CAUTIONARY TALES FOR CHILDREN

Based on the verse by Hilaire Belloc
Adapted by Claudia O’Doherty, Mark Jones and Chris Kohn

Prepared by Meg Upton

EDUCATION NOTES 2013

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Education Resources
For teachers, children and wayward parents.
Designed for the Admonition of Children.
For ages 8-12.

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About the show

From the wild imaginings of Arena Theatre Company, one of Australia’s most celebrated creators of theatre for young audiences, springs a lyrical satirical cabaret at which you may lose your head entirely!

Meet our dysfunctional musical troupe of four, who have travelled to our stage via a time machine. They’re on a mission to teach today’s rascally kids a thing or two about the importance of being well-behaved. They’re armed with Hilaire Belloc’s poems about wayward children and the outlandish fates that befall them.

For children 8-12 and their families

A theatrical performance based on the work of Hilaire Belloc (1870-1953)

Introduction

Extract from Hilaire Belloc’s Cautionary Tales for Children

And is it True? It is not True.
And if it were it wouldn’t do,
For people such as me and you
Who pretty nearly all day long
Are doing something rather wrong.
Because if things were really so
You would have perished long ago.

Credits

Director – Naomi Edwards
Writer – Claudia O’Doherty
Composer – Mark Jones
Set & Costume Designer – Jonathon Oxlade
Lighting Designer – Richard Vabre
Dramaturg – Christian Leavesley
Production Manager – Emily O’Brien
Stage Manager – Pippa Wright
Cast – Jolyon James, Mark Jones, Natalie O’Donnell, Sarah Ward
For teachers

These education resources have been created for a national tour and as such have been broadly aligned with the Australian Curriculum: English, Australian Curriculum: The Arts (draft), and with elements of the Australian Curriculum: General Capabilities.

The production is suitable for young people between the ages of 8 and 12. As a beginning point, the following table has been drawn from the Year 4 (students aged approximately 10) band across the new curriculum documents. It is a guide only. Teachers should feel free to approach the activities through the lens of their own educational context and state-based curriculum, as well as adapt them for the age of their students.

<table>
<thead>
<tr>
<th>CURRICULUM</th>
<th>STRAND</th>
<th>FOCUS</th>
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| The Arts - Drama | Making | • Create roles and relationships  
| | | • Create dramatic action  
| | | • Shape dramatic action  
| | | • Offer, accept and negotiate situations  
| | | • Plan, rehearse and perform. |
| Responding | | • Identify, explain and comment on drama experiences (both own and others) as a participant and as audience. |
| General Capabilities | Critical & creative thinking | Students think broadly and deeply using skills, behaviours and dispositions such as reason, logic, resourcefulness, imagination and innovation. |
| | Personal & social capability | Recognising and regulating emotions, developing empathy for and understanding of others, establishing positive relationships, making responsible decisions, working effectively in teams and handling challenging situations constructively. |
| | Ethical Behaviour | Ethical behaviour involves students building a strong personal and socially oriented ethical outlook that helps them to manage context, conflict and uncertainty, and to develop an awareness of the influence that their values and behaviour have on others. |

HISTORY NOTE
Some teachers may wonder why History isn’t included in the table above. This is because the Australian Curriculum: History focuses on Australian history. However, it may worthwhile to have students research the lives of children in the later part of the 19th century, the time during which Hilaire Belloc was writing.

FICTION ABOUT CHILDREN OF THE ERA...
*The Warden’s Niece*, *To Tame a Sister*, and *The Greatest Gresham*, all by Gillian Avery (possibly out of print but libraries may have copies), are great stories about children and the morals of the time.
About Arena Theatre Company

Arena creates live performances for audiences aged 5 to 25 years. Our artistic vision is founded on the belief that theatre creates a space that is surprising, alive, fertile, explosive, dangerous and inspiring. It is a space where contemporary human experience can be uniquely expressed, felt, celebrated and reinvented. It is a space to which everyone is entitled, on equal terms.

We believe that theatre for young people has intrinsic value. It is not merely preparation for adulthood, a form of education, or a marginal version of theatre for adults. It investigates and celebrates the experiences of young people in the here and now. We believe that deep, authentic and ongoing dialogue with our audience is essential in maintaining a program that is authentic and engaged. For this reason we include a wide range of direct engagement processes through all stages of development, presentation and evaluation.

In a world in which interpersonal relations and exchanges of meaning are increasingly communicated through electronic media, the immediacy of the real-time performer-audience relationship has developed special power. We seek to harness this power by creating experiences which place the live presence of the audience and performer right at the heart.

At Arena, some of Australia’s most skilled artists are invited to make theatre which engages with the specific demands and possibilities of young audiences. This demands rigorous processes; to this end we foster long-term artistic collaborations and undertake thorough creative development processes for each new show.

About the writer

These Education Notes have been compiled by Meg Upton. Meg is a drama and theatre educator. She was Education Manager at Playbox/Malthouse Theatre for eight years, and has consulted and worked with companies such as Melbourne Theatre Company, the Victorian College of the Arts, Uncle Semolina & Friends, Kage Physical Theatre, Arena Theatre Company, Machinations Ensemble, Geelong Performing Arts Centre, Victorian Opera, Performing Lines, Theatre Works, Arts Centre Melbourne and RealTV. Meg also lectures in drama education at Deakin University. She was a senior research assistant on the national ARC project TheatreSpace— Accessing the Cultural Conversation - a significant project that explored theatre and young audiences.

Meg is deeply committed to mentoring young and emerging arts and is on the Board of Platform Youth Theatre and, more recently, the national Board of YPAA (Young People and the Arts Australia). Meg is also a member of the Executive for the Drama Victoria Committee of Management. She works regularly with the Victorian Curriculum and Assessment Committee on curriculum and assessment and has written articles for a range of publications including Mask for Drama Victoria, Kinesis for Ausdance, NJ (Drama Australia) and Lowdown (YPAA), and regularly presents at local and national conferences. Meg is currently completing a PhD at the University of Melbourne investigating the role of live theatre performance analysis: how to write about theatre and be in sync with contemporary theatre practice!
Get involved

FEEDBACK
Arena Theatre Company would like to know how students have responded to the production of Cautionary Tales for Children and how teachers have responded to the activities contained in these education notes.

Arena welcomes you to send us feedback, on info@arenatheatre.com.au

WORK EXPERIENCE / INTERNSHIPS
Each year Arena offers several voluntary positions to secondary and tertiary students seeking work experience in the performing arts.

Secondary school students can expect to experience the administrative aspects of arts management, as well as to observe the creative process of new work being developed in the rehearsal room. Students are also encouraged to assist with the technical side of productions, either in rehearsal or in the theatre.

Tertiary students are expected to have a more hands on role in arts administration and/or production. Arena welcomes tertiary students wanting to use their experience at Arena for practical assignments or case studies. Arena operates at a fast pace, so we like people to be able to take initiative and think on their feet.

Arena receives over 70 applications each year for work experience and secondments. To be eligible, students must complete an application, found on our website: www.arenatheatre.com.au
ACTIVITIES: BEFORE THE SHOW
Things you or your teachers or parents might like to discuss

What is a Cautionary Tale?
It’s a story with a warning. Cautionary tales tell you that you need to be good or you’ll come to a sticky end. A cautionary tale usually has three parts to it:
• The first part details the bad deed that has occurred.
• The second part tells a story – usually of a child – who goes ahead with being bad.
• The third part is where the bad child usually comes to a very unpleasant end.

Why would anyone write a Cautionary Tale?
Once upon a time, in a land not too distant from ours, in a time before the internet, before television, before film, before parenting advice was a science, even before children’s picture books were common, adults sought a way to teach children to be obedient, well behaved and moral. They decided, as adults often do, that this could happen by creating stories that had a moral and a warning. Such stories could be read to children to teach them how good children prosper and bad children come to no good!

Have you ever heard or read fairy stories such as Little Red Riding Hood or Hansel and Gretel? These stories have morals. Little Red Riding Hood aims to teach young girls not to talk to strangers (the Wolf). Hansel and Gretel attempts to teach a similar story, as they are sucked in by a strange old women with a gingerbread house in the middle of a forest. They go into her house and end up in a bit of a mess, really. So don’t talk to strangers… or if you do … ensure they aren’t wolves or older people who like gingerbread.

Cautionary Tales that appear in Hilaire Belloc’s book
• Jim: Who ran away from his Nurse, and was eaten by a Lion.
• Henry King: Who chewed bits of string, and was early cut off in Dreadful agonies.
• Matilda: Who told Lies, and was Burned to Death.
• Franklin Hyde: Who caroused in the Dirt and was corrected by His Uncle.
• Godolphin Horne: Who was cursed with the Sin of Pride, and, Became a Boot-black.
• Algernon: Who played with a Loaded Gun, and, on missing his Sister, was reprimanded by his Father.
• Hildebrand: Who was frightened by a Passing Motor, and was brought to reason.
• Lord Lundy: Who was too Freely Moved to Tears, and thereby ruined his Political Career.
• Rebecca: Who Slammed Doors For Fun And Perished Miserably.
• George: Who played with a Dangerous Toy, and suffered a Catastrophe of considerable Dimensions.
• Charles Augustus Fortescue: Who Always Did what was Right, and so Accumulated an Immense Fortune.

Heavy stuff! The names of the children are enough to scare the socks off you, let alone consider what their badness is! Did you notice that the very last tale about Charles Augustus Fortescue (CAF) was about a good boy who did what was right and so became very rich? What do you think about this? Should CAF benefit in such a way from goodness? Does this always happen?
German Cautionary Tales…Gruesome!

Compare the titles of the cautionary tales above with the German ones below.

In 1845 (fifty years before Hilaire Belloc began writing) there was a German children’s book published called *Der Struwwelpeter* – incidentally Stuwwelpeter means Straw Peter or Shaggy Peter. The book contained ten rhyming stories, all illustrated and mainly about children, like Belloc’s book and the performance you will see. Each has a clear moral that warns about the disastrous consequences of being bad, told in a very exaggerated way. The title of the first story provides the title of the whole book.

- **Struwwelpeter** describes a boy who does not groom himself properly and is consequently unpopular.
- **Die Geschichte vom bösen Friederich** (The Story of Bad Frederick) describes a violent boy who terrorizes animals and people. Eventually he is bitten by a dog, who goes on to eat the boy’s sausage while he is bedridden.
- **Die gar traurige Geschichte mit dem Feuerzeug** (The Dreadful Story of the Matches) describes a girl who plays with matches and burns to death.
- **Die Geschichte von den schwarzen Buben** (The Story of the Black Boys) describes how Nikolas (that is, Saint Nicholas) catches three boys teasing a dark-skinned boy. To teach them a lesson, he dips the three boys in black ink, to make them even darker-skinned than the boy they’d teased.
- **Die Geschichte von dem wilden Jäger** (The Story of the Wild Huntsman) is the only story not primarily focused on children. In it, a hare steals a hunter’s musket and eyeglasses and begins to hunt the hunter. In the ensuing chaos, the hare’s child is burned by hot coffee and the hunter falls into a well, presumably to his death.
- **Die Geschichte vom Daumenlutscher** (The Story of the Thumb-Sucker) features a mother who warns her son not to suck his thumbs. However, when she goes out of the house he resumes his thumb sucking, until a roving tailor appears and cuts off his thumbs with giant scissors.
- **Die Geschichte vom Suppen-Kaspar** (The Story of the Soup-Kaspar) begins as Kaspar, a healthy, strong boy, proclaims that he will no longer eat his soup. Over the next five days he wastes away and dies.
- **Die Geschichte vom Zappel-Philipp** (The Story of the Fidgety Philip) describes a boy who won’t sit still at dinner, until he accidentally knocks all of the food onto the floor, to his parents’ great displeasure.
- **Die Geschichte von Hans Guck-in-die-Luft** (The Story of Johnny Head-in-Air) concerns a boy who habitually fails to watch where he’s walking. One day he walks into a river; he is soon rescued, but his writing-book drifts away.
- **Die Geschichte vom Fliegenden Robert** (The Story of the Flying Robert) describes a boy who goes outside during a storm. The wind catches his umbrella and sends him to places unknown, and presumably to his doom.

Source: http://en.wikipedia.org/wiki/Struwwelpeter
**Acting Up**  
(The Arts, Drama, Making)

In this activity you have the opportunity to be quite bad, but only in an imaginative or pretend way.

- Organise yourselves into groups of either three (3) or four (4).
- Ask your teacher to put the names of the GERMAN cautionary tales in a hat or container (more gruesome = more fun).
- This is now a secret ballot (ask your teacher what this means if you don’t know). Each group elects someone to draw out a title. Keep it a secret!

**NOW**

- Read what you selected (make sure you don’t let the other groups know) and have a chat about it.
- Notice that each story gives you information – a main character, some possible other characters, some bad behaviour that creates the action, and an ending.
- In your group make a drama/short scene where you act out the story of that cautionary tale – keep it simple.
- Because this is imaginary, you can exaggerate the characters and the action BUT remember to be safe about this.
- Present or perform your imaginary version of the cautionary tale to your class or another group – don’t tell anyone the title, just perform.
- What did they think? Can they guess what the cautionary tale was about?
The Cautionary Quiz - How are bad are you?  
(Critical Thinking)

There was a little girl,  
Who had a little curl,  
Right in the middle of her forehead.  
When she was good  
She was very good indeed,  
And when she was bad she was horrid.

*Extract from* There Was a Little Girl, by Longfellow.  
*Source: [http://en.wikisource.org/wiki/There_Was_a_Little_Girl](http://en.wikisource.org/wiki/There_Was_a_Little_Girl)*

Are looks deceiving? Can a person look good or look bad?

Is being good or being bad really that simple? Take the quiz below and find out. Circle the answer you think best applies to you. There are 13 questions:

<table>
<thead>
<tr>
<th>I listen to my parents:</th>
<th>Always</th>
<th>Sometimes</th>
<th>Never</th>
</tr>
</thead>
<tbody>
<tr>
<td>I share my things:</td>
<td>Always</td>
<td>Sometimes</td>
<td>Never</td>
</tr>
<tr>
<td>I eat my vegetables:</td>
<td>Always</td>
<td>Sometimes</td>
<td>Never</td>
</tr>
<tr>
<td>I clean my room:</td>
<td>Always</td>
<td>Sometimes</td>
<td>Never</td>
</tr>
<tr>
<td>I shower every day:</td>
<td>Always</td>
<td>Sometimes</td>
<td>Never</td>
</tr>
<tr>
<td>I tease my brother/sister:</td>
<td>Always</td>
<td>Sometimes</td>
<td>Never</td>
</tr>
<tr>
<td>I do my homework:</td>
<td>Always</td>
<td>Sometimes</td>
<td>Never</td>
</tr>
<tr>
<td>I drop rubbish on the ground:</td>
<td>Always</td>
<td>Sometimes</td>
<td>Never</td>
</tr>
<tr>
<td>I brush my teeth before I go to bed:</td>
<td>Always</td>
<td>Sometimes</td>
<td>Never</td>
</tr>
<tr>
<td>I turn off the lights when I leave a room:</td>
<td>Always</td>
<td>Sometimes</td>
<td>Never</td>
</tr>
<tr>
<td>I clean up after myself:</td>
<td>Always</td>
<td>Sometimes</td>
<td>Never</td>
</tr>
<tr>
<td>I lose my things:</td>
<td>Always</td>
<td>Sometimes</td>
<td>Never</td>
</tr>
<tr>
<td>I eat junk food:</td>
<td>Always</td>
<td>Sometimes</td>
<td>Never</td>
</tr>
</tbody>
</table>

How many SOMETIMES did you score out of 13?  
What does that tell you about goodness and badness?  
What other questions would you ask?
Some things you might like to know about the show
(Literacy, language, meaning)

Characters: The Well-behaved Time Troupe
Roger: The leader, a ridiculous man, easily frustrated.
Sophie: Eldest sister. Loves being on stage, often looking for opportunities to introduce her original material into the show.
Helen: Interested in the technical side of the show, the time machine, the ‘wickedometer’. A dork.
Steven: A musical savant (an expert with exceptional skill), he plays the piano and composed the music to all the songs.

A bit about the story
The Well-behaved Time Troupe appears from the past with their special time machine. Their aim is to perform a show that will leave you in no doubt about how to be good! To do this, the troupe – lead by Roger Atwell, their leader – measure the wickedness in the room on their specially designed ‘wickedometer’. Using a mixture of story-telling, singing, comedy, and physical theatre (when these are all combined they can be known as ‘cabaret’), the troupe encourages us to be ‘good’. They begin with the cautionary tale of Matilda, who told lies. Watch out, the final wickedometer reading will shock you all!

Get Your Imagination Working
(Identify, Explain and Comment)
What do the above characters and their descriptions conjure up in your mind?
What does the brief outline of the story tell you?


Cabaret, Steampunk and Time Machines
(Critical Thinking)
These are some things you will see in the performance of Cautionary Tales for Children.

What is CABARET?
How can something be STEAM + PUNK?
Do TIME MACHINES really exist?

I’m glad you asked… and even if you didn’t ask (which you should have because it is extremely good manners!)… here is some information that you could find very useful.
Did you know that **Cabaret** is entertaining! It contains music, comedy, song, dance, story telling (recitation) and can be performed in a theatre (where you will be seeing it) OR in a restaurant or nightclub. Performances are usually introduced by a master of ceremonies or MC – who do you think the MC is in Cautionary Tales? Cabaret often has a message to give, sometimes political, sometimes... cautionary.

**Did you know that Steampunk** is a form of science fiction? It is a mash-up style where machines are powered by steam rather than fuel or electricity. People who lived in the 19th century (when Hilaire Belloc did) tried to imagine what machines of the future could look like. What do you think machines of the future may look like? Can you imagine what technology might look like in the future? You might be familiar with the film or book *The Golden Compass* by Phillip Pullman? That is a Steampunk world.

**Did you know that the name ‘time machine’** was first used in 1895 when author H.G. Wells wrote a book called *The Time Machine?* Can humans travel through time? Time travel has always been considered just science fiction. That was until the discovery of ‘wormholes’ in space, and the development of the Large Hadron Collider (LHC). The LHC allows scientists to look at particles and matter from the past – a form of time travel, so to speak.
Interview with Chris Kohn
Arena’s previous Artistic Director and key adaptor of the show

A cautionary tale is...
A story whose sole purpose is to teach people how to be good, by showing them what happens to people if they are bad. But these are parodies of Cautionary Tales, so the morals get a bit muddled and people’s punishments don’t always suit the offence!

When I first read Hilaire Belloc’s book I felt…
Like I had suddenly gained access to a forbidden world, because an adult writer was poking fun at the moralising of other adults. I realised that even grown ups knew that they were capable of being ridiculous. Up until then I thought that all grown ups thought they knew everything and all kids knew nothing. I was 10.

I became involved in the project because…
I had always wanted to do something fun with the poems since I first found them on my best friend’s parents’ bookshelf when I was 10.

My role in the project has been…and if I was to describe that role I would say...
Firstly, I conceived the idea. Then I put a creative team together to develop the idea in the rehearsal room, with me in the role as director. Since then I have passed on the directing role (with great regret) but I am proud that the work I have done up until now will play a part in the final version.

My creative process for this project involved the following steps...
Firstly, I decided to adapt the poems. Secondly, I found a composer to write the music, a designer to dream up the set and costumes, and a writer to create a vehicle for the poems. Thirdly, I dreamt up a concept for the show with the writer, and enjoyed reading what the writer wrote and what the composer composed. Fourth, I gathered the creative team together in a room for two weeks to rehearse and present the show to audiences. Fifth, I worked on the script for another week with the writer, two dramaturges and an American cast (it was in America).

If I were to describe the theatrical style or form of Cautionary Tales...
I would say it is blending elements of music hall, pantomime and post-modern comedy.

The challenges/opportunities that Cautionary Tales offers are...
The poems are over 100 years old and some of the language is old-fashioned and complex, so it is a challenge to communicate every little joke. At the same time the overall sense is not hard to convey and it’s great to bring out some old words that deserve another go – it’s boring to hear the same words every day. The show offers an opportunity for kids to show adults that they are actually smarter and better behaved than them (it’s scientifically proven in the course of the show).

Young, medium and older people will love this show because...
There are jokes for kids and adults, and some of the senior members of the audience would remember the poems from their childhood days; during the showings, we saw some grandparents mouthing the...
words or even bringing in copies of the book to read along.

I love this show because…
The poems are brilliantly naughty and the entire creative team is absolutely the cream of the crop in Australia.

If Chris Kohn could write a cautionary tale about the development of the play it might go something like this…

A cautionary tale, it’s understood,
Seeks to teach us to be good
By showing us that if we’re bad
The consequences will be sad.

There is of course the parody
The tends to make us laugh with glee
In these the morals are quite muddled
And punishments can be quite fuddled.

When first I read Hilaire Belloc
I felt I’d found a secret plot
A writer poking vicious fun
At other adults being glum.

It made me think about a show
Where moral tales were quite the go.
To take the poems and show to all
How Belloc’s world was overall

A joyous place to play and make
A theatre show to generate
Some music, song and cabaret
To entertain and sweep away.

To make this work I found a writer,
A team of folk and great designer
We dreamt up ways to stage the show
And wrote a script to make it so.

The challenge to me seemed absurd,
To make some sense of older words,
For Belloc’s tales are quite histor-ic
And younger folk may not quite get it.
There’s jokes for kids and steampunk stuff
A time machine that seems quite naff.
Kids wickedness is made to seem
A thing that’s measured by a scream.

But in the end the adults learn
To change their ways by lessons stern
And overall I’m glad to say
That children really save the day!

Discuss
(More Critical Thinking)

What do you think about Chris’s poem? Does this tale successfully capture the things that Chris was talking about in his interview? Can you re-write a piece of information into a cautionary tale?

Words, words and more words
(English, language, text structures)

Hilaire Belloc’s stories were written over one hundred years ago. The English language has changed quite a bit since then, and it could be that we use some words differently. The words below are all used in the cautionary tales that appear in the show.

- embroidery
- lamenting
- dainty morsel
- stockings
- gallant
- strode
- dwelt
- in vain
- scoundrel

- chimney sweeping
- nurse
- slunk
- pinafore
- reeking
- virtues
- folly
- a score (as in a number)
- pianola

DISCUSS what the words/phrases mean to you.

RESEARCH, using a dictionary or appropriate search engine, the meaning of the words in the 1890s. What’s changed? What is the same?
ACTIVITIES: AFTER THE SHOW
Things to discuss, to do and to make

The Cautionary Quiz – what happened in the show?
[NB Answers at the end of this resource – don’t peek!]

1. What is the name of the travelling group of actors?
2. How do the travelling actors arrive?
3. What was the first bad deed you heard about?
4. What is the name of the wicked measuring machine?
5. How does it take a measurement?
6. Name two of the ‘wicked’ categories that the machine measures
7. What was the second bad deed?
8. What is Sarah being punished for?
9. According to Roger, which is more dangerous – a balloon or a spike ball?
10. What happened to George at the zoo?
11. Who is the only ‘good’ child the show talks about?
12. What do the travelling troupe discover about ‘wickedness’ in the end?

Score /15
0-3 Were you actually in the theatre?
4-6 Pay attention!
7-9 Probably laughing a bit too hard and missed some stuff
10-12 Not bad at all
13-15 Congratulations – no more caution required

Discuss the show

What is this show about? Have a discussion about some of the following ideas:

- Morality
- Goodness brings reward
- Naughtiness brings punishment
- Authority is always looking after you
- Did you recognise any of these ideas in the play?
- Are some of these statements true?
- Did you enjoy the show? Did it make you laugh? Cry? Feel frightened? None of these?
Write your own Cautionary Tale
(Text structure, creating texts)

You might have noticed by now that Hilaire Belloc’s cautionary tales ‘rhyme’ or are in ‘verse’. That’s meant to make them catchy and memorable.

What do modern children need to be warned about?
What do parents and other adults want to prevent them doing?
What do children need to prevent parents or other adults doing?

Here’s your chance to write your own new, modern, never-been-seen-or-read-before cautionary tale!
It could be a cautionary tale for children OR a cautionary tale for parents or teachers
Remember, it needs to be in verse.

• In pairs or small groups you may like to brainstorm or share some ideas to get you started.
• Decide on a single idea. For example, parents who make you tidy your room, or teachers who set too much homework, or children who never get off the couch, or…you get the picture.
• Reading these may help you with writing your own tale and give you some ideas.
• EXTEND this idea by illustrating your new and original cautionary tale.

Create
(Creative thinking)

• Design your own version of a wickedometer.
• Use your smart phone or digital camera, select a cast and crew and make your cautionary tale into a SILENT FILM – lots of extreme characters and nonsense!
• Use recycled objects to create a three dimensional time machine.

Drama Activities
(Making and Responding)

In groups of five or six create a ‘time machine’ with your bodies:
• Imagine that each member of the group is a part of the machine.
• What sound does each section make?
• What movement does each section make?
• How does the machine start?
• Show the class each group’s time machine.
• Which one actually worked? Okay…perhaps that’s going too far.
Create: A fortune teller of bad deeds and consequences

A paper fortune teller (also called a chatterbox) is a form of Japanese origami used in children’s fortune telling games. A player asks a question and the fortune teller uses their fingers (see picture) to manipulate the shape. The fortune teller either spells out the selected word or counts out the chosen number. The inside section generally has the most interesting answers to secrets to tell.

1. Take one clean A4 sheet of paper, either white or coloured, and use this idea to create a ‘cautionary’ fortune teller.

2. On the outside of the completed fortune teller write eight BAD DEEDS of your choice. You can see where exactly to write these on the diagram on the next page.

Here’s some bad deeds to start you off:

- Picking your nose
- Climbing ladders
- Kicking dogs
- Stepping on cracks
- Eating paper
- Catching flies
- Sneaking out at night
- iPad obsession
- Telling lies
- Eating ear wax
- Bad manners
- Prank phone calls
- Chewing nails

3. In the middle write 8 numbers of your choice (see diagram below)
4. Open the flaps and… drum roll… choose eight CONSEQUENCES! These are what could happen if the player doesn’t take care! Here are some SUGGESTED consequences:

- Nose falls off OR doubles in size
- Stuck on the moon… OOPS!
- Swallowed by an enormous beast
- Gobbled up by mud creatures
- Turned into a two dimensional paper figure
- Flies get their revenge in a dastardly way
- Your eyes fall out
- You melt and get put in a bottle
- No one ever, ever, ever speaks to you again
- You are arrested and put in prison
- Your nails never grow back
- Kidnapped and sold into slavery.

An example fortune teller (for a nice birthday card). Make sure yours is about bad deeds and consequences!
Moral resources

Links to online versions of Hilaire Belloc’s Cautionary Tales for Children

Who was Hilaire Belloc? Why did he become famous? Why would a contemporary Australian Theatre Company create a show about his cautionary tales?
http://www.poemhunter.com/hilaire-belloc/

Link to Australian author Andy Griffith’s The Bad Book and The Very Bad Book – contemporary cautionary tales and stories of how to be bad…as if we didn’t know.

For teachers and parents – a site that talks about the role of cautionary tales in building good moral children.
http://www1.assumption.edu/users/mcclymer/His130/cautionary%20tales/default2.html

Find out about the theatrical style known as Cabaret.
http://en.wikipedia.org/wiki/Cabaret

Steampunk as a genre/style may be unfamiliar to you so tread carefully.
http://www.steampunk.com/what-is-steampunk/

ANSWERS TO THE QUIZ: Hopefully no cheating went on!
## Touring Schedule

<table>
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<tr>
<th>Venue</th>
<th>Dates</th>
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</thead>
<tbody>
<tr>
<td>Geelong Performing Arts Centre</td>
<td>4-6 April</td>
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<tr>
<td>Whitehorse Centre, Nunawading</td>
<td>9-10 April</td>
</tr>
<tr>
<td>Kyneton Town Hall, Kyneton</td>
<td>11-12 April</td>
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<tr>
<td>Pilbeam Theatre, Rockhampton</td>
<td>17-18 April</td>
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<td>Mackay Entertainment Convention Centre</td>
<td>20 April</td>
</tr>
<tr>
<td>Illawarra Performing Arts Centre, Merrigong</td>
<td>23-24 April</td>
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Acknowledgements

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**FEDERAL PARTNER**

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**STATE PARTNER**

**ARTS VICTORIA**

**LOCAL PARTNER**

**CITY OF MELBOURNE**

**TOURING PARTNER**

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This production was presented as a rehearsal reading in May 2012, at the John F. Kennedy Center for the Performing Arts, as part of New Visions/New Voices.

The Australian Government is proud to be associated with this tour through the national performing arts touring program, Playing Australia, which gives Australians across the country the opportunity to see some of our best performing arts.

JOIN THE CONVERSATION

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