Hansel & Gretel
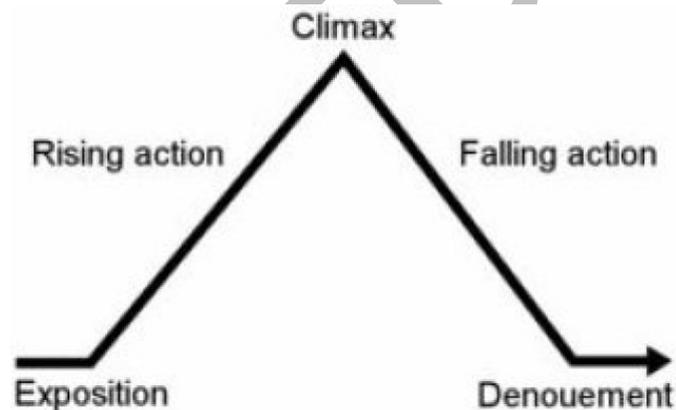
Supplemental Activities

CHAIN OF EVENTS

- [CCSS.ELA-Literacy.RL.2.1](#) Ask and answer such questions as *who, what, where, when, why*, and *how* to demonstrate understanding of key details in a text.
- [CCSS.ELA-Literacy.RL.2.2](#) Recount stories, including fables and folktales from diverse cultures, and determine their central message, lesson, or moral.
- [CCSS.ELA-Literacy.RL.2.3](#) Describe how characters in a story respond to major events and challenges.
- [CCSS.ELA-Literacy.RL.2.5](#) Describe the overall structure of a story, including describing how the beginning introduces the story and the ending concludes the action.
- [CCSS.ELA-Literacy.RL.2.7](#) Use information gained from the illustrations and words in a print or digital text to demonstrate understanding of its characters, setting, or plot.
- [CCSS.ELA-Literacy.RL.2.9](#) Compare and contrast two or more versions of the same story (e.g., Cinderella stories) by different authors or from different cultures.
- [CCSS.ELA-Literacy.SL.2.1](#) Participate in collaborative conversations with diverse partners about *grade 2 topics and texts* with peers and adults in small and larger groups.

Using Aristotle's plot structure to understand narrative can be very effective in learning cause and effect relationships.

Utilizing this idea, students can create paper chains of events that lead through each of the major components of narrative structure.

This can be used with several different versions of Hansel and Gretel (links included below)

Origin story used to adapt for performance:
http://www.eastoftheweb.com/short-stories/UBooks/HanGre.shtml

Another version:
http://ivyjoy.com/fables/hansel.html

A very short version:
http://shortstoriesshort.com/story/hansel-and-gretel/

Another version, read aloud with illustration:
http://www.speakaboos.com/story/hansel-and-gretel/

Events can be plotted and written on individual strips of paper:
1. The harvest was not good and there was no food.
2. Father is worried.
3. Stepmother suggests taking the children deep into the forest.
   Etc….

The events can then be stapled into chain link form and students can choose the climactic event and place it on the peak and verify that the remainder of events aligns with other plot structure.

Discussion:
- Why are certain events important to the story?
- What other events happened but did not make it into the chain events? Why?
- Why might some versions of the story be different?
- Do the various versions of stories have different meanings?

POETRY THROUGH BODY LEARNING

- [CCSS.ELA-Literacy.RL.2.4](#) Describe how words and phrases (e.g., regular beats, alliteration, rhymes, repeated lines) supply rhythm and meaning in a story, poem, or song.
- [CCSS.ELA-Literacy.RF.2.3](#) Know and apply grade-level phonics and word analysis skills in decoding words.
- [CCSS.ELA-Literacy.RF.2.4](#) Read with sufficient accuracy and fluency to support comprehension.
- [CCSS.ELA-Literacy.SL.2.1](#) Participate in collaborative conversations with diverse partners about *grade 2 topics and texts* with peers and adults in small and larger groups.
- [CCSS.ELA-Literacy.SL.2.5](#) Create audio recordings of stories or poems; add drawings or other visual displays to stories or recounts of experiences when appropriate to clarify ideas, thoughts, and feelings.
- [CCSS.ELA-Literacy.L.2.5](#) Demonstrate understanding of word relationships and nuances in word meanings.

Rhythm and meter are tools employed in writing—poetry, prose, songwriting; some people would even say that rhythm and meter exists in everything we write or say. Here is a great exploration activity to begin understanding these concepts.

Songs are an interesting place to start to explore rhythm. Lead students through a child's song and alter the tempo—speed it up, slow it down, etc… You can also analyze poetic structure in terms of hints or cues given for analysis and interpretation.

Example (*http://en.wikipedia.org/wiki/Twinkle_Twinkle_Little_Star*):

Twinkle, twinkle, little star,
How I wonder what you are.
Up above the world so high,
Like a diamond in the sky.

When the blazing sun is gone,
When he nothing shines upon,
Then you show your little light,
Twinkle, twinkle, all the night.

Then the traveller in the dark,
Thanks you for your tiny spark,
He could not see which way to go,
If you did not twinkle so.

In the dark blue sky you keep,

And often through my curtains peep,
For you never shut your eye,
'Till the sun is in the sky.

As your bright and tiny spark,
Lights the traveller in the dark.
Though I know not what you are,
Twinkle, twinkle, little star.

Twinkle, twinkle, little star.
How I wonder what you are.
Up above the world so high,
Like a diamond in the sky.

Twinkle, twinkle, little star.
How I wonder what you are.
How I wonder what you are.

An activity, adapted from Shakespearean scene study involves moving with punctuation and line breaks. Essentially a piece is recited or sung and at each punctuation or line break, the mover changes direction.

Discussion/Analysis:
- How do we interpret differently when the text is broken up in this manner?
- Does the meaning of any part of the poem change?
- What happens if we alter the established rhythm or meter?

You can also use limericks to explore the concept of rhythm and meter, including some irregular meter (meter outside of traditional English iambic)

Children's Limericks
Pulled from http://grahamlester.webs.com/kids.htm

An ambitious young fellow named Matt
Tried to parachute using his hat.
Folks below looked so small
As he started to fall,
Then got bigger and bigger and SPLAT!
Graham Lester

How to spell the potato has tried
Many minds, sometimes mine, I'll confide.
Though it may have an eye,

There's no E – don't ask why!
Not until it's been baked, boiled or fried.
Graham Lester

A funny young fellow named Perkins
Was terribly fond of small gherkins.
One day after tea
He ate ninety three
And pickled his internal workings.
Anonymous

A circus performer named Brian
Once smiled as he rode on a lion.
They came back from the ride,
But with Brian inside,
And the smile on the face of the lion.
Anonymous

An elephant slept in his bunk,
And in slumber his chest rose and sunk.
But he snored -- how he snored!
All the other beasts roared-
So his wife tied a knot in his trunk.
Anonymous

ADAPTING A STORY

- [CCSS.ELA-Literacy.RL.2.2](#) Recount stories, including fables and folktales from diverse cultures, and determine their central message, lesson, or moral.
- [CCSS.ELA-Literacy.RL.2.3](#) Describe how characters in a story respond to major events and challenges.
- [CCSS.ELA-Literacy.RL.2.5](#) Describe the overall structure of a story, including describing how the beginning introduces the story and the ending concludes the action.
- [CCSS.ELA-Literacy.RL.2.6](#) Acknowledge differences in the points of view of characters, including by speaking in a different voice for each character when reading dialogue aloud.
- [CCSS.ELA-Literacy.RL.2.7](#) Use information gained from the illustrations and words in a print or digital text to demonstrate understanding of its characters, setting, or plot.
- [CCSS.ELA-Literacy.RL.2.9](#) Compare and contrast two or more versions of the same story (e.g., Cinderella stories) by different authors or from different cultures.
- [CCSS.ELA-Literacy.SL.2.2](#) Recount or describe key ideas or details from a text read aloud or information presented orally or through other media
- [CCSS.ELA-Literacy.SL.2.4](#) Tell a story or recount an experience with appropriate facts and relevant, descriptive details, speaking audibly in coherent sentences.
- [CCSS.ELA-Literacy.SL.2.5](#) Create audio recordings of stories or poems; add drawings or other visual displays to stories or recounts of experiences when appropriate to clarify ideas, thoughts, and feelings.
- [CCSS.ELA-Literacy.SL.2.6](#) Produce complete sentences when appropriate to task and situation in order to provide requested detail or clarification. (See grade 2 Language standards 1 and 3 [here](#) for specific expectations.)
- [CCSS.ELA-Literacy.W.2.5](#) With guidance and support from adults and peers, focus on a topic and strengthen writing as needed by revising and editing.
- [CCSS.ELA-Literacy.W.2.6](#) With guidance and support from adults, use a variety of digital tools to produce and publish writing, including in collaboration with peers.

Adapting a story for the stage involves understanding the facts of the plot—who, what, where, when, why and how—and creating characters who have points of views or perspectives in relation to that proposed plot line.

Depending upon class size, effective and efficient methodology may shift or change. For the purpose of this general exercise, we will utilize one story; depending upon individual levels of students or availability of assistants/volunteers, you may be able to include multiple stories or do multiple versions of one story.

Determine the plot of a story
Using *given circumstances/exposition, conflict, rising action, climax/turning point, falling action, resolution* or vocabulary appropriate for students, identify specific events within the story that relate to particular forms of action.
   - *Given circumstances*: everything that exists within the world prior to the curtain rising

- *Exposition*: the sequence of events or actions that imparts vital information for establishing characters, their relationships to one another and the current state of events.
- *Conflict*: the most basic definition is the direct opposition of character expectations; in every work, there will be at least one central conflict that determines course of the action.
- *Rising action*: events that occur following the revelation of the conflict.
- *Climax*: the turning point in a work where things will never revert to their earlier state
- *Falling action*: action directly proceeding the climax—most current dramatic work moves quickly through this element to get to resolution
- *Resolution*: what we know to be how the world exists as the curtain closes or the lights go down—sometimes referred to as *denouement* when those circumstances are unclear

Determine the characters in the story

In relationship to the plot, determine vital characters (not every character needs to be carried over in the adaptation) and how they feel about the events that occur. There is no such thing as too much information for the performative experience; there is also no guarantee that all information can be factual or based upon given story circumstances.

Suggestions: short character biographies (one to two paragraphs, sharing some biographical information—how old am I? who is my family? how did I get involved in this story?); listing 5 W's along with a character illustration;

Elements to consider:
a) where is the character from (background)
b) what was he doing just before this story/scene began
c) what does the writer/storyteller say about this character
d) what do others say about this character
e) what does the character say about himself

Developing a Script

Scripts for production have a particular format; this can be as specific as you are willing to undertake but generally are as follows:

CHARACTER A: Hello!

CHARACTER B: Um, hi.

[CHARACTER A crosses to CHARACTER B]

CHARACTER A: Can you tell me how to get to the well?

CHARACTER B: It's at the top of the hill. Up there. Can't you see it?

In this format, character names are in all caps, stage directions are tabbed over 1 and in brackets.

If doing this as an entire class, you may ask students to improvise various scenes with other students working to record dialogue spoken (video cameras are great tools for this to review for accuracy of dictation). This is especially helpful if students are drafting a script and get stuck. Have them get up on their feet and work it out. Remember to remain focused on the central conflict—the driving force of character interactions in the world of the story.

FOR TEACHERS: Guiding this type of work requires an understanding of the students' interpretation of the story and its characters. Using such questions as "What do you want to do here?" "What could you do or say to get that to happen?" "What do you think will happen if….?" serves to allow students a chance illustrate their understanding of the work they have done or to show what remediation needs to occur—either in restructuring the choices made or in clarifying its connection to the source material.

You may elect to word process scripts at this point; again, access to resources plays a large role in this component, but the essential function is to provide copies to appropriate "casts" to study for sharing/performance.