

SCT Commission & World Premiere

RED RIDING HOOD

By Allison Gregory
Directed by Steven Dietz



SEATTLE
CHILDREN'S
THEATRE

ACTIVE AUDIENCE GUIDE

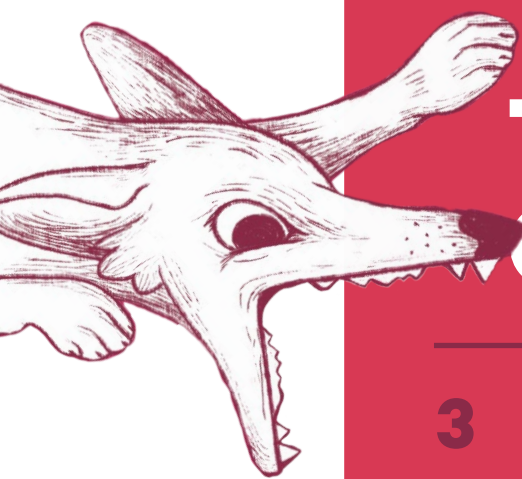


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SYNOPSIS

BE WARNED: THIS SYNOPSIS HAS SPOILERS

Wolfgang, a passionate actor, is getting ready for his one-man version of *Red Riding Hood*, the true version of the play. But, just when he's about to start, a Delivery Person enters the theatre with an important package to deliver to someone. She's intrigued by the play and how he is telling the story and insists on being involved.

At first, Wolfgang is none too happy, but soon realizes there might be some benefits to having her join in telling the play, so they set off on telling the story together. The only problem is that they can't agree on how to start. Wolfgang believes Red Riding Hood should venture through the forest to deliver cake to her Grandmama's, and Delivery thinks she should take healthy soup. Since they can't agree, they compromise: Red Riding Hood will deliver a loaf of fresh-baked bread with loads of butter. It will be delicious — and much healthier than cake.

Now that they have settled their disagreement, they begin acting out the story, with the Delivery Person playing Red and Wolfgang playing Red's mother. Mother tells Red to deliver a basket of bread to her grandmother, stay on the path, and not talk to strangers. Also, she should not skip because skipping is dangerous. Red says she'll do as she's told and then skips off to Grandmama's house.

For the next part of the story, Wolfgang takes on the role of the wolf, who stops Red on the path and tries to convince her that he's her friend. Wolf offers to walk with Red to Grandmama's to keep her company — and then he tells the audience what he's really up to: he plans to eat Grandmama once Red leads him to the cottage.

But Red is in no hurry to cooperate. She decides to pick some flowers for Grandmama. The impatient (and hungry) wolf tries to speed her along by helping her pick flowers, but then there's a new problem: a woodcutter is cutting down trees nearby — and the wolf is afraid of the woodcutter and his sharp axe. He hurries off as Red continues to gather flowers.

Wolfgang now becomes the woodcutter, who warns Red about the wolf and gives her a lantern. "Wolves hate fire," he tells her. Red looks for three birch trees that her mother said would point her to Grandmama's house, but the woodcutter confesses that he just cut down the birch trees. Fortunately, Red finds a quail who lives in the birch trees and is happy to learn that the quail knows how to get to Grandmama's house. Red will follow the quail.

As night draws near, Red becomes more and more nervous. To make matters worse, the wolf's hungry growl scares away the quail. Red must now find her Grand-mama's cottage by herself — with the wolf following her closely. He tries to lure her away from the path, but Red doesn't fall for any of his tricks.

Wolf runs ahead and manages to reach Grand-mama's house before Red, but when he knocks on the door, Grand-mama doesn't answer at first. (For this part of the story, the Delivery Person plays Grand-mama.) Wolf finally gets into the cottage by pretending to be Red Riding Hood. Grand-mama has a few tricks up her sleeve, which she uses to distract Wolf so he won't carry out his plan — but in the end, Wolf chases Grandmama around the bed, catches her, and eats her in one big gulp.

But that's only the first part of Wolf's plan: now he puts on Grandmama's nightcap and spectacles, climbs into bed, and waits for Red to arrive so he can eat her, too.

He waits and waits and waits, but Red doesn't come. Finally, Wolfgang (the actor) takes off the Grand-mama disguise and tells the audience he will look for Red backstage. As soon as he leaves the stage, Red arrives at the cottage. When she finds no one home, she looks for Grand-mama in the garden. As soon as she leaves, Wolfgang returns and reports that he didn't find Red backstage. As Red and Wolfgang keep entering and exiting the stage at different times, they keep missing each other. After a while, Wolfgang gets so frustrated that before he exits again, he takes off his wolf costume (which is actually just a pair of gloves that look like wolf paws) and leaves it onstage. When Red returns, she finds the gloves, puts them on, and magically becomes the wolf. Wolfgang returns and finds Red's beanie, and when he puts it on, he magically becomes Red Riding Hood!

Now they've switched roles, but they continue to act out the story. Red enters Grandmama's cottage and Wolf — disguised as Grandmama — greets her happily. When Wolf coaxes Red to come closer and closer to the bed, she notices what big eyes, what hairy arms, and what terrible yellow teeth Grandmama has! Suddenly, Wolf jumps out of bed and tries to catch Red. It looks like Wolf will get her — until Red remembers what the woodcutter told her about wolves and fire. She grabs the lantern and uses it to back Wolf up until she can push him into a trunk and lock him inside.

Just then, the woodcutter happens by the cottage. He gets ready to kill the wolf, but then he and Red hear the voice of Grandmama coming from inside the wolf. The woodcutter tells Red she'll have to cut open the wolf to save Grandmama. Red reluctantly agrees, but when she climbs into the trunk, the wolf manages to eat her, too. But all is not lost. The woodcutter uses his ax to free Red and her grandmother from the wolf's stomach. Happy ending! (Except for the wolf.)

Having finished acting out the story, Wolfgang and the Delivery Person discover that the package the Delivery Person brought to the theatre is addressed to Wolfgang himself! He tears it open and finds a cake inside! He shares it with the Delivery Person, and they happily agree that their new version of the story is better than all the others.

STATE LEARNING STANDARDS

Red Riding Hood touches on a variety of themes and ideas. Here are a few that would make great Discussion Topics: self-discovery, storytelling, and bravery.

By seeing the show and using our Active Audience Guide (AAG) educators, parents and guardians can support and enhance 21st Century Skills:

- Creativity
- Critical Thinking
- Communication
- Collaboration
- Perseverance
- Social & Emotional Learning

We believe that seeing a show and using the AAG can help educators meet many of the Washington State Learning Standards. Below are some that fit in well with certain articles or activities. Where more than one standard within a specific area applies, we selected a few examples. Multiple standards could apply to most of these articles and activities.

Standards are grouped by the AAG articles and activities they connect to. Descriptive text of chosen standards is on the following page.

ATTENDING A PERFORMANCE OF RED RIDING HOOD ARTS

Theatre Arts | Anchor Standards 7–11

RED RIDING HOOD: TELLING, RETELLING, AND DISRUPTING A CLASSIC STORY

For parents, educators, and older students: Explore the history of Red Riding Hood, reflect on the importance of fairytales that have been passed on for generations, and reimagine the role of these classic stories in a modern context.

ENGLISH LANGUAGE ARTS

Reading Standards for Informational Text | RI.1, RI.2

AN INTERVIEW WITH PLAYWRIGHT ALLISON GREGORY; A WORD FROM OUR DESIGNERS

These articles explore the perspectives of theatre artists involved in the creation of *Red Riding Hood*.

ARTS

Theatre Arts | Anchor Standards 7, 8, 11

ENGLISH LANGUAGE ARTS

Reading Standards for Informational Text | RI.1, RI.2, RI.7

DRAMA IN ACTION

ARTS

Theatre Arts | Anchor Standards 1–6

HEALTH AND PHYSICAL EDUCATION

Physical Education | 2.1, 4.4

ACTIVITY PAGES

ARTS

Visual Arts | Anchor Standards 1, 2, 8

Writing Standards | W.3



WASHINGTON STATE K-12 LEARNING STANDARDS

ARTS

THEATRE ARTS

Anchor Standard 1 | Generate and conceptualize artistic ideas and work.

Anchor Standard 2 | Organize and develop artistic ideas and work.

Anchor Standard 3 | Refine and complete artistic work.

Anchor Standard 4 | Select, analyze, and interpret artistic work for presentation.

Anchor Standard 5 | Develop and refine artistic techniques and work for presentation.

Anchor Standard 6 | Convey meaning through the presentation of artistic work.

Anchor Standard 7 | Perceive and analyze artistic work.

Anchor Standard 8 | Interpret intent and meaning in artistic work.

Anchor Standard 9 | Apply criteria to evaluate artistic work.

Anchor Standard 10 | Synthesize and relate knowledge and personal experiences to make art.

Anchor Standard 11 | Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

VISUAL ARTS

Anchor Standard 1 | Generate and conceptualize artistic ideas and work.

Anchor Standard 2 | Organize and develop artistic ideas and work.

Anchor Standard 8 | Interpret intent and meaning in artistic work.



HEALTH AND PHYSICAL EDUCATION

PHYSICAL EDUCATION

2.1 | Demonstrate safe movement in personal and general space at a slow to moderate speed.

4.4 | Demonstrate how to share equipment and space with others and take turns.

COMMON CORE

ENGLISH LANGUAGE ARTS

LANGUAGE STANDARDS

Vocabulary Acquisition and Use

L.1 | Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L.4 | Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on age appropriate level reading and content.

READING STANDARDS: FOUNDATIONAL SKILLS

Phonics and Word Recognition

RF.3 | Know and apply grade-level phonics and word analysis skills in decoding words.

READING STANDARDS FOR INFORMATIONAL TEXT

Key Ideas and Details

RI.1 | With prompting and support, ask and answer questions about key details in a text.

RI.2 | With prompting and support, identify the main topic and retell key details of a text.

Integration of Knowledge and Ideas

RI.7 | With prompting and support, describe the relationship between illustrations and the text in which they appear (e.g., what person, place, thing, or idea in the text an illustration depicts).

SPEAKING AND LISTENING STANDARDS

Comprehension and Collaboration

SL.1 | Participate in collaborative conversations with diverse partners about age appropriate topics and texts with peers and adults in small and larger groups.

SL.3 | Ask and answer questions about what a speaker says in order to gather additional information or clarify something that is not understood.

Presentation of Knowledge and Ideas

SL.5 | Add drawings or other visual displays to descriptions as desired to provide additional detail.

SL.6 | Speak audibly and express thoughts, feelings, and ideas clearly.

WRITING STANDARDS

Text Types and Purposes

W.1 | Use a combination of drawing, dictating, and writing to compose opinion pieces in which they tell the reader the topic or the name of the book they are writing about and state an opinion or preference about the topic or book (e.g., My favorite book is...).

W.2 | Use a combination of drawing, dictating, and

writing to compose informative/explanatory texts in which they name what they are writing about and supply some information about the topic.

W.3 | Use a combination of drawing, dictating, and

writing to narrate a single event or several loosely linked events, tell about the events in the order in which they occurred, and provide a reaction to what happened.

Research to Build and Present Knowledge

W.8 | With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question.



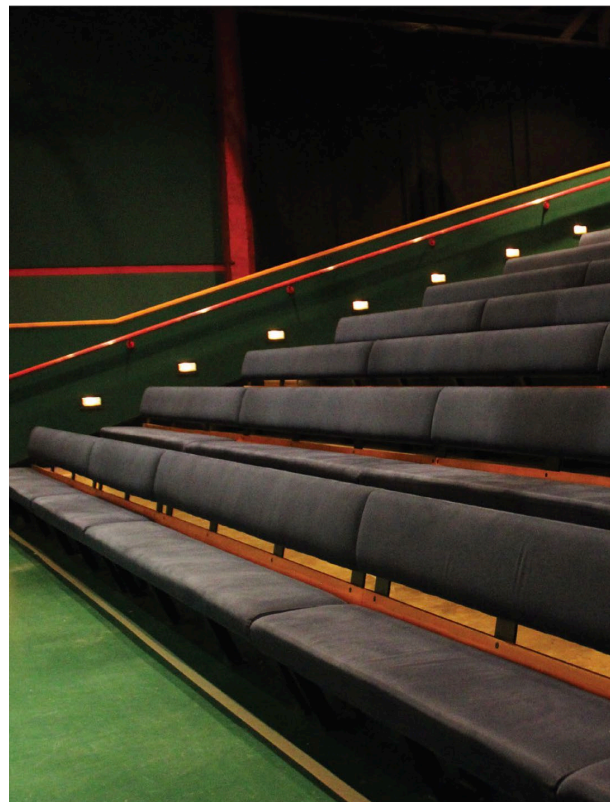
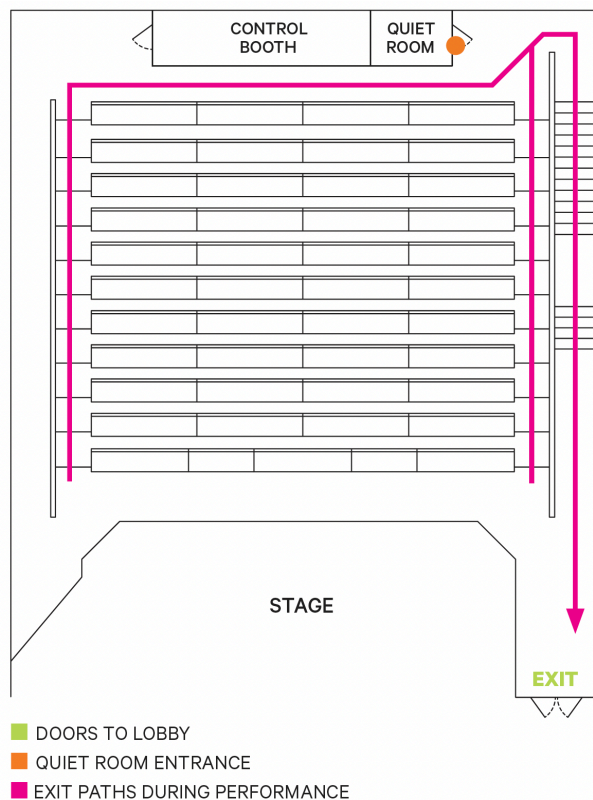
Costume sketch for *The Wolf* by Sarah Gordon

AUDIENCE MEMBER GUIDE

Experiencing theatre is a group activity shared not only with the actors, but also with the people sitting around you. Your attention and participation help the actors perform better, and allows the rest of the audience to enjoy the show. We invite you to laugh when it is funny, cry when it is sad, gasp when it is shocking, but refrain from talking during the show, as it disturbs audience members and performers alike.

HERE ARE SOME HELPFUL GUIDELINES ON HOW TO ENJOY THE PERFORMANCE:

- Leave cell phones, tablets, hand held games, and other distracting and noise-making electronic devices at home or turn them completely off.
- Do not text during the performance. The light and the motion is very distracting to those around you, on stage, and the tech crew behind you.
- Gum and food must stay in the lobby. Drinks are only allowed if they have a lid.
- The lights dimming and going out signal the audience to quiet down and settle in your seats: the play is about to begin.
- Don't talk with your neighbors during the play. It distracts people around you and the actors on stage.
- Focus all your attention on the play to best enjoy the experience. Listen closely to the dialogue and sound effects, and look at the scenery, lights, and costumes. These elements all help to tell the story. Get involved in the story.
- Laugh, cry, sigh, gasp — whatever the performance draws from you. The more emotionally involved you are, the more you will enjoy the play.
- Remain in your seat during the play. Please use the restroom before or after the show, as well as during intermission. During the curtain call remain in your seat and applaud because this is part of the performance too. The actors will come out on stage one more time to say thank you for your participation as an audience member.



AN INTERVIEW WITH PLAYWRIGHT

ALLISON GREGORY

SCT is so excited to produce the world premiere of *Red Riding Hood*. Can you share a playwright's perspective on the process of developing new work to seeing it live on stage? What's something that you are really looking forward to?

When a theatre commissions a new play it's a leap of faith — for everybody. The theatre puts their confidence in the artist's ability and imagination, the audience puts their trust in the theatre's programming, and the artist has to trust that their impulse and craft will result in an engaging play that audiences will want to see and that the theatre's will be proud to produce. It's a daunting and exciting undertaking for everyone.

In your interview with South Coast Repertory you mentioned that "When Seattle Children's Theatre came forward with a commission, it felt like the exact right moment to explore *Red Riding Hood* and the beliefs and biases the fairytale perpetuates." Can you share what was happening at "the exact right moment" that compelled you to write this play?

We were and are in an expansive cultural moment that's asking us to be more intentional and inclusive in our thinking and our choices. The same old 'safe and familiar' won't cut it any longer — that's true across social and political norms, and more than ever in the arts. When Courtney Sale and I were talking about what this new work could be, we were conscious of the shifts in gender equality and how that might look in the retelling of an iconic fairytale. What was initially a tidy morality tale about a girl who goes off the path and falls prey to a clever wolf became something much more relatable: a story about connection and courage and the freedom to create new narratives. That's when it got really interesting to me.

Things aren't what they seem in *Red Riding Hood* — at least not the characters anyway! Do you have a favorite character, or perhaps one that was the most fun to create?

This project was a blast from the word 'go'. When I landed on idea of who the wolf was (a 'great' actor), and who Red was (a busy courier/delivery person), it cracked open the world of the play and the dynamics between the two of them. All of the other characters from the fairytale show up, but having the two actors who play Red and Wolf play all of them gives it a mad-cap feel — and an exhausting amount of running around for those two fantastic actors!



"We were and are in an expansive cultural moment that's asking us to be more intentional and inclusive in our thinking and our choices. The same old 'safe and familiar' won't cut it any longer — that's true across social and political norms, and more than ever in the arts."

Humor abounds in this play — can you speak to your process of adapting a classic fairytale into a fun-filled romp?

Comedy is a language I relate to and it seemed especially right for this very serious tale. I didn't want to avoid the darkness; but to me humor is a way forward from it. Physical comedy is also something I love; from Buster Keaton to Jerry Lewis to Carol Burnet to Melissa McCarthy and Kristen Wiig. It's just a great humanizer and connector and seemed a natural fit for this play. I threw everything and the kitchen sink into this one and, knowing Steven Dietz as a director, he will infuse this production with all manner of crazy, delightful staging — all of it underscored by Robertson Witmer's fantastic original music.

What message do you hope to leave with audiences after experiencing *Red Riding Hood*?

That there is joy and power in writing your own story.

If you were to invite a family who may not have a lot of history with theatre to see *Red Riding Hood*, how might you describe your play?

Red Riding Hood like you've never seen it. Two actors tackle all the roles in this funny, modern retelling. Wolf may be hungry and sneaky, but Red is courageous, clever — and talented!

A WORD FROM OUR DESIGNERS

SARAH BURCH GORDON COSTUME DESIGNER



Red Riding Hood is a classic fairy tale, with some iconic costume pieces! How did you adapt these for SCT's production?

The director, Steven Dietz, wanted to try something more non-traditional. As it's a story that is being told by Wolfgang, who is putting on the show, the costumes are ones that he would have cobbled together, rather than a fully produced fairy tale story that a big theatre would produce. He is telling the story with costume pieces he has found. Each piece we see has a touch of red in it, to help the audience track with when he is telling the story. It's a more minimalistic approach. We will see the Wolf's scary paws, and the Woodcutter's hat, that sort of thing, rather than full-on fairytale costumes. You may or may not see the traditional red cape!

Costume design for Grandmama



Costume design for Wolfgang



What is your favorite costume piece in this show? Why?

I really love Grandmama. There is a lot of fun detail on her costume. I am upcycling an antique quilt into a bedjacket with lots of trims and details instead of going with the more traditional nightie and shawl combination. We're creating a fun mob-cap for her that incorporates some antique crochet pieces and we'll be giving her some fantastic 1980's grandma eyeglasses.

Sketches by Sarah Gordon



Costume design for Delivery

Where do you draw inspiration from? Can you tell us a bit about your process from concepts through to opening night?

When I saw the workshop, I honestly saw the whole show in my head while I was watching. That doesn't happen often, but it did this time- so then I spent time searching Pinterest and other sources for photos that reflected what I saw in my head. I took a lot of inspiration from non-traditional fairy-tale illustrations, antique patchwork quilts, crochet, afghans, men's hipster clothes and biker wear, 1940's styles, 1970's and 1980's colors and palettes. I even took some inspiration from an Amazon driver I saw on my way home one day! We had to create a believable, yet non-existent delivery company. Our graphic designer created a very fun logo, which was then transferred to embroidered patches that we could put on Delivery's clothing. For the rest of the show, I did a lot of searching through antique stores for quilts and other items to upcycle. We built mock-up items for the wolf gloves and Mother's apron, as well as Grandmama's bedjacket, so we could make sure all the items would work to tell the story before we created them in the real fabrics. It was key that the actors could easily put these items on and take them off themselves as the action of the play doesn't really allow for a dresser. We then moved forward and created everything in real fabrics.

For young audience members who may have an interest in costume design, can you tell us your favorite part of working on a show like this?

I really love doing research and finding fun fabrics, items to upcycle, and trims to create costumes. I don't usually draw a picture and then create it. I like to be inspired by the things I find, fabrics and clothing that inspire me. So, I like to shop! I like working with other people to create something that is better than I could create on my own. I love telling stories with clothing, there is so much detail about a character that you can incorporate, and you can do funny things as well!



Costume design for The Wolf



Costume design for Woodsman



Costume design for Mother



MOTHER

What fairytales did you grow up reading? Do you have a favorite?

I have always loved fairytales, and I have read them all. As a matter of fact, I still enjoy reading fairytales. I love Marissa Meyer's *The Lunar Chronicles* books which reimagine and interweave many of the classic fairytale characters, including Red Riding Hood. Other of my favorite retellings of fairytales include: *Uprooted* and *Spinning Silver* by Naomi Novik, and *The Looking Glass Wars* by Frank Beddor. *Tangled* and *Enchanted* are my favorite fairytale Disney movies. As an adult, I find myself really appreciating Cinderella, who somehow managed to retain her character and kind heart through terrible circumstances and being treated poorly by the people around her. It takes great strength and bravery to be kind in a world that is not.



AT fabric



A WORD FROM OUR DESIGNERS

DAPHNE MAURIDES

PROPERTIES SHOP HEAD



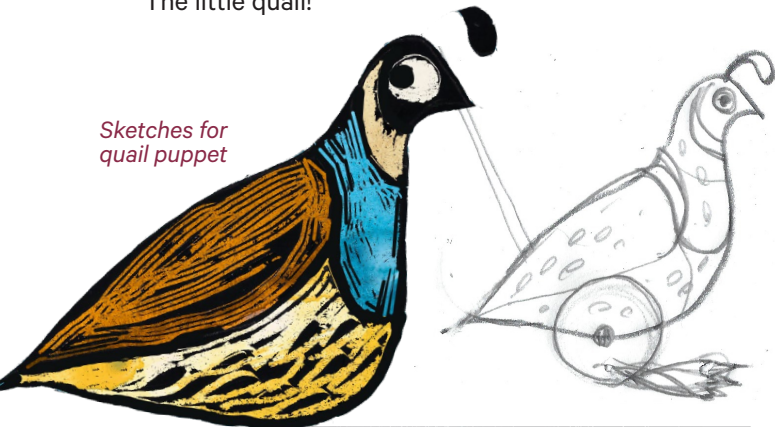
How does it feel to be back preparing for a live show for the first time since March 2020?

It's exciting and scary all at the same time. I love being back creating professional theatre for young audiences again and I can't wait for their reactions to the show — it's one of my favorite things about working at SCT.

Do you have a favorite prop in *Red Riding Hood*?

The little quail!

Sketches for quail puppet



Forest panels



UPSTAGE FOREST PANELS

3/8" = 1'-0" SCALE

Can you tell us a bit about your process preparing for a show like this? What does it look like from concepts up to opening day?

In the "props world" it starts with reading the script, production/design meetings, and creating a prop list. Then it's all about building/pulling/shopping props. On a show like *Red Riding Hood* there is a good mix of props that need to be built (according to the designer's drawings/research), props that we have in stock and, props that are purchased. Though most props that end up on stage are altered to fit the specific show's needs, even if they appear to be just a "normal, everyday item". As soon as rehearsals start, we get feedback from director and actors and we take that to make changes to the props as needed. And then there is tech... everything might happen

For young audience members who may have an interest in prop design, can you tell us your favorite part of working on a show like this?

As fun as creating a nicely formatted Excel prop list or going out shopping for shows can be, to me the most fun part is the hands on, building part of the job. We often get to create something truly unique to help the magic on stage come to life.

What fairytales did you grow up reading? Do you have a favorite?

I grew up in Germany so I'm not sure anyone would be familiar with the fairytale "Brüderchen und Schwesterchen" (little brother and little sister). I knew it by heart and still had my parents read it to me over and over again. But I'm paying it back and currently reading "Wie kleine Tiere schlafen gehen" (how little animals go to sleep) on repeat to my daughter.

THE MANY WAYS RED RIDING HOOD'S STORY HAS BEEN TOLD

This article was first published on www.scr.org by Tania Thompson.

The tale of *Little Red Riding Hood* has been told widely. Seventeenth-century writer Charles Perrault is credited with writing it; some sources say that Perrault adapted it from a medieval story. Playwright Allison Gregory has added a modern twist in her theatre for young audiences play, *Red Riding Hood*.

The cautionary tale of the young woman and the wolf has inspired numerous adaptations — books, poetry, films, TV series, anime and more. Here are some of the different ways — and media used — that Red's story has been told.

LITERATURE

- “Le Petit Chaperon Rouge” (“Little Red Riding Hood”) by Charles Perrault. He included this story in the 1697 book “Tales and Stories of the Past with Morals: Tales of Mother Goose.” This Red Riding Hood had a more sinister tinge to it, as a cautionary tale — there's no happy ending here — that children should not listen to strangers.



- “Little Red Riding Hood” by James N. Barker. Published in 1827, this 1,000-word story was later reprinted in an 1858 volume called the “Cyclopedia of Wit and Humor”.
- “Kinder — und Hausmarchen” (“Children’s and Household Tales”) by the Brothers Grimm. Inspired by Perrault’s story, the ending has changed so that the wolf is defeated in the end. After several editions and updates, the best-known version of their story appeared in the 1857 edition.
- “The True History of Little Goldenhood” by Charles Marelle, published in 1888, includes a name for the girl: Blanchette. Not to be outdone, in 1890 Andrew Lang’s “The Red Fairy Book” corrects the story of Little Goldenhood by stating that golden hood and cape she wears are enchanted and saves her from the wolf.
- “The Tale of Jemima Puddle-Duck” by Beatrix Potter. The story parallel’s “Red Riding Hood” with the duck, the fox and the dog likened to Red, the wolf and the woodcutter.
- “Tenura” by Gabriela Mistral. This 1924 book by the Chilean Nobel Prize-winning poet included a short poem about Red Riding Hood.
- “Transformations” by Anne Sexton. This 1971 collection re-envisions 16 of the Brothers Grimm fairy tales.
- “The Doll’s House” by Neil Gaiman (part of “The Sandman” comics, 1995).
- “Number the Stars” by Lois Lowery (1989). Set in 1943, the protagonist runs through the woods, hiding from the Nazis, and tells herself the story of Red Riding Hood to help stay calm.
- “Scarlet” by Marissa Meyer (part of “The Lunar Chronicles”). This 2007 loose adaptation of the story follows a girl named Scarlet who tries to find her missing grandmother with the help of a mysterious street fighter called Wolf.

FILM & TELEVISION

- *Le Petit Charon rouge* by Georges Méliès (1901 silent film), with comedy and a happy ending
- *Little Red Riding Hood* (1922, Laugh-O-Gram Cartoons). An early animated film created by Walt Disney.



- *Little Red Riding Rabbit* (1944, Bugs Bunny cartoon)
- *La caperucita roja* (1960, Spanish drama-fantasy)
- “Faerie Tale Theatre” (TV series, 1983, Mary Steenburgen featured as Red Riding Hood)
- “Grimm’s Fairy Tale Classics” (1987, anime)
- *The 10th Kingdom* (2000, adventure-family)
- *Red Riding Hood* (2003, horror-thriller)
- *Rotkäppchen* (2005, German family-fantasy)
- *The Brothers Grimm* (2005, action-adventure, comedy)
- *Red: Werewolf Hunter* (2010, fantasy-horror)
- “Once Upon a Time” (TV series ; episode, Red Handed, 2012)
- *Red Riding Hood* (2011, fantasy-horror, mystery)
- *Into the Woods* (2014, based upon the Stephen Sondheim-James Lapine musical)

Above: Title card for the 1944 cartoon.

Top Left: An engraving from the Cyclopaedia of Wit and Humor. (1858).

DRAMA IN ACTION

EXERCISE: Collaborative Storytelling

GRADES: 1st grade & up | **TIME:** 5-15 minutes

SET-UP: This exercise works best in an open space, with enough room to form a large circle

SUPPLIES: Writing utensil & paper or access to a whiteboard/markers

This version of “Red Riding Hood” is a twist on the classic tale we all know and love. Written by Allison Gregory, the play involves two actors, with different understandings of the original story, working together to tell it as their own. This collaborative storytelling exercise demonstrates the importance of listening and cooperation. By working as an ensemble, actors will practice telling stories that involve everyone’s individual input and ideas.

INSTRUCTIONS:

- 1 Have actors sit in a circle. Introduce the idea that a story starts at the beginning, has many events that build on each other through the middle, which leads us to the end. Explain that we will tell some brand new stories together as an ensemble, one sentence at a time.
- 2 Display the seven sentence starters on a piece of paper or write them on a whiteboard. The Teaching Artist might reveal or write one sentence starter at a time and have the group discuss what purpose each serves in shaping the story.
- 3 The TA begins a story with the first sentence starter, then has the person next to them in the circle continue it with the next sentence starter.
- 4 Celebrate the end of each story and then have the next actor in the circle begin a new, different story until every actor has had a chance to participate.

7 Sentence Starters:

Once upon a time
And every day
Until one day

And because of this
And because of that

Until finally
And ever since

VARIATIONS & ADJUSTMENTS

ONE WORD STORIES:

Have actors form a circle, facing the center.

Establish a theme for the story, or take a suggestion from an actor for something to inspire the story. This can be a theme, a location, or just a random word! Ex: boats, pirates, magic, zoo, wolves.

Going around the circle, actors will collaboratively tell a story by contributing one word at a time. Continue around the circle until every actor has shared at least one word and the story comes to a finished thought.

Complete several rounds of this activity. The TA may choose to keep the same theme each round, or change the theme between rounds.

As the group progresses through rounds, challenge actors to create longer, more detailed stories and combine multiple sentences and/or ideas.



Example:

Actor A: There
Actor B: Once
Actor C: Was
Actor D: A
Actor E: Pirate
Actor F: Who
Actor A: Lived
Actor B: On
Actor C: A
Actor D: Big
Actor E: Brown
Actor F: Boat

STORY FLOW:

As in One Word Stories, establish a theme for your story. This can be set by the TA or actor suggested.

Instead of saying one word at a time, actors will tell a continuous story, switching to the next person whenever the TA claps their hands.

Actors should try to continue from right after the word the previous actor ended on, with no repetition.

At first, give actors time to complete thoughts

Begin to speed up the frequency of claps, perhaps interrupting actors in the middle of a sentence, or even in the middle of a word.

Remind actors to not only listen for the clap, but also pay close attention to the people speaking before them.

Progress to allowing actors to take turns as the clapper.

BRING STORIES TO LIFE:

Since the storytelling activities are mostly static, to transition into the next activity and/or get bodies moving again, the TA can remember an actor generated story to narrate for the group.

Have actors move around the room, acting out the story as the TA narrates it

Explain that actors can play characters, display emotions, or otherwise represent settings and actions in the story they created

DRAMA IN ACTION

EXERCISE: I'm a....

GRADES: 1st grade & up | **TIME:** 10-15 minutes

SET-UP: This exercise works best in an open space.

SUPPLIES: None

*In Red Riding Hood, Wolfgang and the Delivery Person change characters and locations quickly, relying on their imaginations to create fully realized transformations using their bodies and voices. In this fast-paced exercise inspired by the quick imaginations at play in Red Riding Hood, actors will learn the value of **teamwork** by exploring bold, physical choices prompted by the ideas of their peers.*

INSTRUCTIONS:

- 1 Have actors form a standing circle — the inside of the circle is now the playing space.
- 2 One actor steps into the circle and uses their body to create an object. Once they have a shape that they can comfortably hold, they freeze and say “I’m a...” to tell the group what they are.
- 3 Another actor repeats this process, adding a new, related item to the picture, then a third actor.
- 4 Once the third actor has completed the picture, the other two actors step out.
- 5 The third actor repeats what object they are, starting a new round. Two more actors add new objects to the picture, building off what the third actor’s object is.

6 As the exercise continues, challenge actors to use or increase an up-tempo pace when stepping into the circle and introducing their objects.

7 Challenge actors to bring their environment back to the first object that started the game — they can take several rounds to naturally come back to this object, and this provides a natural stopping point for the game!

➤ Allow actors to determine how to settle disputes that arise when two actors step in at the same time.

Example:

I'm a tree, I'm a park bench, I'm a newspaper.

Tree and park bench step out, newspaper stays in.

I'm a newspaper, I'm a cup of coffee, I'm some reading glasses.

Newspaper and cup of coffee step out, reading glasses stays in

I'm some reading glasses, I'm a copy of War and Peace, I'm a highlighter

VARIATIONS & ADJUSTMENTS

With a large group, actors can split into smaller groups of 4+ to reduce downtime/increase engagement time.

The TA can consider leading a practice round where actors enter and leave the circle in order of where they're standing

After three actors have joined the playing space and introduced their objects, allow each actor to contribute an improvised line to establish what their object's story in the scene is. Then continue with actors stepping out and new ones stepping in.

REFLECT

Have actors form a sitting down circle and use the following prompts to guide reflection:

What was it like when we encouraged a quicker tempo when stepping in and out of the circle?

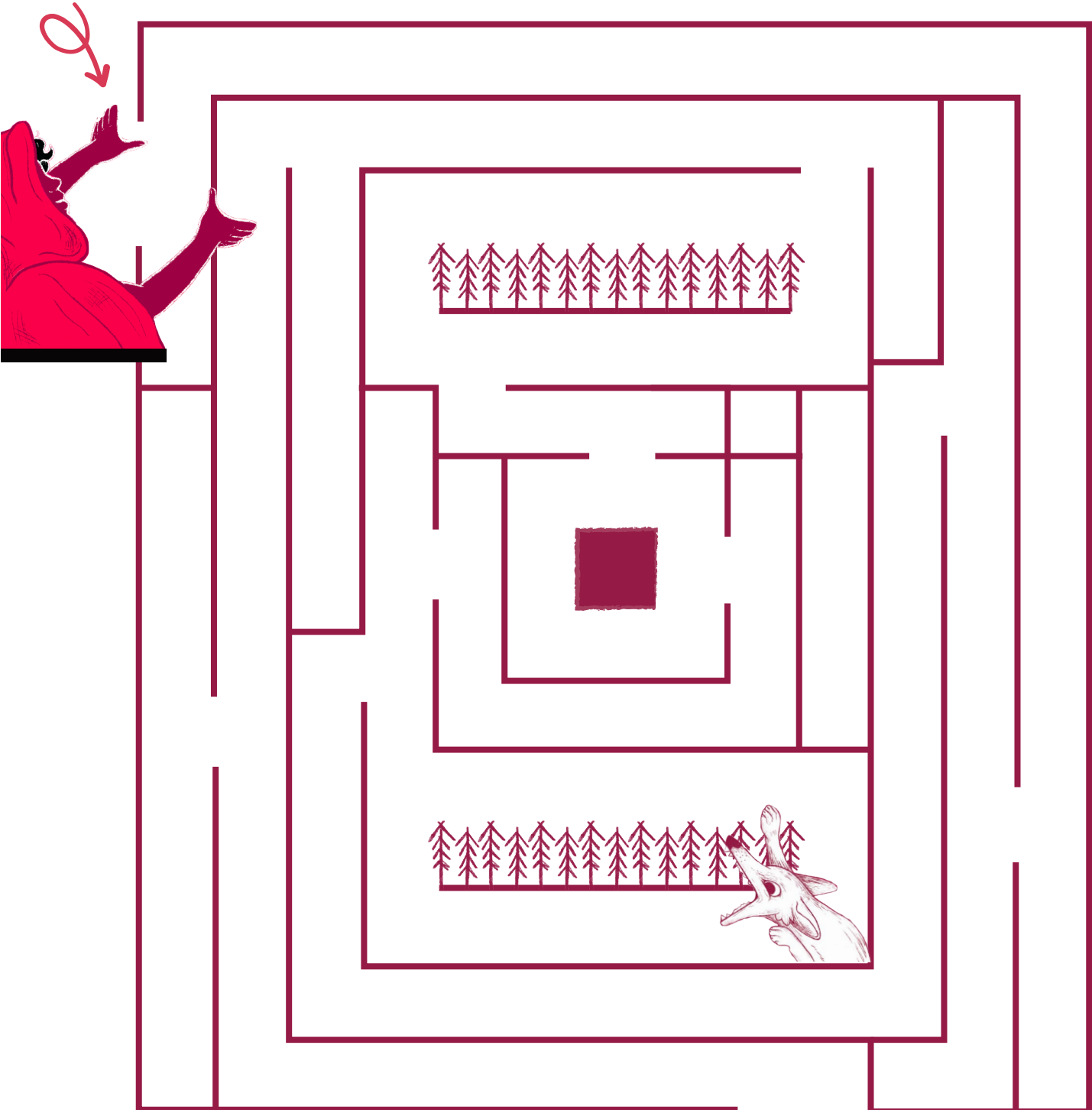
What were some moments/objects that surprised you?

Were there any moments when a fellow actor did what you were thinking or something very similar? What was that like?

ACTIVITY

Help Red make a delivery to Grandmama

Start Here



End Here



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