

TARRAGON THEATRE

32nd SEASON 2002-2003

“Tarragon Theatre has skimmed the cream of Canadian playwrights for its 2001-2002 season.” **Robert Crew, *Toronto Star*, 2001**

“What a miracle the Tarragon is, really.”
David MacFarlane, *Globe & Mail*, 2000

“Tarragon [has] the key position at the centre of Canada’s theatrical stew.”
Mira Friedlander, *Globe & Mail*, 1997

About Tarragon Theatre

Tarragon Theatre was founded in 1970, Bill Glassco was Artistic Director until 1981; Urjo Kareda was Artistic Director until his death in December, 2001; Richard Rose became Artistic Director at the beginning of the 2002-2003 season.

Tarragon Achievements

Over 175 Canadian premieres by such celebrated and award-winning playwrights such as David French, James Reaney, George F. Walker, Judith Thompson, John Murrell, John Krizanc, Don Hannah, Joan MacLeod, Wendy Lill, Morris Panych, Jason Sherman, Guillermo Verdecchia, Ann-Marie MacDonald, Daniel Brooks, Diane Flacks, Richard Greenblatt, Ted Dykstra, Ken Garnhum, Michael Healey, Jonathan Wilson, Morwyn Brebner, Mavis Gallant, Kristen Thomson and a host of others.

Tarragon is the foremost producer, in English Canada, of translated plays from Québec, most notably the work of Carole Fréchette and Michel Tremblay.

Plays developed and produced at Tarragon have on many occasions, toured nationally and internationally; they have also been widely published, broadcast and filmed. Tarragon has received more than 200 Dora Award nominations, many nominations (and winners) for the Chalmers Canadian Play Award and many nominations for the Governor General’s Award for Drama (winners include Judith Thompson, Joan MacLeod, Guillermo Verdecchia, John Krizanc, Jason Sherman and Morris Panych, all for Tarragon plays). Tarragon has received the Lieutenant Governor’s Award 4 times in the past 6 years.

Over the past 5 years, Tarragon subscriptions have risen 53% to a record 3,845 subscribers in the 2001-2002 season. Tarragon is deficit-free.

The Urjo Kareda Playwrights Endowment Fund, named to honour Urjo’s commitment to Canadian theatre, stands at just under \$1 million. Income from the fund is used to assist playwrights while they are writing their plays.

Tarragon Programs

Seven or eight major productions in two theatres each season. In the 2001-2002 season, there were eight productions (339 performances) with 49,854 paid attendance.

Playwrights Unit (since 1982). As many as 7 playwrights, with works-in-progress work individually and collectively with the artistic director and the associate artistic director over the course of a year. These plays are given a public reading during Play Reading Week, held in mid-December.

5 playwrights-in-residence.

Young Playwrights in Schools Program – co-op credit program provided in conjunction with Toronto District School Board.

Tarragon Theatre/George Brown College New Play Development Project – a Tarragon playwright will write a play to be workshopped by second year acting students at George Brown College in order to give the students a sense of the development process and their role as actors within it.

Spring Arts Fair (since 1985): an extraordinary free celebration of the performing arts, presented in spaces throughout the interior and exterior of Tarragon Theatre.

OutReach programs aimed at youth including Spring Training Project, Young Playwrights Unit, *Under 20 for Under 20's* playwriting contest, high school and post-secondary co-op placements.

OutReach programs aimed at educators including Teacher Nights and educator workshops.

Apprentice programs in arts administration and stage management.

Tarragon Special Services

Over 500 scripts professionally read and assessed annually without charge. Student and senior matinees. Teachers provided with a complimentary study guide. Pay-What-You-Can performances every Sunday afternoon. Costume and prop rentals for professional and community companies. Wheelchair accessibility throughout facility. Complimentary tickets donated to community and social service groups for fundraising events.

TARRAGON THEATRE

study guide

Kingfisher Days by Susan Coyne



Starring: Martha Burns, Susan Coyne, Joseph Ziegler

Directed by Albert Schultz

Set & costumes designed by Ken Garnhum

Lighting designed by Louise Guinand

Sound designed by Ben Grossman

Stage Manager: Nan Shepherd

February 18 – March 30, 2003

About the *Kingfisher Days* study guide

This study guide has been created so that your theatre experience at Tarragon is a fulfilling and engaging one. We hope that it will help create discussions, generate ideas and prompt many questions.

The *Kingfisher Days* study guide was coordinated by Mary B. Wood with contributions from Ryan Cleary, Cheryl Perrotta and Deanna Di Lello, Kristen Van Alphen and Mary B. Wood from Tarragon's **OutReach** department.

Special thanks and acknowledgements to Andy McKim, Catherine Matzig and Susan Coyne.

The *Kingfisher Days* study guide is divided into the following sections:

1. **Themes** and **theatrical elements** in *Kingfisher Days*.
2. **Pre show lesson plans** for your class grounded in the Dramatic Arts curriculum.
3. **Post show lesson plans** for your class grounded in the Dramatic Arts curriculum.

We encourage you to contact Mary B. Wood should you have any questions or comments at (416) 536-5018 x243.

Kingfisher Days

About the Playwright

Susan Coyne is a founding member of Toronto's Soupepper Theatre Company. She is an accomplished actor and has performed at the Tarragon Theatre, Canadian Stage, and the Shaw and Stratford Festivals. She has had two books published. The first is a co-adaptation with László Marton of Anton Chekhov's *Platonov*. Her second book is ***Kingfisher Days***. This childhood memoir is her first work to be adapted for the stage.

About the Play

Setting

The play takes place in the summer of 1963 at the Coyne cottage on Lake of the Woods near Kenora, Ontario. The Lake of the Woods area in northern Ontario encompasses 40,000 kilometres of shoreline and over 14,000 islands. It is known as the crossroads of the country with an extensive international water system, highways and railways that connect the east with the west and the north with the south.

Synopsis

Kingfisher Days is a memoir of a summer spent at five year old Susan Coyne's family cottage on Lake of the Woods. Shortly into her holiday young Susan realizes that she is unable to play with her sister or brothers (who are not interested), her father (who is preoccupied with reading) or her mother (who is busy managing the household), so Susan befriends her elderly cottage neighbour. Susan's time with Mr. Moir is spent helping "him with his tasks and learning from him about plants and animals and much else besides."

When Susan finds the remains of an old fireplace near her cottage, a whole world is opened up to her. Her father says that it is the home of Uncle Joe Spoodoolak, an elf, and Susan begins to leave little gifts for him.

One morning, she wakes up to find that a little letter has been left for her, sealed by wax and written on pink paper. The letter has come from "*Princess Nootsie Tah – Little Hummingbird – granddaughter of Nuitziton, the Hummingbird who ruled all Peru.*"

In the letter, Nootsie Tah describes herself as "*very beautiful and a great princess*". From here, Nootsie Tah shares with us through her letters the world of the fairies. A world where Queen Mab and Oberon reside, and Puck entertains for all. Sprinkled throughout the letters are sprinkled pieces of poems and bits of Shakespeare that build the fairy world for us.

Throughout the play we begin see Susan some of the more important lessons in life: the value of friendship and love, "*when you love someone, set them free.*" For young Susan, we also see a foundation of a love for reading, writing and magic fostered.

From the Playwright:

Kingfisher Days is a play I wrote, based on a memoir I published last year. The story in both the play and the book is about a wonderful friend I had when I was young, who taught me a great deal about the world. Some of what he taught me I would not understand until many years later.

I have been lucky in my life to find other teachers. The story of how the book came to be a play involves another.

When I had finished my first draft of my book, I summoned up my courage and gave a copy to Urjo Kareda, the artistic director of the Tarragon Theatre. I knew that Urjo would give me an honest and thoughtful response and that this would tell me a great deal about what my next step should be. Sure enough, I got a two page fax a few days later, outlining what he felt were the book's strengths and giving me some practical suggestions for getting it published.

Remarkably, he was also "intrigued" by what he saw as the book's theatrical possibilities. "I think it could be shaped and adapted toward a simple (but ravishing) stage presentation, one actor playing you (and of course I think it should be you) and another actor playing Mr. Moir, reading those letters. A beautiful evocative design—did you see Ken Garnhum's beautiful designs for **Good Bones**—and it could be a deeply personal, and yet also of course hugely universal, evening."

The next year, after the book had been published, Urjo reiterated his invitation to turn the book into a play. "I find the book's celebration of the imagination and poetry to be overwhelmingly potent," he said "-- everything I believe in (maybe even more so just now) -- and I think it could be a communal and public celebration. I imagine no great re-rendering, start with the words themselves...Three actors, or maybe four. Some original music, shimmering design. ... I think it could be a magical evening, because the magic is there, already, in the text, and hearing it would be a joy."

How could I say no to such an encouraging offer?

By this time, unfortunately, Urjo was already quite sick. And soon after this correspondence we lost him to cancer. I was left to try and write my first full-length play without his legendary dramaturgical skills. But as I struggled with my own doubts, and rudimentary skills, I kept remembering Urjo's words of advice.

I have learned something very important as a result : the hardest part of writing a play is to keep at it. There are so many voices whispering in your ear saying "Why bother? Who needs another play? Especially one about a happy childhood? And why on earth would anyone want to see a play about you?" Urjo's words sustained me through these dark moments. And, as you will see, the play reflects his very first thoughts about how it might be done: simplicity, a beautiful set, three actors, with words at the heart of the whole event.

Susan Coyne

Character outlines

- Susan:** The actor playing Susan (in this case Susan herself) portrays the adult self and the memory she has of herself as a child.
- Mr. Moir/ Father:** Mr. Moir is a retired teacher who Susan befriended and with whom she discovers the love and power of literature.
- The same actor will also portray Susan's father, a retired and often preoccupied character who reads and does crossword puzzles on the porch all day.
- Nootsie Tah/Mother:** Nootsie Tah is the fairy princess with whom Susan corresponds with during her summer at Lake of the Woods.
- The same actor plays Susan's mother.
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The Kingfisher

The kingfisher is a stunning bird with plumage of electric blues, purples and flaming oranges. Despite their beautiful colours, they are hard to find in their natural habitat. They are a very secretive bird and even within their vicinity, are difficult to find. The best way to find one is to listen for their high calls.

The Myths and Legends in *Kingfisher Days* (Halcyon Days)

The play takes its title from the phrase, 'kingfisher days' and is referred to in one of Nootsie Tah's letters: *"Old people tell me that in winter when the days are dark and stormy, she (the kingfisher) has her nest floating on the sea, and when the eggs are hatching, there is no wind and there are no waves. The calm days are sometimes called halcyon days, kingfisher days."*

There are a number of myths and legends that have formed over time, which encompass the idea of 'kingfisher days'. Throughout most of Europe the kingfisher is seen as a bird that brings luck. Traditionally, to carry feathers from the bird protects the carrier from negative energies and brings good health.

The legend of the beautiful colour of the bird stems from stories told during biblical times. The grey kingfisher was the first bird, along with the dove and raven, to leave Noah's Ark in search of dry land. When it left the ark, it caught the red rays of the sun on its breast and the azure of the sky on its back.

The story of the kingfisher also occurs in Greek mythology. Alcyon or Halcyon wed King Ceyx of Trachis and the two were so in love with each other that they jokingly referred to one other as Hera and Zeus. This type of disrespect from mere mortals infuriated the gods and they took revenge upon them. When King Ceyx had to take a long journey to consult the oracle of Apollo, at Delphi, his ship encountered an unprecedented storm and floundered. Alcyone found her husband's body among the shipwreck's debris and in distress tossed herself into the sea to die with him. Before she hit the water, the gods, admiring her love and devotion to her husband, took pity on her and turned her into a seabird, the kingfisher. They also brought Ceyx back to life and transformed him into the same bird.

However unlike most birds, Zeus decreed that Alcyone would have to lay her eggs during the winter. Because her home was so close to the shore, the constant waves from the surf would sweep her eggs out of the nest and into the sea. Finally Zeus took pity on her and gave her 14 days of good weather, in the midst of winter, to incubate her eggs. These days of calm are now known as "halcyon days". To see a kingfisher sitting on the eggs indicates that there will be no storms.

Interview with *Kingfisher Days* author Susan Coyne.

The interview with Ms. Coyne was conducted by Deanna Di Lello

DD: Your play, *Kingfisher Days*, is based on events that occurred when you were five. When did you know that this was a story you needed to tell?

SC: I had for a long time had it in mind to write the story down, but I had always been too busy. After my kids were born, I had a greater incentive to write the story because I wanted them to know about it.

DD: Is it the personal nature of the story that lead to your decision to act in it as well?

SC: Yes. We thought that it was more theatrical to have me be in it.

- DD:** What are the challenges involved in acting in a play that you've written?
- SC:** The greatest challenge is to stop my writer's brain from trying to edit while I'm speaking the text. It seems that acting and writing are two different ways of thinking and I'm trying to learn to separate them.
- DD:** The word magic is often used in theatre. Do you believe that your experiences with magic as a child is what steered you towards a career in theatre, or were there other factors as well?
- SC:** I think that the story I am telling is about a particular kind of magic, the most important kind, which is the magic of the imagination, the magic of possibilities. In theatre we talk about the "magic if", and the "willing suspension of disbelief", which is where it all starts. Children do this naturally- they make believe. So yes, I think there is a connection.
- DD:** Do you believe our natural environment inspires the imagination of children and if so, are today's generation of children less likely to believe in magic due to the loss of our environment?
- SC:** I believe strongly that children belong outdoors as much as possible, experiencing the natural world for themselves, without any particular agenda. The older I get, the more I believe in the importance of this connection. And I worry that children are not getting enough of this kind of play time- to explore, observe, wonder, daydream about the world around them.
- DD:** With the main character being five years old and with magic being such a strong theme in your work, did you ever consider adapting the story for children? Would you ever consider writing for children in the future?
- SC:** I wanted the piece to be something that adults and children could enjoy together, in their own different ways. This made me concentrate on trying to tell the story in as simple a way as possible, which is a good discipline for a writer. I would consider writing for children, if the right idea came along.
- DD:** Can you describe the experience of participating in Tarragon's playwright's unit?
- SC:** We meet together on a regular basis to hear each other's work read aloud, and to give helpful feedback to the other writers in the unit. We aren't there to criticize or even to support, but to ask questions that might lead the playwright to a better understanding of how his or her play is being received: what is or isn't clear, for example. Andy McKim and Richard Rose co-ordinate the unit and they both have a lot of experience with new scripts, so their input is especially useful.
- DD:** You have now written a memoir, a play and are currently working on a series for television. Which medium comes most naturally to you and why?
- SC:** I suppose it depends on how the work is going. Sometimes the work goes well, and then I think that I am a natural at it. More often it goes very slowly, and then I wonder why I ever thought I could do this.
- DD:** What advice would you give to young people interested in a career in theatre?
- SC:** Listen carefully, think critically, trust your instincts. Be careful of anybody (teachers, directors) who presumes to know you better than you know yourself. They don't.

Questions for Reflection

1. Susan Coyne says that it would be “more theatrical” if she also acted in *Kingfisher Days* which she adapted from her childhood memoir. Explain what you think Susan Coyne means by this statement?
2. Susan says that in theatre we talk about the “magic if” and the “willing suspension of disbelief”. Can you think of times in your life where you have experience the “magic if” and “willing suspension of disbelief”. Be specific and give examples.
3. When asked about giving advice to young people interested in a career in theatre, Susan Coyne states, “Listen carefully, think critically, trust your instincts.” In regards to your own creative pursuits, how would you apply her advice? Please explain with examples.

Themes and Ideas in *Kingfisher Days*

Kingfisher (Halcyon) Days

The title ‘Kingfisher Days’ is a theme that pervades the play. Kingfisher days refer to ‘calm days’ and explores that time in childhood where life is long, endless, dreamy, innocent and untouched. The play takes us through Susan’s recollection of those days and on that journey with her, we are reminded of our own childhood memories. We are asked to dig into ourselves and reawaken a faith in the world, the people around us, and ourselves that most of us have forgotten exists. In looking at those days, it is an exploration of wonder and discovery of the world that despite it’s age, seems young and new.

In an newspaper interview Susan Coyne said, *“I think it [Kingfisher Days] is a story about possibilities, not about limitations. That sense of limitless possibility is something that we tend to give up in order to become adults. It’s funny because that is the thing we should be hanging on to.”*

Explain why you think Susan believes that adults should hang onto a sense, or belief, in limitless possibilities. How is this concept especially relevant if one chooses a life in the arts?

A Move from Innocence to Wisdom

When innocence is lost, one aspires to gain wisdom. Susan’s character, in all her thoughts, questions and actions exudes the innocence of childhood that has not been tainted, but instead nurtured. We see this innocence when she asks Mr. Moir:

“Will you die soon?”

“I hope not.”

“Well, anyway,” I said, looking up, “I’ll be sad when you die.” And then, “I have new flipflops, did you see?”

We see it again when she writes Nootsie Tah:

“I hope you give me some more, I like them very much. I have red and blue slacks. I think you are as beautiful as Queen Mab. I love you.”

As Susan grows we see a young girl who gains wisdom about the world and yet is able to keep that innocence alive within herself: *“Experience taught me to keep my fairy story to myself.”* Despite some of the harsh world realities she is able to maintain her sense of wonder and innocence, giving us hope that it can be retained in ourselves. *“My mother said if she’d known I was going to make a career out of being sensitive, she wouldn’t have spent so much time trying to cure me of it.”*

Susan – holding innocence – and Mr. Moir – having wisdom – are a foil for one another. They honour the unique gifts they each bring to the friendship. Are there moments, however, where we witness young Susan’s wisdom and Mr. Moir’s innocence?

The Truths of Love

Kingfisher Days interweaves the developing friendship of young Susan Coyne and the fairy Nootsie Tah – princess in exile (we learn later the correspondence is written by R.C. Moir). It is through this burgeoning friendship that Susan begins to learn some of the most honest and simple truths about love and how we treat those we treasure.

When we are introduced to Nootsie Tah, we meet a fairy who has been “*banished from my home because people said I was proud... I am very beautiful and a great princess; I am very proud, but it irks me, Susan, it irks me extremely when people forget how great and beautiful I am, so when you talk about me, call me Princess.*” Susan first meets a fairy whose main concern is how beautiful and proud she is and that people (or creatures of the woodlands) recognize that. Susan’s relationship is not founded on how beautiful one is, but how great a friend you can be.

When Susan declares “*I love you*” Nootsie Tah is set free by Susan’s unconditional love. It is difficult for Susan to understand why her friend leaves to go home again (“*If I’d known she was going to go away... I’d never have said ‘I love you.’*”), but it is a lesson that carries with her through life. Love sees through all of the mess we clutter ourselves up with.

Mentorship through Friendship

People – regardless of age – thrive when provided with emotional and intellectual nourishment by a friend or mentor. Support and guidance from friends is critical as we begin our individual journey, creative or otherwise. The person who helped connect Susan with a love of writing, reading and magic was R.C. Moir. A retired teacher, Mr. Moir mentored Susan. He read her *Alice in Wonderland* and letters from Nootsie Tah to her and they spent endless afternoons in the garden learning about everything from literature to the varied flora and fauna of their surroundings. Through their friendship Mr. Moir helped Susan open a whole new world of possibilities through her imagination.

Susan remembers his specialness as such, “*I don’t think he was sentimental about children at all. I think he respected them and didn’t condescend and understood that they went through phases. I think that is something that I learned from him and I aspire to. I think people tend to sentimentalize children. I wouldn’t say that they should be treated as adults but they should be treated with respect. There is a great quote from Blake that goes: “He who respects the infant’s faith shall triumph over hell and earth.”*

Mentorship is ageless. As we grow older we continue to change and evolve and mentors take on a valued role. Many years after her summers in Lake of the Woods Susan embraced the guiding hand of Urjo Kareda who helped give her the confidence to develop **Kingfisher Days** as a play.

Post Show questions for discussion

Kingfisher Days is a memory play based on a childhood memoir. How is time regarded by adults and by children? How does Susan Coyne illustrate this in the script?

Discuss the difference in pace between Susan’s first narrator monologue and the rest of the play – how does pace contribute to story telling?

How is the beginning slide presentation “Birds of Ontario” related to the Susan’s story? The nature of family? Memory?

Do you see a correlation between the relationship of Alice and her White Knight and that of Susan and Mr. Moir?

What conceits does Susan employ to show this is a memory play?

How does Susan change (physically and otherwise) as she moves between her roles of narrator and five year old?

Elements of Design

Set Design

Usually, before rehearsals begin, the designer meets 3 or 4 times (for a period of 4 to 8 hours) with the director. The designers (set and costumes and lighting) and director thoroughly discuss the play to ensure all parties share a similar vision of the play, and explore how this vision will be represented through design.

It will be interesting to take notice of the following:

- Where on the stage certain scenes take place;
- How many different locales are represented on the stage
- What areas are used as exits and entrances

Ken Garnhum is the set and costume designer for *Kingfisher Days*. *Kingfisher Days* is a memory play, as experienced through Susan's childhood so Garnhum decided to create a set that replicated Susan's memory of her cottage.

The set is simple with few furnishings, like a typical cabin of northern Ontario, and made of wood. Much of the set is painted over in different shades of green that represent the outdoor scenes when Susan is working in the garden with Mr. Moir or by the chimney talking to Nootsie Tah.

If one looks closely, you'll notice that the bookcases are coloured in like a child might do with coloured pencils.

Garnhum chose to use a proscenium stage, that often creates a framing of the play. As well there's a tiny thrust represented as a dock that reaches out towards the audience. This not only is a tool that creates the feeling of the lake around the cabin but it allows another for Susan to physically reach out and connect with the audience.

Furthermore, the door of the ice house is a spine of a book with the title ***Kingfisher Days***. The idea that this play sprung from a book is metaphorically represented on stage.

Sound design

Sound helps establish the mood and atmosphere in a show. ***Kingfisher Days*** chronicles the summer of 1963 when Susan discovered princess Nootsie Tah at her cottage near Lake of the Woods. Many of the sounds are cues to creating the natural environment of where Susan spent her time.

- What sound cues did you hear that helped establish time and place?
- Were any special effects used? Were they useful in pushing the story forward? Why or why not?

As well, the sound designer coordinates the pre show, intermission and post show music essential to frame the show for the audience.

Lighting:

Lighting helps reinforce place, mood and atmosphere. The lighting helps darken or lighten the mood of each scene to denote place and time of day.

- Watch during the production to see when the designer has chosen to use lighting to change time and location.

Lighting and set design work together to incorporate the scrim and slide show. This slide show allows cast members to play a number of roles (like when the assistant stage manager plays Susan's older sister Nancy).

Costume Design

When designing costumes the costume designer considers several elements as part of the costume creation.

Research

Through discussion with the director, the costume designer will decide whether or not to make the costumes **period accurate**. The designer researches clothes of the period by looking through old department store catalogues (Sears or Eaton's), going to the Metro Toronto Reference library and accessing the picture archives or even looking at old family photographs if appropriate. Similarly, if the costumes are contemporary, designers look to current fashion magazines and stores for research.

In this case, the play takes place today – with Susan as narrator in contemporary clothing – and also in the summer of 1963. Thus Garnhum would have research what a late 40 something conservation man (Susan's dad) would have worn and also someone in their early 70's (Mr. Moir).

Looking at the Script

The designer also works from indications within the play's script. From reading the book and the script we know that Nootsie Tah is a fairy, but one that Susan never sees and therefore any physical representation of Nootsie Tah is what Susan imagines and creates in her mind.

Ken Garnhum created Nootsie Tah's costumes based on how he thought a 5 year old Susan would imagine Nootsie Tah. Of course, Ken Garnhum also receives hints from the script. For example, when Susan says that she think Nootsie Tah carries a purse, the next time Nootsie Tah appear she has a purse in hand.

Practical Considerations

Designers must also think practically when creating. Costumes need to: allow the actors to move about the stage as required; refrain effective under certain lighting; and be created within the designer's allocated budget.

Artistic Choices

The designer continues to study the script and look for hints into the characters' personality and then makes artistic choices for the colour of the costumes, their shape, and the fabrics to be used.

Kingfisher Days Lessons at a Glance

1) Pre Show Lesson 1- Questioning the Scene – Individual, Small Groups, Whole Group

Using artifacts that represent elements of the play, a scene is set up in the centre of the classroom. Students are put into the role of investigators and must attempt to discern what events led to the scene being left in the room the way it is. Students will have an opportunity to first explore their conclusions individually and then within a group setting. Within small groups, students will then have to come up with the chain of events that led to this scene and then present their conclusions through a variety of means: a series of tableaux, scene, radio show, talk show, etc.

ASSESSMENT: Written 1st Paragraph of the events, Performance Observation (Checklist)

2) Post Show Lesson 1- Developing a Theatre Review- Individual/ Group Work

Following viewing the show, students will fill out an evaluation sheet that asks them to consider the elements of theatre design used in *Kingfisher Days* and to describe their effectiveness. Using reviews of the show, students will then explore the components and criteria of the review. Using this as a foundation and using a criteria developed in class, students will then draft and create their own reviews using the writing process with consideration to the details of the play. A final presentation through the mediums of a radio or TV talk show will be used.

ASSESSMENT: Evaluation Sheet (Checklist), Performance Presentation, Rubric

3) Post Show Lesson 2- Poetic Essence Machines- Whole Group/ Small Groups

Students will explore elements of movement and voice. The initial part of the lesson is designed to allow students to become comfortable with movement through the exploration of soundscapes and making machines and then blending these two activities together to create essence machines. Using poetry that is interwoven throughout the play, in small groups the students will create machines that depict the essence of what they believe the poem is about. After presenting their machines to each other, all of the pieces will be interwoven together to create one whole movement piece. Following this, the class can then experiment with choral speaking the poem and adding elements of movement represented in the machines they created.

ASSESSMENT: Rubric ,Peer and Self Evaluation

4) Post Show Lesson 3- Shakespeare Story Starters- Pairs, Small Group

Intertwined throughout the play is the use of Shakespeare as a means of opening up Susan's world to the land of fairies. This lesson has been designed to introduce students to Shakespeare and experimenting with some of his more famous quotes. Students will be able to use their interpretations of the quotes through creating human statues and improvisations.

ASSESSMENT: Anecdotal Notes

5) Literature Circles- Small Groups

Since the *Kingfisher Days* is based on a book, it may be interesting to explore the book in class. An excellent approach to doing this is through the cooperative learning strategy of literature circles. In literature circles, students are broken up into small groups. Each member of the group has a different role to fulfill that helps explore the book in great detail. All of the roles are rotated so that each student has an opportunity to try each one.

ASSESSMENT: Self- Evaluation, Group Evaluation

Pre Show Lesson Plan 1

Questioning the Scene

Expectations:

- Interpret and communicate ideas and feelings drawn from fictional accounts, documentaries and other material from a wide variety of sources, selecting and combining complex drama and dance techniques;
- Create drama pieces, selecting and using a variety of techniques;
- Critique solutions to problems presented in drama and dance, make decisions in large and small groups, and defend their artistic choices;

Ontario Dramatic Arts Curriculum

- Produce pieces of writing using a variety of specific forms (e.g. a script for a play), techniques and resources appropriate to the form and purpose, and materials from other media;
- Revise and edit their work, focusing on content and on more complex elements of style (e.g., imagery), independently or using feedback from others;

Ontario Language Arts Curriculum

Materials Needed:

- A large cardboard box cut out to resemble a fireplace;
- A slice of pie (half eaten);
- Pink paper folded in 3 and sealed closed by wax;
- Several letters written on pink paper (see appendix to lesson for the contents of the letters);
- Crayoned drawings;
- A copy of *A Midsummer Night's Dream*;
- A paper pirate hat and a paper boat;
- A postcard of a fairy;
- John Keats', "Faery Bird's Song";

Assessment:

- Observation (checklist)
- Written 1st paragraph to the story
- Performance presentation

Before the Lesson:

Set up in the centre of the room the cardboard fireplace and scatter on and around the fireplace the rest of the materials in a haphazard manner. The more details you are able to include, the richer the experience for the students.

Body:

- When students enter the room they are instructed for the first 10 minutes to enter without talking. It is their job to observe as many details as possible from the scene that has been set up in the room. They are not allowed to touch the scene, but leave it as it is.
- After the 10 minutes, students are to find a spot in the room where they are not in contact with anyone else and write everything they saw, and their hypotheses as to what they believe has happened at the scene. They must consider: *Who was involved? Why were they there? What happened to make them leave it all there? Where are they now? When did this happen? Etc.*
- When everyone has made their conclusions, students then form groups of 4-5. In these groups they each share what they believe to have occurred. Students should be making note of the commonalities in their predictions. When all conclusions have been shared,

- based on the evidence found at the scene must collaboratively come up with the series of events they feel have occurred.
- Working together, they must write the first paragraph of this as if it was a story.
 - Students will then present their theories to the class through one of the following genres: a series of tableaux, a scene, a commercial, a radio talk show, or a song.

Closure:

Students share their reaction to the activity: *What elements were consistent in each theory? What commonalities in the stories were found? What surprised you?*

Post Show Connection:

Students will be asked to remember their theories and discuss them after seeing the play to how close they were to the actual story.

Checklist for Drama

Name: _____

Date: _____

Understanding Of Concepts	-demonstrates a thorough understanding of the use of role to explore the themes and issues in a story	1	2	3	4
Critical Analysis & Appreciation	- generates innovative ideas and builds on the ideas of others	1	2	3	4
	- reliably suggests innovative and/or multiple solutions to the problems presented in the drama	1	2	3	4
	- interprets and analyses the story critically, incorporating extensive background and curricular knowledge to define the direction of the drama	1	2	3	4
Performance & Creative Work	- develops one or more roles appropriate to the drama, skillfully and confidently adapting tone of voice, facial expression, gesture, and vocabulary	1	2	3	4
	- sustains engagement throughout the drama and encourages the involvement of others	1	2	3	4
	- participates with full concentration and commitment, and encourages the involvement of others	1	2	3	4
Communication	- perseveres and persists in communicating a point of view and defending that point of view	1	2	3	4
	- empathizes strongly with the characters and initiates dramatic action to address the situation	1	2	3	4
	- manipulates sound, objects, space, and light and uses symbol and metaphor to communicate a specific mood, feeling, or idea	1	2	3	4

Post Show Lesson 1 **Developing a Theatre Review**

Expectations:

- Review drama and dance performances, orally or in writing, critiquing the use of elements and techniques in the particular genre of the piece;
- Evaluate the overall effect of a performance in drama and dance, analyzing the key elements;
- Identify and discuss the qualities and skills needed to create and perform productions in drama and dance;

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- Organize information and ideas creatively as well as logically, using paragraph structures appropriate for their purpose (e.g., paragraphs structured to develop a comparison or establish a cause-and-effect relationship);
- Use a wide variety of sentence types and sentence structures, with conscious attention to style;
- Produce media texts using writing and materials from other media (e.g., a video documentary);

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Materials:

- Post Show evaluation sheet (see lesson appendix);
- 2 or 3 reviews of the play from the local newspapers;

Assessment:

- Evaluation Sheet (checklist)
- Rubric
- Performance Presentation

Before the Lesson:

Before this lesson students will have already seen the play and have filled out a copy of their 'Evaluation Sheet' of the play.

Body:

- Read the reviews of the play to the class and examine them carefully. Students will then respond to the reviews by doing the following:
 - In a statement or two, summarize each of the reviewer's overall impressions of the play.
 - List the criteria used by each critic in the order in which they appear in the review.
 - Do you agree with their opinions? Explain why or why not.
- Using the criteria developed in class (Rubric), students will then write their own theatre review of the play.
 - As in an essay, students need to begin with a clear statement of their thesis, i.e. their opinion of the play.
 - Cite specific examples from the play to support their point of view.
- When the reviews have been suitably developed (this may take a few classes using the writing process), students can then be asked to imagine they are broadcast theatre reviewers who will be reviewing *Kingfisher Days* on either radio, or television. Students will have to:
 - Decide whether they will broadcast their review on radio or television. They must remember that the television reviewer can enhance the

segment with visuals from the show whereas the on the radio, the reviewer must create “pictures” in words.

- Prepare the script for their review (either radio or television) for presentation to the class.
- Videotape or tape record their review or present “live” to the class.

Closure:

Present their presentations to the class.

Performance Review Sheet

Name: _____

Date: _____

1. What is the play about?
2. What is the time and setting of the play?
3. Who are the characters involved?
4. When you entered the theatre, what did you first notice about the set design? What clues did this give you concerning the production?
5. What do you believe were effective choices concerning the set design? What were choices that you disagreed with?
6. How was lighting used in the production? Describe its use during the play (special effects, creation of mood, etc.) What colour choices were predominate during the production and why do you think these choices were made?
7. How did costume design enhance the production? Were choices made that seemed to make sense with the setting, time period, and character?
8. What did you consider to be strong elements of character development during the show? Did the choices that actors made, make sense?
9. What were weak elements in character, and what made you feel that they were weak and not deliberate choices?
10. When all the elements are put together, what did you find strong/weak about the production?

Sample Rubric for Theatre Review

Knowledge/ Skills	Level 1	Level 2	Level 3	Level 4
Provides a clear statement of their thesis, i.e., their opinion in the play and cites specific examples from the play to support their point of view	<ul style="list-style-type: none"> - rarely communicates with clarity and precision in the statement of their thesis - provides analysis that shows limited understanding, and does not give evidence to support opinions 	<ul style="list-style-type: none"> - sometimes communicates with clarity and precision in the statement of their thesis - provides partial analysis, and gives some evidence to support opinions 	<ul style="list-style-type: none"> - usually communicates with clarity and precision in the statement of their thesis - provides complete analysis, and gives sufficient evidence to support opinions 	<ul style="list-style-type: none"> - consistently communicates with clarity and precision in the statement of their thesis - provides complete analysis, and gives well considered evidence to support opinions
Is able to make reference to at least three elements of design used in the production	<ul style="list-style-type: none"> - applies few of the skills, concepts, and techniques taught; - rarely gives explanations that show understanding of the concepts 	<ul style="list-style-type: none"> - applies some of the skills, concepts, and techniques taught; - sometimes gives explanations 	<ul style="list-style-type: none"> - applies most of the skills, concepts, and techniques taught; - usually gives complete or nearly complete explanations 	<ul style="list-style-type: none"> - applies all (or almost all) of the skills, concepts, and techniques taught; - consistently gives complete explanations
Is able to make insightful and clear opinions concerning character development, i.e., strong or weak choices made by the actor.	<ul style="list-style-type: none"> - analyses and interprets work only with assistance - rarely uses appropriate symbols and terminology 	<ul style="list-style-type: none"> - analyses and interprets work with frequent assistance - sometimes uses appropriate symbols and terminology 	<ul style="list-style-type: none"> - analyses and interprets work with occasional assistance - usually uses appropriate symbols and terminology 	<ul style="list-style-type: none"> - analyses and interprets work with little or no assistance - consistently uses appropriate symbols and terminology
Is able to use a variety of organizational structures and patterns to produce coherent and effective written work; Is able to revise, edit, and proofread to produce final drafts using correct grammar, spelling, and punctuation.	<ul style="list-style-type: none"> - rarely uses a variety of organizational structures to produce coherent written work - is able to revise, edit, and proofread to produce final drafts using correct grammar, spelling, and punctuation only with assistance 	<ul style="list-style-type: none"> - sometimes uses a variety of organizational structures to produce coherent written work - is able to revise, edit, and proofread to produce final drafts using correct grammar, spelling, and punctuation with frequent assistance 	<ul style="list-style-type: none"> - usually uses a variety of organizational structures to produce coherent written work - is able to revise, edit, and proofread to produce final drafts using correct grammar, spelling, and punctuation with only occasional assistance 	<ul style="list-style-type: none"> - consistently uses a variety of organizational structures to produce coherent written work - is able to revise, edit, and proofread to produce final drafts using correct grammar, spelling, and punctuation with little or no assistance

Post Show Lesson 2

Poetic Essence Machines

Expectations:

- identify and evaluate the variety of choices made in drama and dance that influence groups to make different interpretations or representations of the same materials;
- create dance compositions based on material explored in drama;
- produce work as a member of an ensemble;

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Materials:

- Copy of William Blake's "Auguries of Innocence"
- Copy of John Keats, "Faery Bird's Song"

Assessment:

- Rubric
- Self Evaluation

Warm-up:

Creating a Rain Storm: Students sit in a circle on the floor with legs extended in front of them. Explain to the students that they will try and recreate the sound of a rainstorm. The sound will be passed one by one in a clockwise direction. When they hear the sound on their right side, wait 5 seconds and then copy it until they hear another sound on their right side. The sounds will build to form the rainstorm in the following sequence:

1. Rubbing palms together
2. Snapping
3. Soft Clapping
4. Thigh Clapping
5. Banging legs against the floor
6. Thigh Clapping
7. Soft Clapping
8. Snapping
9. Rubbing palms
10. Silence

Body:

- *Machines:* One person stands in the center of the circle and starts an action like swinging an arm. One by one in no predetermined order, everyone enters the circle by creating a new action that corresponds or interlocks in some way with the movement already being performed. For instance, the second person may lie on the floor and raise one leg up and down in rhythm to the first person's arm movement. It is important to use a variety of movements and levels to create the machines. Try adding a vocal sound to accompany the movement created.
- *Soundscapes:* Broken into groups of 6-8 students, each group is given a different soundscape to create. For example: railroad, jungle, city, harbor, etc. Students brainstorm the sounds that might be heard in their topic and then choose one. When it is time to perform, the rest of the class closes their eyes and listens to the sounds. In performing the sounds, it works much like the machines with one person starting and then each person in the group adding to it. It can then fade out.
- *Essence Machines:* This time students are incorporating the skills learned and developed in the previous two exercises. Students in groups will be given a topic and

they will have to incorporate sound and movement into images that keep moving. Topics could be: haunted house, anger, theme park, laughter, etc.

- *Essence Machine Part 2: Poetry* Using the poems as their source, students now create an essence machine that represents the meaning of their piece of work. This also works well using a piece of art as the source material.
- *Choral Speaking*: After students have explored their piece in the previous exercise with voice and movement, students can now work on the poems using what they have created for choral speaking.

Closure:

The final presentation to each other of their interpretations of the poems.

Auguries of Innocence – William Blake

To see a world in a grain of sand
And a heaven in a wild flower,
Hold infinity in the palm of your hand
And eternity in an hour.

A robin redbreast in a cage
Puts all Heaven in a rage.
A dove house fill'd with doves and pigeons
Shudders Hell thro' all its regions.
A dog starv'd at his master's gate
Predicts the ruin of the state.
A horse misus'd upon the road
Calls to Heaven for human blood.
Each outcry of the hunted hare
A fibre from the brain does tear.
A skylark wounded in the wing,
A Cherubim does cease to sing.
The game cock clipp'd and arm'd for fight
Does the rising Sun affright.
Every wolf's and lion's howl
Raises from Hell a human soul.

the infant's faith
Triumphs over Hell and Death.
The child's toys and the old man's reasons
Are the fruits of the two seasons.
The questioner, who sits so sly,
Shall never know how to reply.
He who replies to words of doubt
Doth put the light of Knowledge out.
The strongest poison ever known
Came from Caesar's laurel crown,
Nought can deform the human race
Like to the armour's iron brace.
When gold and gems adorn the plow
To peaceful arts shall Envy bow.
A riddle or the cricket's cry
Is to doubt a fit reply.
The emmet's inch and eagle's mile
Make lame Philosophy to smile.
He who doubts from what he sees
Will ne'er believe, do what you please.
If the Sun and the Moon should doubt,
They'd immediately go out.
To be in a passion you good may do,
But no good if a passion is in you.
The whore and gambler, by the state
Licens'd, build that nation's fate.
The harlot's cry from street to street,
Shall weave Old England's winding sheet.
The winner's shout, the loser's curse,
Dance before dead England's hearse.
Every night and every morn
Some to misery are born.

Every morn and every night
Some are born to sweet delight.
Some are born to sweet delight,
Some are born to endless night.
We are led to believe a lie
When we see not thro' the eye
Which was born in a night to perish in a night,
When the Soul slept in beams of light.
God appears and God is light
To those poor souls who dwell in night,
But does a human from display
To those who dwell in realms of day.

***Faery Bird's Song* – John Keats**

Shed no tear- O, shed no tear!
The flower will bloom another year.
Weep no more! O! weep no more!
Young budslepp in the root's white core.
Dry your eyes! O! dry your eyes!
For I was taught in Paradise
To ease my breast of melodies—
Shed no tear.

Overhead! look overhead!
'Mong the blossoms white and red—
Look up, look up. I flutter now
On this flush pomegranate bough.
See me! 'tis this silvery bill
Ever curses the good man's ill.
Shed no tear! O! shed no tear!
The flower will bloom another year.
Adieu, adieu—I fly, adieu,
I vanish in the heaven's blue—
Adieu, adieu!

Assessment Rubric for Poem Movement Piece

Knowledge/ Skills	Level 1	Level 2	Level 3	Level 4
Understanding of Concepts	- demonstrates little evidence of the use of movement to convey the concepts, feelings, and ideas in a story drama	- demonstrates a limited understanding of the use of movement to convey the concepts, feelings, and ideas in a story drama	- demonstrates an understanding of the use of movement to convey the concepts, feelings, and ideas in a story drama	- demonstrates a thorough understanding of the use of movement to convey the concepts, feelings, and ideas in a story drama
Critical Analysis & Application	- little evidence of interpretation of source material, and needs considerable assistance to translate the ideas into a movement sequence	- interprets and analyses source material in a limited way and needs some assistance to translate the ideas into a movement sequence	- interprets and analyses source material and translates the ideas into a movement sequence	- interprets and analyses the source material insightfully, translating the ideas into a creative and original movement sequence
Performance & Creative Work	- little evidence of concentration or commitment - little evidence of use of levels, facial expression, and body movements - little evidence of awareness of audience	- participates with some concentration and commitment - incorporates use of levels, facial expression, body movements to some degree - demonstrates an emerging awareness of audience	- participates with full concentration and commitment - incorporates use of levels, facial expression, and full-body movement to convey feelings and ideas - demonstrates an awareness of audience	- participates with full concentration and commitment, and encourages the involvement of others - incorporates use of levels, facial expression, full-body movement, and elements to convey mood or feeling - demonstrates a strong awareness of audience
Communication	- communicates, with limited clarity, the main theme, feeling, or idea through movement - little evidence of the ability to defend artistic choices	- communicates, with some clarity, the main theme, feeling, or idea through movement - defends artistic choices in a limited way, describing the movement sequence in response to teacher prompts	- communicates the main theme, feeling, or idea through movement - defends artistic choices, describing the use of specific elements for effect	- communicates confidently and effectively the main theme, feeling, or idea through movement - defends artistic choices, describing the use of symbol and metaphor to communicate meaning

Post Show Lesson 3 Shakespeare Story Starters

Expectations:

- interpret and communicate ideas and feelings drawn from fictional accounts, documentaries and other material from a wide variety of sources, selecting and combining complex drama and dance techniques;
- create drama pieces, selecting and using a variety of techniques;
- critique solutions to problems presented in drama and dance, make decisions in large and small groups, and defend their artistic choices;

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Materials:

- copy of several famous Shakespearean quotes (see attachment)
- quote activity story builder sheet

Assessment:

- anecdotal notes

Purpose:

Shakespeare is used and intertwined throughout the play as a way of opening up the world of fairies to Susan. This lesson allows students to begin exploring Shakespeare through some of his more famous quotes.

Warm-up:

Shakedown/ Countdown: Standing in a circle, the teacher will start a countdown from ten. Students will start counting down with their right arms down to zero then moving to the left arm down to zero. This follows with the right leg and left leg. The count starts again, now from nine repeating the movements and increasing the pace and then to eight and so on.

Body:

Activity One:

- In partners, students choose who will be the clay and who be the artist. When the artist is chosen, he/she draws out of a hat one of the Shakespeare quotes. The clay lies in a ball and the artist then molds the clay into a piece of work representing their quote.
- When all the statues have been completed, the artists do a walk about to admire the "gallery".
- When they have finished the gallery walk, the artists go back and "title" their work with the quote they had been given. Again, repeat the gallery walk. Then have students discuss how the work may have changed for them with the title.
- This exercise is repeated with the artist becoming the clay and the clay becoming the artist.

Activity Two:

- Each student is given the a Shakespeare quote and the activity sheet. At the top of the sheet they insert their quote. i.e., "*To be or not to be, that is the question*".
- The student then adds on one full sentence on the number one line. When he/she has completed doing that, they trade their sheet off to someone else to complete line two. This continues in the class until all lines of the sheet have been filled.
- In groups of 2 or 3 students read out the story starters that they have ended up with. As a group, they decide on the one that they like the most.
- Working with the story starter as a foundation, students work on improvising a 5 minute scene. The scene must have a logical beginning, middle, and end. These will be presented to the class. Following each presentation, the story starter will be read to see how closely the group were able to use it.

Closure:

Presentation of scenes to the class.

Shakespeare Quotes

Hamlet

"This above all: to thine own self be true". – (Act I, Scene III)

"Though this be madness, yet there is method in't." – (Act II, Scene II)

"What a piece of work is man! how noble in reason! how infinite in faculty! in form and moving how express and admirable! in action how like an angel! in apprehension how like a god! the beauty of the world, the paragon of animals!" – (Act II, Scene II)

"I will speak daggers to her, but use none." – (Act III, Scene II)

Sonnet 18

"Shall I compare thee to a summer's day? Thou art more lovely and more temperate: Rough winds do shake the darling buds of May, And summer's lease hath all too short a date."

As You Like It

"All the world's a stage, and all the men and women merely players. They have their exits and their entrances; And one man in his time plays many parts." – (Act II, Scene VII)

"Blow, blow, thou winter wind! Thou art not so unkind as man's ingratitude." – (Act II, Scene VII)

King Richard III

"Now is the winter of our discontent". – (Act I, Scene I)

"Off with his head!" – (Act III, Scene IV)

Romeo and Juliet

"O Romeo, Romeo! wherefore art thou Romeo?" – (Act II, Scene II)

"Good Night, Good night! Parting is such sweet sorrow, that I shall say good night till it be morrow."- (Act II, Scene II)

"Tempt not a desperate man".- (Act V, Scene III)

The Merchant of Venice

"If you prick us, do we not bleed? if you tickle us, do we not laugh? if you poison us, do we not die? and if you wrong us, shall we not revenge?" – (Act III, Scene I)

"The devil can cite Scripture for his purpose." – (Act I, Scene III)

King Henry the Sixth, Part III

"The first thing we do, let's kill all the lawyers." – (Act IV, Scene II)

Julius Caesar

"Cowards die many times before their deaths; The valiant never taste of death but once. Of all the wonders that I yet have heard, it seems to me most strange that men should fear; Seeing that death, a necessary end, will come when it come." – (Act II, Scene II)

Macbeth

"Double, double toil and trouble; Fire burn, and cauldron bubble." – (Act IV, Scene I)

"Look like the innocent flower, but be the serpent under't"- (Act I, Scene V)

Shakespeare Story Starter Page

Insert Shakespeare Quote:

Line

1: _____

Line

2: _____

Line

3: _____

Line

4: _____

Line

5: _____

Line

6: _____

Line

7: _____

Line

8: _____

Line

9: _____

Line

10: _____

Anecdotal Records for Drama Class

Student Name: _____

Date or Time Period of Assessment: _____

Activity: _____

1. Attitude

<p>Keys: Toward own work Toward other people Toward work of others Materials/ techniques Time frame for completion Acceptance of criticism</p>	<p>Comments:</p>
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2. Awareness of Dramatic Arts Concepts

<p>Keys: Elements of design The designed environment The natural environment Own role in an environment</p>	<p>Comments:</p>
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3. Process

<p>Keys: Learning experience Initiative Self-assessment Application of learning Striving for improvement Imposes a structure for working on self Originality/ creativity in evidence</p>	<p>Comments:</p>
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4. Product

<p>Keys: Results in drama of best personal effort New learning evident in product Able to criticize own work constructively Able to use established work as step to next level</p>	<p>Comments:</p>
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Literature Circles

Memoirs as a writing genre, have become quite popular in recent years. It may be interesting as a class to explore memoirs especially if students are participating in a journal program. In many ways, it legitimizes how important their own voice is, in the written word. The play ***Kingfisher Days***, was adapted from the book of the same name and is considered a memoir. The value in exploring this book allows students to make comparisons between the play and the book. A second book, ***Bad Boy: A Memoir*** written by Walter Dean Myers, a very popular novelist for intermediate students is also a good choice. Both books explore the theme of the relevance and importance of literature during their childhood and how it helped to curb the direction and choices they made in life.

It may be interesting as a class to explore these books using cooperative learning strategies (literature circles). In literature circles, students are broken into groups of four. Each student is given a different role to take part on within the group. In presenting their information to their groups, students need to think of creative ways to present it. They must take the mindset of teaching the way that they prefer to be taught, i.e., through a game, puzzles, etc. Over four periods, all students will have an opportunity to take on each role as they rotate through in their groups. The four main roles are as follows, although other roles may be devised as well:

Literary Enhancer:

Choose 3-5 passages for discussion and/ or oral reading. Passages might be chosen because they contain:

- 1) *Interesting dialogue between characters;*
- 2) *appealing description (simile, metaphor, use of words);*
- 3) *examples of the author setting a mood;*
- 4) *flashback or foreshadowing, sections that predict.*

The job includes sharing the chosen parts orally with the group.

Vocabulary Enricher:

Choose 4-6 vocabulary words to present to the group. Good word choices could be:

- 1) *Unfamiliar words with good context clues;*
- 2) *Unfamiliar words to look up in the dictionary;*
- 3) *Words used in a unique way;*
- 4) *Foreign words or words that are hard to pronounce.*

The job includes planning how to introduce the words to the group.

Discussion/ Comprehension Director:

Prepare 5-8 questions about the assigned pages. See the reporting sheet included with question prompts. The student assigned to this job calls the group to order, asks each question and allows time for discussion.

Group Recorder:

Fills in the group recorder sheet, collects the assignments, announces jobs for the next session, and turns in the papers to the teacher.