



## **FROG BELLY RAT BONE | STUDY GUIDE**

This Study Guide includes suggestions about preparing your students for a live theatre performance to help them take more from the experience. Included is a synopsis of the show, pre and post-performance activities, drama games, a colouring page, and ideas on how to use the performance to enhance aspects of your education curriculum. The exercises within are designed to help students respond to the themes and dramatic and musical elements presented in the play.

**Please copy and distribute this guide to your fellow teachers.**

### **CREDITS**

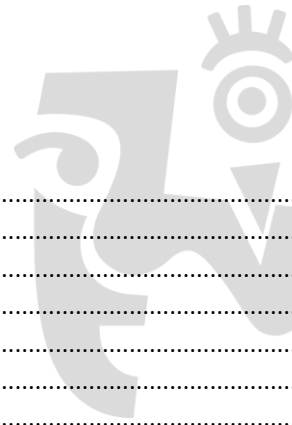
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# PRE-PERFORMANCE ACTIVITIES

## MOTION PICTURE VS LIVE THEATRE

Talk about the similarities and differences between watching a movie, a television show and a “live” theatre presentation. Include discussions about how the performers prepare for their roles in each of the situations. For instance, how an actor in a movie or a television show can redo a scene if a mistake is made versus how an actor in a “live” performance must carry on regardless of mistakes. Also discuss how an audience impacts each type of performance.

Remind your students to notice the way that the set, costumes, and live music help make the performance of **FROG BELLY RAT BONE** exciting and fun to watch!

## HOW TO BE A POSITIVE AUDIENCE MEMBER

Next, prepare your students for watching a “live” performance by discussing the characteristics of a positive audience member. For example, a positive audience member:

- Will sit quietly so everyone around can see and hear the performance.
- Will listen attentively and remain focused on the actors and musicians.
- Will not distract performers by moving about or by waving or calling out to performers.
- Will laugh and applaud appropriately.
- Will contribute to the performance when asked.

## SYNOPSIS

Cementland comes to life as two enigmatic garbage collectors tell the story of a very special boy whose singular wish is to find a **TREASURE!**

One day, the boy discovers a rusty tin box packed with colourful envelopes and an old, wrinkled note: "Put my wondrous riches into the earth and enjoy." So the boy opens the envelope and tosses the contents - "hundreds of tiny gray specks" - onto the ground. Nothing happens! But night will come and the specks must be protected from junkyard thieves so the boy invents a guard... "he gathers wet smelly socks, moldy old pillow stuffing and scraggly wire bringing his creation, **FROG BELLY RAT BONE**, to life."

## CHARACTERS

**Trash Collectors:** The people who collect garbage, they help set up the show and perform the story of the Boy.

**Narrator:** A person that narrates and gives a third-person perspective context to a story.

**The Boy:** A special boy who is on the hunt for treasure and has a vivid imagination.

**Imagination:** The Boy's imaginary friend.

**Long-John Silver:** A dream creature that appears in a nightmare of the Boy.

**Frog Belly Rat Bone:** A trash monster the Boy creates out of junk to protect treasure.

**Rat:** A thief.

**Rabbit:** Another thief.

**Fruit Fly:** A third thief.



The Boy



Frog Belly Rat Bone



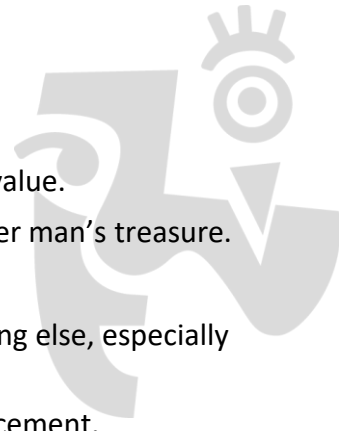
Rabbit



Rat



Fruit Fly



## VOCABULARY

**Junk:** Old or discarded articles that are considered useless or of little value.

**Trash:** Discarded matter. As the saying goes, one man's trash is another man's treasure.

**Treasure:** A very valuable object.

**Metaphor:** A thing regarded as representative or symbolic of something else, especially something abstract.

**Cementland:** The city where the Boy lives that is made completely of cement.

**Imagination:** The ability of the mind to be creative or resourceful.

**Cosmic:** Relating to the universe or cosmos, especially as distinct from the earth.

**Critical error:** A serious program or error normally occurring in a computer or operating system.

**Wondrous:** Inspiring a feeling of wonder or delight; marvelous.

**Patience:** The capacity to accept or tolerate delay, trouble, or suffering without getting angry or upset.

**Dejected:** Sad and depressed; dispirited.

**Outrageous:** Wildly exaggerated or improbable.

**Astonishment:** Great surprise.

**Horror:** An intense feeling of fear, shock, or disgust.

**Peculiar:** Strange or odd; unusual.

## THEMES

- » Patience
- » Imagination
- » Determination
- » Creativity
- » Disappointment
- » Resiliency
- » Environmental Sustainability
- » Cleverness
- » Problem-Solving
- » Teamwork
- » Forgiveness
- » Friendship

# ORIGINS OF THE STORY

## ABOUT THE AUTHOR



Timothy Basil Ering is an illustrator, a fine artist, a concept artist, and a children’s book author. Along with creating book illustrations, art for gallery exhibitions, art for video game scenics and character concepts, and writing children’s books, Tim has visited schools around the USA, Canada, and as far abroad as Burma in South East Asia that have noted his author/ illustrator presentations as “captivating, inspiring, and motivating.”

Timothy Basil Ering has illustrated numerous children’s books- including the New York Times bestseller and Newbery Medal winning *The Tale Of Despereaux* written by Kate DiCamillo which became an animated movie and remains in print around world, and his own creations including his picture book, *The Story Of Frog Belly Rat Bone* that now exceeds its 10th year anniversary in print and was adapted for the stage in Los Angeles. Other popular titles include *Necks Out For Adventure!*, *The Almost Fearless Hamilton Squidlegger*, *Finn Throws A Fit!*, *Snook Alone*, and *Wild Boy*; *The True Story of the Savage of Aveyron*- all receiving accolades from Kirkus reviews, Publishers weekly, School Library Journal, and more.

Tim’s art is textural, and he (laughingly) attributes this to possibly be linked with childhood chores that he and his 2 brothers and 2 sisters did growing up on Cape Cod to maintain their cottage rentals that were a big part of the family income. “I used to hate scraping through layers of old chipping paint from window sashes and trim that were always eroding from the salt in the air, the storms, and the hot summer sun. We could never get all the old paint off and we would slather another new layer on. Now, it’s the way I paint, and I love it. I need layers in my drawing and painting- ironically, this is now what makes it most interesting to me!” The culprit of all the erosion, the Cape Cod atmosphere, the weather, the storms, the salt, the ocean, the humidity, and the hot sun is where Tim finds his energy. His “at oneness” with the ocean and nature is the well he draws from. Tim likes to “paint fast and make mistakes - To me, mistakes are good, I like to challenge myself to find a creative way to fix or hide mistakes. A mistake means another layer of paint or drawing, or maybe some stitching, or a patch, and that is visually fresh and interesting to me, and that’s good!”

Biography sourced at: <https://timothybasiling.com/about-me/>

## POST-PERFORMANCE ACTIVITIES

Now that your students have seen **FROG BELLY RAT BONE**, it is the perfect time to expand on their excitement and interest in drama and music and to discuss ideas and themes presented in the performance.

There are a variety of ways for students to respond to, reflect on and analyze dramatic and musical performances. For example: talking, writing, stories, art, singing and playing drama games.

The following suggestions will help engage your students in activities where fun and laughter are often as important as the building of critical thinking, self-awareness, and confidence skills. Choose the activities that are best suited to your grade level and, if necessary, modify the skill level of the activities to meet the needs of your students.

### REVIEW THE SHOW

The following questions can be used for whole group discussions or for sharing with a partner or in a small group. After sharing with a partner or small group, students can take turns sharing ideas with the whole group.

If using the questions as sentence starters for a writing activity, the students can also draw pictures to accompany their writing.

- » Who was your favourite character? Why?
- » How did the actors use their voice, body and movement to make the characters more believable in the performance?
- » What character would you like to have as a friend? What makes them a good friend?
- » What character would you not want to have as a friend? Why?
- » If you could be an actor in **FROG BELLY RAT BONE** which character would you like to be? Why?
- » What do you think it takes to be a good actor or musician or puppeteer?
- » What was the scariest part of the performance? What made it scary?
- » What was the funniest part of the performance? Why did you find it funny?
- » What part of the performance surprised you the most? Why?
- » If you were the writer of the play, what would happen next?
- » What did you notice about the costumes and puppets in the performance?
- » How did the costumes and puppet make the performance more interesting?
- » Finish the sentence: I am patient when....
- » Finish the sentence: You (pick a friend) are special because....

## DISCUSS THE THEMES OF PATIENCE AND FORGIVENESS

In **FROG BELLY RAT BONE**, Frog Belly teaches the Boy a lesson about patience. The Boy becomes frustrated when the specks don't change after only one night. Frog Belly reminds the Boy to be patient because often times exciting and rewarding opportunities take time to develop. It can be difficult to not become discouraged and impatient when we must wait. What are some exercises you use when you are impatient (i.e. counting down from 100, focus on breathing, watch tv, playing games)? When is it appropriate to communicate you are feeling impatient and when is it not?

Lead a discussion about why forgiveness is important in all different types of relationships (between friends or strangers). When is it okay to not forgive? Forgiveness can help heal relationships when somebody, a friend or family member for instance, makes a mistake or hurts your feelings. Forgiveness is the basis for reconciliation. Reconciliation means to return to friendly terms and learn from mistakes while practicing how to not make those mistakes again. Think about times when you apologized, why did you apologize? Did that person forgive you? What did you do to make sure you were mindful to not make the same mistake again?

## VIDEOS TO WATCH WITH THE CLASS

Kindergarten – Grade 1: “Apology Song”: <https://www.youtube.com/watch?v=LhQ1cDH3bSY>

Grades 2 – 5: “Potato Lesson” <https://www.youtube.com/watch?v=zi7jHAt1tqM>



## **SELF PORTRAIT**

As a group, brainstorm a list of categories that make up identity, i.e. culture, community, gender, family, friends, likes/dislikes. Have students draw a picture of themselves and identify some of the things that they feel are important about them. Children begin to develop a “self-concept” around age 3. At this time, they categorize themselves with *this or that* labels, such as *short or tall*. Elementary age children have a deeper definition of what makes them unique and should be able to list aspects of themselves, their family, and their culture that they think make up their more complex sense of self.

## **STORYTELLING WORKSHOP (SUGGESTED GRADES K-7)**

Have students retell the story using their creativity and imagination. For younger students, you can provide loose parts and black mats as part of a storytelling workshop and have students tell their story to you while you scribe for them. Older students can write a summary of their favorite scene of the play or create a skit in groups. Encourage your students to be as creative as possible! The sky's the limit!

## **SHARING CIRCLE/COMMUNITY CIRCLE (SUGGESTED GRADES K-7)**

A sharing circle or a community circle is a way to gather the class to share or discuss a topic. You may bring in or create an item such as a special rock or stick to symbolize a ‘talking object’. During circle time, the object is passed along to everyone in an orderly manner. Explain to the class that the person who has the talking object is the only one who should be talking and sharing ideas. The rest of the class is paying attention by caring and listening. Here are some sample questions or topics:

- 1) What did you like about the play?
- 2) What did you learn from the play?
- 3) Name one thing that you are thankful for.
- 4) Why is it important to practice patience?
- 5) How does junk/trash affect your life? How does it affect the environment?
- 6) If you could use one word to describe the environment, what would it be?

## PROBLEM SOLVING (SUGGESTED GRADES K-7)

Problem-solving and decision making are important skills for students to learn and challenge their thinking. Below are some activities that will allow students to build on their listening skills as well as collaboration. Students will also get the opportunity to expand on their creativity and thinking styles. Adapt and modify the activities based on the needs and abilities of your students.

- » **Alphabet Game** (Suggested Grade: K-4)
  - Have students stand or sit in a circle. Choose a category such as animals, food, clothing, or countries. Have students go around in a circle and call out words in alphabetical order. If students hesitate after 5 seconds, they are out of the game.
  - For example: alligator, bald eagle, cat, donkey, elephant, fox...etc.
  - For example: apple, banana, carrot, donut, eggplant, figs...etc.
  
- » **Tower Building** (Suggested Grade: K-7)
  - There are many possibilities and variations for this activity. For younger students, you may choose to provide marshmallows and toothpicks (or spaghetti). For older students, you can provide newspapers, tape, and dowels. The objective is to have students work collaboratively and build the tallest standing tower.
  
- » **Human Chain** (Suggested Grades: 3-7)
  - Have students get into groups of 5-6. Stand in a circle facing each other and place both hands in the middle. Hold hands with other members in the group. The objective is to unwind the human chain while still holding hands. Communication and patience are key for this game.
  
- » **Impromptu Skits** (Suggested Grades: 2-7)
  - Prepare a list of problem-solving scenarios written on slips of paper. Call a few students up in front of the class, ask them to choose a folded slip of paper. Give students 3-5 minutes to talk and prepare. Encourage students to improvise and work with the scene.

Examples of scenarios:

- » Forgot to pick up your baby sister from daycare
- » Lost your cell phone
- » Lost in the woods
- » Forgot your lunch at home
- » Your friend asks you to do a dare

Additional resources: Primary Online Interactive Problem Solving Games:

<http://pbskids.org/games/problem-solving/>

# DRAMA GAMES

## PANTOMIME

A great way to start playing with drama is with simple pantomimes. Explain to your students that acting is showing. By NOT using words during a pantomime, they must show, not tell.

Copy the list of animals in the Appendix and cut out the names of the animals. Have students draw an animal, by themselves or with a partner, and take turns acting like their chosen animal. Encourage the students to exaggerate their body movements to help their classmates guess the animal they are portraying.

The students may also be encouraged to come up with their own ideas for pantomimes. Get them started with these suggestions: tying a shoe, brushing teeth, eating spaghetti, riding on a skateboard, playing basketball, or painting a mural.

## MIRRORS

A game of mirrors is a great group activity that gets students working together and paying close attention to each other. Have the students pair off in A/B partners around the classroom. To begin, A will be the actor and B the mirror. The two partners face each other and partner A begins to move and partner B will mirror everything that partner A does. When you call out “switch,” partner B will become the actor and partner A will be the mirror. Do this a few times throughout the activity.

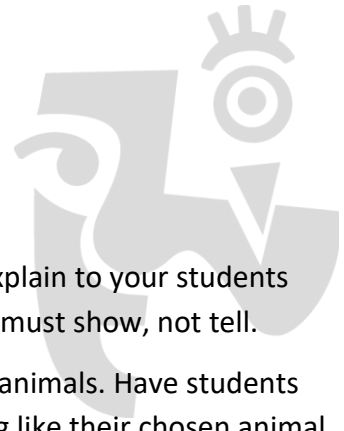
## WHAT ARE YOU DOING?

Ask your students to get in a circle, one person is in the centre doing a mimed activity, someone jumps in and asks, “What are you doing?” The person in the centre says something different from what they are doing; the person who jumped in mimes that new activity.

Example: the person in the middle is cutting the lawn, the person jumps in and asks, “What are you doing?” The person in the middle says, “screwing in a light bulb”, the person that jumped in mimes “screwing a light bulb”, and so on around the circle.

## PLAYING WITH SONG AND STORY

Using a familiar song that the students love to sing, write a class story related to the song. Add characters, simple dialogue and actions that can help make the song come alive! By combining the story and the song, the students will experience the fun of participating in a musical drama. Challenge the students to vary the tone of their voices and to use body movements to help portray the personalities of the characters in the story. Experiment with using simple sound effects, props, and costumes.



## PUPPETRY ACTIVITIES



Puppetry is a style of performance where a person called a puppeteer moves a puppet. The individual who is controlling the puppet speaks with the unique voice of the puppet and coordinates the physical movement and action of the puppet's body. Internationally, there is a wide range of puppetry styles, from hand and rod puppets to mouth puppets to shadow puppets. As an art form, puppetry is over 3,000 years old. A marionette is a puppet controlled from above using wires or strings. A marionette's puppeteer is called a marionettist.



The images starting from top left to bottom right show a white goat marionette puppet on strings, the right image is a fuzzy red bear hand puppet on a puppeteer's arm. The bottom left image is of two tabletop puppets, they are about the size of dolls, their heads and arms are being manipulated by two puppeteers. The bottom right image has a silhouette of a shadow puppet of two Kwantlen girls in a canoe, the background is a projection of a riverbank, taken from the Axis film *Kwi'ah: The Girl Who Heals*.

### MOVING WITH STRINGS

If you have a wide-open space with lots of room to move and walk freely, get the students to walk in the space. Now add tempo, ranging from 1-5, with one being very slow (like slow motion) and 5 being a rigorous pace. Tell the students that when you call out a body part, they are to imagine that a string is attached to that body part. Tell them that the movement they make with that body part should be light and airy.

## **FUN WITH PUPPETS!**

Start by getting everyone into a circle formation. Ask your students to think about how the puppet that they made moves and speaks. Next, in the character of their puppet, get them to introduce themselves to the puppet beside them and then take turns asking each other questions about their puppets. Then, get your students to switch puppets with their partner and create a new voice and personality with the new puppet that they are holding.

## **PUPPETEER**

Arrange the students into groups of threes. Tell each group that one student will be the voice of the puppet while the other two students will be moving the arms and the head of the puppet – for this activity it's great to use a large stuffed animal or a simple puppet made from large sheets of paper. Give the students a setting like a water park or a restaurant and then ask them to think of how their puppet will perform in the setting. Play the game again but have two sets of puppets interact with each other in the imaginary setting that you give them.

## **HAND PUPPET TALK SHOW**

Get three people to sit on chairs at the front of the class. You will also need a “talk show host” who keeps the show moving. Get each student to introduce their puppet as a famous person (for example: Olaf, The Little Mermaid, or whomever they would like to play). The members of the audience will put up their hands and ask the puppets questions. The host/facilitator should invite steady dialogue between the puppets and the audience members.

## **PUPPET MONSTERS**

This is a great game to practice simple improvisational skills! First, get your students to pair up and decide on a location where the scene will take place. Some ideas might include at school, at the playground, or playing a sport on a field. With the puppet that each student has made (or by using their hand as a puppet), get each pair of students to pretend that they have both encountered a monster and that they need to find a way to get away from the monster or else it will eat their puppet!

## MAKE A PUPPET!

Puppets don't have to be detailed like Frog Belly. They can be made from lots of different materials. Below are two class friendly crafts.

### SOCK PUPPET

Materials:

- clean old sock
- yarn
- buttons
- coloured construction paper
- pieces of felt or material
- scissors
- glue stick
- markers, crayons or coloured pencils
- pipe cleaners



Decide on what kind of puppet you want to create. For ideas, visit <https://www.playideas.com/25-playful-puppet-crafts-kids/>.

### PAPER BAG PUPPET

Materials:

- brown paper bag
- coloured construction paper
- scissors
- glue stick
- wiggle eyes
- pompoms
- markers, crayons, coloured pencils



For how to create a monster puppet pictured above click the following link <https://iheartcraftythings.com/paper-bag-monster-puppets.html>.

## REFLECTING ON THE PLAY DESIGN

Ask individual or small groups of students to focus on the following components of the play:

### SET

- What iconography did the students see in the set (e.g. trash, plants, rockets, etc.)?
- How did the actors use the set to represent the Cementland in the story?
- What were the different places that the set represented (e.g. space, a ship at sea)?
- How did the actors use the set to communicate what they were doing (e.g. climbing around, through, over, etc.)?
- How were the puppets incorporated into the set?

### ACTING/MOVEMENT/STAGING

- What different ways did the actors represent their characters? What were the different characters and animals/creatures portrayed by the two actors? This includes the use of puppets and the one character only using their voice.
- How do the actors change from one character to another (i.e. Trash Collector to the Boy's imagination)? What techniques did the actors use to change from one character to another?

### MUSIC

- How did the music and sound effects suggest different locations and how did the recorded music create mood and atmosphere?
- How did the actors create sound effects with their vocal sounds, body percussion, or found objects?

1. In a circle, have students share, one at a time, appropriate body sound possibilities.

For example:

- Suggest an environment and have students each create and share a sound found in it (i.e. the forest, the river, by the ocean). Discuss and experiment with changing dynamics, volume, tempo, and colour.

2. In the play, there are several locations described that inspire sound.

Give small groups of students one of the following locations or situations from the play and ask them to create a soundscape:

- A garbage heap.
- Nighttime.
- Creating Frog Belly Rat Bone.
- Riding on a rocket ship.
- Sneaking in the night.
- Walking in a field of flowers.
- Living in a big city.

## APPENDIX

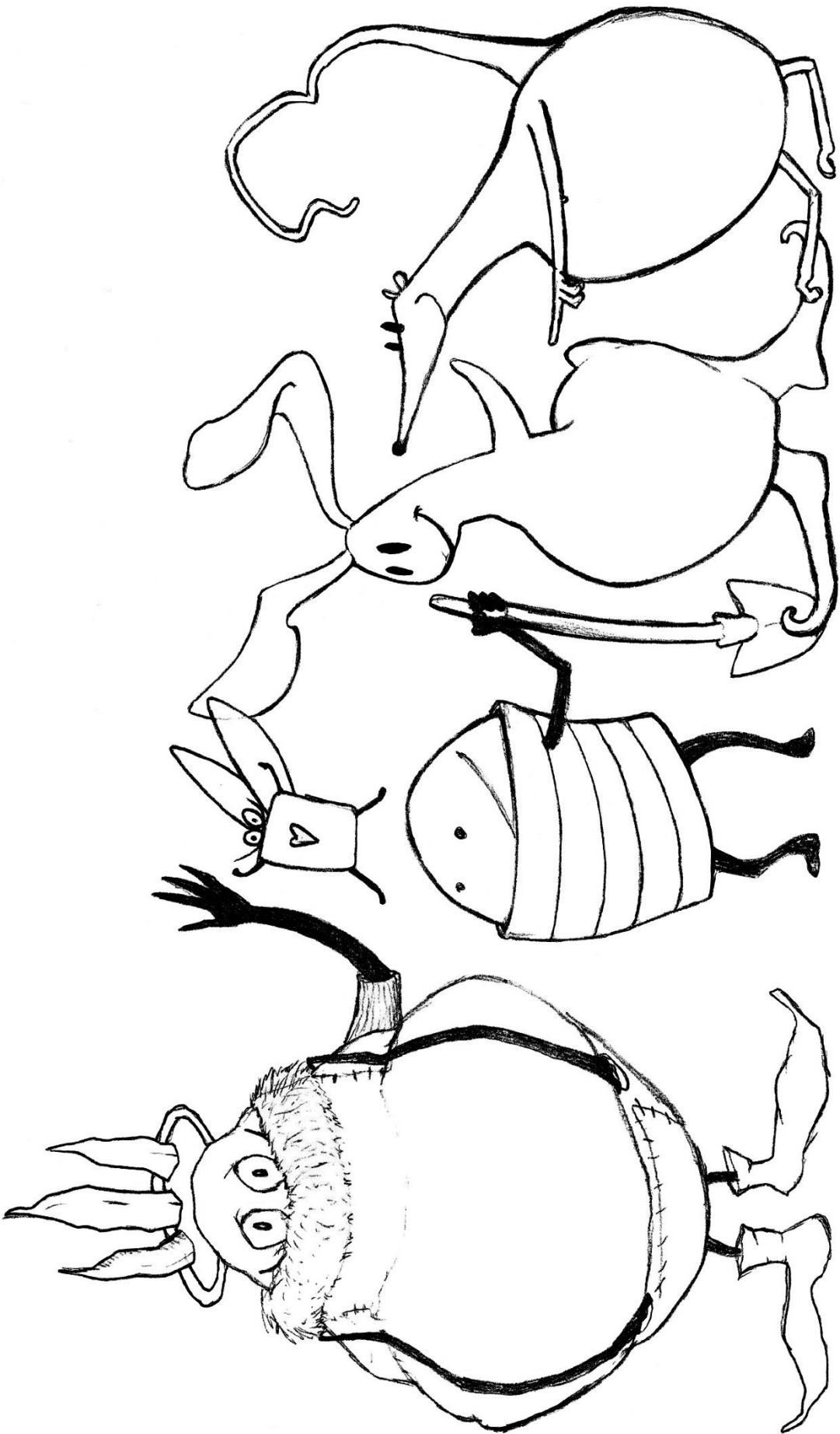
Please print and distribute the areas of this Appendix as you see fit with your students.



### LIST OF CREATURES - PANTOMIME

Monkey	Rabbit
Eagle	Rat
Dog	Fruit Fly
Cat	Crow
Shark	Whale
Octopus	Wolf
Mouse	Squirrel





Zipporrid, 2021

## VOCABULARY WORD SEARCH

### Word Search

T M E T A P H O R C X Z V D K B O B  
R X Q H A S T O N I S H M E N T U A  
A H O R R O R O W O N D R O U S T D  
S D R D X I M A G I N A T I O N R E  
H E Z U T H C O S M I C K A Q I A J  
C R I T I C A L E R R O R K K J G E  
K F A C X L S I K B C G B Q C U E C  
T M I O M C E M E N T L A N D N O T  
K U M N E V V X Z P R Y B E Z K U E  
T R E A S U R E L G E G U N W Z S D  
T B C P A T I E N C E Y Z T W N R H  
L U S P E C U L I A R C E E Y F V U

Find the following words in the puzzle.

Words are hidden → ↓ and ↘ .

ASTONISHMENT  
CEMENTLAND  
COSMIC  
CRITICAL ERROR  
DEJECTED  
HORROR

IMAGINATION  
JUNK  
METAPHOR  
OUTRAGEOUS  
PATIENCE  
PECULIAR

TRASH  
TREASURE  
WONDROUS

# TEACHER RESOURCES

## CURRICULUM CONNECTIONS | K-7

### ARTS EDUCATION

Big Ideas - Students will understand that:

- People create art to express who they are as individuals and within the community.
- People connect to others and share ideas through drama and music.
- Engaging in creative expression and experiences expands people's sense of identity and belonging.

Curricular Competencies - Students will be able to:

- Create artistic works collaboratively and as an individual, using ideas inspired by imagination, inquiry, experimentation, and purposeful play.
- Express feelings, ideas, stories, observations, and experiences through the arts.

Content - Students will know:

- Elements in the arts: drama (character, time, place, plot).
- Symbolism as expressions of meaning.

### CAREER EDUCATION

Big Ideas

- Strong communities are the result of being connected to family and community and working together toward common goals.
- Communities include many different roles requiring many different skills.
- Family and community relationships can be a source of support and guidance when solving problems and making decisions.

Curricular Competencies

- Recognize the importance of positive relationships in their lives.
- Identify and appreciate the roles and responsibilities of people in their schools, families, and communities.
- Recognize the need of others who can support their learning and personal growth.
- Identify and appreciate their personal attributes, skills, interests, and accomplishments and their growth over time.

Content - Connections to Community:

- Roles and responsibilities at home, at school, and in the local community.
- Personal Development: Emergent leadership skills including communication, motivation, and support.





## ENGLISH LANGUAGE ARTS

Big Ideas - Students will understand that:

- Everyone has a unique story to share.
- Stories and other texts help us learn about ourselves and our families.
- Language and text can be a source of creativity and joy.
- Texts can be understood from different perspectives.
- Exploring stories and other texts helps us understand ourselves and make connections to others and to the world.

Curricular Competencies - Students will be able to:

- Recognize the importance of story in personal, family and community identity.
- Use personal experience and knowledge to connect to stories and other texts to make meaning.
- Construct meaningful personal connections between self, text, and world.
- Respond to text in personal, creative, and critical ways.

Content - Students will know:

- Structure of story.
- Literary elements and devices.
- Oral language strategies (such as focusing on the speaker, taking turns, asking questions related to the topic, making personal connections, and making a relevant contribution to discussions).
- Presentation techniques.

## CORE COMPETENCIES CONNECTION

Positive Personal and Cultural Identity

- I am aware of myself as different from others.
- I can describe my family and community.
- I can identify my individual characteristics.
- I can describe/express my attributes, characteristics, and skills.

Social Responsibility

- I build and sustain positive relationships with diverse people, including people from different generations.

## SOCIAL RESPONSIBILITY PERFORMANCE

- » The themes in the production support an understanding of the importance of contributing to the community, solving problems in a peaceful way, defending human rights, and exercising democratic rights and responsibilities.

## ABOUT AXIS THEATRE COMPANY

Axis Theatre Company exists to create physical theatre for the young and young-at-heart - exploring aspects of clown, commedia dell'arte, music, movement, and puppetry to produce original plays. In the age of “looking down” at electronics, Axis Theatre draws young eyes up to engage them in interactive experiences that educate, inspire, and transform. Telling stories in unique ways, Axis Theatre is guided by these words: inventive, youthful, kinetic, multicultural, smart, and engaging.

Axis Theatre’s rich 47-year history has inspired 60+ new creations and our current mission is to create solely for young audiences. In the past seasons our productions have completed several BC, cross-Canada, and international tours. In 2017, the BC Touring Council voted Axis Theatre Artistic Company of the Year.

Axis Theatre is led by Artistic Director, Chris McGregor; Managing Producer, Daune Campbell; Tour & Production Coordinator, Jillian Perry, Booking & Marketing Coordinator, Petrice Brett, and Artistic & Marketing Associate, Cassandra Bouchier. We are located in Vancouver, British Columbia. To learn more about Axis and our team, please visit [www.axistheatre.com](http://www.axistheatre.com).

Axis Theatre acknowledges that we live, work, and play on the unceded and traditional territories of the Coast Salish peoples – sḵw̱x̱w̱7mesh (Squamish), sel̓íl̓wítulh (Tsleil-Waututh), and x̱m̱əθḵw̱əy̱əm (Musqueam) nations.

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BRITISH  
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BRITISH COLUMBIA  
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An agency of the Province of British Columbia



*We acknowledge the financial assistance of the Province of British Columbia*

We would like to thank you for taking the time to use **FROG BELLY RAT BONE** study guide as a resource to support and strengthen your students’ experience with our production. If you or your students have any questions or comments, we would love to hear from you. We also welcome letters and drawings from the class and accept mail at:

**Axis Theatre Company, 1405 Anderson Street, Vancouver, BC Canada, V6H 3R5**

[info@axistheatre.com](mailto:info@axistheatre.com)

We wish you all the best in the school year and hope your experience is a positive one!