



# EDUCATOR RESOURCE GUIDE

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**Carousel**  
**THEATRE FOR**  
**YOUNG PEOPLE**

This Educator Resource Guide has been written by Angie Descalzi for the Carousel Theatre for Young People's production of *Gruff*. The lessons and activities are designed to be used both before and after your class comes to see the show. Throughout the guide you will find tie-ins to the BC Curriculum. This performance is suitable for Grades K – 5, so you will find a wide range of lessons and activities. If you have any questions, please contact [education@carouseltheatre.ca](mailto:education@carouseltheatre.ca)

## About Carousel Theatre for Young People



CTYP is Vancouver's only mainstage theatre company for young audiences. Our mission is to provide theatrical experiences with lasting impact for young people, families, and artists. Each year 40,000 young people and families benefit from CTYP's extensive programming, which includes a season of mainstage programming for young audiences, the BEE Stage for infants, a year-round drama school for young people ages 3-17, and the Teen Shakespeare Program..

### CORE VALUES

Playfulness  
Accessibility  
Artistic Integrity  
Empathy  
Mentorship  
Community

Our vision: to empower young people through the magic of theatre.

Young People are not simply audience members at CTYP; they are active participants at the very centre of all that we do.

We stage vibrant stories that engage young people from the beginning of their development, and which challenge them through their formative years, empowering them to become agents of positive change.

Our playful approach to creation and collaboration, unwavering commitment to outstanding production values and joyful attentiveness to mentoring emerging theatre artists are key principals of our artistic practice.

Young people can change the world, and we believe theatre empowers them to do so.

# About Puente Theatre



Puente Theatre is dedicated to celebrating our country's cultural diversity through theatrical experience. Since its founding in 1988, Puente has created, produced, translated, toured, and presented professional theatre from the perspective of people outside of the mainstream, bringing people together across boundaries, and exploring what it means to forge a future for our planet made out of billions of different and utterly unique identities.

Puente Theatre's mandate is to use theatrical experience as a bridge between cultures. Their objective is to express the immigrant experience while striving for the highest artistic standards. They endeavour to foster respect for the cultural heritage that immigrants bring to our new homeland and to facilitate the integration of newcomer artists into the local theatre environment.

Puente Theatre would like to acknowledge that for thousands of years the Coast Salish, Nuuchahnulth, and Kwakwaka'wakw peoples have walked gently on and been the caretakers of the territories of what we today call Vancouver Island. It is with great gratitude that we acknowledge that we live, work, and create in the unceded territories of the Lək'wəŋən, WSÁNEĆ and Wyomilth peoples of the Coast Salish Nation. As immigrants to this land, we are infinitely grateful for the opportunity to do so, and we actively seek a new relationship with the first peoples here, one based in honour and respect, and we thank them for their hospitality.



# The Story

Written by Mercedes Bádiz-Benét, Judd Palmer & Brooke Maxwell

A rollicking musical for two goats and a troll about what happens when the grass really is greener on the other side.

*Gruff* tells the story of two goats, one wealthy with plenty to eat, and one poor goat with nothing. A hideous troll has taken up residence under the bridge separating the lush green lands of the Rich Goat from the barren waste on the other side of the craggy chasm. The promised land is forever unattainable!

The troll is soon recruited to join the side of the underclass, but when the revolution is won, the victors become tyrants, and it's up to the troll to find a way to break the cycle of greed. Finally, everybody agrees that the green grass is for everybody to enjoy, and that sharing and friendship are the true lessons. *Gruff* is a timely parable about immigration, friendship, and sharing.

## Cast

Ella Daly	Poor Goat
Pat Rundell	Rich Goat
Trevor Hinton	The Troll

## Production Team

Mercedes Bádiz-Benét	Director/Playwright
Brooke Maxwell	Music Director
Kate Wallace	Stage Manager
Catherine Hahn	Costume Design
Matt Horrigan	Sound Design
Emma Dickerson	Lighting Design
Brian Culp	Original Set Carpentry
Catherine Hahn & Jimbo Insell	Set Design
Mercedes Bádiz-Benét & Judd Palmer	Head Puppet Design & Construction

# About the Playwrights:

**Mercedes Bátiz-Benét** is a Mexican-born multi-disciplinary artist, writer, and award-winning director, privileged and grateful to live, work, and create on the unceded traditional territory of the Lək' wəŋən, WSÁNEĆ, and Wyomilth peoples of the Coast Salish Nation. Known for her emotionally potent and surrealist style, she has written, co-written, and directed numerous plays that have toured nationally and internationally. In 2014, Mercedes won the Canadian Stage Award for Direction at the SummerWorks Festival in Toronto with her play *El Jinete – A Mariachi Opera*. In 2015 she was chosen as the Distinguished Alumna of the Faculty of Fine Arts at the University of Victoria, and in 2020 she directed *Fado, The Saddest Music in the World* by Elaine Avila (Firehall/Puente), which won the JAYMAC Award for Outstanding Production at the Greater Victoria Regional Arts Awards. Mercedes is the artistic director of Puente Theatre where her mission is to advocate for the inclusion, representation, and development of immigrant, IBPOC, and culturally diverse voices.



**Judd Palmer** is one of the founders of the Old Trout Puppet Workshop, a company which travels around doing puppet shows for people. On occasion he makes short films; right now, for example, he's working on an animated Halloween special called *Horrendous*. He also makes children's books (last fall he came out with two, *The Barnacle & The Seagull* and *The Enormous Hill That Looked Like a Good Place for a Picnic but Actually Wasn't*). He's the General Manager of Puente Theatre, and has been known to act in some Puente shows, most recently *Fado: the Saddest Music in the World*.



**Brooke Maxwell** is a freelance musician based in Victoria, BC, Canada. He is also a sound designer, composer, arranger and educator. In addition to *Gruff*, he has underscored and designed several local and national works: *And Slowly Beauty* [Belfry Theatre, National Arts Centre, Tarragon Theatre], *A Tender Thing* [Belfry Theatre] *The Glass Menagerie*, *Long Days' Journey into Night*, *The Master Builder* [Bluebridge Theatre], *Joan* [Theatre SKAM], *Busted Up* [Open Pit Theatre] and the widely acclaimed *Ride the Cyclone*.



In 2020-21, he produced the cast album for RTC, which is now available through Ghost Light Records on all major streaming services. This year, his project has been mixing and releasing an album of the wonderful music of *Gruff*. [Find it on [bandcamp.com](https://bandcamp.com), if not now, then soon!]

Brooke currently performs around the island with his various musical projects. [brookemaxwell.com](https://brookemaxwell.com)

# Book List

Kindly prepared by the Children's Library, Vancouver Public Library.



Vancouver Public Library

What would you do if the grass seemed greener on the other side? These books explore immigration, friendship, sharing, individuality, and the rights, roles, and responsibilities of living in a diverse, dynamic community.

Best for ages 4-8

***It's My Tree*** | Oliver Tallec.

Squirrel loves its tree and eating pinecones in the tree's shade so much that sharing is out of the question. Squirrel builds a wall to keep everyone else away. But wait: are there even bigger trees, better pinecones, and friends waiting on the other side?

***It Fell From the Sky*** | Terry Fan.

Greedy Spider capitalizes on the arrival of a mysterious shiny orb that falls from the sky. But it's easy come, easy go, when a human reaches in to pick up their marble; and the creatures of the yard learn to appreciate and enjoy their shared resources.

***The Me I Choose to Be*** | Natasha Tarpley.

Told in vibrant photos and catchy rhymes, this book is a visual and poetic celebration of the power and beauty of being yourself, no matter what other people think.

***I is for Immigrants*** | Selina Alko.

From ancestors, aspiration, and abuelita to Zen, zest, and ziti dinners, we see the wealth of contributions immigrants bring to their new homes, vividly and playfully expressed in gouache and collage.

Best for ages 9-12

***Take Back the Block*** | Chrystal D. Giles.

Funny, stylish Wes Henderson just wants to play video games and be a normal sixth grader. However, when he gets pulled into his activist parents' fight against gentrification and injustice, he becomes inspired—and inspiring.

***Very Rich*** | Polly Horvath. Explore the bright and colourful seas of the Caribbean. Includes information on the food webs and biomes of the region.

***The Great Wall of Lucy Wu*** | Wendy Wan Long Shang.

Eleven-year-old Lucy's plans for enjoying her very own room are foiled when a great-aunt from China, her Yi Po, moves in. Despite attempts to keep Yi Po on the other side of the room and out of her life, Lucy finds that you can learn a lot from the person on the other side.

Best for Activists & Advocates of All Ages

***Home Sweet Neighborhood: Transforming Cities One Block at a Time*** | Michelle Mulder.

Explore the fun and creative possibilities for kids building community through placemaking. Learn about the role of neighbours through history and see what kids around the world are doing to build connections in their cities.

***Finding Home: The Journey of Immigrants and Refugees*** | Jen Sookfong Lee.

This local author tells the history of human migration in four chapters of engaging, and conversational narration. Each chapter is a combination of facts, contemporary context, and relatable vignettes and photos from current-day immigrants and refugees.

***Can We Be Friends: Unexpected Animal Friendships from Around the World*** | Erica Sirotych.

Opposites attract! True stories of friendships formed between very different types of animals in Africa, North America, and Europe, inviting readers to wonder who their friends could be.

# Lesson Plan: Building Bridges

## STEM Lesson. Grades 2 - 5+

### Applied Design, skills, and technologies Big Ideas:

- Designs grow out of natural curiosity (Grade 2-3)
- Skills can be developed through play (Grade 2-3)
- Designs can be improved with prototyping and testing (Grade 4-5)
- The choice of technology and tools depends on the task (Grade 4-5)

### Math Big Ideas:

- Objects and shapes have attributes that can be described, measured, and compared (Grade 2)
- Standard units are used to describe, measure, and compare attributes of objects' shapes (Grade 3)
- The likelihood of possible outcomes can be examined, compared, and interpreted (Grade 3)
- Analyzing and interpreting experiments in data probability develops an understanding of chance (Grade 4)
- Closed shapes have area and perimeter that can be described, measured, and compared (Grade 5)

Help! The little bridge that crosses to our **delicious grass has collapsed! Goats don't have** opposable thumbs, so we need you to build a new, stronger bridge with 200 Popsicle sticks or **less. Why 200? Well, Popsicle sticks don't grow on trees! Let's see what team builds the** strongest bridge with the least amount of materials. Please hurry, we are hungry!

### Materials:

- Popsicle sticks (200 per group)
- Wood glue
- Tape
- Binder clips or clothes pins
- Small 1 pound weights (at least 10)

### Objectives

Working in groups of 3-5, students will be challenged to construct a bridge with the following features:

- spans at least 14 inches and is suspended at least 12 inches off the floor
- is able to hold 5 pounds for at least 1 minute
- is constructed with the minimum number of popsicle sticks, and
- is aesthetically pleasing

### Activity – Day 1

1. As a class, watch these videos to learn about the different kinds of bridges that can be found all over the world:
  - a. [The 6 different kind of Bridges](#)
  - b. [Bridge Vocabulary](#)
  - c. [Beautiful bridges around the world](#)
2. Divide your class into groups of 3-5 students (or keep them in their respective bubbles). Each group should decide who is going to take the following roles:
  - a. Team Leader (1) - acts as group representative and keeps group on track
  - b. Resource Manager (1) - Keeps count of all resources used (glue, tape, sticks, etc.)
  - c. Design Manager (1) - In charge of drawing the outline and physical design of the bridge
  - d. Main Builders (2) - Focus on staying as close to the bridge outline as possible and making the bridge look as symmetrical as possible.
  - e. Please note: everyone must work on the construction of the bridge equally regardless of their role. This is an exercise meant to develop and strengthen teamwork.

3. Allow the students to spend the remainder of the class designing and drawing their bridge, and making a plan for its construction, as well as their final presentation.

### Activity – Day 2

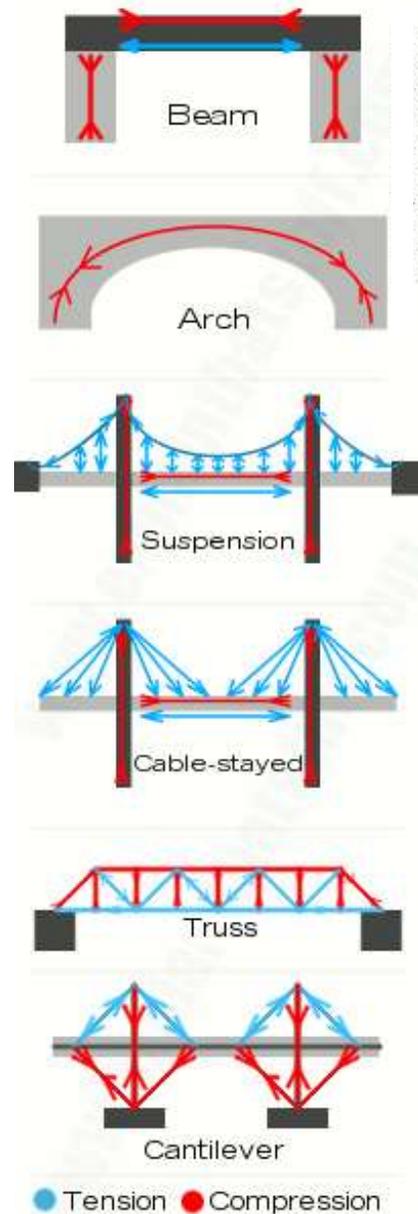
1. Distribute materials to the Resource Managers.
2. Students should use the remaining class period to build their bridges. Review the bridge-building requirements with the class (under **Objectives**).
3. Make sure they know they can use the tape, binder clips and/or clothes pins to secure the pieces as the glue dries.
4. Remind them to keep the bridge neat and attractive!

### Activity – Day 3

1. Ask each team to decide who will present the bridge to the class (2 per group). The presentation should include the following discussion topics:
  - a. Name of their bridge
  - b. Type of bridge it's modeled after
  - c. Reason for choosing that bridge type
  - d. Point out special design features
  - e. Total number of popsicles utilized to build it
2. After each team is finished presenting, test its bridge by adding weights in 1-pound increments. Can their bridge hold 5 or more pounds for at least 30 seconds? How about one minute?
3. Have students record their observations of the bridge after each increment on a data sheet.
4. Follow up questions (under **Reflection**) are provided as an extra activity or homework.

### Reflection

1. Did your team successfully construct a bridge that held 5 pounds for 1 minute? If not, why did the bridge fail?
2. What was the most challenging part of the construction project?
3. If you had to build a second bridge, what would you change?
4. What kinds of trade-offs do you think engineers must make in terms of functionality, safety, budget and aesthetics when building a real bridge?



# Lesson Plan: My Kingdom for a Cup o' Grass

## Science Lesson. Grades K - 4

### Science Big Ideas:

- Living things have features and behaviours that help them survive in their environment. (Grade K-1)
- Living things have life cycles adapted to their environment. (Grade 2)
- Water is essential to all living things, and it cycles through the environment. (Grade 2)
- Living things are diverse, can be grouped, and interact in their ecosystems. (Grade 3)
- All living things sense and respond to their environment. (Grade 4)

The poor goat has managed to find a few grass seeds near the bridge! **Just don't tell the rich goat or he'll send the troll after her. All the poor goat has is a cup and a little bit of dirt. Can you grow grass in a cup? How fast will the seeds grow into yummy shoots? Let's find out!**

### Materials:

- cat grass seeds
- plastic cups (with holes punched in the bottom for drainage)
- potting soil
- water spray bottles
- tape
- plastic wrap
- paper towels
- plastic sandwich bags
- camera
- a chart labeled "Watch Them Grow"

### Directions

Tell children they will be planting grass seeds in soil and in plastic sandwich bags without soil.

#### Planting in Soil

1. Have each child fill a plastic cup most of the way with potting soil and plant about a dozen seeds. Gently cover the seeds with soil.
2. Have children moisten the soil, using the water spray bottle.
3. Help children write their names on tape and label their cups. If you want, you can

decorate the cups with googly eyes and clothing pins to resemble the goats from our story!

4. Put plastic wrap over the cups. (The plastic wrap will help the soil stay moist. Remove the plastic when seedlings appear.)
  - a. Ask: *Do you think we will be able to see when the seeds first start growing? Why or why not?*

#### Planting in Plastic Bags

Tell children that they will also plant some seeds in plastic bags.

1. Have children fold a paper towel to fit in a plastic sandwich bag. Then have them wet the paper towel and place it in the bag. Place seeds on the towel (about a dozen) and then close the bag.
2. Help children label their bags and attach them to a bulletin board or window.

#### Document Plant Growth

Take photos of one of the cups and one of the bags of the grass seeds. Add these photos to a "Watch Them Grow" chart and label the photos "Day 1."

#### Reflect and Share

Talk to children about what they think will happen to these seeds.

- Ask: *Do you think the seeds will sprout in both the cups and the bags? Why or why not? Do you think we'll see the first sprouts growing on the paper towels or in the cups? Why do you think so?*

Encourage children to think about grass and ask:

- *What are some places where we see grass? What do we do in places where there is grass? What do you like about it?*

Have children draw what they predict the grass will look like one week later. Help them to label these drawings as predictions.

### Three Days Later: What Happened?

Check on the grass you planted. What do you notice?

Materials:

- grass planted in soil and plastic bags
- magnifying glasses
- "Watch Them Grow" chart

### Directions

Tell children they will be planting grass seeds in soil and in plastic sandwich bags without soil.

1. Examine the grass seeds in the plastic bags. Ask them what they notice. Have them use the magnifying glasses to get a closer look.
2. Now look at the beans in the soil, and ask them what they observe. If they don't see anything, ask them what they think is happening under the soil.
3. Have children take photos of the grass to add to the "Watch Them Grow" chart and label the photos "Day 3."

### Reflect and Share

Ask children to describe what they observe:

- *How have the seeds changed since the last time you looked?*
- *Did all of the seeds grow the same amount?*
- *Why do you think it is easier to see plants growing in the plastic bags than in the soil? What do you think might be happening under the soil?*
- *What part of the plant seems to be growing first? Why do you think so?*

### One Week Later: What Happened?

Check on the grass you planted. What do you notice?

Materials:

- grass planted in soil and plastic bags
- magnifying glasses
- "Watch Them Grow" chart

### Directions

Tell children they are going to take a closer look at what they've grown.

1. Compare the grass plants growing in the cups and the sandwich bags.
  - a. Ask: *What looks different and what looks the same?*
  - b. Have children look at the roots of the grass with their magnifying glasses.
  - c. Propose the idea of giving the grass a "haircut."
    - i. Ask: *Do you think the cut grass will grow again? Why or why not?*
2. Continue to have children take photos for the "Watch Them Grow" chart, labeling the photos "Day 7." Have them look at the chart and describe how the grass seeds changed over the last week.
3. You and your children may want to continue documenting the growth of the plants over the next several weeks.

You may find this lesson, plus many others, via [this website](#) which has a wealth of information, links and resources.

CTYP takes no credit for the content.

# Drama Exercises: Release Your Inner Storyteller

## Drama Lesson – Grades 1+

### Arts Education Big Ideas:

- Engagement in the arts creates opportunities for inquiry through purposeful play (Grades K, 1)
- Dance, drama, music, and visual arts express meaning in unique ways (Grades K, 1)
- Inquiry through the arts creates opportunity for risk taking (Grades 2)
- Dance, drama, music, and visual arts are each unique languages for creating and communicating (Grades 2, 3, 4, 5, 6)
- Creative experiences involve an interplay between exploration, inquiry, and purposeful choice (Grades 3)
- Artists experiment in a variety of ways to discover new possibilities (Grade 4) and perspectives (Grade 5)

These drama games are intended to help students develop storytelling and improvisation skills. Each of these games encourage students to work together, as the exercises will be most successful when they listen to each other and build on one another's ideas.

### Give & Take Story

*Gruff* was written by three artists from Victoria, BC. Playwrights use their imagination to create new stories and characters. They have to work together and share their ideas to bring their play to the stage. Can you work together to create a new **story? Let's test your storyteller chops!**

1. Have everyone sit or stand in a circle six feet away from each other.
2. Someone begins telling a story. In the first round establish the rules for **'Give'**. This means that the person telling the story must choose when to stop mid-sentence and *give* the story to the next person to continue. Each person can say anything from just a few words to 3 or 4 sentences.

*Tip: If your students need some guidance, you could establish a main character, location, and something that the character wants in order to help the students create a coherent story.*

3. Next, establish the rules for **'Take'**. In this version, the person sitting next to the storyteller must pause the story mid-sentence by saying **'Take'**. They then continue with the story from that point.
4. **Once everyone has the hand of both 'Give' and 'Take'**, as the group leader you may decide each round if it is **'give'** or **'take'**.
5. Depending on how you progress with this, you could introduce a free-form round where students are invited to **'give'** and **'take'** as they wish, as long as the story continues to flow.

*Tip: Encourage students to **build on each other's ideas**. For example if someone is in the middle of a sentence talking about a bear catching fish in the river, the next person should continue the image and move the story on from there, rather than diverting the story to something completely different. This way they can support one another and create a great story.*

## Mythical Creatures

Trolls are mythical creatures that live in caves, forests, or underground dwellings waiting for their next victim, or perhaps hoping to make a new friend. In this improvisation game, students work in pairs to imagine the kinds of creatures they might find in a mythical land.

1. Ask all students to sit and create an audience. You will need a performance space in front of them.
2. If you have an Education Assistant with you, it may be helpful to model this exercise first to help everyone catch on. Explain that participants will go up two at a time and together they will see a scary creature, describe it, and plan their getaway. The trick is that they may only say one word at a time, and must take it in turns. Participants shouldn't discuss anything in advance, this is all about making it up on the spot!

Example:

*Participants should run into the scene from opposite sides to get up a sense of energy and urgency*

A: Wow!  
B: Look  
A: At  
B: That  
A: Huge  
B: Hairy  
A: Slimy  
B: Troll!  
**A: It's**  
B: Hungry  
A: I  
B: Think  
A: We  
B: Should  
A: Bake  
B: It  
A: Some  
B: Brownies  
A: So  
B: It

**A: Doesn't**

B: Eat

A: Us!

*Once students agree they have resolved the situation they can 'run away' from the creature.*

## Narrator/Dialogue

Sometimes stories have multiple endings. What did you think of *Guff's final scene*? **Do you think you can come up with a different ending to that story? Let's find out!** This is an exercise of quick thinking, team work and improvisation.

*Tip: For the first round or two, the teacher should lead the storytelling. You may decide to let students have a try at this afterwards.*

1. The group decides on a location and a reason for characters to be there.
2. One group member narrates the story for the audience, one sentence at a time.
3. The rest of the group pantomimes the action, taking turns to provide one line of dialogue for each line of narration.
4. The dialogue directly relates to the narration.

Example:

N: The day was a hot one  
D1: The Poor Goat was sweaty and said:  
D2: I wish I had a block of ice!  
D3: You could fry grass on the pavement!

N: The Troll was very hungry  
D1: He could hear his tummy rumbling  
D2: So he decided that he was going to eat them  
D3: With a side of ketchup!

*Tip: Always try to have a beginning, middle and an end to each story. Include obstacles the characters must face to move the story forward.*

# Lesson Plan: Conservation and Storytelling

## Social Studies/English Language Arts Lesson – Grades 3 – 5

### Social Studies Big Ideas:

- Indigenous societies throughout the world value the well-being of the self, the land, and ancestors (Grade 3)
- Indigenous knowledge is passed down through oral history, traditions, and collective memory (Grade 3)
- Learning about indigenous peoples nurtures multicultural awareness, and respect for diversity (Grade 3)

### Social Studies Content:

*Students are expected to know the following:*

- Cultural characteristics and ways of life of local First Peoples and global indigenous peoples (Grade 3)
- The history of the local community and of local First Peoples communities (Grade 4)

### English Language Arts Big Ideas:

- Language and story can be a source of creativity and joy (Grade 3, 4, 5)
- Stories and other texts help us learn about ourselves, our families, and our communities (Grade 3)
- Using language in creative and playful ways helps us understand how language works (Grade 3, 4, 5)
- Exploring stories and other texts helps us understand ourselves and make connections to others and to the world (Grade 4)
- Texts can be understood from different perspectives (Grade 4, 5)

You may find this lesson, plus many others, via the website which has a wealth of information, videos and resources. Please note that there are web links embedded throughout the lesson so you will need to be accessing this via a computer/tablet to be able to open the links provided.

Homepage: <http://digitalsqewlets.ca/index-eng.php>

### Classroom Resources:

[http://digitalsqewlets.ca/classroom-resources\\_ressources-pedagogiques/index-eng.php](http://digitalsqewlets.ca/classroom-resources_ressources-pedagogiques/index-eng.php)

In *Gruff*, on the other side of the luscious green grass, the land has gone barren, but the goats **don't seem to understand why. In many** indigenous cultures, connection to the land and its conservation is a vital part of their everyday **lives. Do you think it's important to stay** connected to the land you live on **and ensure it's** taken care of? How do local indigenous cultures pass this on to the next generations?

### Outcomes:

- Students will know about Aboriginal culture, traditions, and connections to the land.
- Students will understand the importance of oral storytelling to Aboriginal peoples.

### First Peoples' Principles of Learning:

- Learning is experiential and relational
- Learning is embedded in memory, history, and story

Brief Description: This lesson introduces students to oral story telling of the Sq'ewlets people through the story of Th'owxeya (the cannibal woman).

Students will learn the traditions around oral storytelling and make connections to the local environment.

#### Sequence of Activities:

1. Have students share with elbow partners the names of some of their favourite stories. Why is that your favourite story? What is it about?
2. Using maps of local areas or Google Earth, come to focus on the Fraser Valley where the Harrison River meets the Fraser River. Note this as the traditional lands of the Sq'ewlets community, who are part of the larger Stó:lō Nation. Both Sq'ewlets and Stó:lō people refer to the Fraser Valley as S'ólh Téméxw, or their world. Today we are going to learn a story that takes place within S'ólh Téméxw.
3. Switch to the website map of the [local area](#). Find the land of the Sq'ewlets, who refer to themselves in myth as Sqwōwich, People of the Sturgeon. Note how they are part of the Stó:lō S'ólh Téméxw. You can click the different names to hear the pronunciations.
4. Move to the main page of the [Sqwélqwel](#), or "true news." There is an overview of how oral stories connect people to their ancestors and their land.
5. Have students listen to the [story of Th'owxeya](#) (The cannibal woman).
  - a. Listen through the first part of the video as Gwen Point describes where this story came from (told to her by her Grandmother, learned it when she was young and now she tells it to others). These stories represent a history that is passed from generation to generation.
  - b. Listen through the rest of the story. Have students share with elbow partners their favourite parts of the story. What connections can we make to the story? Share out.
  - c. Have students tell you about the three different places in the story (lying by the river on the rocks, climbing up the mountain, inside the cave). Give students a sheet of paper with three sections (similar to a comic strip). Replay the video. As students listen this next time, their job is to draw each of these three environments. Have them add as much detail as possible (e.g., flat rocks to lie on, all the trees making the mountain dark, pitch from the trees, mosquitoes flying around the cave and fire lights, etc).
6. Have students in small groups use their pictures to practice retelling the story of Th'owxeya. Note that it is important to practice retelling the story so that you can share the story with others.
7. Return to the map of the [local area](#). From this story, what have we learned about the environment of the Sq'ewlets people?
8. Assessment: Have students complete a written response answering the following question: How do Sq'ewlets stories connect people to the land? Use examples from the story of Th'owxeya.
9. Finish the lesson by having students share (with the whole class or with elbow buddies) how they are connected to their local environment.

*Possible Extensions: An additional story to share with students would be the [story of Mimoux](#). What other stories teach us about the animals and the environment?*

# Arts & Crafts Activity: Mask-ematics

## All Elementary Grades

Did you know that the masks in the show were designed and constructed by two of the playwrights of *Gruff*? That's right! Artists can have many talents and skills, and find different mediums to express themselves.

Masks have been part of human history for centuries. One of the oldest masks found is the Death Mask. This stone mask is 9000 years old and is probably the oldest mask in the world. It is kept in Musée de la bible et Terre Sainte, Paris.

### Activity:

In this mixed media project, students will pick one character from *Gruff* and make a mask with materials found in nature. They will later present their art piece to the rest of class.

#### Materials:

- Mask template or a paper plate
  - [Goat Template](#)
  - [Troll Template](#)
- Color pencils/markers/crayons
- Tempera paint/brushes
- Leaves/grass/bark shavings/pine needles, anything they can find outside on a quick nature walk.
- Glue/tape and any other materials they'd like to use.



### In Class Presentation

- What character did you choose? Why?
- What do you like about this character?
- What do you dislike about this character?
- Does it remind you of another mythical creature from a different story or culture?
- What are the similarities/differences?
- What materials did you use to create your art piece? Why?
- What do you like the most of your creation?

### Art Exhibit

Students may be encouraged to organize a small (Covid-safe) art exhibit and post their new creations around the classroom, or in their school hallway for other students and teachers to see.

They can add a title, a short description of their character, and the materials used to create it.



# Terms in the Story

**Aggravation:** something that annoys or bothers someone.

**Barren:** not able to produce or support growth.

**Beleaguered:** suffering or being subjected to constant or repeated trouble or harassment.

**Beware:** to be cautious or careful.

**Bonkers:** very angry, annoyed, or bothered.

**Carnivorous:** a carnivore is an animal which eats only meat.

**Chasms:** a deep crack in the earth's surface.

**Clamber up:** to climb with difficulty or in an awkward way, using hands and feet.

**Crag:** a steep rugged rock or cliff.

**Cranny:** a place that is not generally known or noticed

**Crevices:** a narrow opening (as in the earth) caused by cracking or splitting.

**Custodian:** a person who is responsible for taking care of someone or something.

**Dampness:** slightly wet; not completely dry.

**Disturbing:** to interrupt, especially by making noise.

**Doomed:** to set on a fixed course to an unhappy or bad end.

**Dreadful:** very bad; awful; no good.

**Dreary:** gloomy, sad, or dull.

**Drips:** a drop of liquid that falls.

**Enlightened:** to give information or knowledge to someone.

**Enthusiasm:** a strong interest or excitement in connection with something.

**Envy:** to feel unhappiness over the good fortune of (someone) and desire the same good fortune.

**Exasperating:** to bother or annoy to the point of causing anger.

**Ferocious:** an animal, person, or action that is very fierce and violent.

**Flaw:** a small fault or weakness.

**Gloat:** to feel or show great pride or satisfaction, often when someone else does badly or fails.

**Gnash:** to strike or grind the teeth together, as in anger, frustration, or pain.

**Good Riddance:** used to express relief that someone or something is gone or done with.

**Grind:** to crush or make by crushing into very small pieces or a powder.

**Heaps:** a large number or amount.

**Hesitant:** feeling or showing unwillingness to do something because of doubt or nervousness.

# More Terms in the Story

Beware: to be cautious or careful.

Impinging: to strike or collide with something.

In Cahoots: a secret partnership —usually used for two or more people.

Ineffectual: not producing an intended effect.

Irritating: to anger or bother.

Megaphone: a device shaped like a cone that is used to direct the voice and increase its loudness.

Metaphor: a figure of speech that is used to make a comparison between two things that aren't alike but do have something in common.

Misleading: to guide in a wrong direction.

Misunderstood: not understood correctly.

Mucky: wet soil or mud with a high organic content.

Namaste: a traditional Indian greeting of respect and thank you, with a spiritual and symbolic meaning; the word means "I bow to the divine in you."

Nuance: a very small difference in color, tone, meaning, etc.

Oppressor: when a person or group of people who have power use it in a way that is not fair, unjust or cruel. It can also describe the feeling of people who are oppressed.

Overpass: a bridge or road that crosses over another road or railroad.

Overwhelming: to load or burden with too much of something.

Pathetic: causing feelings of pity or sorrow.

Peering: to look hard or closely to see something better.

Penetrating: to pierce or go into or through.

Psychological: the scientific study of the ways that people think, feel, and behave.

Rage: to feel or show extreme or uncontrolled anger.

Scrawny: very thin; skinny.

Seeping: if something such as liquid or gas seeps somewhere, it flows slowly and in small amounts.

Shriek: a loud shrill cry of fear, joy, or surprise..

Susceptible: emotionally sensitive or impressionable.

Swayed: the act of slowly swinging back and forth or from side to side.

Wail: to make a long, loud cry of pain or grief.

Wasteland: land where there are no living things or where nothing will grow.

Whimpering: to make a quiet crying sound.

# Food Related Terms in the Story

**Caviar:** is a luxury food. Caviar is salted and unfertilized sturgeon roe eggs.

**Cordon Blue:** chicken stuffed with ham and Swiss cheese.

**Feast:** to eat a lot of food at a large, special meal.

**Foie gras:** a specialty food product made of the liver of a duck or goose. Its flavour is described as rich, buttery, and delicate, unlike that of an ordinary duck or goose liver.

**Fondue:** a dish that consists of small pieces of food (such as meat or fruit) cooked in or dipped into a hot liquid (such as Swiss cheese or chocolate).

**Forage:** the act of hunting or gathering food in the wild.

**Pâté:** very popular in French cooking, it's a mixture of ground or pureed meat and fat. "Pâté" means "paste" in French.

**Peckish:** feeling slightly hungry.

**Ravenous:** feeling very hungry; starved.

**Scrumptious:** pleasing to the senses; delectable; delicious.

**Sorbet:** or sherbet, is a cold dessert made with water or fruit juice instead of milk.

**Soufflé:** a light fluffy dessert food, like a lightly baked cake

# Theatre Terms

## People

**Actor:** a performer who tells a story to the audience by playing a character.

**Artistic Director:** the artistic director is responsible for conceiving, developing, and implementing the artistic vision and focus of a theatre company.

**Choreographer:** the person who creates and directs the sequence of steps and movement in a show.

**Costume Designer:** the person who designs and makes all the costumes for the play.

**Director:** the person who provides the vision for the play and who works with the actors to create their roles, develop the blocking, and oversee all design elements.

**Lighting Designer:** the person who designs the lighting for a show and works with the director to get desired effects.

**Head of Properties:** the person in charge of all the props and who usually works with them during a show.

**Set Designer:** the person who designs the sets for a show.

**Sound Designer:** the person who designs the sound for the show.

**Stage Manager:** the person responsible for making sure all of the rehearsals run smoothly and overseeing the technical aspects when a show is live.

## Places

**Backstage:** the part of a theatre which is not seen by the audience, including the dressing rooms, wings and the green room

**Control Booth:** the place in a theatre from which all the sound and lights are controlled.

**Downstage:** the part of the stage which is closest to the audience.

**Dressing Rooms:** rooms in a theatre provided for the actors in which they change costumes and apply make-up.

**Front of House:** the part of the theatre known as the auditorium where the audience is seated, the lobby and the box office.

**Green Room:** a place for the performers to relax while waiting to go on stage.

**House:** used to describe the audience or as a short way of saying "Front of House."

**Stage Left:** (these left/right directions are seen from the ACTORS' point of view on the stage) this is when the actor standing in the center of the stage moves to their left.

**Stage Right:** (these left/right directions are seen from the ACTORS' point of view on the stage) this is when the actor standing in the center of the stage moves to their right.

**Wings:** the areas of the stage that are to the sides of the acting area and are out of view. These areas are usually masked by curtains.

## General Terms

**Blocking:** the director's planning and instruction of the actors' movements on the stage.

**Cue:** signals that are given to both the actors, the crew, the musicians and any others working on a show.

**Curtain:** the screen, usually of cloth, which separates the stage from the audience.

**Curtain call:** the bows at the end of a performance.

**Dress Rehearsal:** the full running of the production with all costumes, sets, lighting, and sound before the show opens to the public.

**Offstage:** the area of the stage which the audience cannot see.

**Preview:** early public performances that allow the cast and crew to perform in front of audiences before the show officially opens.

**Run:** the number of times a show is performed.

**Set:** the setting of the stage for each act and all the physical things that are used to change the stage for the performance.

**Technical Rehearsal:** These rehearsals take place in the theatre and allow the crew and the actors to establish and run through the whole play with lighting and sound cues.