Terms

**Auditions** - A process, led by the director, in order to determine the actors cast in a play.

**Call Backs** - An additional audition for the final actors being considered. Similar to semifinals in sports.

**Places** - The direction for all actors, musicians, and technicians to go to their proper position and be ready for the beginning of a play or scene.

**Strike** - Taking down, changing out, and putting away, costumes, props, and sets after a production.

**Run Through** - An uninterrupted rehearsal of a scene, act, or the entire play.

**Heads!** - A term of warning used to call attention to overhead danger.

**Props** - Small hand held items used by actors to create the period, character or setting.

**Costumes** - The clothing worn by the actors that helps determine character, time, theme, and mood.

**Script** - A complete scene or play in a format to be produced by actors and directors.

**Climax** - The major event in a play, the turning point of the story.

**Setting** - Where the play occurs in terms of time and place.

**Act** - An organizational division in scripts.

**Scene** - An organizational division in scripts. Often several scenes make up an Act.



# Synopsis

**Exposition:** Haroun is a young boy living with his parents Soraya and Rashid Khalifa in the country of Alfibay in a “city so sad it’s forgotten its name”. Haroun’s upstairs neighbors are the weaselly clerk Mr. Sengupta and his wife, Oneeta. Haroun’s father is very well known for his storytelling abilities and his mother, Soraya, loves to sing. One day Haroun hears Mr. Sengupta ask his mother, “What’s the point of stories that aren’t even true?”

**Rising Action:** Haroun arrives home from school to discover all the clocks in his house frozen at exactly 11:00, as he soon finds out that that was the time his mother ran away with Mr. Sengupta. Rashid smashes every clock in the house and Haroun develops a resulting issue of not being able to concentrate on one thing for more than 11 minutes at a time. Rashid realizes he has lost his storytelling ability prompting Haroun to take a journey to the moon Kahani in hopes of meeting The Walrus to solve all of his and his family's problems.

**Climax:** Haroun courageously defeats the evil Khattam-Shud and his shadow and saves the Sea of Stories from his corrupt pollution. The impending war between Gup City and the Land of Chup meets a screeching halt and the Princess is returned to her loving Prince.

**Falling Action:** Haroun visits The Walrus who offers Haroun a happy ending as a gesture of thanks.

**Denouement:** Haroun and Rashid make their way back to the sad city only to find it’s not so sad anymore. A policeman tells them that they’ve remembered the city's name, Kahani, which means “story.” Haroun’s mother, Soraya, returns home and vows to never speak to Mr. Sengupta ever again, he is now “Khattam-Shud”, or completely finished.



# Haroun and the Sea of Stories

## Vocabulary

Shah - a sovereign of Iran.

Politico - a person experienced in the art or science of government.

Tip-top type - excellent, first rate.

Gully - a trench which was originally worn in the earth by running water and through which water often runs after rains.

Saffron - the deep orange aromatic pungent dried stigmas of a purple-flowered crocus used to color and flavor foods and formerly as a dyestuff and in medicine.

Khattum-Shud - completely finished.

Gift of gab - the ability to speak with eloquence and fluency.

Arch-enemy - person who is extremely hostile or opposed to someone or something.

Plentimaw fish - Angelfish the size of giant sharks.

Purloined - steal (something).

Cultmaster - the leader of a religious group of fanatics

Flotilla- a fleet of ships or boats.

Abhinaya - the expressive use of face or hands characteristic of the kathakali dance style of India

Intruder - a person who intrudes, especially into a building with criminal intent.

Citadel - a fortress, typically on high ground, protecting or dominating a city.

Chop-suey - a Chinese-style dish of meat stewed and fried with bean sprouts, bamboo shoots, and onions, and served with rice.



# How to Read a Script

The work that a playwright writes is called a script. This script is what the actors, designers, director, and many other people use in order to make the play. It is important for everyone who works on the play, to know how to read a script so that they can get all the information that the playwright wanted them to know.

Use the help below to see if you can read and understand the script like a pro!

Salman Rushdie's  
Haroun and the Sea of Stories

This is the title of the play and the playwright's name.

The bolded name in front of each line is the character's name. The playwright includes this so that we know who says which line. The character's name is not said out loud.

**Haroun** The houseboat was called Arabian Nights Plus One.

**Buttoo** Because even in all the Arabian Nights you will never have a night like this.

*The boat's windows have each been cut in the shape of a fabulous bird, fish or beast. They go inside.*

**Haroun** The walls were lined with shelves full of leather-bound volumes.

**Rashid** But most of these turned out to be fakes.

**Haroun** One shelf, however, bore a set of real books in a language Haroun could not read, and illustrated with the strangest pictures he had ever seen.

**Buttoo** Erudite Mr Rashid, you in your line of work will be interested in these. Here for your delectation and edification is the entire collection of tales known as the Ocean of the Streams of Story. If you ever run out of material you will find plenty in here.

**Rashid** Run out! What are you saying?

**Buttoo** Touchy Mr Rashid! Of course we await your recital with full confidence.

**Rashid** In the exact centre of Rashid's room stood an enormous painted peacock. The boatmen removed its back to reveal a large and comfortable bed.

*One of the soldiers turns into the peacock bed.*

**Haroun** Haroun had the adjoining room, in which he found an equally outsize turtle, which likewise became a bed when the boatmen removed its shell.

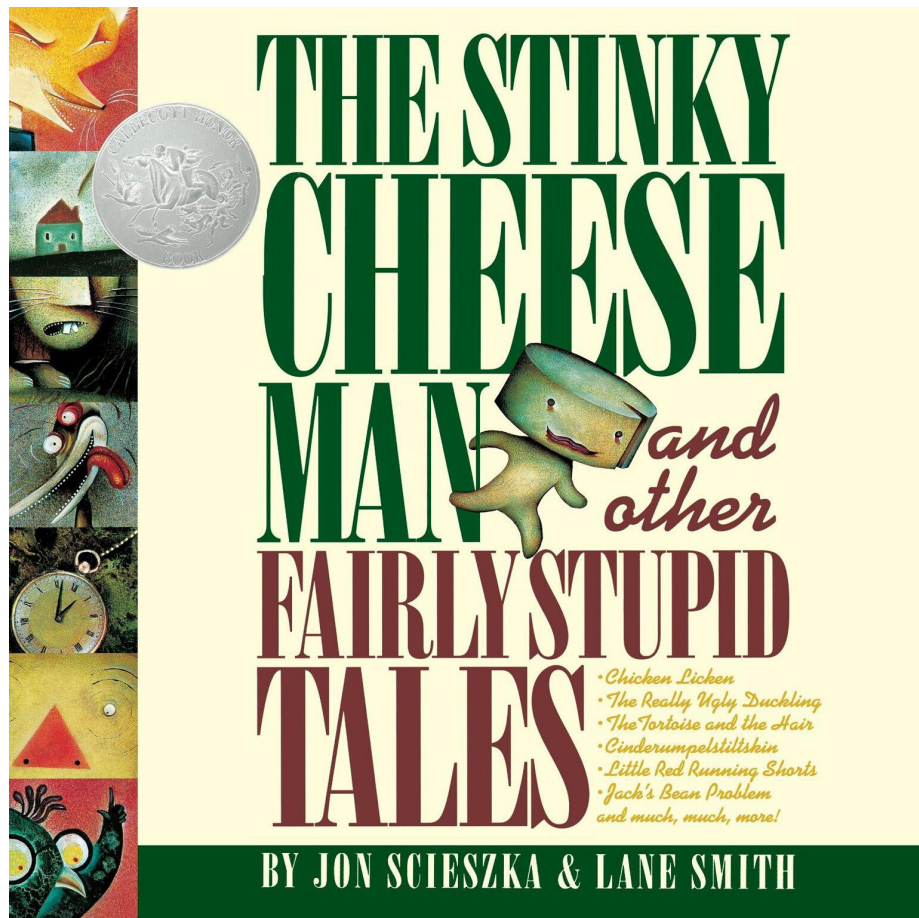
These are stage directions. They are italicized words. The playwright includes them to tell us what they actors are doing, and what the setting looks like. The stage directions can often have lots of important information. The actors don't say the stage directions when they are performing.

This is the page number for the script.

17

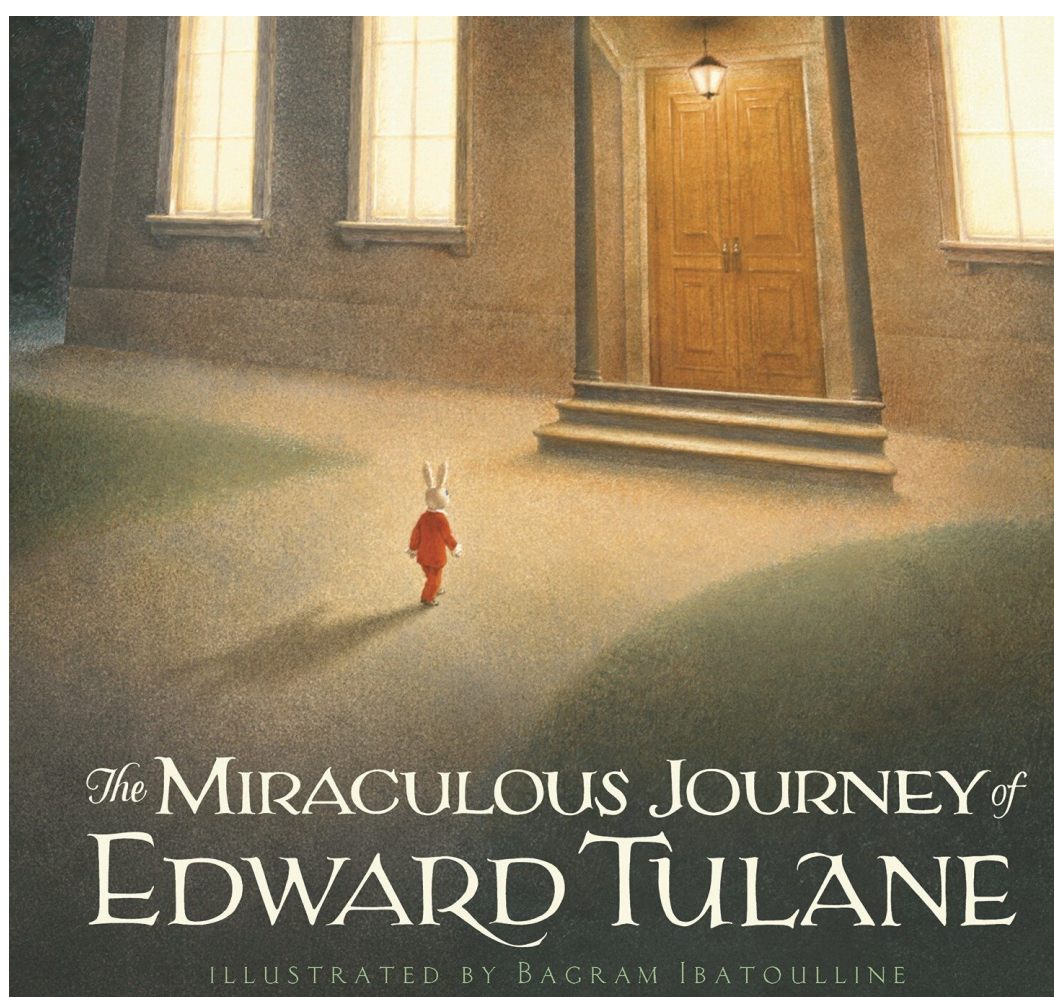
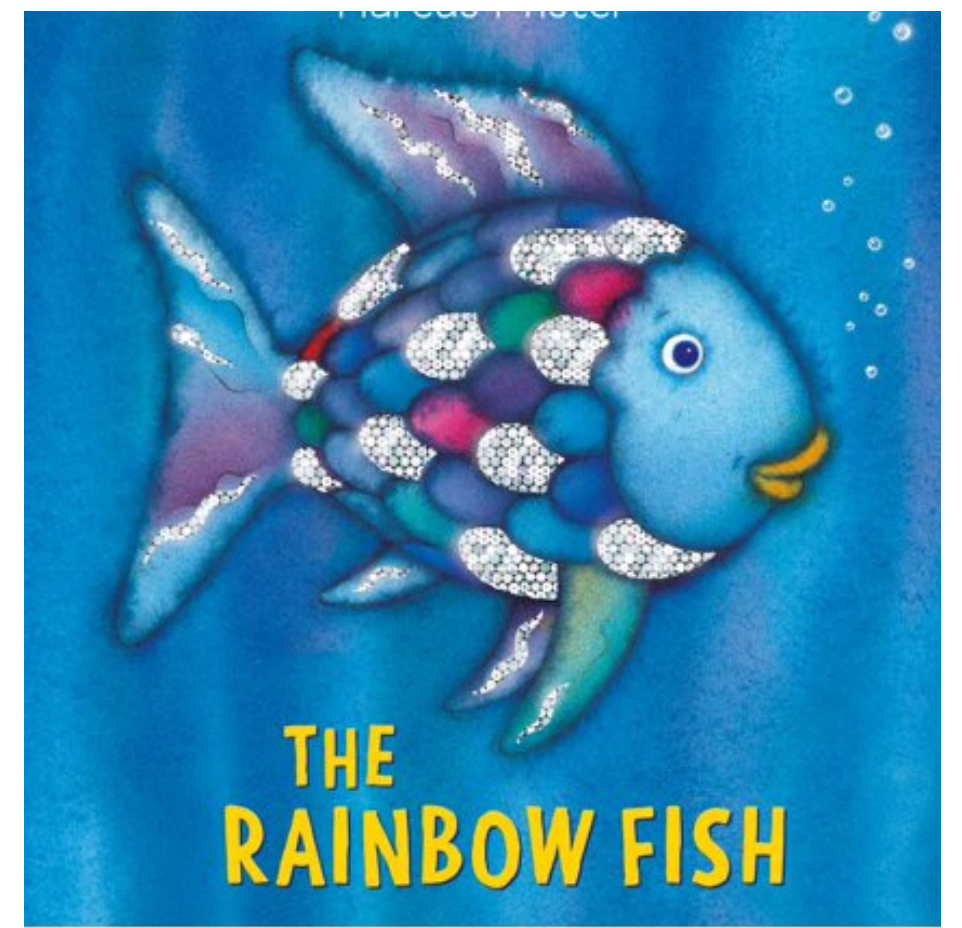


# Continued Reading Suggestions



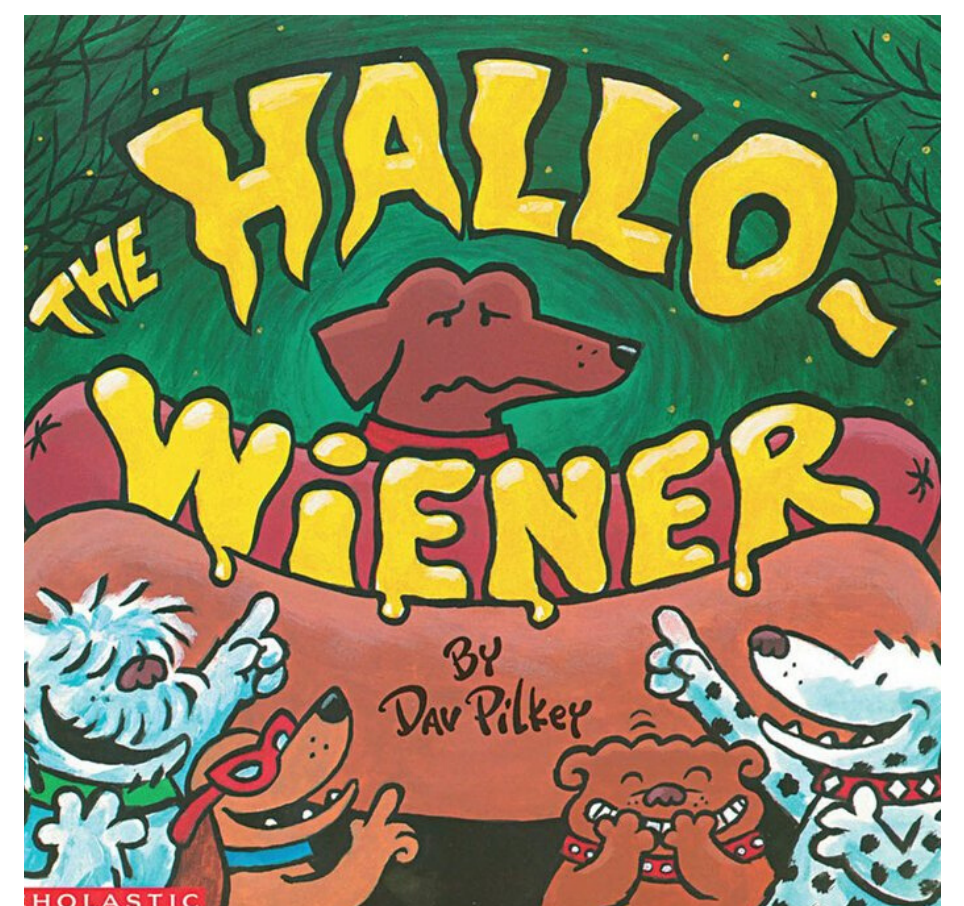
A revisionist storyteller provides his mad, hilarious versions of children's favorite tales in this collection that includes "Little Red Running Shorts", "The Princess and the Bowling Ball", "Cinderumpelstilskin", and others.

Rainbow Fish is the most beautiful fish in the ocean, his scales shimmering the colors of a rainbow. When the other fish see him, they want shimmering scales too, but Rainbow Fish keeps the beautiful scales to himself. His choice not to share soon makes Rainbow Fish a lonely fish.



Kate DiCamillo takes us on an extraordinary journey, from the depths of the ocean to the net of a fisherman, from the top of a garbage heap to the fireside of a hobos camp, from the bedside of an ailing child to the bustling streets of Memphis. And along the way, we are shown a true miracle: even a heart of the most breakable kind can learn to love, to lose, and to love again.

Pilkey delivers a hilarious Halloween treat in this story about Oscar, a dachshund doomed to wear a hot dog costume on Halloween. When he saves the day — and night — Oscar proves that while he may be short on height, he's long on heart. A tale trick-or-treaters will relish. Watercolor, india ink, and acrylic illustrations.





# Ensemble

We sat down with Colton Johnson and Ally Dymond, two Acting sophomores at University of Houston who are a part of the ensemble in their school's production of *Haroun and the Sea of Stories*. They gave us their input on their experience in the show so far and what it means to be in an ensemble that requires inclusive activity and work.



Ally Dymond  
Acting Class of 2022



Colton Johnson  
Acting Class of 2022

**Q:** *Haroun and the Sea of Stories* have been going on for a week now and you two are involved the ensemble, how do you think your role in the show compares to other roles in the show?

**Colton:** Well for me, I was in *Three Sisters* last semester, and I played a smaller role where it felt like I was just watching everything. In this show, I feel like you have to be actively engaged at all times.

**Ally:** I feel like you have to have a broad set of tools. So I think it differs from roles I've played before because I feel like it's a very different challenge.

**Q:** So far in the show, you guys wear a lot of different hats, and jackets depending on how the costumes go, what do you think is your favorite role that you are playing?

**Ally:** Definitely the Chupwalas.

**Colton:** The Chupwalas for sure. They're just so much fun!

**"I always thought storytelling was like juggling. You keep a lot of different tales in the air, and juggle them up and down, and if you're good, you don't drop any."**

**- Haroun and the Sea of Stories by Salman Rushdie**

**Q:** Overall, how do you think the workload of this production compares to any of the others where you might have had principal roles?

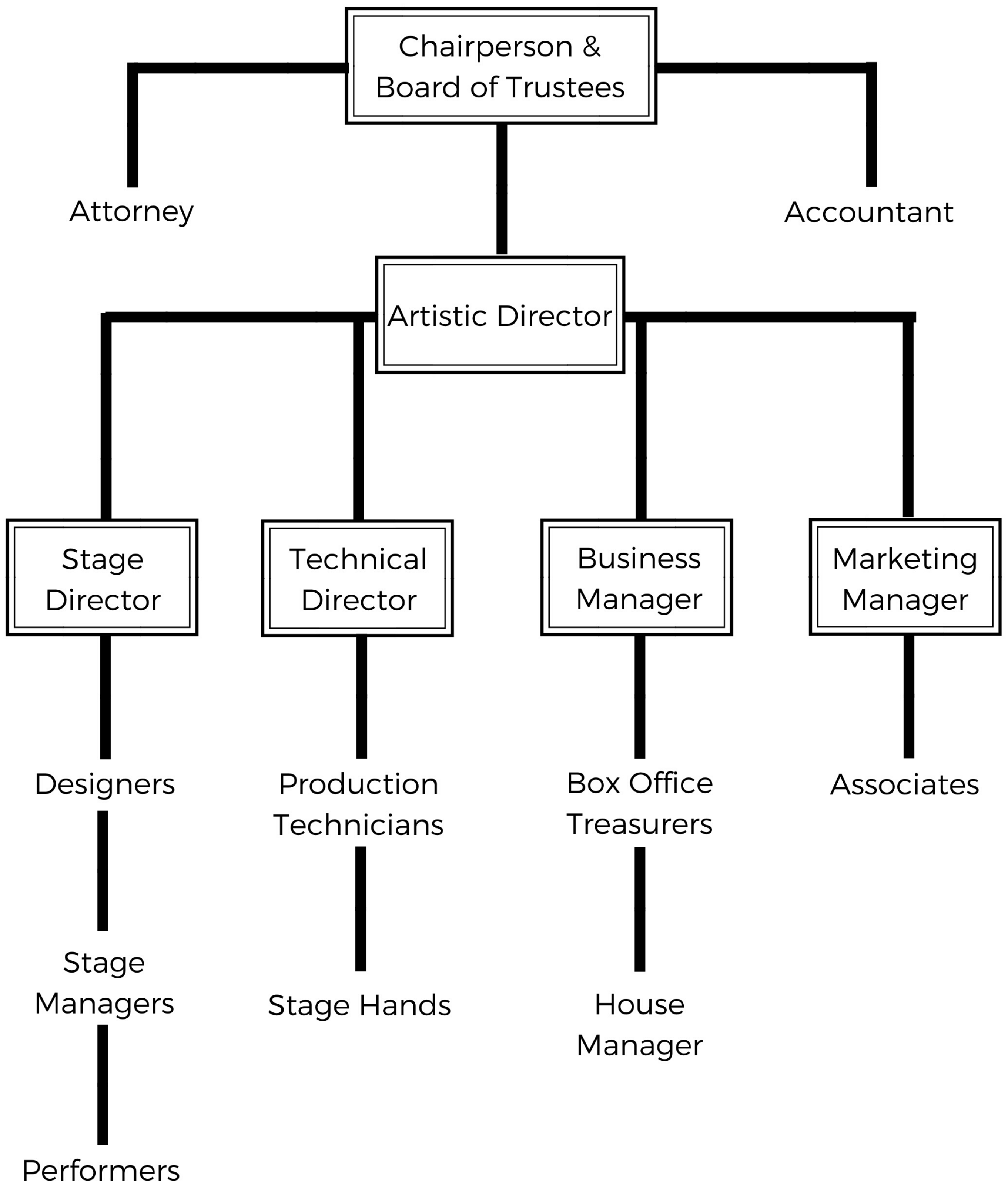
**Ally:** This one is challenging in ways I've never had before. When you're like a principal role or speaking character, it's a lot of stories and building connections with other people through the story.

**Colton:** People say that there's no small roles but then there are certain directors who will make a small role a small role. And you can definitely see what that feels like, and I think that's what's different, that's what creates this idea of ensemble. It's like you have to bring something to the party, or else it's not gonna actually come alive.

**Ally:** If you don't fully involve yourself into that, then like it falls on its face. Especially because you all have to work together and be on the same level all the time.



# Production Tree





# University of Houston

## Theatre Faculty and Staff

### Dr. Robert Shimko, Director of the School of Theatre & Dance

#### Production and Design Area

Kevin Rigdon (Head of Graduate Design)

Moore Professor, Scenic and Lighting Design

Rachel R. Bush (Head of Stage Management)

Assistant Professor, Stage Management

Casey Kearns (Head of Undergraduate Production and Design)

Assistant Professor, Production and Design

Charles Gary Cooper

Assistant Professor, Theatre Education

Nicholas Jackson

Assistant Professor, Technical Direction

#### Playwriting/ Dramaturgy

Dr. Robert Shimko (Program Head)

Associate Professor, Playwriting/Dramaturgy

Theresa Rebeck

Lyndall Finley Wortham Chair in the  
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#### Professional Staff

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Julian Waneck

Administrative Coordinator

Lauren Davis

Scenic Artist/Properties Supervisor

#### Performance Area

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Associate Professor, Acting and Movement

Jack Young (Head of M.F.A. Acting)

Professor, Acting

Carolyn Houston Boone

Associate Professor, Acting

Jessica Ferrarone (Head of Summer M.A.  
Program)

Assistant Professor, Acting

Barbara Niederer

Assistant Professor, Costume Technology

Claremarie Verheyen

Associate Professor, Makeup and Costume History

Steven W. Wallace

Professor, Production and Design

Paige A. Willson

Associate Professor, Costume Design and  
Technology

Dr. Matthieu Chapman

Assistant Professor, Performance Studies

Alison Christy

Lecturer, Performance Studies

Neal Petz

Lighting/Sound Supervisor

Laura Whittenton

Costume Shop Supervisor

Jim Johnson

Professor, Voice, Speech and Dialects

Rosie Ward

Assistant Professor, Voice

Melissa Noble

Instructional Assistant Professor, Movement and  
Dance

Stuart Ostrow

Distinguished Professor of Musical Theatre



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# Controlling the Narrative

## An ELA Lesson



**Objective:** The students will be able to describe the effects of censorship on a story through physical demonstrations.

### Content Area TEKS:

§110.6. English Language Arts and Reading, Grade 4(11)(B)(i) organizing with purposeful structure, including an introduction, transitions, and a conclusion.

### Theatre TEKS:

§117.116. Theatre, Grade 4(b)(2)(D) dramatize literary selections in unison, pairs, or groups, demonstrating a logical connection of events and describing the characters, their relationships, and their surroundings

### Level of Blooms Taxonomy:

Analyze

### Recommended Grade Level:

4th grade

### Time Needed:

40-45 minutes

### Materials Needed:

Pens/Pencils, Paper,  
Whiteboard/Large Butcher Paper



# Controlling the Narrative

## An ELA Lesson



### Instructions:

#### Hook: (5 minutes)

As a class, begin the discussion by mentioning how Haroun and The Sea of Stories will feature censorship in a variety of manners. Then, ask for volunteers to answer the following questions:

- What do you think censorship means?
- How does censorship affect the stories people can tell?
- Is censorship limited to only your words? What other forms of censorship are there?

### Step by Step Activity Details:

1. Split the class into 4 groups and pass out a sheet of paper for each group to write on.
2. In groups, have the students collaborate on writing their own beginning, middle, and end to a fable that is assigned to them. (10 minutes). Recommended fables:
  - a. How the giraffe got its long neck.
  - b. How the leopard got its spots.
  - c. How the camel got its hump.
  - d. How the first letter was written.
3. Once the students have completed writing out the beginning, middle, and end for their stories, have them create a tableau for each respective part. In total the kids should come up with 3 tableaus. Additionally, one student should serve as the narrator to describe the tableaus. (10 minutes)
4. Make a stage and an audience and have one group present their beginning, middle, and end tableaus.
5. After one group has finished, ask them to perform the tableaus again, but they cannot use either their arms, their legs, or the narrator in the tableaus. (For example: If the kids cannot use their arms, the kids must keep their arms straight and stuck to the sides of their bodies. If the kids cannot use their legs, they must now do their tableaus seated. If they cannot use the narrator, the narrator can't speak.) (15 minutes)
6. Following each group's performance, ask the following questions within the assessment.

### Assessment:

After each group has performed their tableaus:

- What did you interpret the initial fable to be from the first 3 tableaus?
- How did limiting the body parts and taking away the narrator affect the stories?
- How does this relate to censorship?

### Closure:

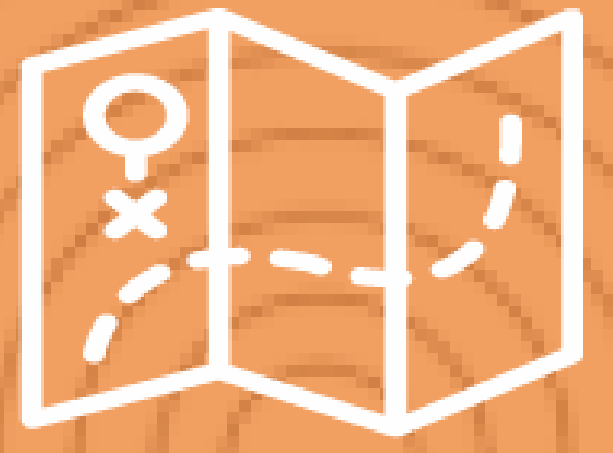
Have the students raise their hands to answer the following questions:

- How has your idea of censorship changed?
- How does censorship affect someone's story?
- Should someone be allowed to censor one's art? Why? Why not?



# Painting with a Twist!

## A Social Studies Lesson



**Objective:** Students will be able to demonstrate their knowledge of culture by designing types of hobbies through art and visual design.

### Content Area TEKS:

§113.16.(b)(21)(B) Culture. The student understands the relationship between the arts and the times during which they were created. The student is expected to explain how examples of art, music, and literature reflect the times during which they were created. §113.16.(b)(25)(A) Social studies skills. The student communicates in written, oral, and visual forms. The student is expected to incorporate main and supporting ideas in verbal and written communication.

### Theatre TEKS:

§117.211.E.(4)(A) Historical and cultural relevance. The student relates theatre to history, society, and culture. The student is expected to: demonstrate the role of theatre as a reflection of history, society, and culture through participation in dramatic activities. §117.212.(E)(4)(A) Historical and cultural relevance. The student relates theatre to history, society, and culture. The student is expected to: demonstrate knowledge of theatre as a reflection of life in particular times, places, and cultures.

**Level of Blooms Taxonomy:**  
Create

**Recommended Grade Level:**  
4th-6th grade

**Time Needed:**  
55 minutes

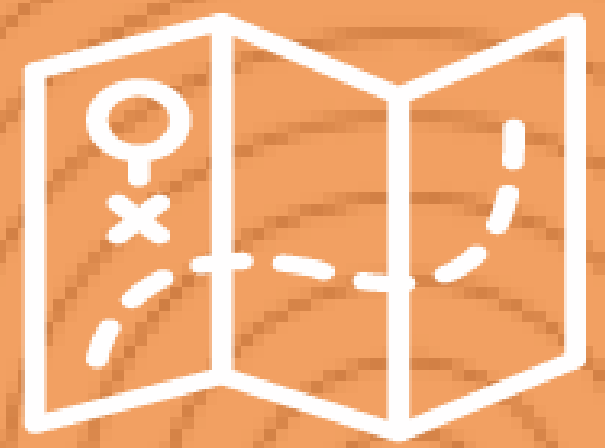
**Vocabulary:**  
Culture: a lifestyle adapted by a large group of individuals

**Materials Needed:**  
Scratch paper/Construction paper  
Water colors/Colored  
Pencils/Crayons  
Markers  
Paintbrushes  
Water Cups



# Painting with a Twist!

## A Social Studies Lesson



### Instructions:

#### Hook:

<https://tinyurl.com/harounpainting>

Show this video to the class. Instruct the class to think of something that is meaningful to them. (Theatre, Sports, Art, Music, etc.) (6 minutes)

### Step by Step Activity Details:

1. Instruct the students to think about an activity that they find interesting and that relates to their culture. (theatre, sports, etc.). (3 minutes)
2. <https://tinyurl.com/harounpainting1>  
Show the students this video. Use this video to help the students visualize what their sketch may look like.
3. Questions to ask! (4 minutes)
  - a. What does the painting represent?
  - b. What emotions do you feel while looking at this painting?
  - c. What is something you would like to draw out?
4. Instruct the students to take a piece of scratch paper/construction paper and draw out an image or symbol that relates to the activity they have chosen. Set out materials so the students can color their images. (15 minutes)
  - a. This quote may be used as inspiration for the students when coloring their image:  
*"India is a place where color is doubly bright. Pinks that scald your eyes, blues you could drown in."*  
— Kiran Millwood Hargrave
5. Once their final sketch is complete, under their drawing, have them write a paragraph answering the following questions (5 minutes):
  - a. Why did you choose this image?
  - b. How does this image represent your culture/lifestyle?
  - c. How is your symbol used in your activity?
  - d. What is it used for?
6. Each student must present their image to the class, sharing the answers they came up with. (15 minutes)

### Closure:

Once the presentations are complete, inform the students about the significance of culture in *Haroun and the Sea of Stories*. Instruct the students to pay attention to the culture portrayed throughout the show, as they will have a discussion about the play after the showing.



# Go Figure?!

An ELA Lesson



**Objective:** The students will be able to create short raps/poems using various forms of figurative language.

## Content Area TEKS:

§110.6. English Language Arts and Reading, Grade 4, (9)(B) explain figurative language such as simile, metaphor, and personification that the poet uses to create images;

## Theatre TEKS:

§117.119. Theatre, Grade 5, (1)(C) respond to sounds, music, images, language, and literature using movement; (E) create simple stories collaboratively through imaginative play, improvisations, and story dramatizations, demonstrating a logical connection of events describing the characters, their relationships, and their surroundings.

## Level of Blooms Taxonomy:

Understand, Apply, and Create.

## Recommended Grade Level:

4th and 5th Grade

## Time Needed:

40 Minutes

## Vocabulary:

-Figurative Language

## Materials Needed:

<https://tinyurl.com/haroungofigure>  
(Video for the Hook)

- "Funny words" Sheet

(needs to be cut out before the lesson)

- Container for the "Funny Words"  
Sheet of paper

- Pencil/pen

- For definitions of the different characters names, look on page (#) of the Haroun Study Guide.



# Go Figure?!

## An ELA Lesson



### Instructions:

Hook: Have the students watch the link provided in the lesson. If it seems like the song is going too fast, I recommend to slow down the speed so that students can better understand the lyrics of the song (During this time you can be cutting the words into individual slips and place them in a cup of some sort). (3 minutes)

### Step by Step Activity Details:

1. After the video explain how figurative language is language that is used to describe something that is different from the literal dictionary definition of the word (Provide examples again if needed such as "I'm so hungry I could eat a horse!" or "she was so embarrassed she turned as red as a tomato" and so on). (5 minutes)
2. Have the students each pull out a piece of paper and a pencil. (1 minute)
3. Have another student help out by walking around with the container full of words and have each student pull three words from it. (1 minute)
4. Explain as they are getting their papers that they will be creating their own poems using different examples of figurative language, but the trick is that they will be using the funny words they collected to create their own rapped poems. The poem should be describing a made up character that replicates the words they chose (for example: if they chose the word "Teapot" they could use it as "Mrs. Kettle was boiling mad, you could see the steam coming out of her ears like a teapot!"). (5 minutes)
5. After all the funny words have been passed out, let the students write their poems (feel free to go around and help out the students as needed). (10 minutes)

### Assessment:

1. Once the poems are done have the students go up two at a time and perform their rapped poems. They students will present their rapped poems one at a time to each other in a rap battle style, as if the poems they created are about the other students. (10 minutes)
2. After each battle have the rest of the students raise their hands and say out loud the different types of figurative language that was used within the raps.
3. For an added activity after the students read their poems, have the rest take turns coming up with names for the characters they have created!

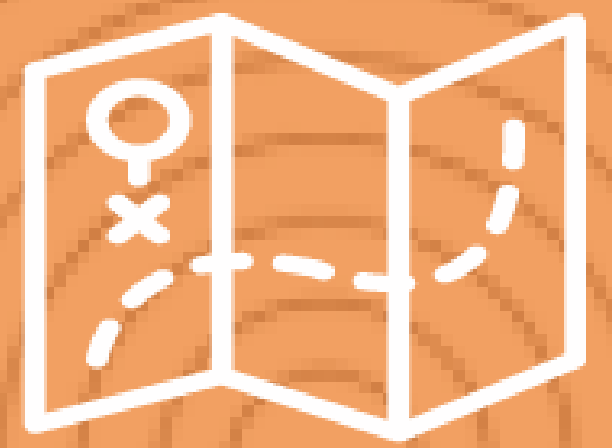
### Closure:

Once everyone has performed, have a quick talk back with the students about what they learned and enjoyed from today's lesson. During this talkback mention how in Haroun many of the characters names are a form of figurative language in the show. Like how the villain's name in the play, Khattam-Shud, means "completely finished" as in the end of a story. Or the character Princess Batcheat, whose name translates to "chit-chat".



# My Jataka Story

## A Social Studies Lesson



**Objective:** The student will be able to understand basic morals and lessons in stories, then apply and present those lessons through an original theatrical presentation.

### Content Area TEKS:

§113.16. Social Studies, Grade 5, Beginning of School Year 2011-2012, (25) Social studies skills. The student communicates in written, oral, and visual forms. The student is expected to:

(C) express ideas orally based on research and experiences;

### Theatre TEKS:

§117.116. Theatre, Grade 4, Adopted 2013.

(1) Foundations: inquiry and understanding. The student develops concepts about self, human relationships, and the environment using elements of drama and conventions of theatre. The student is expected to:

(F) use common objects to represent the setting, enhance characterization, and clarify actions;

(3) Creative expression: production. The student applies design, directing, and theatre production concepts and skills. The student is expected to:

(A) describe the appropriate use of props, costumes, sound, and visual elements that define character, environment, action, and theme;

### Level of Blooms Taxonomy:

Understand, Apply, Create

### Recommended Grade Level:

4th grade

### Time Needed:

50 minutes

### Vocabulary:

*Jataka Tales*- body of literature native to Indian culture concerning the previous births of Gautama Buddha in both human and animal form

### Materials Needed:

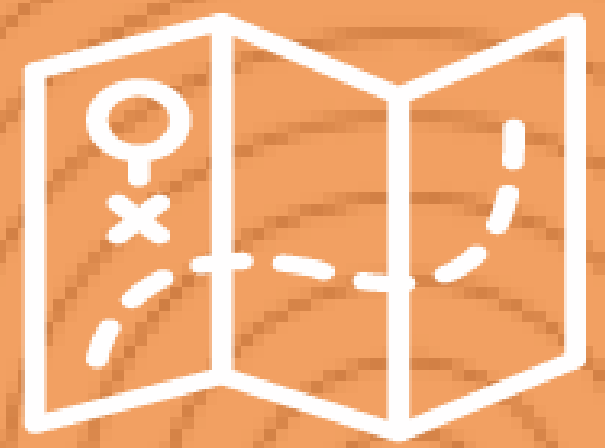
Three Jataka Tales (provided)

Inspiration Picture Page (provided)



# My Jataka Story

## A Social Studies Lesson



### Instructions:

Hook: Play this video as soon as class starts. This video is an introduction into what the Jataka Tales are and their significance in Indian Culture. This will prepare the students for the activity, and also make them realize the culture in which Haroun and the Sea of Stories represents.

<https://tinyurl.com/harounjataka> (stop video at 1:43) (3 minutes)

### Step by Step Activity Details:

1. After watching the video, split the students up into 3 groups. Each group will receive one of the three Jataka Tale stories with the moral of the story attached to each, and each group will get the page of reference pictures to help as inspiration. (5 minutes)
2. Once the groups are ready to begin, orally instruct: "As a group, you will read the story that was handed out to you. After you finish reading the story, read the lesson of the story at the bottom. Once you have read through everything and understand how your story conveys its lesson, then as a group you will create a short 2-3 minute original scene that conveys the same lesson. Don't forget to title the story your group creates!" (2 minutes)
3. The students will spend the creative time reading the stories given, understanding the lessons told in each story, and then presenting an original story that conveys the same lesson as their group's Jataka story. (25 minutes)
4. After the creative time is up, each group will go to the front of the room and say the title of their scene, and then present their scene to the class. (12 minutes)

Assessment: Once each group has performed, ask them "What was your group's moral?"

Determine whether the group successfully understood the moral they had, and if they conveyed it well in the scene they presented to the class.

### Closure

With the remainder of time left, ask the students about their creative process in conveying their given lesson in their original scene.

Example questions to ask would be:

"What does the moral you were given mean to you?"

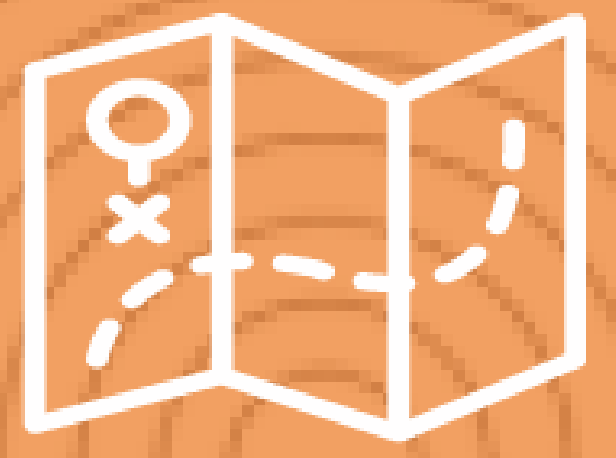
"Do you understand what your story's lesson is saying?"

"How can you apply this moral in everyday life?"



# Silly Societies

## A Social Studies Lesson



**Objective:** The students will be able to identify societal values and create a short scene in a theatrical style that illustrates those values.

### Content Area TEKS:

§113.11.21 Culture.

The student understands the relationship between the arts and the times during which they were created. The student is expected to: (B) explain how examples of art, music, and literature reflect the times during which they were created.

### Theatre TEKS:

§117.119.3 Creative expression: production.

The student applies design, directing, and theatre production concepts and skills. The student is expected to: (A) demonstrate character, environment, action, and theme using props, costumes, and visual elements; (C) plan dramatizations collaboratively;

### Level of Blooms Taxonomy:

Create

### Recommended Grade Level:

5th

### Time Needed:

45 Minutes

### Materials Needed:

Pens

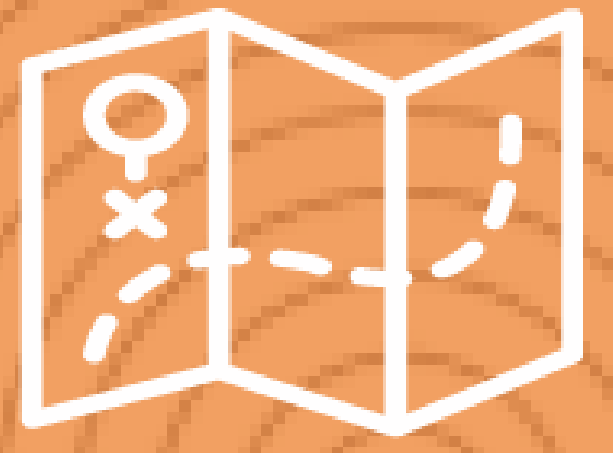
Paper

Stopwatches



# Silly Societies

## A Social Studies Lesson



### Instructions:

#### Hook:

As students come in assign them each a number 1 through 4, these numbers correspond to Societies listed on the pages. Have them sit with their group and ask them to read the "Silly Societies" Handout within their groups. Each group presents an interesting thing to share with the entire class that they learned from their worksheet. (5 minutes)

#### Step by Step Activity Details:

1. Pass out the Societal Scenes instructions to each group. Each group receives one set of instructions, and one stopwatch. Have groups read through it together, and let them begin creating their scene. (15 minutes)
2. Have the groups introduce their scenes. (20 minutes)

#### Closure:

Ask the students what are some things valued in the Society of Hauron?  
Examples: Family. Speech, Stories, etc... (5 minutes)

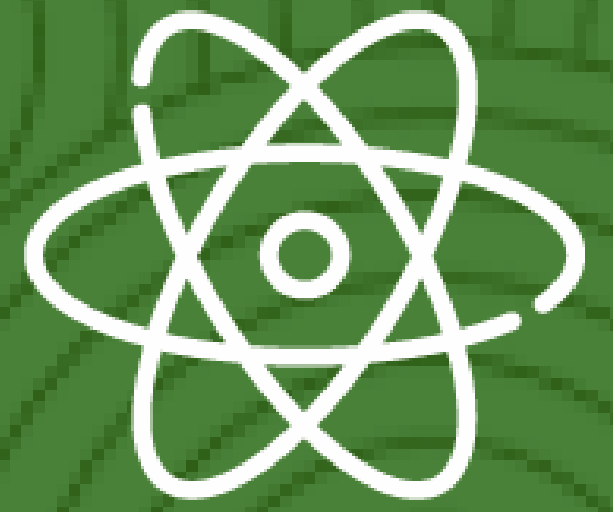
#### Assessment:

Did the students grasp what each society valued (1. Values Comedy, 2. Values Storytelling 3. Values Literature, 4. Values individual voice)? Could they relate what they learned to the society of Hauron? How well do the students interpret the societies in their group summaries?



# Friends & You

## A Science Lesson



### Objective:

The student will be able to demonstrate the difference between healthy and unhealthy friendships.

### Content Area TEKS:

Grade 5

§115.7. Health Education. (b) (6)

(A) distinguish between healthy and harmful influences of friends and others;

(B) describe the characteristics of healthy and unhealthy friendships;

### Theatre TEKS:

Grade 5

§117.119. Theatre, (b) (1)

(d) express emotions and relate ideas using interpretive and planned movement and dialogue; (E) integrate life experiences in dramatic play; (F) portray environment, character, and actions;

### Level of Blooms Taxonomy:

Analyze

### Recommended Grade Level:

5th grade

### Time Needed:

40 minutes

### Vocabulary:

Tableau

### Materials Needed

Paper

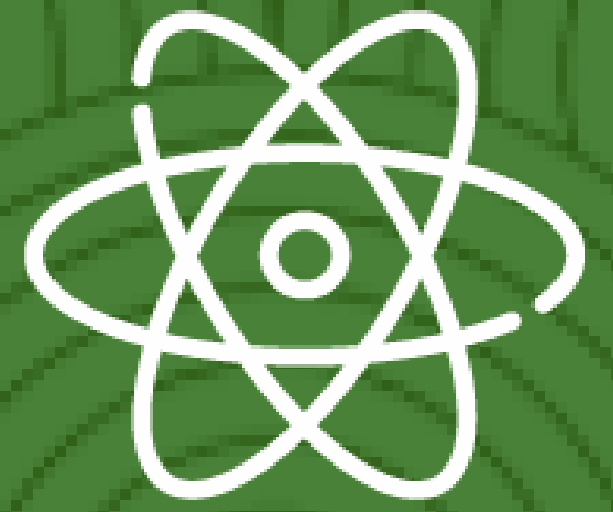
Markers/Crayons

Friendship Cards (provided)



# Friends & You

## A Science Lesson



### Instructions:

#### Hook

As students come into the classroom, divide the students in four (4) groups. As a group, have them work together to draw a single picture of what friendship means to them. (5 minutes)

#### Activity Details

1. Once all groups have drawn their picture, ask them to show the rest of the class what they drew and to tell us what they thought friendship meant. (5 minutes)
2. Next, show students the discussion pictures (included below). Ask them: Does this picture look like a good example of friendship? Why or why not? What makes you think that? (10 minutes)
3. Now, explain to the students that a tableau is a frozen picture on stage, they don't move, they don't talk, and they use the actors' bodies in order to tell a story and create a frozen picture. Give the students some examples so they can practice (some examples: cat, dog, truck, mouse, box, cat in the rain, a shoe in the washing machine, a dog at the park) (3 minutes)
4. Then, in the same groups as step one have the students come up with a tableau that shows what a healthy friendship looks like and tableaux of what an unhealthy friendship looks like. (10 minutes)
5. Finally, have them share their tableaux with the rest of the class. Have the students guess which tableaux are a healthy friendship and which one is an unhealthy friendship.

#### Closure

Once they have all performed their tableaux, have them go back to the original pictures they drew at the beginning of class and share with the group what they would change. Afterward, have students guess how this could be important in Haroun and the Sea of Stories. (remaining time).

#### Assessment

The assessment will be if students are able to successfully create their tableaux and their peers are able to identify and explain elements of both healthy and unhealthy relationships.



# We are the Symbols

## An ELA Lesson



**Objective:** Students will be able to create stage pictures to analyze how simple movements in their bodies can symbolically change the scene.

### Content Area TEKS:

§110.26. English Language Arts and Reading, Speech (Elective Credit). (2) Expressing and responding. The student develops skills for expressing and responding appropriately in a variety of situations.

### Theatre TEKS:

§117.211. Theatre, Middle School 1, Adopted 2013 (2) Creative expression: performance. The student interprets characters using the voice and body expressively and creates dramatizations. (B) imagine and clearly describe characters, their relationships, and their surroundings; (D) dramatize literary selections and imitate life experiences through dramatic play;

### Level of Blooms Taxonomy:

Analyze & create

### Recommended Grade Level:

5th-8th

### Time Needed:

40 minutes

### Vocabulary:

Stage pictures: Directions that state where a performer should be on a stage.

Symbolism: The use of a picture to mean something, or represent something.

Tableau: Making a motionless pose that either represents a person/ character or tells a story.

### Materials Needed:

- A blank piece of paper,
- A pencil
- room in your classroom for a stage at the front and an audience in the back.

# We are the Symbols

## An ELA Lesson



### Instructions:

Hook: Play the game Machine. 10 minutes

### RULES FOR MACHINE:

1. As the bell rings get one half of the class up on their feet.
2. Have one student go up to the front of the room, and have them make a machine noise while making a robotic/repetitive movement. (Note this is the suppose to look something like a production line when it is done so let those machines be the example.)
3. After one student goes up to play get ready to send up another student. Send them out to the count of 5 if you have to.
4. Students will walk up and add something to the machine that each person has added, eventually making a production line.
5. When the first half has gone up, have them finish their machine, then ask the other half of the class: What do you think they are making? What way is the production line going? What symbol do you think the machine symbolizes.
6. Then the next half of the class goes up, Ask this time for students to provide different levels, directions, and sounds.
7. Ask this time: Was this machine making the same thing as the last? How do you know? Did this group tell a different story with their bodies?

### Step by Step Activity Details:

1. After you sit the students down from Machine, ask them to take out a blank piece of paper. Then ask the students to write a symbol that represents them. It can be a tree, it can be a superhero or an animal, etc. 5 minutes
2. pick 4 students to come up and act out what their symbol is, let the class guess, also this would be a good time to ask the class what their symbol stands for after it's been guessed. After having the students show and explain their symbol. Take this time to really define Symbolism: An expression of Ideas, or qualities. Make sure that they understand that in the theatre we use expression through our bodies to show symbols and themes. 8 minutes
3. Then pick one student to go up to the front of the class, center stage. Then have them pose in a position like they are smiling and toasting to a party. 3 minutes  
Then have half of the class go up and join him one by one. They need to choose how they would be posed based on what they see from the first student. Do this until you have a full stage. 5 minutes
4. Ask the audience what they think this staging means. What do you think is happening in this scene. What do you think is being symbolized? What Ideas/ Symbols are being presented? Are the actors looking at the student with an expression? What does that symbolize? 5 minutes
5. Then direct all the actors except for the center student to face upstage not facing the audience. Ask the students what this does to the story of the picture? What Idea/ symbol is being expressed now? Next, have the half that is sitting down come up and make their own picture. Ask the students to scatter across the stage and have them pose as trees. Ask one student if they could walk through the "woods". Then, after asking the trees to watch him ask for them to track their peer with only their heads. 5 minutes
6. Ask the students what they saw in this version of the staging. Did it change? What ideas do we think we saw? Can symbols on stage be completely changed with one simple movement? Are the symbols they stage part of a scene? Then play around with the staging until class ends. 9 minutes

### Closure:

Keep rearranging the picture that you see on stage and asking about what the students see. Make sure that you ask about what each symbolic movement means, and acknowledge the changes that they discussed with your students. Ask your students to watch for stage pictures and symbolic movements in the show.

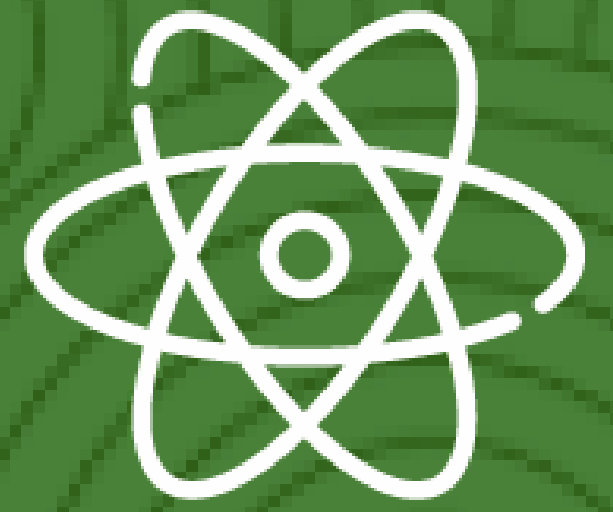
### Assessment:

When students are in the audience make sure they are participating, and asking questions that relate to symbolism, movement, and what is seen on stage. The most important part is that you ask them what they see, what it means to them, and why.



# I'Mpossible

## A Science Lesson



Objective: The students will analyze their own potential through positive affirmations.

### Content Area TEKS:

§115.7 (6)(G) Health Education. Influencing factors. The student understands how relationships influence individual and family health including the skills necessary for building and maintaining relationships. The student is expected to describe strategies for stress management.

### Theatre TEKS:

§117.119 (2)(E) create simple stories collaboratively through imaginative play, improvisations, and story dramatizations, demonstrating a logical connection of events describing the characters, their relationships, and their surroundings.

Level of Blooms Taxonomy:  
Create

Recommended Grade Level:  
5th grade

Time Needed: 45 min

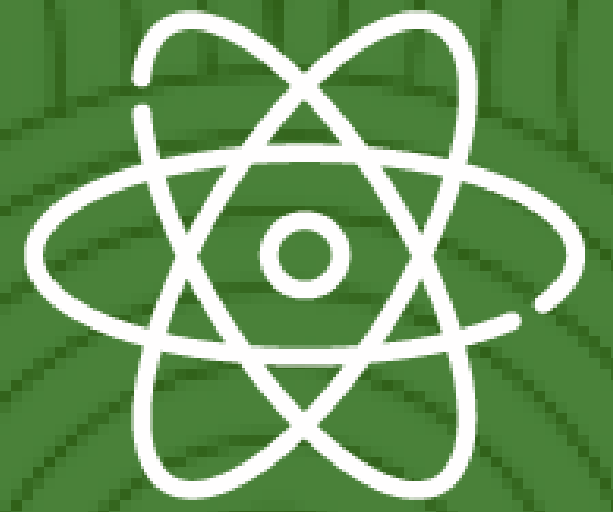
Vocabulary:  
Monologue: a speech performed by one character

### Materials Needed

- Paper
- Markers

# I'Mpossible

## A Science Lesson



### Instructions:

Hook: (10 min)

1. Have the students form a circle in the room
2. Discuss what positive affirmations are. Ex. I am smart, I am hard working
3. Have the students think of their own positive affirmation
4. Allow the students to go around the circle and share their affirmations

### Step by Step Activity:

1. Hand each student markers and one piece of paper
2. Have the students draw their affirmation as it relates to their future Ex. I am smart, the student will draw them self as their preferred profession (ie. doctor, teacher, astronaut) (10min)

### Check for Understanding:

When they are finished drawing, instruct the class to create a monologue based on their ideal future and perform it. Then have them discuss how they will achieve their goal.

Ex. I am smart, the student will perform a monologue where they are their preferred profession (ie. doctor, teacher, astronaut)

Monologue Example: Hello there, how are you feeling today? I am Dr. (name) and today I will be keeping you healthy!

(1 min per student) I will achieve this goal by working hard in school and helping others when they fall.

### Closure:

Instead of stating their own affirmations, have the students go around and give their peers an affirmation (10 min)

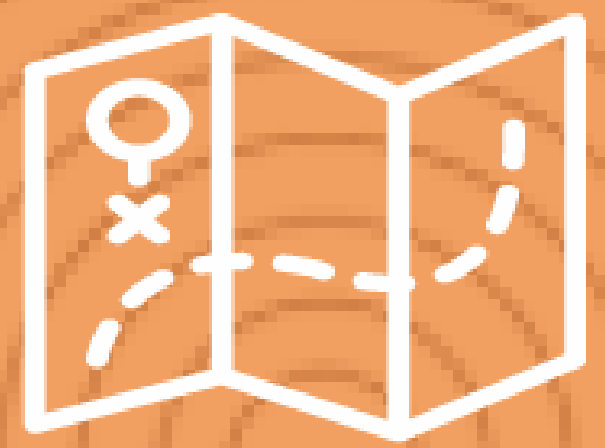
Ex. Sarah is artistic, Ann is a leader, Steven is smart

Also, discuss how Haroun is their age! Instruct the students to keep in mind how adventurous and courageous Haroun is throughout the show. Instruct the students to watch how Haroun does great things even as a child throughout the show.



# Geography: Let's Take the Scenic Route!

## A Social Studies Lesson



**Objective:** Students will execute a color rendering for a scenic design using geographical landforms and the settings from *Haroun and the Sea of Stories* as inspiration.

### Content Area TEKS:

§113.18.(b).3C. Social Studies, Grade 6.

Geography. The student understands the factors that influence the locations and characteristics of locations of various contemporary societies on maps and/or globes. Identify and locate major physical and human geographic features such as landforms, water bodies, and urban centers of various places and regions.

§113.18.(b).4B. Social Studies, Grade 6.

Geography. The student understands how geographic factors influence the economic development and political relationships of societies. Identify geographic factors such as location, physical features, transportation corridors and barriers, and distribution of natural resources that influence a society's political relationships.

§112.16.(b).7B. Science, Grade 5. The student knows Earth's surface is constantly changing and consists of useful resources. Recognize how landforms such as deltas, canyons, and sand dunes are the result of changes to Earth's surface by wind, water, or ice.

### Theatre TEKS:

§117.211(c).3B. Theatre, Middle School 1.

Creative expression: production. The student applies design, directing, and theatre production concepts and skills create suitable environments for dramatizations.

§117.212(b).3B. Theatre, Middle School 2.

Creative expression: production. The student applies design, directing, and theatre production concepts and skills. create theatrical elements such as scenery, properties, lighting, sound, costumes, makeup, and publicity appropriate to specific performances.

### Level of Blooms Taxonomy:

Create

### Recommended Grade Level:

5th-6th

### Time Needed: 50 minutes

### Vocabulary (defined on resource page):

Mountain

Valley

Lake

Sea

Ocean

Scenic Design

Color Rendering

### Materials Needed:

5 large sticky notes

Notebook paper (from student)

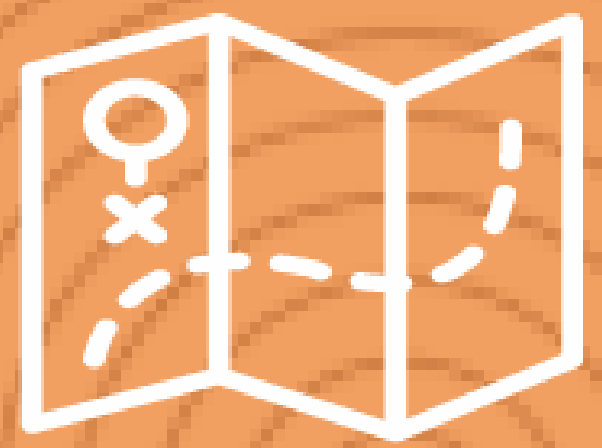
Printer paper (1 per student)

Pencils

Mixed media – markers, colored pencils, etc.

# Geography: Let's Take the Scenic Route!

## A Social Studies Lesson



### Instructions:

*\*\*Anything marked with asterisks can be defined or explained on the resources page\*\**

### Hook: Silent Description Matching

1. On the large sticky notes, write descriptions of 5 different geographical landforms or bodies of water and number these 1-5. Choose from mountain, valley, lake, sea, or ocean.
  - i. ex. *Large landform that rises above the surrounding land in a limited area, usually in the form of a peak* – Mountain
2. Have students go around the room, and on their own piece of paper write down a guess for each description individually. (10 minutes)

As a class, discuss the descriptions and reveal the answers. Relate the geography to the script, and also discuss other geographical landforms from previous knowledge. (5 minutes)

### Step by Step Activity Details

1. Pass out one sheet of printer paper to each student. On this full sheet, students will sketch a scenic design\*\* for one of the settings in *Haroun*, and will choose from the *Great Story Sea*, *Valley of K*, *Mountains of M*, *Dull Lake*, or *Ocean of the Stream of Stories*.
  - i. Be sure to remind students to reference the list of landforms/bodies of water we formed. Discuss and define a thorough definition of color rendering,\*\* and discuss how these are made and utilized in the theatre world.\*\*
  - ii. Remember, that the design does not have to be literal. They can be figurative and representational.
2. Each student will create a color rendering of their chosen setting with at least one character, one landform/body of water, and use at least three different types of media (colored pencils, crayons, paint etc). (25 minutes)

### Closure

Once renderings are finished, get in a large group for discussion. With these questions, go around the group and ask:

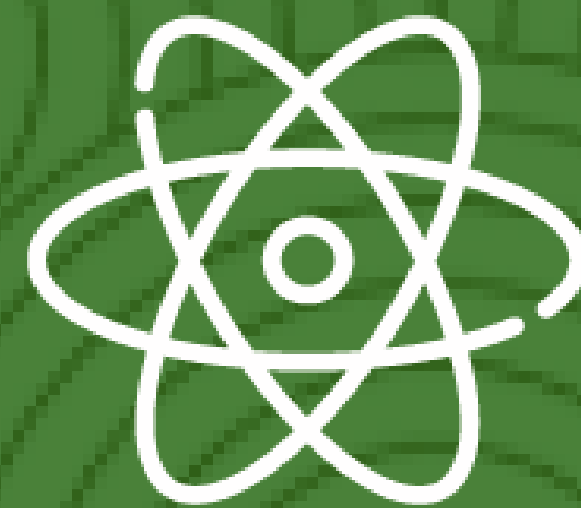
- i. Do you think your design accurately shows the setting?
- ii. What were some challenges in taking geography and turning it into a set?
- iii. How does your design relate to your chosen landform?
- iv. What are your thoughts on scenic design for theatre? (10 minutes)

### Assessment: Color Rendering



# Teamwork Makes the Dream Work

## A Science Lesson



Objective: The students will be able to create stories and work together as an ensemble to problem solve and accomplish goals.

### Content Area TEKS:

5th Grade Physical Education

§116.7. (b)

(6)(b.) explain the concept and importance of teamwork(7)(b.)use sportsmanship skills for settling disagreements in socially acceptable ways such as remaining calm, identifying the problem, listening to others, generating solutions, or choosing a solution that is acceptable to all

6th Grade Physical Education

§116.22. (b)

(7)(e.) accept successes and performance limitations of self and others, exhibit appropriate behavior responses, and recognize that improvement is possible with appropriate practice

### Theatre TEKS:

6th Grade Theatre I

§117.315.(c)

(1.)(a) understand the value and purpose of using listening, observation, concentration, cooperation, and emotional and sensory recall

(2.e) employ physical techniques consistently to express thoughts, feelings, and actions non-verbally;

Level of Blooms Taxonomy:

Create

Recommended Grade Level:

5th-8th grade

Time Needed: 45 minutes

Vocabulary:

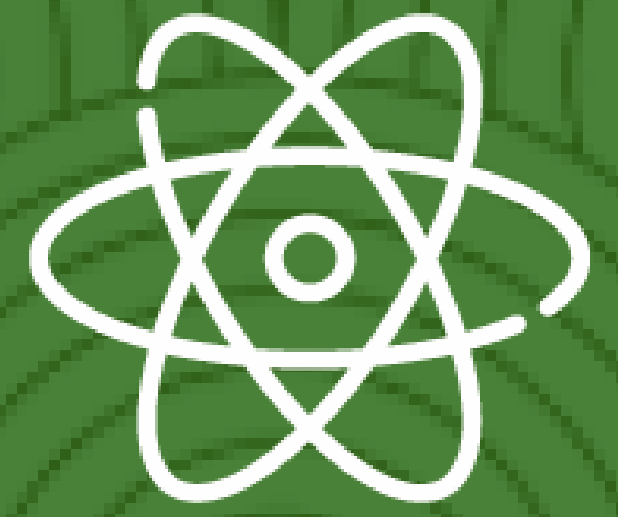
Ensemble: a theatrical term that describes the relationship of a group being about teamwork; every person is of equal importance and has unique talents that will contribute to the group's success.

Materials Needed:

A ball

# Teamwork Makes the Dream Work

## A Science Lesson



### Instructions:

#### Hook:

1. Tell the students to be silent, and make a clump formation standing up.
2. Tell them as a group they are going to count from 1 to 20 while keeping the ball in the air.
3. They only say a number when a person hits the ball into the air, and the whole group must say the number aloud.
4. Every person must hit the ball into the air at least once for the victory to count.
  - Notes: The methods they can keep the ball in the air doesn't matter as long as there is no catching or passing. Volleyball moves work great for this game.
  - Let the students give this several tries, if they are successful bump the number up to 50.

#### Step by Step Activity Details: (7 mins)

1. Invite students to make a circle and adjust it so that everyone is visible
  - Introduce students to the term Ensemble and define as detailed in the vocabulary section.
  - Tell them this group is an ensemble and they will be working together to accomplish some goals today.
2. Next tell students to make an audience to begin Story Symphony
  - Invite 3 students to come up to be the narrators, designate between the 3 students who is telling the beginning, middle, or end, and line them up in that order on one side of the play space.
  - Invite 3-5 students to come up and be the silent actors. Explain to the students that the narrator's will tell a story and that the actors will silently act the story out.
    - Notes: Make sure to inform the actors that they can be characters and inanimate objects. This includes props characters use, setting and anything else mentioned in the story. Take a few suggestions from the audience for what the story should be about

#### Assessment: (20 mins)

- Let the students play! Switch out students and make sure everyone gets a chance to play, and if completed let students play in the opposite parts.
- Help guide the students to improve their active listening and storytelling elements.

#### Closure (10 mins)

- Ask the students the following questions:
  - What were some of the biggest challenges you faced as ensemble today?
  - What were the things your ensemble had to do to overcome those challenges? Were there any moments you felt very connected to your ensemble?
  - We're going to watch the play Haroun and the Sea of Stories. While watching the show search for the elements of Ensemble and Storytelling that we learned today in class. Look for how they work together and what things they do to make their ensemble strong.



# Break Down the Walls

## An ELA Lesson



**Objective:** The students will be able to analyze and discuss the difference between presentational and representational media.

### Content Area TEKS:

§110.22. English Language Arts and Reading, Grade 6, Adopted 2017.(b) Knowledge and skills.(1) Developing and sustaining foundational language skills: listening, speaking, discussion, and thinking--oral language. The student develops oral language through listening, speaking, and discussion. The student is expected to:(A) listen actively to interpret a message, ask clarifying questions, and respond appropriately

### Theatre TEKS:

§117.211. Theatre, Middle School 1, Adopted 2013.(c) Knowledge and skills. (2) Creative expression: performance. The student interprets characters using the voice and body expressively and creates dramatizations. The student is expected to:(B) imagine and clearly describe characters, their relationships, and their surroundings;(E) express emotions and ideas using interpretive movements and dialogue; and(F) create environments, characters, and actions.

### Level of Blooms Taxonomy:

Analyze, Understand

### Recommended Grade Level:

6th-8th

### Time Needed: 50 Minutes

**Vocabulary:** Representational Theatre, Presentational Theatre, Improv

**Materials Needed:** Small slips of paper that can fit a single word, writing utensils, basket/hat/something to draw from

# Break Down the Walls

## An ELA Lesson



### Hook:

1. Play the two provided videos for the class, the first introducing the idea of breaking the fourth wall, and the other explaining the differences between presentational and representational theatre. (Only play the first 8ish minutes of the first video.) <https://tinyurl.com/presentational-representation> (10 minutes)

### Step by Step Instructions:

1. Inform the students about presentational and representational theatre, putting emphasis on the idea of the “fourth wall”, the invisible barrier between the world of the play and real life in the audience. When the fourth wall is broken and the actors directly address the audience, it is presentational. Ask the students to name a few examples of media (Deadpool, Ferris Bueller’s Day Off, The Emperor’s New Groove) that contain the “breaking” of the fourth wall through things like narration and talking directly to the audience. (5 Minutes)
2. Have the kids play Translator, where the two “aliens” speak gibberish or don’t speak at all while still acting out a scene, and the “translators” or “narrators” interpret what is being said. This is an improvisational game, so no rehearsal time is warranted, and be sure to remind the students that improv does not have to be funny. These scenes can be comedic, dramatic, or even just informative if the students have some knowledge they’d like to share with the class through the skit. The characters they portray should be exaggerated and can be based on actual characters or stereotypes, and the timeline doesn’t have to be linear. Have about 4 groups play the game before moving on. (10 Minutes)
3. Set up for the game Blankity Blank. Have the kids each write a proper noun on a slip of paper, fold it in half, and put it in a basket/hat/etc. (5 Minutes)
4. Have the kids play Blankity Blank, where two will start an improv scene (the audience can recommend a place/object/thing to give a subject to the scene) and must draw five proper nouns from their pockets by the end of the scene. have 2 or 3 pairs go as time allows. Inform the students that the dialogue and events of these scenes should be realistic, and that the people watching should not be acknowledged, and the events in the scene should have a clear beginning, middle, and end. (15 Minutes)

### Closure:

1. Have the kids discuss which game represented which form of theatre. (Translator is presentational, Blankity Blank is representational. Translator utilizes a narrator, therefore directly addressing an audience, and Blankity Blank creates a world where the audience is completely ignored.) Let the kids know that they are about to see *Haroun and the Sea of Stories*. Ask them to try and identify which form of theatre it is and keep it in mind after the show. (5 minutes)

### Assessment:

1. After having seen *Haroun and the Sea of Stories*, check-in with the kids and have them identify whether the show was in the presentational form or representational form. Ask them why they thought that. Allow them to discuss and debate. After some discussion let them know that the form is presentational, since characters and members of the ensemble broke the fourth wall through narration. (10 minutes)



# The Tale of How The Students Narrated Their Folktales

## An ELA Lesson



**Objective:** Students will be able to identify the different characteristics that make up a folktale through the use of narration and tableaux.

### Content Area TEKS:

§110.24.b.(1) participate collaboratively in discussions, plan agendas with clear goals and deadlines, set time limits for speakers, take notes, and vote on key issues

§110.24.b.(8) demonstrate knowledge of literary genres such as realistic fiction, adventure stories, historical fiction, mysteries, humor, fantasy, science fiction, and short stories;

§110.24.b.(12) use an appropriate mode of delivery, whether written, oral, or multimodal, to present results.

### Theatre TEKS:

§117.213.b.(1) create expressive movement and mime to define space and characters;

§117.213.b.(2) portray characters through familiar movements and dialogue;

§117.213.b.(2) create characters, dialogue, and actions that reflect dramatic structure in improvised and scripted scenes, individually and collaboratively; and

### Level of Blooms Taxonomy:

Apply, Understand

### Recommended Grade Level:

6th-8th grade

### Time Needed:

45 minutes

### Vocabulary:

**Folktale:** A short story that is told through generations

**Tableaux** Frozen pictures that don't move or talk

### Materials Needed:

The Lion's Wedding - Folktale  
(Link:

<https://tinyurl.com/lionwedding> )  
Synopsis of Haroun and the Sea of Stories (provided)

# The Tale of How The Students Narrated Their Folktales

## An ELA Lesson



### Instructions:

Prior to Lesson: Ask students to read the synopsis of Haroun and the Sea of Stories (provided in Study Guide Handbook) the day before you teach this lesson!

Hook: Have students watch the “The Lion’s Wedding” - Folktale (provided) (3 minutes)

### Step by Step Activity Details:

1. Tell students that they just watched a folktale. Explain that all folktales contain the same characteristics: (4 minutes)

- Folktales tell a moral or lesson.
- A folktale’s characters are made up of people, animals or magical creatures.
- Folktales contain a Beginning, Middle, and End and must contain a conflict.

2. Ask students if they can identify the characteristics in the folktale they have just watched and mention any other characteristics that they may have missed. (4 minutes)

3. Tell students that they will now be playing Frozen Folktales! Mention that this game has specific rules that must be followed: (4 minutes)

- Class will be split up into 4 groups and in their groups, students will collaborate together to create their own folktale! These stories must follow the characteristics that you have just gone over.
- Once they have a solid folktale, the group will assign 1 person to be the narrator while the rest of the group will be assigned as performers. Explain to the students that they have to create a series of tableaux that are narrated by a narrator. Define tableaux as frozen pictures that don’t move or talk.
- The narrator is responsible for telling the story while the actors will be responsible for making the tableaux based on what the narrator says.
- These performances should be less than 2 minutes and they must contain at least 5 tableaux.

4. Have students collaborate among their groups to come up with their folktale, tableaux and to have the narrator rehearse how they will narrate their folktale. If a group has problems with coming up with their folktale, ask them if their folktale is following all the characteristics of a folktale: Do they have a moral/lesson? Are the characters animals or people? (18 minutes)

5. Students will sit in an audience. Each group will perform their folktales to the class. Make sure that each group is making specific choices with their tableaux and that the narrator is speaking loud and clear to tell the story. (7 minutes)

Closure: Once all the groups have performed their folktale, discuss the following topics/questions with the whole class: (5 minutes)

- What was the moral of each Folktale?
- Did the folktales have the characteristics that we have gone over?
- Based on the synopsis of Haroun and the Sea of Stories (provided), what do you think the moral of that story might be and do you think it will contain the characteristics of a folktale?



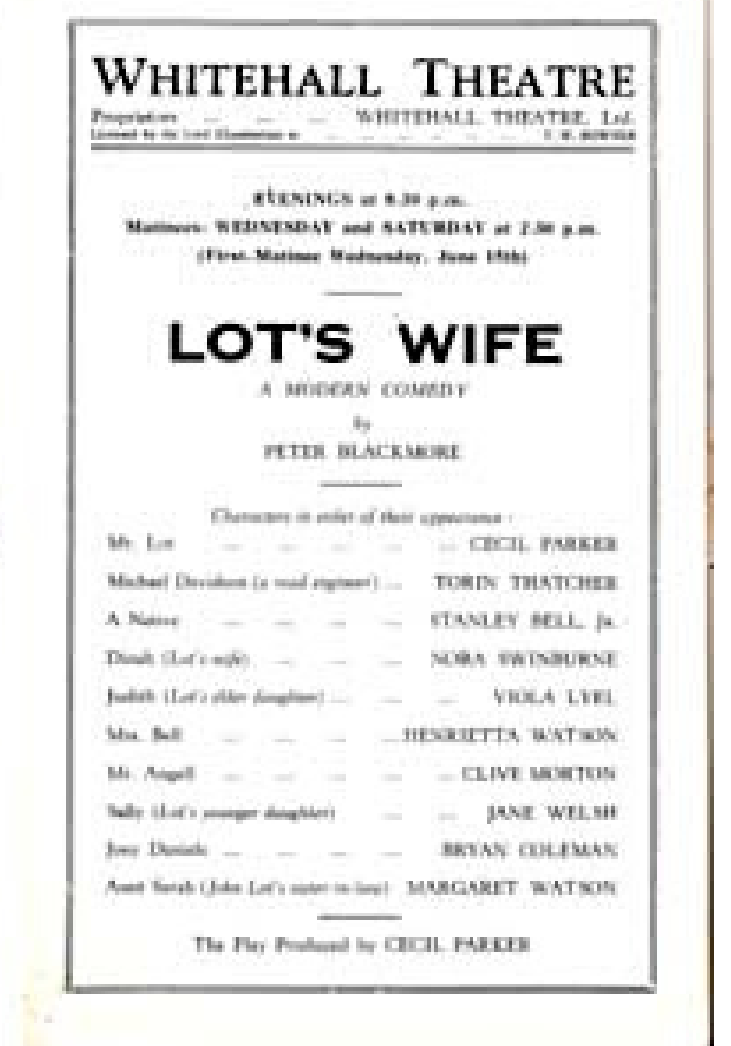
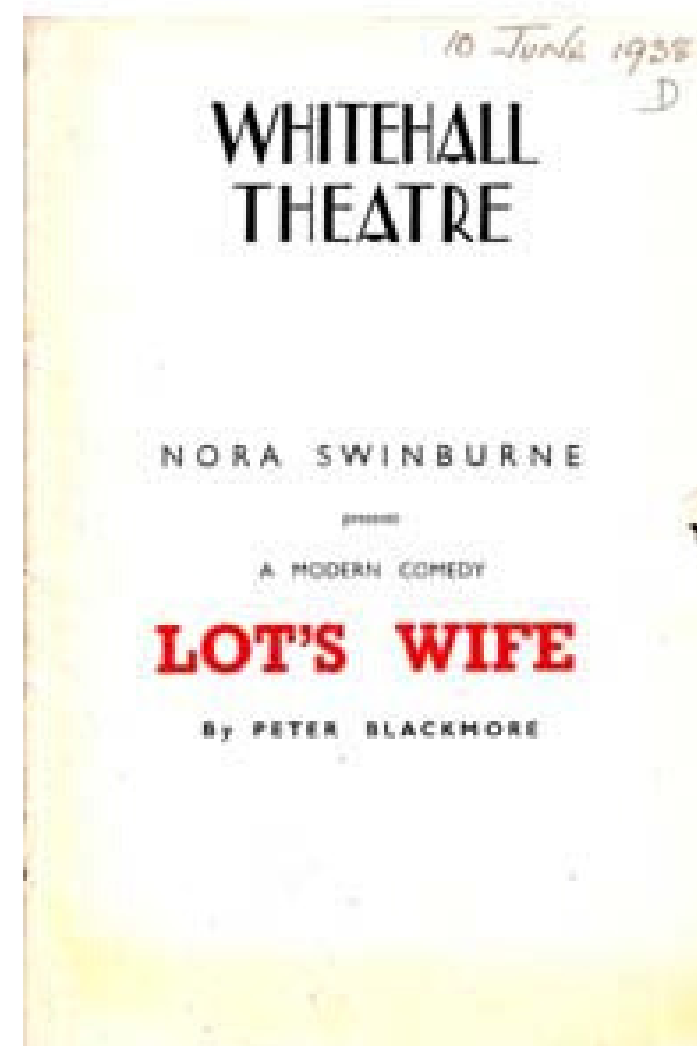
# Theatre Scavenger Hunt

When seeing *Haroun and the Sea of Stories* at University of Houston, look out for these things as soon as you walk in the front door!



The box office is where you pick up your tickets and check in, so we know you're here to see the show! Some of the people you may see in the lobby and in the box office are the box office manager, box office workers, the house manager, and ushers! They are there to help you with whatever you need.

You will get a playbill for the show. This tells you the name of the show and who it was written by. It also tells you who is in the show, who the designers are, and who the director is and why they did this show! It's also a good place to advertise upcoming shows!



When you get into the house, see if you can spot this light. It's called a Source 4 ERS, and it is one of the most common lights in stage lighting! They are very hot, so that's why they are far away, so they don't hurt any of the actors.

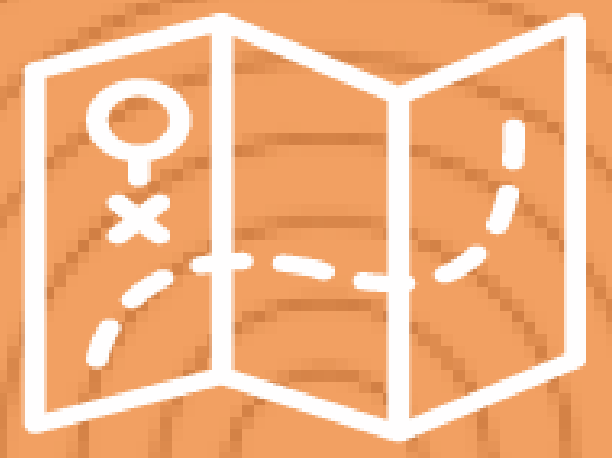
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# A World Without Diversity

## A Social Studies Lesson



**Objective:** The students will be able to analyze the value of many types of diversity in communities, cultures, art and in personal identity through the means of a collaborative activity and discussion.

### Content Area TEKS:

The students will be able to analyze the value of many types of diversity in communities, cultures, art and in personal identity through the means of a collaborative activity and discussion.

13.14. Social Studies, Grade 3, Beginning with School Year 2011-2012.

(a) Introduction.

(1) In Grade 3, students learn how diverse individuals have changed their communities and the world. Students study the effects inspiring heroes have had on communities, past and present. Students learn about the lives of heroic men and women who made important choices, overcame obstacles, sacrificed for the betterment of others, and embarked on journeys that resulted in new ideas, new inventions, new technologies, and new communities. Students expand their knowledge through the identification and study of people who made a difference, influenced public policy and decision making, and participated in resolving issues that are important to all people. Throughout Grade 3, students develop an understanding of the economic, cultural, and scientific contributions made by individuals.

(15) Culture. The student understands the importance of family and community beliefs, customs, language, and traditions. The student is expected to:

(A) describe and explain the importance of various beliefs, customs, language, and traditions of families and communities; and

### Theatre TEKS:

The students will be able to analyze the value of many types of diversity in communities, cultures, art and in personal identity through the means of a collaborative activity and discussion.

17.113 1) Foundations: inquiry and understanding. The student develops concepts about self, human relationships, and the environment using elements of drama and conventions of theatre.

The student is expected to:

(A) react to sensory and emotional experiences such as sight or sound and happiness or sadness through creative play;

(B) create playing space using expressive and rhythmic movement;

(C) respond to sounds, music, images, language, and literature using movement;

4) Historical and cultural relevance. The student relates theatre to history, society, and culture. The student is expected to:

(A) explore historical and diverse cultural influences from a variety of sources through dramatic activities;

### Level of Blooms Taxonomy:

Create

### Recommended Grade Level:

3rd- 4th grade

### Time Needed: 50 minutes

### Materials Needed:

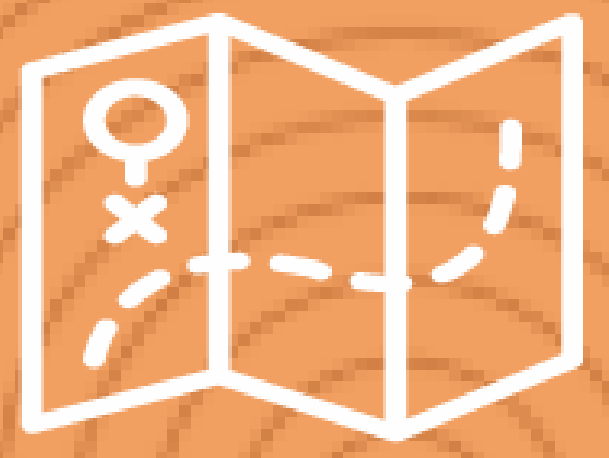
IMAGINATION!

Paper

Colored Pencils/Markers

# A World Without Diversity

## A Social Studies Lesson



### Instructions:

#### Hook/Discussion

Have students sit in a circle and ask them the following questions (about 5-10 minutes).

What do you want to be when you grow up? (students will likely have different aspirations)

What would happen if we all wanted to be the same thing? (allow students to come to their own conclusions about what life would be like)

What is your favorite food and what would it be like if you could only eat one food?

What traditions does your family have? (discuss differences among the class)

What is your favorite color and what things would not exist if everything was only that color? (NO RAINBOWS?!)

What would happen if everyone shared only your name or last name?

What would life be like if we all dressed/looked alike?

#### Step by Step Activities:

##### 1. Human Orchestra

- Have students remain in a circle.
- Ask all students to make the same sound (demonstrate first)
- Tell students to remember that sound
- Point to students that you wish to make the sound and conduct them; gradually add and silence students (experiment with volume)
- Discuss the lack of variation.
- Repeat steps but allow students to make whatever sound they wish as long as it is a sound and not a word.
- Discuss the differences. (15 minutes)

##### 2. Drawing "The Sad City"

- Gather students and create an audience.
- Read the first line of Haroun aloud "There was once, in the country of Alifbay, a sad city, the saddest of cities, a city so ruinously sad that it had forgotten its own name."
- Ask the students to think about what a "sad city" would look like to them. (3-5 minutes)
- Pass out paper and markers/pencils.
- Ask students to draw what a sad society looks like to them (10 minutes)
- As a group, ask students to talk about their drawings with one another and to discuss similar and different things. (3-5 minutes)

Discuss how the differences in their art make each students unique due to their own experiences with sadness and community. (3-5 minutes)

Conclusion: Let students talk about the things in life they are glad are diverse in the world.

#### REFLECTION QUESTIONS:

What do you think is unique about yourself?

Why is diversity important in a show?

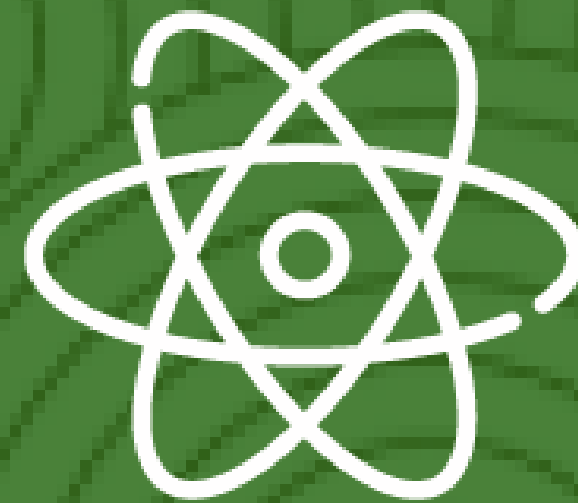
How do you try to understand people that are different from you?

How can we help other people realize how special they are also?(5-10 Minutes)



# My Family and Yours

## A Science Lesson



**Objective:** The students will explore unique family dynamics through dramatic play.

### Content Area TEKS

§115.5. Health Education, Grade 3.

(10) Personal/interpersonal skills. The student explains healthy ways to communicate consideration and respect for self, family, friends, and others. The student is expected to:

(A) demonstrate respectful communication with family members, peers, teachers, and others;

### Theatre TEKS:

§117.113. Theatre, Grade 3

(2) Creative expression: performance. The student interprets characters using the voice and body expressively and creates dramatizations. The student is expected to:

(B) participate in a variety of roles in real life or imaginative situations through narrative pantomime, dramatic play, or story dramatization

**Level of Blooms Taxonomy:** Apply

**Recommended Grade Level:**  
3rd Grade

**Time Needed:** 50 Minutes

**Vocabulary:**

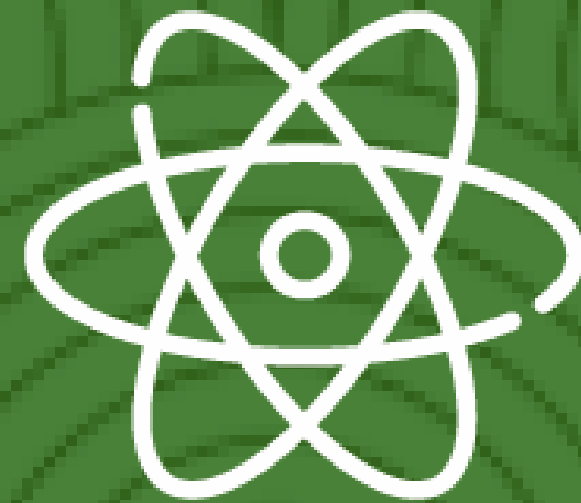
Tableau- A dramatic picture using levels, spacing, and staggered windows

**Materials Needed:**

Paper  
Markers

# My Family and Yours

## A Science Lesson



### Instructions:

#### Hook: 5 minutes

-Draw the family from Haroun and the Sea of Stories (Father, Mother, and Son) on a board or large paper and display for the class. Ask for observations from the class, and what they noticed or found interesting about this family.

#### -Examples:

- Haroun has a mother and father
- Haroun is an only child
- Haroun's mom leaves, and the father and son travel without her
- They reunite and return to their original family structure

#### Step by Step Activity Details: 25 minutes

1. Create groups of 4 or 5 students. These groups will make up a "family".
2. The students will then choose a family member they want to play as a character. Make sure no group has the duplicate characters, as we want to see many different characters. Allow the students to share what family character they are playing with their groups.
3. The students will then create a still dramatic picture, or tableau, based on the characters they have chosen. This is essentially a freeze frame or snapshot, in which the students choose a pose that represents the character they are playing with their group. Another way to explain this activity is comparing it to a still life in a museum.

#### Assessment of learning: 15 minutes

1. Explain the purpose of a tableau
  - a) A tableau is one snapshot of a scene, meant to portray a single moment in time through the use of dramatic poses. The characters the students choose will inform what poses they make.
  - b) The three key aspects to include in a tableau are:
    - i) Levels: positioning themselves in high, medium, or low poses to create variation
    - ii) No upstaging: make sure no one is covering anyone else up; everyone should be seen clearly by the audience
    - iii) No lines: the students should not be in one straight line across the stage, as it becomes visually boring. Try to use triangular shapes to create staggered windows wherever possible.
2. Once the students understand this concept, have each group display their tableau one by one. This can be done by choosing the group who is up to display their tableau, and counting down from 3 and saying "freeze", in order to reinforce the idea of a motionless picture.

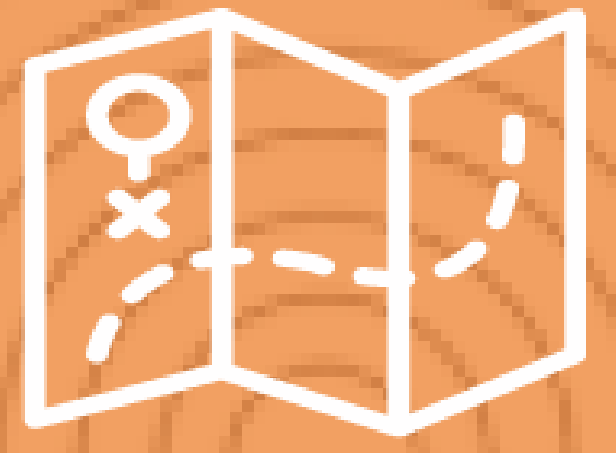
#### Closure: 5 minutes

1. As a class, have each student share one similarity and difference between their family and Haroun's.



# Nations of Alifbay

## A Social Studies Lesson



### Objective:

The student will analyze different aspects of governments and changes in government over time by using tableaux.

### Content Area TEKS:

#### Social Studies

§113.13(b) (11 )(A) Government. The student is expected to identify functions of governments such as establishing order, providing security, and managing conflict

### Theatre TEKS:

§§117.110 (b)(2)(2) Creative expression: performance. The student is expected to role play in real life and imaginative situations through narrative pantomime, dramatic play, and story dramatization.

### Level of Blooms Taxonomy:

Analyzing and Creation

### Recommended Grade Level:

3rd-5th grade

### Time Needed:

47 minutes

### Vocabulary:

Tableau

Government

Improv

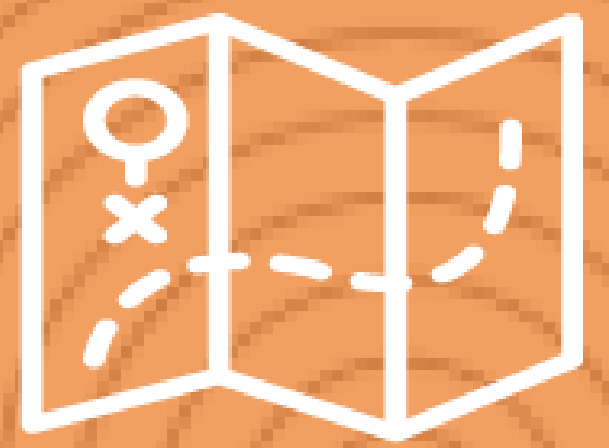
### Materials Needed:

Nations of Chup Handout

Characteristic Cards

# Nations of Alifbay

## A Social Studies Lesson



### Instructions:

Hook(4 minutes): Have a discussion with the class after the show. Ask them questions, such as: What differences did they notice between the Chupwalas and the Guppees? What did the Guppees value the most? What did the Chupwalas value most?

### Step by Step Activity Details:

1. Pass out the Nations of Chup handout and have the students read it. (5 minutes)
  2. Gather the Characteristic Cards and divide your students into 5 groups. The Characteristic cards are already divided into 5 named groups. Ex: These 5 students will be the “Chupwala” group, and will individually receive a Chupwala card. If there are more than 25 students, you can add extra students to each group and give them a card from the extra stack. Let the students know what group they are. (3 minutes)
  3. The students will then analyze the cards in their government group. (Instructions are in handout) They will create a tableau representing their government and the citizens within, according to their cards. (4 minutes)
  4. Each group will briefly state their government’s name, tableau, and the characteristics of their group. (4 minutes)
  5. The students will now transition into “Question Battles.” Remind the students of the instructions, which are located in the “Nations of Gup” handout (3 minutes)
  6. Question Battles! The students will split from their groups and find a partner (each new partner should be from a different group.) Instructions for Question Battles are on the “Nations of Chup” handout. (5 minutes)
  7. Instruct the students to gather in their beginning groups. (1 minute)
  8. The students will now count their individual points and gather their groups total. (1 minute)
  9. The Truce! Now the groups will get rewarded/penalized from the war. Here are the rankings, as well as what each ranking entails. The winners of the Question Wars will receive additional players, while the team with the least points will lose players. You can pick members to switch teams at random. (4 minutes)
  10. Use these point-based rankings to divvy up rewards: 1st (Most Points) - Gain 2 players (from 5th place) 2nd- Gain 1 Player (from 4th place) 3rd- Gain 1 Player (from 4th place) 4th- Lose 2 players 5th (Least Points)- Lose 2 players
  11. Allow your students to gather for the Kahani Olympics. Instructions in handout, (5 minutes)
  12. The students will now briefly present their new government names and tableaus. (4 minutes)
- Closure (4 minutes)- Class wide reflection. Ask the students about their thoughts on the activity. Ask specific questions, such as: Were your two governments extremely different? How did they change? Did the “winning” governments have an advantage when it came to making tableaus over the “losing” teams, such as more team members or cards to pick from?



# Once Upon A Blabber

## An ELA Lesson



**Objective:** The students will be able to recognize the range of character roles in theatre and how each role can be different, they will be able to discuss how hard it is to play a role based on the factor of gender.

### Content Area TEKS:

§110.6. English Language Arts and Reading, Grade 4(b)(1)(C)  
express an opinion supported by accurate information, employing eye contact, speaking rate, volume, enunciation, and the conventions of language to communicate ideas effectively.

§110.7. English Language Arts and Reading, Grade 5(b)(1)(A)  
listen actively to interpret verbal and non-verbal messages, ask relevant questions, and make pertinent comments;

### Theatre TEKS:

§117.116. Theatre, Grade 4(b)(2)(C)  
develop characters and assume roles in short scenes using imagination, personal experiences, heritage, literature, and history

§117.119. Theatre, Grade 5(b)(1)(D)  
express emotions and relate ideas using interpretive and planned movement and dialogue

### Level of Blooms Taxonomy:

Remember, understand, analyze, evaluate

### Recommended Grade Level:

4th-5th grade

Time Needed: 45 minutes

### Vocabulary:

- Characterization: a description of the distinctive nature or features of someone or something.
- Character objective: a goal that a character wants to achieve
- Vocal and Movement

Expression: express emotions by modulating nonverbal aspects of their speech and movement

### Materials Needed:

Copies of scene (provided)

Link:

<https://tinyurl.com/The-one-fairy-tale>

# Once Upon A Blabber

## An ELA Lesson



### Hook:

Show this clip from Sleeping Beauty (start at 1:49): <https://tinyurl.com/The-one-fairy-tale> (3 minutes)

Ask a series of questions about the clip. (7 Minutes)

- "What was Prince Phillip doing in the clip? What was Aurora doing?"
- "What are some of the differences between Prince Phillip's role and Aurora's role in the movie?"
- "Would the same outcome still occur if their roles were switched?"
- "What is Blabbermouth's role in Haroun The Sea Of Stories? Does she save anyone like Prince Phillip?"

### Step by Step Activity Details:

1. Split the kids up into partners of one boy and one girl and pass out the one page scene (if more boys than girls or more girls than boys, then you can pair two genders together and have them choose what part they want to play.) (5 Minutes)
2. Have them look over it and rehearse it. They don't have to be memorized. (10 minutes)
3. Once one group has performed, ask them to switch roles and perform it again. Continue doing this a couple more groups (10 minutes)
4. Questions: (7 minutes)
  - How did you feel when you switched the roles? Was it harder? How are the two roles different
  - Describe the similarities and differences between playing the two roles.
  - When watching, what did you like better: the roles as they were the first time or when they switched
  - Which one was more interesting? Do you think Blabbermouth's role can be difficult to play for the actress?
  - Any other examples in Haroun The Sea Of Stories that you can think of that displays gender breaking roles?

### Closure:

It is great that theatre gives every gender a chance to play something different. It is clear that the past has set a false standard for gender roles in media, so breaking those standards is difficult and sometimes uncomfortable. We as actors have to understand that there is no set role for us, each role can be distinct, having different levels of difficulty due to our gender, but that is not a bad thing. While it may seem uncomfortable at first, the difficulty allows us to not only grow as actors, but adjust to the idea that anyone, no matter what gender, you can play anything. (3 Minutes)

Assessment: Each student should answer at least one question in the activity



# Story and Scenes and Stage Pictures, Oh My!

## An ELA Lesson



**Objective:** The student will be able to discover the importance of sight vs. insight as they apply prior knowledge of Haroun and the structure of a story in order to create unique visual stage pictures.

### Content Area TEKS

English Language Arts and Reading, Grade 5

§110.7.b.1.A Developing and sustaining foundational language skills: listening, speaking, discussion, and thinking --oral language. The student is expected to: listen actively to interpret verbal and non-verbal messages, ask relevant questions, and make pertinent comments;

§110.7.b.6.F Comprehension skills: listening, speaking, reading, writing, and thinking using multiple texts. The student is expected to: make inferences and use evidence to support understanding;

### Theatre TEKS

Theatre, Grade 5

§117.119.b.1.D Foundations: inquiry and understanding. The student develops concepts about self, human relationships, and the environment using elements of drama and conventions of theatre. The student is expected to: express emotions and relate ideas using interpretive and planned movement and dialogue;

§117.119.b.2.D Creative expression: performance. The student is expected to: dramatize literary selections in unison, pairs, or groups, demonstrating a logical connection of events and describing the characters, their relationships, and their surroundings;

**Level of Blooms Taxonomy:**

Apply, Analyze, Create

**Recommended Grade Level:**

5th-8th grade

**Time Needed:** 50-55 minutes

**Vocabulary:**

- Sight vs. Insight: seeing and observing vs. understanding the bigger picture and context.
- Inference: drawing rational conclusions through reasoning and prior knowledge.
- Schema: what you already know about a situation or topic.

**Materials Needed:**

Short scenes from *Haroun and The Sea of Stories* with a definite sense of Beginning, Middle, and End.  
(provided)

# Story and Scenes and Stage Pictures, Oh My!

## An ELA Lesson



### Instructions:

#### Hook: (7 to 10 minutes)

Foster an open class discussion about the distinction between sight and insight (Ex: Sight is seeing a piece of toast fresh out of the toaster and wanting to eat it immediately. Insight is knowing the toast is too hot to eat right away and should be left alone to cool.) - Write definitions/examples on board of sight vs. insight for students to reference back to.

-How is what you can see different than what you can understand? Can you understand more of what you see with background knowledge or context?

-Insight involves applying your inferencing skills and prior knowledge to what can be seen to create a more thorough or complex understanding.

#### Step by step activity instructions: (Total Activity Time: 40 minutes)

1. Have the students group up into groups of 4 or 5. (1 minute)
2. Assign individual groups one unique short scene. Have groups thoroughly read through their scene and identify a Beginning, Middle, and End within their short scene. (7 minutes)
3. Have groups create three tableaux based off of the Beginning, Middle, and End of their short scenes. Any objects of importance within the scene must be pantomimed in the frozen pictures. (10-12 minutes)
4. Have groups showcase trio of tableaux they've just created one group at a time while other groups observe. (12 minutes depending on number of groups)
5. Allow for open student commentary and questions after the showcasing of every group's set of tableaux. Prompt students to apply skills of sight, insight, and inference based off of what was observed during other group's showcasing of tableaux to respond to questions such as: What did you see or notice during the groups performances of their frozen pictures? What stood out to you? How can you use what you saw to draw inferences about the scene and characters this group was assigned? Can you identify the scene's beginning, middle, and end through this group's collection of tableaux? (7 minutes)

#### Closure/check for understanding: (Minimum of 5 Minutes)

Discuss how sight/insight may be applied to the story of Haroun.

Have students describe a time they used insight in their own life.

Discuss the importance of insight as opposed to simply sight. Why was it important to have prior schema for Haroun and The Sea of Stories for this activity? What did you notice after thoroughly observing the tableaux that would've been missed at first glance?



# Tale of Tales

## An ELA Lesson



**Objective:** The students will be able to generate a play to tell the story of a selected fairy tale.

### Content Area TEKS:

§110.7. English Language Arts and Reading

(b)(7)(A)

Demonstrate knowledge of distinguishing characteristics of well-known children's literature such as folktales, fables, legends, myths, and tall tales;

(b)(12)(A)

Compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft

### Theatre TEKS:

§117.119. Theatre

(b)(2)(C)

Create movements and portray a character using dialogue appropriately;

(b)(2)(E)

Create simple stories collaboratively through imaginative play, improvisations, and story dramatizations, demonstrating a logical connection of events describing the characters, their relationships, and their surroundings.

**Level of Blooms Taxonomy:**  
Analyze and Create

**Recommended Grade Level:**  
5th

**Time Needed:**  
50 Minutes

**Materials Needed:**

- Paper
- Pens or pencils

# Tale of Tales

## An ELA Lesson



### Instructions:

#### Hook: (5 minutes)

The teacher should start the class by asking the students what storytelling is and what the different ways we can tell stories. Then the teacher will ask what fairy tales are and how Haroun and the Sea of Stories is a Fairy Tale. To end the discussion the teacher will ask what other fairy tales the students know. *(As they say their fairy tales write the fairy tales on board to use for the activity.)*

*Here are examples: Cinderella, Hansel and Gretel, Princess and the Pea, Three Little Pigs, Red Riding Hood, Jack and the Beanstalk, Sleeping Beauty*

#### Step by Step Activity Details: (23 minutes)

1. Split the students up into groups of 4-5. Once each group is established, allow the students to choose one of the fairy tales that are on the board. (3 Mins)
2. Once they have chosen a story, give the students ten minutes to transform the fairy tale into a short 2-minute play with a beginning middle and end to the story. The teacher should make sure each person in the group has a character. (10 mins)
3. Once each group has discussed how they are going to tell the story, whether that is movement, lines, or song. The students have ten minutes to practice their adaption of the story. (10 Mins)

#### Assessment: (15 minutes)

Each group will go up and perform their fairy tale in front of the class

#### Closure: (5 minutes)

After the performances have a short discussion on what the students saw in the adapted fairy tale and what those fairy tales teach us.

*(For example, Cinderella teaches us to be kind to all and forgive others.)*



# What Can You Imagine?

## An ELA Lesson



**Objective:** The students will be able to fuse imagination and reality.

### Content Area TEKS:

English Language Arts and Reading, Grade 5, Adopted 2017.

§110.7. (b) Knowledge and skills.

(11) Composition: listening, speaking, reading, writing, and thinking using multiple texts--writing process. The student uses the writing process recursively to compose multiple texts that are legible and uses appropriate conventions. The student is expected to:

(B) develop drafts into a focused, structured, and coherent piece of writing by:

- (i) organizing with purposeful structure, including an introduction, transitions, and a conclusion; and
- (ii) developing an engaging idea reflecting depth of thought with specific facts and details;

### Theatre TEKS:

Theatre, Grade 5, Adopted 2013.

§117.119. (b) Knowledge and skills.

(2) Creative expression: performance. The student interprets characters using the voice and body expressively and creates dramatizations.

The student is expected to:

- (E) create simple stories collaboratively through imaginative play, improvisations, and story dramatizations, demonstrating a logical connection of events describing the characters, their relationships, and their surroundings.

**Level of Blooms Taxonomy:**  
Create

**Recommended Grade Level:** 5th

**Time Needed:** 50 Minutes

**Materials Needed:**

- Pencils
- Notebook paper
- Setting, Main Character, and Conflict Cards (Provided)

# What Can You Imagine?

## An ELA Lesson



### Instructions:

#### Hook (5 minutes)

Discussion: Ask the students to think about their favorite Fairytale. Then ask what makes it a fairytale. Follow up with what is the difference between a fairytale and real-life stories. Have them think on this, can fairytales and reality cross paths in a story.

#### Step by Step Activity Details:

1. Before students get into class cut the cards and mix them up in their corresponding card types.
2. Divide the students into 5 groups Tell the students they will have to write a short skit no longer than 3 minutes with the cards you will give them. (5 minutes)
3. Go around the classroom and give each group one setting, one main character, and one conflict card without looking. (5 minutes)
4. Tell the groups (10 minutes)
  - ~They must add three additional characters and a solution to the problem.
  - ~The skit must take place or end in the setting that the card states.
  - ~They must have four readers to read the play.

#### Assessment: (20 minutes)

Have the students do a reading of the skit in their groups. Then have the students write a short reflection about the skit. Ask them if it was easy or hard to fuse their imagination with reality, if so why or why not.

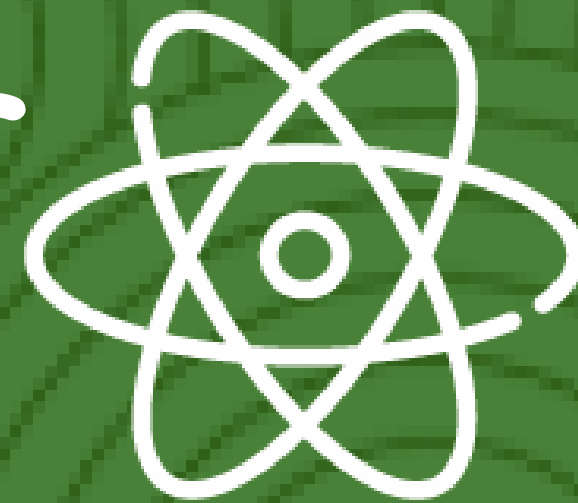
#### Closure: (5 minutes)

Ask the students where imagination and reality fused together when making their skits. Then have the students think back to Haroun, then ask do they think imagination and reality overlapped in the play.



# Feeling Under the Weather

## A Science Lesson



**Objective:** The students will be able to identify the effects and relationships of different water systems through tableaux.

### Content Area TEKS:

Science, Grade 8

§112.20 (10) Earth and space. The student knows that climatic interactions exist among Earth, ocean, and weather systems. The student is expected to: (B) identify how global patterns of atmospheric movement influence local weather using weather maps that show high and low pressures and fronts; and (C) identify the role of the oceans in the formation of weather systems such as hurricanes.

### Theatre TEKS:

Theatre, Middle School 3

§117.213. (1) Foundations: inquiry and understanding. The student develops concepts about self, human relationships, and the environment using elements of drama and conventions of theatre. The student is expected to: (C) create expressive movement and mime to define space and characters

### Level of Blooms Taxonomy:

Create

### Recommended Grade Level:

6th-8th grade

### Time Needed: 40 minutes

### Vocabulary:

Currents: a body of water or air moving in a definite direction, especially through a surrounding body of water or air in which there is less movement

Hurricanes: a storm with a violent wind, in particular a tropical cyclone in the Caribbean.

Climate: the weather conditions prevailing in an area in general or over a long period.

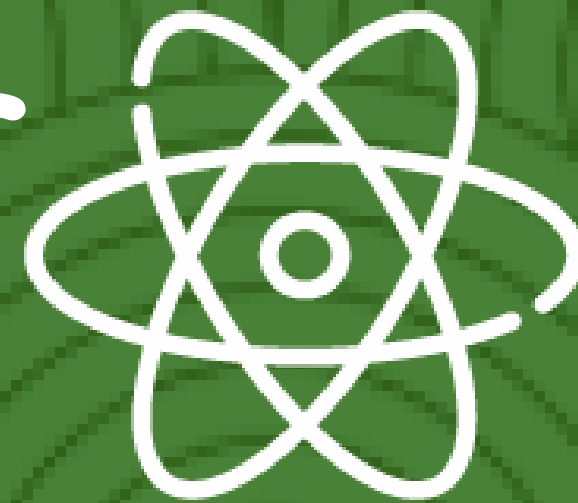
Weather: the state of the atmosphere at a place and time as regards heat, dryness, sunshine, wind, rain, etc.

Tableau: a frozen picture; a group of models or motionless figures representing a scene from a story or from history

**Materials Needed:** Whiteboard or easel display

# Feeling Under the Weather

## A Science Lesson



### Instructions:

#### Hook:

1. Write the following vocabulary words on the board, or paper display: Currents, Hurricanes, Climate, Weather
2. Divide the students into 4 groups of 6-8. Assign each group a vocabulary word. Group 1 is Currents, Group 2 is Hurricanes, Group 3 is Climate, and Group 4 is Weather. Have each group come to the board and write the first word or phrase that their given vocabulary word makes them think of. For example; “climate” - “hot”, “weather” - “rain”.
3. They should not be thinking too hard about what word to write; they are writing the first word that comes to mind.
4. Once every group has had a chance to write their one word or phrase that they associate with the given vocabulary words, give them the definitions for the words (provided on the previous page).
5. Discuss with the students how accurate or inaccurate their perceptions of the definition was. Ask where we saw these water features or weather patterns in *Haroun and the Sea of Stories* and how that weather system affected the story or the Earth. (10 minutes)

#### Step by Step Activity Details:

1. Divide the students into 4 groups of 6-8. (1 minute)
2. Assign each group a vocabulary word. Group 1 is Currents, Group 2 is Hurricanes, Group 3 is Climate, and Group 4 is Weather. (1 minute)
3. Based on the definitions and the words their classmates have associated with the definition, each group should create a tableau depicting their vocabulary word. Give them the definition of tableau as a “frozen picture”. Their tableaux should not move or speak. Every student needs to be an active part of the tableau, and everyone should be seen. They will also need to create a movement from their tableau that shows the effect that their weather system has on the earth. Some members will need to be the Earth, and need to adjust their weather system accordingly. For example, if a group was tornado, some members would be the winds, some would be the clouds, and some would be the cars or buildings that are being affected. They can add sound at this point. Give them 8 minutes to come up with their group’s tableau and repeated movement. (8 minutes)

#### Assessment:

1. Once they have determined their picture, have one group come to the front of the classroom at a time and present their tableau to the class.
2. Ask the rest of the class if they can see everyone in the tableau, and tell the student to adjust their position if they are not seen.
3. Once they are in place, ask the audience members what they think the group is making a picture of and what’s happening in their tableau.
4. Finally, ask the group to show with a repeated sound or gesture how their vocabulary word affects the Earth.
5. Let all 4 groups present, and repeat this process with each of them. (15 minutes)

#### Closure:

1. Once they have presented, ask the group how their presentation of the word differed from the production of *Haroun and the Sea of Stories*. Did one group’s tableaux invoke a different reaction from the audience than when it was in the show? How did the ensemble in the show create these weather patterns? (5 minutes)



# Stories and Seas and Similarities, Oh My!

## An ELA Lesson



**Objective:** The students will be able to compare and contrast the literary elements of magical realistic literature using *Haroun and the Sea of Stories* and *Alice in Wonderland*.

### Content Area TEKS:

English Language Arts and Reading, Grade 6:  
§110.22.b.5.F Comprehension skills:  
listening, speaking, reading, writing, and  
thinking using multiple texts; make  
inferences and use evidence to support  
understanding

### Theatre TEKS:

Theatre, Middle School 1: §117.211.c.1.F  
Foundations: inquiry and understanding;  
identify the structure and form in examples  
of dramatic literature

### Additional Application TEKS:

English Language Arts and Reading, Reading  
(Elective) §110.25.b.4.F The student  
comprehends selections using a variety of  
strategies: analyze and use both narrative  
and expository text structures: sequence,  
description, problem/solution,  
compare/contrast, and cause/effect;

Level of Blooms Taxonomy:  
Analyze

Recommended Grade Level:  
6th Grade

Time Needed: 30-40 minutes

Materials Needed:

Haroun Handout (provided)

Alice Handout (provided)

Pencil

Paper

Link to hook video:

<https://tinyurl.com/harounalice>

- Alice in Wonderland Clip

Whiteboard/butcher paper on the  
wall

# Stories and Seas and Similarities, Oh My!

## An ELA Lesson



### Instructions:

Hook: Show the students the Alice in Wonderland clip. Tell the students to begin to think about any similarities they can see between Haroun and Alice in Wonderland, but do not have them discuss yet. (3-4 minutes)

### Step by Step Activity Details:

1. Have the class divide in half— so that there are two groups. Pass out copies of the Haroun Handout to one group, and copies of the Alice Handout to the other group. Have the students individually read the summaries on their respective handout. (5 min)
2. Write down in columns the following literary elements on the whiteboard/paper— setting, protagonist, antagonist, supporting characters, conflict, and resolution— then, discuss the definition of each literary element in order to refresh the students' memories of the elements. In each group, have the students identify each literary element listed within their story. For example: the protagonist of Alice in Wonderland is Alice. The settings of Haroun include The Valley of K, The Sea of Stories, etc.. There may be multiple answers depending on each story. On the whiteboard/butcher paper, write down the answers the students have come up with in their groups. (13-15 min)
3. Have the students compare and contrast the literary elements of each story. Discuss: Are there more similarities or differences between the two works? Since Haroun was published after Alice, can the students see where Haroun's playwright — Salman Rushdie— might have drawn inspiration from parts of Alice, since both are a part of the magical realism genre? (10-12 min)

Closure: Ask the students: What do these literary elements do for the story in each piece individually? In relation to each other? Why are they important? (5 min)

Assessment: Did the students find a variety of similarities/differences between the two pieces? From the list of similarities/differences, were they surface-level, or were there deeper connections made?



# In So Many Words

## An ELA Lesson



**Objective:** The student will be able to create and perform a scene in which they adapt to effectively portray a conflict with and without dialogue.

### Content Area TEKS:

§110.23. ELA and Reading, Grade 7

(b) Knowledge and skills.

(6) Response skills: listening, speaking, reading, writing, and thinking using multiple texts. The student responds to an increasingly challenging variety of sources that are read, heard, or viewed. The student is expected to: (I) reflect on and adjust responses as new evidence is presented.

### Theatre TEKS:

§117.213. Theatre, Middle School 3

(2) Creative expression: performance.

The student interprets characters using the voice and body expressively and creates dramatizations. The student is expected to:

(C) create characters, dialogue, and actions that reflect dramatic structure in improvised and scripted scenes, individually and collaboratively

### Level of Blooms Taxonomy:

Create

### Recommended Grade Level:

7th-8th grade

### Time Needed:

55 minutes

### Vocabulary:

Scene

### Materials Needed:

Classroom

# In So Many Words

## An ELA Lesson



### Instructions:

Hook: Begin class with the game “What are you Doing?”

Stand in a circle. One person in the circle starts miming an action (such as brushing their teeth). The person next to them asks “What are you doing?” The person doing the action answers by saying something other than what they are doing. “I’m dribbling a basketball.” The first person then stops, and the asker starts “dribbling a basketball.” The next person asks, “What are you doing?”, the dribbler gives a different answer than what they are doing, and it continues. (5 mins) This game serves to get students into their bodies and thinking creatively, and showing activities through movement only. This is a form of improv that combines silence and speech.

### Step by Step Activity Details:

1. Split the class into groups of two to four (3 mins)
2. Hand out the conflict descriptions to each group (2 mins)
3. Give each group 15 minutes to develop a short portrayal of their conflict--30 seconds to a minute, tops. The sample scenes will be designed to include a lot of movement, but encourage them to be big with their gestures. Explain that they should plan some dialogue, but it doesn’t have to be written out, and that they will be performing their scene the first time without dialogue. Remember--very short scenes of a single conflict. (15 mins)
4. Have each group do their scene twice--the first time without words--while still attempting to portray the gist of their scene. They should still be acting, just without dialogue. Discourage them from “playing charades”, and they should not be mouthing anything. Scenes should be very short--30 seconds to a minute. Have the audience guess what the scene was about; do not reveal the scene’s actual conflict until you have each group perform again with their dialogue (20 mins)

### Closure:

Hold a class discussion and ask the following questions:

How did the dialogue change your perception of the scene?

How can words change how we understand the world?

What power does speech have--was it more difficult to portray your scene without words?

Is there a different kind of power in silence?

Were some scenes more impactful without dialogue?

Why do you think silence and speech are important?

What characters in the play talk too much or not enough?

How does silence change the scene?

Is it harder to accomplish your task without expressing it with words?

How does silence and speech connect to Haroun?

What characters come to mind?



# The Yin-Yang Effect: Protagonists and Antagonists

## An ELA Lesson



**Objective:** The student will be able to analyze the importance and difference of protagonists and antagonists in regards to story structure.

### Content Area TEKS:

English Language Arts and Reading,  
Grade 8

110.24.b.7.B: analyze how characters'  
motivations and behaviors influence  
events and resolution of the conflict

### Theatre TEKS:

Theatre Arts, Grade 8

117.211.c.2.F: create environments,  
characters, and actions

Level of Blooms Taxonomy:  
Evaluate

Recommended Grade Level: 8th

Time Needed: 45 minutes

### Vocabulary:

Protagonist: the main character of  
a story

Antagonist: the character(s) that  
opposes the protagonist

Tableau: a frozen stage picture

### Materials Needed:

Chart (provided)

# The Yin-Yang Effect: Protagonists and Antagonists

## An ELA Lesson



**Hook:** Have students think back to Haroun and the Sea of Stories. Who do you think the main character was? Who was the main opposer of that character? Discuss. (3-5 min.)

### Step by Step Activity Details:

1. Discuss why the protagonist is important to the story (no protagonist, no plot), and why the antagonist is important to the story (no antagonist, no conflict). Why you can't have one without the other? (5-7 min.)
  - a. Ex. Cinderella (with no antagonist, she would have never had a midnight curfew, the glass shoe would've never happened, the story wouldn't be the same)
  - b. Talking points for the discussion:
    - i. Protagonist is the main character (not necessarily good guy)
    - ii. Antagonist is the person or thing that opposes the main character
    - iii. There can be multiple protagonists (Romeo and Juliet) and there can be multiple antagonists (Harry Potter - Voldemort, the Ministry, Draco Malfoy)
    - iv. No protagonist, no plot; no antagonist, no conflict
    - v. Why can't you have one without the other?
2. Divide students into groups 5 and hand each group a book title (these are just suggestions -- if students aren't familiar with these titles they can pick their own) (3-5 min.)
  - a. The Hunger Games
  - b. The Book Thief
  - c. Fahrenheit 451
  - d. To Kill a Mockingbird
  - e. The Giver
3. Have each group decide who the protagonists and antagonists are in their books and make a chart showing how their story would be different/less significant without them. (10 min.)
  - a. Chart could be a pros and cons type chart except with protagonist and antagonist at the top. In the protagonist column they list plot points that are specific to the protagonist that wouldn't be in the story without the protagonist. Do the same thing for the antagonist.

### Assessment:

1. Keep students in their groups. Have each group portray the protagonist, antagonist and supporting characters through a series of tableaux (a frozen picture).
2. Have each group come up and perform their tableaux to show that both the protagonist and antagonist are important to the story. (20 min.)
  - a. Ex. Superhero and Supervillain scenario - Show the beginning tableau, middle tableau, and end tableau.
3. Ask the rest of the class how they think each tableau differs without the protagonist or antagonist.



# Lessons' Resource Pages

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### Haroun Name Glossary

In Haroun and the Sea of Stories, many of the characters names mean something.  
Here are a few that can help give inspiration for your Rapped Poems!

- Haroun: "warrior lion". Meaning: Leader, Strength, Warrior lion
- Khalifa: "successor", "ruler" or "leader". Meaning: Vicegerent, Successor, Steward, Caliph
- Batcheat: "chit-chat"
- Blabbermouth: "tattletale". Meaning: Talks too much. A gossip.
- Bolo: a long heavy single-edged knife
- Khattam-Shud: "completely finished"
- Rashid: "rightly guided"
- Sengupta: "cent, hermit, wizard" + "Protector, governor"
- Snooty: showing disapproval or contempt toward others, especially those considered to belong to a lower social class.
- Soraya: "a very bright light". Meaning: "The Pleiades" (a group of stars within The Constellation of Orion).





### Haroun Name Glossary

- Walrus: calmness, care, love, social behavior, kind, compliant nature
- Oneeta: "Upright; Within Rules".
- Mudra: a symbolic hand gesture used in Hindu and Buddhist ceremonies and statuary, and in Indian dance.
- Mali: "the place where the king lives".  
Origin: Mandinka or Bambara word mali  
Meaning: "hippopotamus", but it eventually came to mean "the place where the king lives". The word carries the connotation of strength.
- Egghead: "an intellectual; a very studious and academic person" Genie "beings that are
- concealed from the senses"

# Go Figure?!

## Resource Page



Couch	Piano	toothpaste	Video games
spoon	money	sailboat	Sunglasses
newspaper	bread	sponge	soap
Clock	Washing machine	radio	Rubber duck
carrots	Balloon	Lamp	Flag
bananas	Wagon	Puddle	House
Toilet paper	Flashlight	Pudding	A baseball bat
Popcorn	Basketball	A feather	An orange
A jar of pickles	Bouquet of flowers	A snow globe	A mirror
Peanut butter	A robot	Socks	A can of beans
A pearl necklace	An acorn	A purse	A cell phone
A sandwich	A box of crayons	Teddy Bear	A pillow
A whistle	A computer	A Refrigerator	A helmet



# Go Figure?!

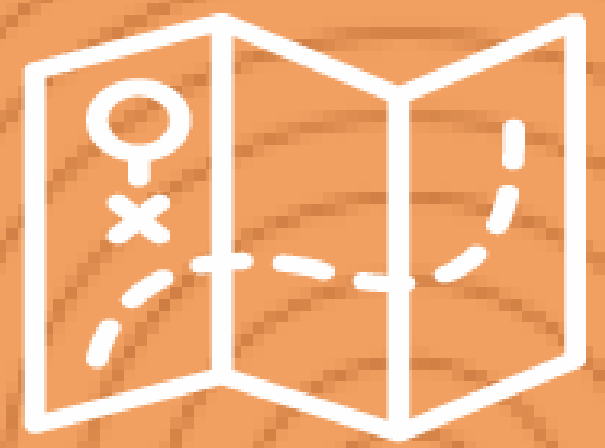
## Resource Page



A scarf	A tomato	A tree	A camera
A cowboy hat	Tennis shoes	A hairbrush	perfume
A magnifying glass	Cat	Dog	A fish
A microphone	Roller coaster	A mouse	A deck of cards
A photo album	A carton of ice cream	A coffee pot	A tea kettle
A dinosaur	A candy bar	A christmas tree	A comic book
A cowboy hat	spaghetti	A hamburger	Fried chicken
An egg	A snowman	A cookie jar	soup
A trophy	A rocketship	A car	A trampoline
A jigsaw puzzle	A notebook	Trash can	A yo-yo
Bubbles	Pizza	A lunchbox	A lion
A leather jacket	A bow tie	A dress	Rain boots

# My Jataka Story

## Resource Page

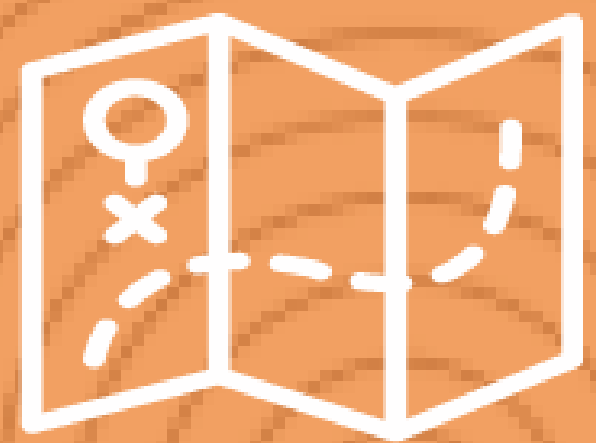


### The Wind and the Moon

Once upon a time, there lived two friends in the shade of a rock. It would sound strange, but one of them was a lion and the other was a tiger. They were friends since their childhood. They knew each other from the time, when they were too young to understand the difference between the lions and the tigers. Thus, their friendship was not at all strange to them. Moreover, the part of the mountain under which they lived was peaceful; it could be due to the presence of a monk who lived under the same rock. He was a hermit, one who lives far away from worldly affairs. One day, the two friends got into a stupid argument for some unknown reason. The Tiger said, "Everyone knows that cold comes when the moon decreases from full to new". The Lion said, "You are a stupid fellow. From where did you hear such nonsense? Everyone knows that cold comes when the moon increases from new to full." The argument between them became stronger and stronger. Both of them were firm at their own opinion. They could not arrive at any conclusion to resolve the growing disagreement. They even started calling ill names to each other. Suddenly, they thought that like this they would lose their friendship. At last, they decided to go and ask the learned monk, who would definitely know about the actual answer. Both of them went together to the peaceful monk and bowed respectfully before him. The hermit asked them the reason for their sudden arrival. They put their question to him and said, "Sir, only you can answer to this problematic question". The hermit thought for a while and said, "It can be cold in any phase of the moon, from new to full and back to new again. It is the wind that brings the cold, whether from west or north or east. Therefore, both of you are right and neither of you is defeated by the other". The hermit also said, "Both of you share healthy friendship since your childhood. It is not good to get into arguments and think about separation. The most important thing is to live without conflict, to remain united. Unity is best by all means. " The Lion and the Tiger understood the message of the wise monk. They thanked him for the kind suggestion given by him. Both of them lived happily thereafter as good friends.

**Moral:** Weather comes and weather goes, but friendship remains.





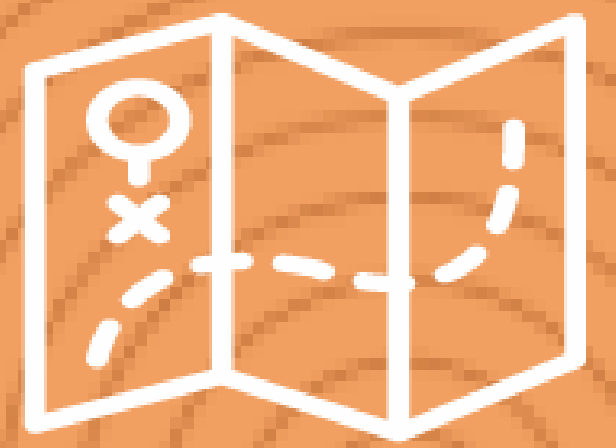
### The Birds and the Shivering Monkeys

Once upon a time, there was a huge tree on the banks of a river. The tree made a comfortable home for the family of birds who had built their nests on its branch. The birds were living there happily as the tree with its widespread branches sheltered them from the scorching sun and heavy rains. One day, when the sky was overcast with dark clouds, it rained very heavily. Some monkeys who were playing nearby the tree got drenched and ran for shelter under the tree. All of them were shivering with cold. When the birds saw the monkeys in the pitiable condition, one of the birds said, "O Monkeys, you would not have to shiver like this, if you had built a home like us. You would not have to suffer like this. If we can build our nest with small beaks, then why can't you. By God's grace, you have two hands and two legs. Why don't you make a nice shelter for yourselves?" On hearing this, the monkeys got annoyed and swore to teach a lesson to the birds. They said to themselves, "These birds are not afraid of the rain or cold wind. They are living comfortably, that is why they are criticizing us like this. Let the rain stop, we'll show them how to build a home". As soon as the rain stopped, the monkeys climbed up the tree and destroyed the nests of the birds. They also broke the birds' eggs and threw the young ones down. The poor birds flew here and there in misery. They were full of regret for their words and realized that they should not have given advice that was not asked. Advice should only be given to learned, wise and to those who ask for it.

**Moral:** Never give advice to fools.

# My Jataka Story

## Resource Page



### The Brahmin's Gift

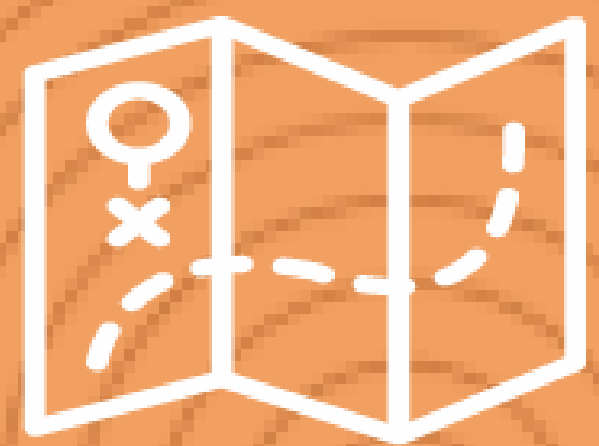
Once, there lived a pious Brahmin in a small village by the name of Mitra Sharma. He used to perform religious rituals. On one occasion, he was rewarded with a goat for his services by a wealthy man. The Brahmin was happy to get a goat as the reward. He happily slung the goat over his shoulder and began the journey towards his home. On the way, three cheats (Thugs) saw the Brahmin taking the goat. All of them were lazy and wanted to cheat the Brahmin so that they could take away the goat. They said, "This goat will make a delicious meal for all of us. Let's somehow get it". They discussed the matter amongst themselves and devised a plan to get the goat by befooling the Brahmin. After deciding the plan, they got separated from one another and took different hiding positions at three different places on the way of the Brahmin. As soon as the Brahmin arrived at a lonely place, one of the cheats came out of his hiding place and asked Brahmin in a shocking manner, "Sir, what are you doing? I don't understand why a pious man like you needs to carry a dog on his shoulders?" The Brahmin was surprised to hear such words. He screamed, "Can't you see? It's not a dog but a goat, you stupid fool". The cheat replied, "Sir, I beg your pardon. I told you what I saw. I am sorry, if you don't believe it." The Brahmin was annoyed at the discrepancy, but started his journey once again. The Brahmin had barely walked a distance, when another cheat came out of his hiding place and asked the Brahmin, "Sir, why do you carry a dead calf on your shoulders? You seem to be a wise person. Such an act is pure stupidity on your part." The Brahmin yelled, "What? How can you mistake a living goat for a dead calf?" The second cheat replied, "Sir, you seem to be highly mistaken in this regard. Either you don't know how does goat look like or you are doing it knowingly. I just told you what I saw. Thank you". The second cheat went away smiling. The Brahmin got confused, but continued to walk further. Again the Brahmin had covered a little distance when the third cheat met him. The third cheat asked laughingly, "Sir, why do you carry a donkey on your shoulders? It makes you a laughing stock". Hearing the words of the third thug, the Brahmin became really worried. He started thinking, "Is it really not a goat? Is it some kind of a ghost?" He thought that the animal he was carrying on his shoulders might really be some sort of a ghost, because it transformed itself from goat into a dog, from dog into a dead calf and from dead calf into a donkey. The Brahmin got frightened to such an extent that he hurled the goat on the roadside and ran away. The three tricksters laughed at the gullible Brahmin. They caught the goat and were happy to feast on it.

**Moral:** One should not be carried away by what others say.



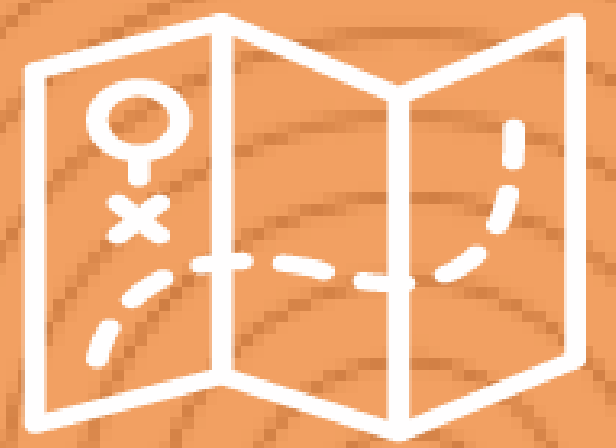
# My Jataka Story

## Resource Page



# Silly Societies

## Resource Page



1. Commedia dell'arte an improvised kind of popular comedy in Italian theaters in the 16th–18th centuries, based on stock characters. These shows display the value of comedy in Italian Society. Actors adapted their comic dialogue and action according to a few basic plots (commonly romance). There are several Stock characters involved in these shows:

Pantalone: An Elder. Usually wealthy.

The Doctor: A doctor,

Harlequin: This character is kind of the class clown of the cast. Very smart and usually up to no good

Colombina: Also a mischievous character. Usually is Harlequins Partner

The Captain: Usually and elderly person. This character serves as Harlequin's target for pranks

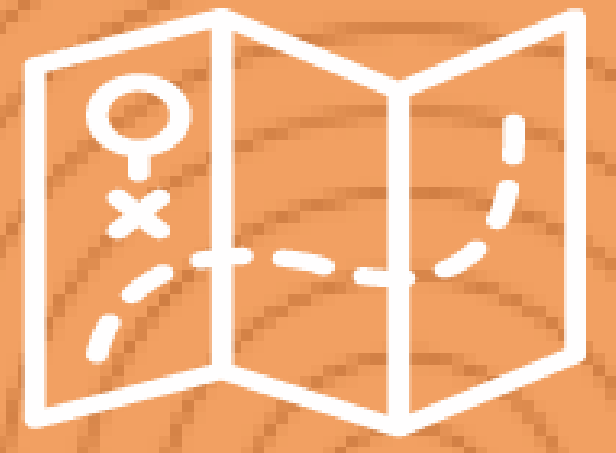


2. Ancient Greek Theatre: The Greek theatre history began with festivals honoring their gods. A god, Dionysus, was honored with a festival called "City of Dionysia". In Athens, during this festival, men used to perform songs to welcome Dionysus. Plays were only presented at the City Dionysia festival. There are two main kinds of Greek Plays: Comedy and Tragedy. A comedic show was simply meant to make people laugh and amuse the audience. A dramatic was meant to be entertaining as well as thought provoking. Often times, the main characters in Greek theater do not have a happy ending. Greek Plays illustrate the value of Storytelling in Greek Society. In the Greek theater, there is often a group of people that act as the mindset of the town. This group is called the chorus.



# Silly Societies

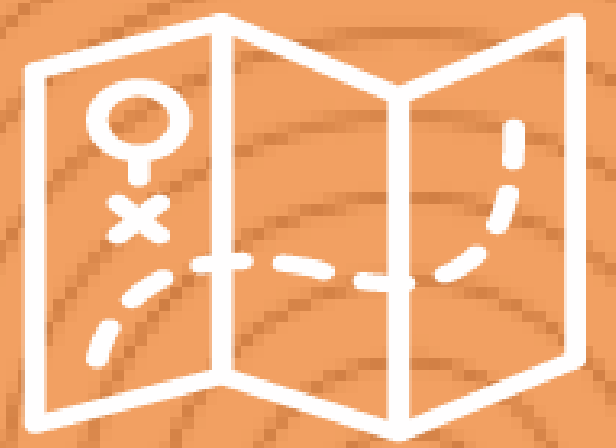
## Resource Page



**3. The History of the Elizabethan Theatre - The Globe Theatre:** In 1599 the Globe Theatre is opened on Bankside - to the South of London. William Shakespeare is a co-owner of the Globe and a prolific writer of plays. The Globe Theater is a huge success. Winter performances are staged in indoor theaters called Playhouses. William Shakespear's productions illustrated the value of theatre in Elizabethan Society, as even Queen Elizabeth, the monarch at the time, attended productions at the Globe theater on occasion. Males were cast in female roles, as women were not permitted to be actors at the time.

**4. French Theater:** French theater was developed later than Italian and English theater making way in the early 1600's. The audiences during shows were unruly, often times the members sat on stage and distracted the actors during the show. In the 17th century France, Paris was the capital of the theater. Theater arts thrived here due to the splendor of Louis XIV's court, but it began to decline once he moved his court to the Palace of Versailles in 1682. As the years went on, the meaning of French theater began to evolve. Before and during the French Revolution, French plays became politically motivated talking about how France deserved a fair government without a monarch, illustrating the value of individual voices and the power of the people.





## Societal Scenes

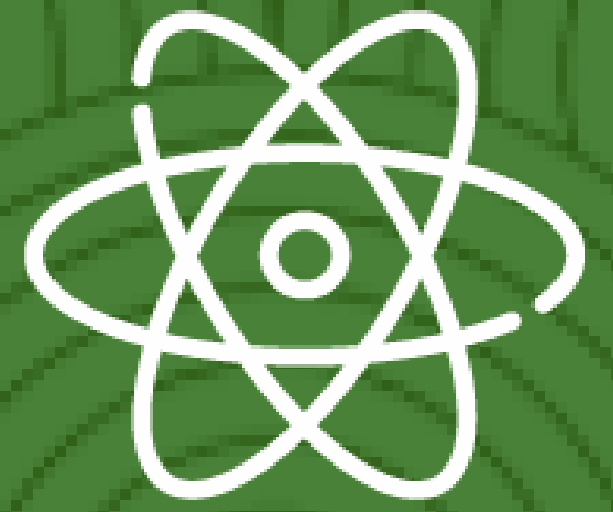
Read over the information in your assigned society. You and your group will write a theatrical scene, making sure to incorporate the values of theatrical societies . You will be required to perform your scene. The following elements must be in your scene:

- Every member of the group must participate in the scene.
- The scene must be at least 2 minutes but no longer than 4.
- Make sure you have a conflict in the show, and a resolution. Your scene should represent your assigned society.
- Be sure to be creative, and listen to your groups ideas. You need to work together with your group and incorporate the ideas of others.



# Friends & You

## Resource Page

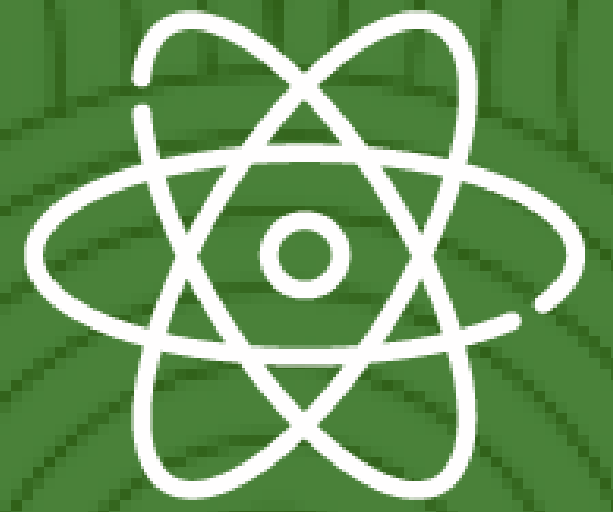


### Friendship Comparison Card #1



# Friends & You

## Resource Page



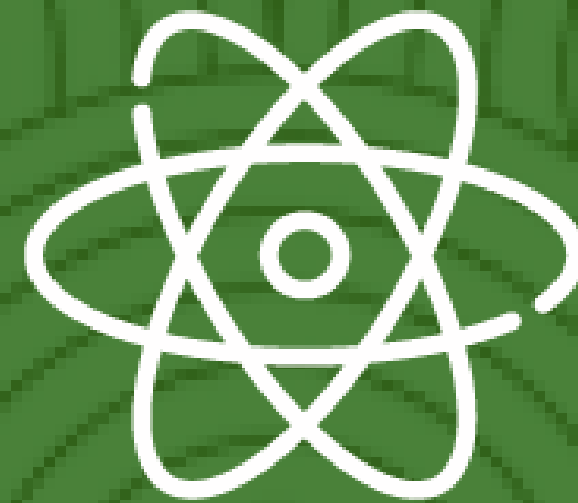
### Friendship Comparison Card #2





# Friends & You

## Resource Page



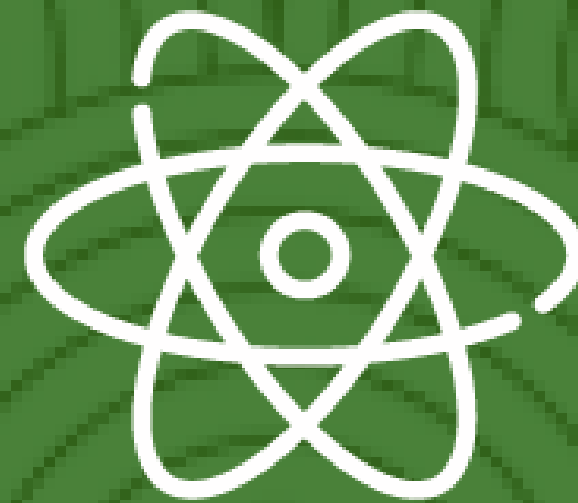
### Friendship Comparison Card #3





# Friends & You

## Resource Page

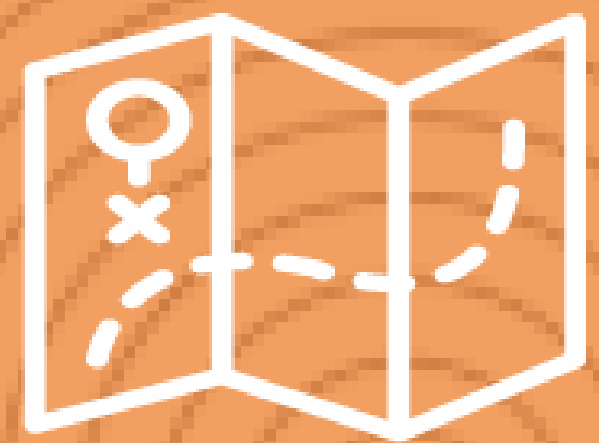


### Friendship Comparison Card #4





## Geography: Let's Take the Scenic Route!



# Resource Page

## Definitions of Landforms & Bodies of Water

- **Mountain:** Large landform that rises above the surrounding land in a limited area, usually in the form of a peak.
- **Valley:** low area between hills or mountains, typically with a river running through it.
- **Lake:** Lakes are large bodies of water that are surrounded by land and are not part of an ocean.
- **Sea:** a great body of saltwater that covers much of the earth broadly.
- **Ocean:** a whole body of salt water that covers nearly three fourths of the surface of the earth.

## Scenic Design

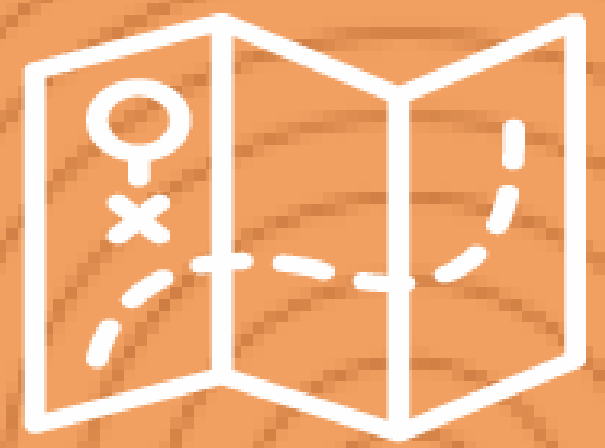
- A scenic designer creates the set for the play.
- In a theatrical sense, the scenic designer brings the world of the play to life in a literal or metaphorical way. The design should overall support the text of the script, convey the story, and complement the overall artistic goals of the production.

## Color Rendering.

- The color rendering is a drawing of the set that shows detailed color and set pieces as accurate as possible.
- Color renderings can be created with paints, colored pencils, or any other media that best translates color, texture, and depth on stage.
- Renderings are best used in the theatre world to translate how set pieces will look on stage, and give better representations on how to paint them and give directors, actors, and other designers a look into where the scenic design is headed.

# Nations of Alifbay

## Resource Page



### Governments in Our World

There are many types of governments and civilizations in our lives. For example, some of the different kinds of government are democracy, communism, monarchy, dictatorship, etc. which are used to lead a certain civilization. These governments undergo natural changes over time, but often experience rapid change through war. For example, the locations of Haroun are based on the ancient Persian Empire. The Persian Empire sprawled hundreds of miles and had its own culture. Throughout hundreds of years, it broke apart due to war until it became modern day countries, such as Iran & Iraq.

#### In the Land of Alifbay

Haroun and the Sea of Stories has many governments, such as the Chupwalas and Guppees. They both have different leaders in charge. For example, the Chupwalas have Khattam-Shud as their leader. Throughout the course of Haroun and the Sea of Stories, the governments of Alifbay changed.

Today, you will be making your very own government with your classmates. Khattam-Shud, the evil leader of the Chupwallas, has unleashed his war elixir throughout the land. The elixir is making all of the governments of Chup fight one another! You are going to represent your government by creating a tableau with your group based on the characteristics given to you. After presenting your government to your other classmates, you will begin the...

#### Question Wars!!

'Now you are going to battle with the other governments of Chup. In the Land of Chup, we battle with our words. When your teacher announces the game to start, you will: Find a partner to duel against (make sure it is someone from another government!) You will both start a conversation by asking only questions. You can only respond with another question relevant to the conversation. You cannot repeat questions! If you make a statement that is not a question, then you lose the battle! The winner will get a point! Keep count of your number of victories on your fingers! Find a new partner and duel until your teacher says time is up.

#### Example of a Question War:

Person 1: How is your day today?

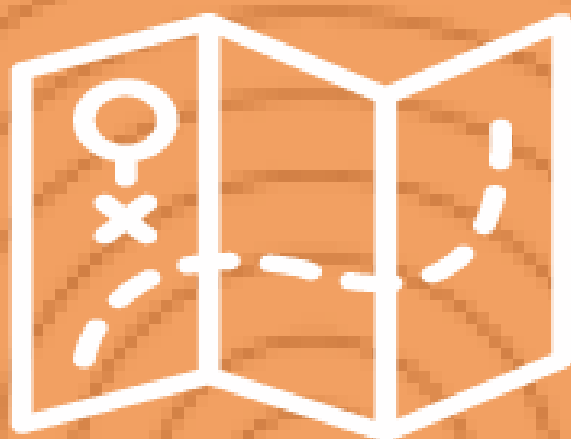
Person 2: Good!

Person 1: That's not a question! I get a point!

#### The Great Kahani Olympics

The elixir has worn off! Unfortunately, the war took its toll on the land. Some of the governments may have benefited or even suffered during the war. Now you will regroup with your original group. You may find that you may have lost or gained new team members! Quick! It is time for the Great Kahani Olympics! The way to compete in the Kahani Olympics is for each government to present a worthy tableau. Since your team members and characteristic cards have changed, you will form a new government. This includes a new tableau and new name. If you have multiple kinds of the same kind of card, pick whichever card you prefer.





Characteristic Cards

Warbles (Group 1)

<b>Societal Values</b> Value sharing the most	<b>Culture</b> Believe they have to be as close to the ground at all times (low tableaus)	<b>Leadership</b> Everyone is a leader
<b>Travel</b> Use Warble Tunnels to travel across		<b>Geography</b> Live in the Desert of A-Ooga

Guppes (Group 2)

<b>Societal Values</b> Values literature the most	<b>Culture</b> Dress up as characters from books	<b>Leadership</b> The Storyteller is the leader, along with other authors
<b>Travel</b> Use the Train of Gup to travel around		<b>Geography</b> Live by the Sea

Chupwallas (Group 3)

<b>Societal Values</b> Love fighting	<b>Culture</b> Uses books to make weapons and clothings- don't read them	<b>Leadership</b> One ruler- Khattam Shud
<b>Travel</b> Have giant red elephants that love eating books		<b>Geography</b> Live around the Great Volcano



**Roo Coos (Group 4)**

<b>Societal Values</b> Sing every word they speak.	<b>Culture</b> Believe they have to be at high altitudes at all times (high tableaux)	<b>Leadership</b> Have a Queen
<b>Travel</b> They have wings to fly around		<b>Geography</b> Live in the Valley of K

**Baroogas (Group 5)**

<b>Societal Values</b> Love dancing and music. Are always ready to dance.	<b>Culture</b> Have the Celebration of the Sea of Stories (everyone dresses as sea creatures)	<b>Leadership</b> No leader
<b>Travel</b> Have ships and submarines		<b>Geography</b> Live underwater

# Once Upon A Blabber

## Resource Page

Scene:

A: Help! I'm stuck!

B: What happened?

A: My dress got stuck in quicksand!

B: Okay, I'll help you out!

A: Wait! I don't want my dress to be ripped

B: Seriously?

A: It's very expensive.

B: Alright, I'll pull on your head to get you out

A: But I don't want my hair to be ruined

B: Then how am I supposed to get you out?

A: That's for you to figure out

.B: Here! Grab this stick

!A: But that stick is dirty!

B: Your only touching it with your hand

A: I don't want my skin to feel sticky

B: That's it! I'm done helping you

A: Wait! Help me!

B: No

Note: At first, have girls play person A and boys play person B



# Story and Scenes and Stage Pictures, Oh My!

## Resource Page



### Scene 2. The Broken Clocks

Chorus: On the day that everything went wrong, Haroun was on his way home from school when he was caught in the first downpour of the rainy season.

Chorus: Miss Oneeta was standing on her upstairs balcony, shaking like a jelly; and if it hadn't been raining, Haroun might have noticed that she was crying.

Chorus: He went indoors and found Rashid the storyteller looking as if he'd stuck his face out of the window, because his eyes and cheeks were soaking wet, even though his clothes were dry.

Chorus: Haroun's mother, Soraya, had run off with Mr Sengupta.

Chorus: At eleven a.m. precisely, she had sent Rashid into Haroun's room to search for some missing socks.

Chorus: Rashid heard the front door slam, and, an instant later, the sound of a car in the lane.

Chorus: He returned to the living room to find his wife gone and a taxi speeding round the corner.

Chorus: The clock still stood at eleven o'clock exactly.

Chorus: Rashid picked up a hammer and smashed every clock in the house, including the one on Haroun's bedside table.

Haroun: What did you have to break my clock for?

Chorus: from this moment Haroun found he couldn't keep his mind on anything for very long or, to be precise, for more than eleven minutes at a time.

Oneeta: Eleven o'clock when his mother exited. Now comes this problem of eleven minutes. Cause is located in his pussy-collar-jee. Owing to pussy-collar-jee-cal sadness, the young master is stuck fast on his eleven number and cannot get to twelve.

Haroun: That's not true.

Chorus: Soraya had left a note.

The note is passed round and read aloud

Rashid: You are only interested in pleasure, but a proper man would know that life is a serious business.

Sengupta: Your brain is full of make-believe, so there is no room in it for facts.

Soraya: Mr Sengupta has no imagination at all. This is OK by me.

Haroun: Tell Haroun I love him, but I can't help it, I have to do this now.

*Note ends.*

Rashid: What to do, son? Storytelling is the only work I know.

Haroun: (*loses his temper*) What's the point of it? What's the point of stories that aren't even true?

Chorus: Haroun wanted to get those words back, to pull them out of his father's ears and shove them back into his own mouth; but of course he couldn't.

Chorus: And that was why he blamed himself soon afterwards when an Unthinkable Thing happened.

# Story and Scenes and Stage Pictures, Oh My!

## Resource Page



### Scene 3. The Arks

Chorus: On the day that everything went wrong, Haroun was on his way home from school when he was caught in the first downpour of the rainy season.

Chorus: It was almost election time. And it was well known that nobody ever believed anything a politico said.

Chorus: But everyone had complete faith in Rashid because he always admitted everything he told them was completely untrue. So the politicians needed Rashid to help them win the people's votes.

Chorus: Some days later Rashid Khalifa was invited to perform by politicians from the Town of G and the nearby Valley of K, which nestled in the Mountains of M.

Rashid: We should go. In the Town of G and the Valley of K the weather is still fine, whereas here the air is too weepy for words.

Oneeta: Tip-top plan. Yes, both of you, go. It will be like a little holiday, and no need to worry about me sitting all by myself.

Chorus: They were met at the Railway Station in the Town of G by two unsmiling men.

Haroun: They look like villains to me.

Chorus: The two men drove Rashid and Haroun straight to the political rally.

Chorus: And arrived at a thick forest of human beings.

Chorus: A crowd of people sprouting in all directions like leaves on jungle trees.

Chorus: Then the unthinkable thing happened.

Chorus: Rashid went out on stage in front of that vast crowd.

Chorus: Haroun watched him from the wings.

Chorus: The poor storyteller opened his mouth, and ...

Rashid: Ark.

Chorus: Found it was as empty as his heart.

Rashid: Ark, ark, ark.

Chorus: The Shah of Blah sounded like a stupid crow.

Man 1: The two men accused Rashid of having taken a bribe from their rivals.

Man 2: And suggested that they might cut off his tongue and other items also.

Rashid: And Rashid, close to tears, kept repeating that he couldn't understand why he had dried up, and promising to make it up to them. In the Valley of K I will be terrifico, magnifique.

Man 1: Better you are, or else out comes that tongue from your lying throat.

Haroun: So when does the plane leave for K?

Man 2: Plane? Plane? His papa's stories won't take off but the brat wants to fly! No plane for you, master and sonny. Catch a blasted bus.



# Story and Scenes and Stage Pictures, Oh My!

## Resource Page



### Scene 10. Haroun's First Wish

Haroun: It's a trick. There's no Gup City here, unless I'm very much mistaken. And no Gup City equals no P2C2E House, no Walrus, no point in being here at all.

Iff: This is the Deep North of Kahani. We are here in search of Wishwater. When your wish is granted, you can return the Tool, and home you go to bed, and end of saga. OK?

Haroun: Very well.

Iff: And hey presto! Wishwater ahoy! (He pulls out a small bottle with a little golden cap, which he fills with Wishwater and passes to Haroun.) The harder you wish, the better it works. So it's up to you.

Chorus: Just one sip, and he could regain for his father the lost Gift of the Gab!

Haroun: Down the hatch! *(He takes a swig from the bottle, which he puts away in a pocket.)*

Chorus: Haroun began to focus his thoughts ... He couldn't do it.

Chorus: If he tried to concentrate on his father's lost storytelling powers and cancelled Story Water subscription, then the image of his mother insisted on taking over, and he began to wish for her return instead.

*Haroun sees his father at the hands of the two unsmiling men from G, pleading with him.*

Rashid: Just do this one thing for me, my boy, just this one little thing.

*And then Haroun sees his mother singing. And then his father again. The two alternate, getting faster and faster. Until with a sudden jangling noise, he is back with Iff and the Hoopoe.*

Iff: Eleven minutes and his concentration goes, ka-bam, ka-blooeey, ka-put.

Hoopoe: But but but this is disgraceful, iff. Wishes are not such easy things. You are upset because now we must go to Gup City after all, and there will be harsh words and hot water for you, and you are taking it out on the boy.

Iff: Gup City it is. Unless, of course, you'd like to hand over the Disconnecting Tool and just call the whole thing off?

Hoopoe: But but but you are still bullying the boy! Give the lad a happy story to drink.

# Story and Scenes and Stage Pictures, Oh My!

## Resource Page



### Scene 11. The Stream of Story

Chorus: So Iff the Water Genie told Haroun about the Ocean of the Streams of Story, and even though he was full of a sense of hopelessness and failure the magic of the Ocean began to have an effect on Haroun.

Chorus: He looked into the water and saw that it was made up of a thousand thousand thousand and one different currents, each one a different colour, weaving in and out of one another like a liquid tapestry of breathtaking complexity; and each coloured strand represented and contained a single tale.

Chorus: As all the stories ever told could be found here, the Ocean of the Streams of Story was in fact the biggest library in the universe.

Chorus: And because the stories were in fluid form, they retained the ability to change, to join up with other stories and so become yet other stories.

Haroun: So unlike a library of books, the Ocean of the Streams of Story isn't dead but alive.

Iff: And if you are very, very careful, you can dip a cup into the Ocean, like so. And you can fill it with water from a single, pure Stream of Story, like so. And then you can offer it to a young fellow who's feeling blue, so the magic can restore his spirits. Go on now; knock it back.

*Haroun takes the golden cup and drinks.*

Haroun: Haroun found himself in a landscape that looked exactly like a giant chess board, facing a white stone tower.

Chorus: At the top of the tower was (*what else but*) a single window, out of which there gazed (*who else but*) a captive princess. Haroun as the hero was required to climb up the outside of the tower by clinging to the cracks between the stones with his bare hands and feet.

Haroun: Halfway up the tower he noticed one of his hands beginning to change, becoming hairy, losing its human shape. (*He starts to change into a spider.*)

Princess: Eek, my dearest, you have into a large spider turned.

*As a spider Haroun makes rapid progress to the top of the tower; but when he reaches the window the princess produces a large carving knife and begins to hack and saw at his limbs, while chanting:*

*Get away spider, go back home.*

*The Princess chops right through one of Haroun's arms and he falls. When he opens his eyes again he is lying full length on the back of Butt the Hoopoe.*

Iff: It's pollution. Something, or somebody, has been putting filth into the Ocean. And if filth gets into the stories, they go wrong. If there are traces of this pollution right up here in the Deep North, things at Gup City must be close to crisis. This could mean war.

Haroun: War with whom?

Hoopoe: With the Land of Chup, on the Dark Side of Kahani. This looks like the doing of the leader of the Chup walas, the Cultmaster of Bezaban.

Haroun: And who's that?

Iff: He is the Arch-Enemy of all Stories, even of Language itself. He is the Prince of Silence and the Foe of Speech. His name is Khattam-Shud.



# Story and Scenes and Stage Pictures, Oh My!

## Resource Page



### Scene 34. Welcome Home

*They turn into their own lane, and see their house. Rashid is still hopping and bounding gaily along, but Haroun's feet grow heavier with each step.*

Haroun: Haroun found his father's cheerfulness simply unbearable, and he blamed the Walrus for it all, for everything fake in the whole wide motherless world.

Oneeta: O, too fine, you are returned! What sweet celebrations we will have!

Haroun: What is there to celebrate?

Oneeta: To speak personally, I have said good riddance to Mr Sengupta. And I also have a job, in the chocolate factory, and as many chocolates as I require are free of charge. And also I have several admirers - but listen to me, how shameless, talking like this to you!

Haroun: I'm happy for you. But in our life it is not all songs and dances.

Oneeta: Maybe you have been away too long. Things change.

*The front door of the Khalifa apartment opens, and there stands Soraya Khalifa.*

Rashid: Is this the Walrus's work too?

Soraya: What Walrus? I don't know any Walrus, but I know that I made a mistake. I went; I don't deny. I went, but now, if you want, then I am back. *(Rashid can't speak)* That Sengupta, I swear. What a skinny, scrawny, snivelling, drivelling, mingy, stingy, measly, weaselly clerk! As far as I'm concerned he's finished with, done for, gone for good.

Haroun: Khatam-shud.

Soraya: That's right. I promise. Mr Sengupta is khatam-shud.

Rashid: Welcome home.

*The three Khalifas fall into one another's arms. Not wanting to be left out, Miss Oneeta joins them.*

Soraya: Come inside. There is a limit to how much rain a person can enjoy.

# What Can You Imagine?

## Resource Page



<b>SETTING CARD</b> MAGICAL FOREST	<b>CONFLICT CARD</b> TOY IS BROKEN	<b>MAIN CHARACTER CARD</b> SCUBA DIVER
<b>SETTING CARD</b> HOGWARTS	<b>CONFLICT CARD</b> YOU LOST MONEY	<b>MAIN CHARACTER CARD</b> ASTRONAUT
<b>SETTING CARD</b> SKULL ROCK	<b>CONFLICT CARD</b> YOU HAVE GOT LOST FROM THE GROUP	<b>MAIN CHARACTER CARD</b> SINGER
<b>SETTING CARD</b> NARNIA	<b>CONFLICT CARD</b> STUCK IN THE MUD	<b>MAIN CHARACTER CARD</b> CHEF
<b>SETTING CARD</b> UNICORN ISLAND	<b>CONFLICT CARD</b> YOU GOT BURNED	<b>MAIN CHARACTER CARD</b> TEACHER
<b>SETTING CARD</b> VOLCANO ISLAND	<b>CONFLICT CARD</b> YOU LOST YOUR CAR.	<b>MAIN CHARACTER CARD</b> DOCTOR





### Haroun Handout

#### *Haroun and the Sea of Stories:*

Haroun Khalifa lives with his father Rashid, a famous storyteller, and his mother Soraya, until she is seduced by their neighbor Mr. Sengupta and leaves. Rashid is hired to speak on behalf of local politician but fails and only manages to stutter. The two are taken to the Valley of K by Mr. Butt, to speak for another politician. Attempting to sleep aboard the politician's yacht, Haroun discovers Iff the Water Genie, assigned to remove Rashid's imagination, and demands conversation against this decision with Iff's supervisor. They are then carried to the Sea of Stories by an artificial intelligence, nicknamed Butt. Haroun learns that the Sea of Stories is endangered by Khattam-Shud. In the Kingdom of Gup, King Chattergy, Prince Bolo, General Kitab, and the Walrus announce their plans for war against the neighbouring kingdom of Chup, to recapture Bolo's betrothed Princess Batcheat. Rashid joins them here, having witnessed Batcheat's kidnapping. After, Haroun and his companions join the Guppee army of Pages toward Chup, where they befriend Mudra, Khattam-Shud's former second-in-command. Haroun, Iff, Butt the Hoopoe, and Mali, investigate the Sea's Old Zone, are captured by Khattam-Shud's animated shadow, who plans to plug the Story Source. Before he can, Mali destroys the machines used to poison the Sea, and Haroun destroys the shadow. In Chup, the Guppee army destroy the Chupwalas' army and release Princess Batcheat; and Khattam-Shud himself is crushed beneath a collapsing statue. After, the Walrus promises Haroun a happy ending of his own story. Back in the human world, Rashid reveals Haroun's adventures to local citizens, who expel Snooty Buttoo. When Rashid and Haroun return home, Soraya has returned to her son and husband.



### Alice Handout

A very bored Alice spots a White Rabbit in a waistcoat passing by, exclaiming that he is “late for a very important date.” She chases him, following him into a rabbit hole. She sees him leave through a tiny door, and shrinks down to fit through by drinking from a bottle marked “Drink Me.” As she continues to follow the Rabbit, she meets Tweedledum and Tweedledee. Alice finds the Rabbit again, and continues following him. Along the way, she meets a garden of talking flowers, and a Caterpillar. Alice meets the Cheshire Cat, who tells her to visit the Mad Hatter or the March Hare to find out where the Rabbit is. She finds them having a mad tea party. As she is about to leave, the Rabbit appears, continuing to exclaim that he is late. Alice decides to go home, but she gets lost. The Cheshire Cat reappears and advises Alice to ask the Queen of Hearts for directions home. The Queen invites (forces) Alice to play against her in a croquet match. The Cheshire Cat appears again and plays a trick on the Queen, and makes it look like Alice was the prankster. But before the Queen can order her execution, the King suggests they have a trial. As the Queen orders Alice's execution, Alice eats the pieces of the Caterpillar's mushroom and grows large again. The Queen orders her execution, so Alice flees, and the Queen, King, and other characters give chase. When she reaches the small door she encountered at the beginning, Alice sees she is actually already outside, asleep. She yells at herself to wake up; she does, and goes home for tea.



The Yin-Yang Effect: Protagonists  
and Atagonists  
Resource Page



	With the Protagonist and Antagonist	Without the Protagonist	Without the Antagonist
Beginning			
Middle			
End			