

# StoryMakers

Presents



**Written and Directed  
by Don Butler**

### **The Cast**

Jonathan Clarke  
Tristen Hooks  
Jesse McCoy  
Sarah Rayburn  
Mary Stucchi

### **Scene Breakdown**

- 1) Prologue
- 2) Gilgamesh
- 3) Echo and Narcissus
- 4) Argus
- 5) The Lotus Eaters and the Cyclops
- 6) Pandora's Box

### **Suggested Curricula**

Language Arts, Music, Social Studies, Theatre

#### **NGSSS and Florida Standards**

ELA.3.V.1.2, ELA.4.V.1.2, ELA.5.V.1.2,  
ELA.6.V.1.2, ELA.7.V.1.2, ELA.8.V.1.2,  
MU.5.C.1.1, MU.68.C.1.1, SS.3.G.1.3, SS.6.W.2,  
SS.6.W.3, SS.6.CG.1.2, SS.6.CG.1.4, TH.5.C.3.1,  
TH.5.O.1.3, TH.5.O.3.2, TH.5.S.1.1, TH.5.S.1.3,  
TH.68.C.1.5, TH.68.C.3.1, TH.68.H.1.1,  
TH.68.H.1.5, TH.68.H.3.6, TH.68.S.1.1

### **The Story on Story Theater**

So what's the story on Story Theater? What is it and where did it come from? Story Theater was the idea of a man named Paul Sills whose mother was a famous acting teacher named Viola Spolin. She's called the mother of improvisation. Improvisation is when actors work without a script and usually take suggestions from the audience and then make up a play or scene right on the spot without using sets, costumes or props.

Paul Sills took this idea and developed it into what we call Story Theater. Although what you see on stage has been rehearsed and the actors have used a script, a lot of what they do comes through playing theater games and improvising on myths, folk tales or just about any good story. The magic of Story Theater happens when the actors use what we call "space objects". They simply "find" an object in the air and make you see it. When the actors believe that what they are doing is real, and that the things they are using are real, then suddenly, they are. When the actors can "see" the invisible and "touch" the invisible, like magic, it becomes visible and you can see it too. But they have to believe so that you can believe.

## Notable Characters/Figures

Aeneas	Hermes
Aphrodite	Hera
Apollo	Io
Argus Panaptes	Marduk
Cyclops	Narcissus
Echo	Odysseus/Ulysses
Enkidu	Pandora
Epimetheus	Polyphemus
Gilgamesh	Poseidon
Helen of Troy	Prometheus
Hephaestus	Sumer
	Zeus

## Locations (Real and Mythical)

Babylon  
Euphrates  
Greece  
Ithaca  
Mashu  
Mesopotamia  
Mount Olympus  
Tigris  
Troy  
Ur  
Uruk



## Vocabulary Terms

Averse  
Bible  
Clay tablet  
Cuneiform  
Digression  
Disperse  
Eternal  
Heifer  
Immortality  
Lotus  
Lyre  
Nymph  
Periaktoi  
Poetic license  
Rejuvenate  
Stylus  
*The Aeneid*  
*The Odyssey*  
Trojan War  
Unison

## Definitions

Folklore is any of the beliefs, customs and traditions that people pass on from one generation to another. Ballads, fairy tales, folktales, legends and myths are folklore.

Folktales are often stories of animals that act like humans and live in a world of wonder and magic. Most of them have a message or moral or explain natural phenomena, such as where the sun goes at night.

Legends are fictional stories associated with a historical person or place.

Myths are traditional stories concerning the early history of a people or explaining some natural or social phenomenon, and typically involving supernatural beings or events.

## Pre-performance Activities

- 1) Read some Ancient Myths from Greece, Rome, Egypt or Persia. Write a summary of your favorite story.
- 2) Interview members of your family to discover what folklore they might know of that they can pass on to you. Record your findings and share what you learn with your class.
- 3) Compare the heroes of Aeneas and Odysseus.
- 4) Compare the Utnapishtim flood with the Biblical story of Noah.

## Post-performance Student Response Activity

- 1) List some of the lines or images in the play that stick in your mind.
- 2) What questions do you have for the characters, for the playwright or for the director?
- 3) What did you like about the production? What would you have changed?
- 4) What message does the playwright want you to take away from the play?

## Resources

- Blyton, Enid. *Tales of Ancient Greece*. Boston, MA: Element Books Inc., 1998.
- Matthews, Rupert. *Myths and Civilization of the Ancient Mesopotamians*. Columbus, OH: Peter Bedrick Books, 2002.
- Myers, Kathleen. *Retold Myths & Folktales: Classic Myths*. Logan, IA: Perfect Learning Corp., 1990.
- Russell, William. *Classic Myths to Read Aloud*. New York, NY: Three Rivers Press, 1989.
- Williams, Marcia. *The Iliad and the Odyssey*. London, England: Walker Books Ltd., 2006.

## StoryMakers Theater Company

West Palm Beach, FL

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## Theater Etiquette

*Here are some things all students should know before they arrive at the theater.*

### • Respect

Being a great audience member requires respect—respect for the theater space, the performers, your teacher, your classmates, other patrons and yourself.

### • No Food, Drink or Gum

Show your respect for the theater space by keeping it clean. Do not bring any food, drinks or gum into the theater. Not only does this create a mess when you are finished eating, but the crinkling of wrappers is distracting to the rest of the audience and the performers.

### • Listening

One of the basic elements of being a great audience member is listening. The audience is an important part of the show. The people on stage can see and hear you, so your reactions and behavior affect the performance. When you are watching a live performance, it's important not to talk. However, laughing and applauding at appropriate times is encouraged! That's how you help create a supportive and focused atmosphere, making the best experience possible for everyone involved.

### • Stay seated

Once you are seated you should avoid standing or getting out of your seat because this distracts others and can block their view.

### • Electronic devices

Please turn off all cell phones! It's rude to talk on your cell phone or send text messages during a performance. The light from your phone is distracting to other audience members and to the actors on stage. Also, there is no photography or recording allowed during the performance.

### • The End

The curtain call is when the performers take their final bow and the audience thanks them for a job well done. At the end of the performance, it's important that you stay in your seat until your teacher guides you to the exit.

### • Above all ... enjoy yourself!