



presents

Once Upon a Tale

featuring

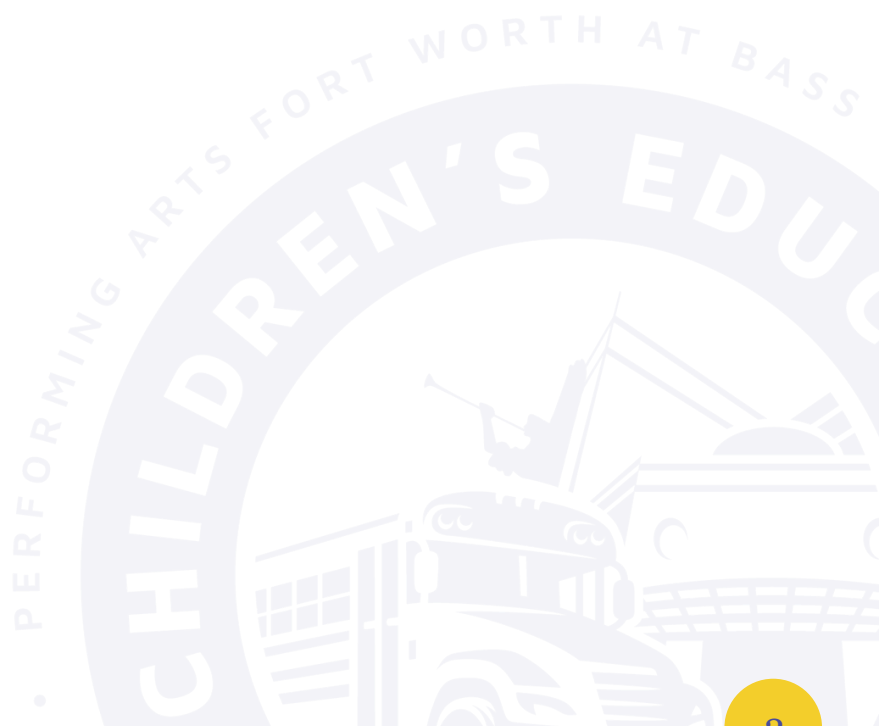
**Charlotte Blake Alston and Claudia Acosta,
Storytellers**

assisted by

**Amanda Hand and Ariel Hernandez,
Singers**

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Introduction

Dear Teachers,

Welcome to “Once Upon a Tale”, a bilingual experience told by master storytellers.

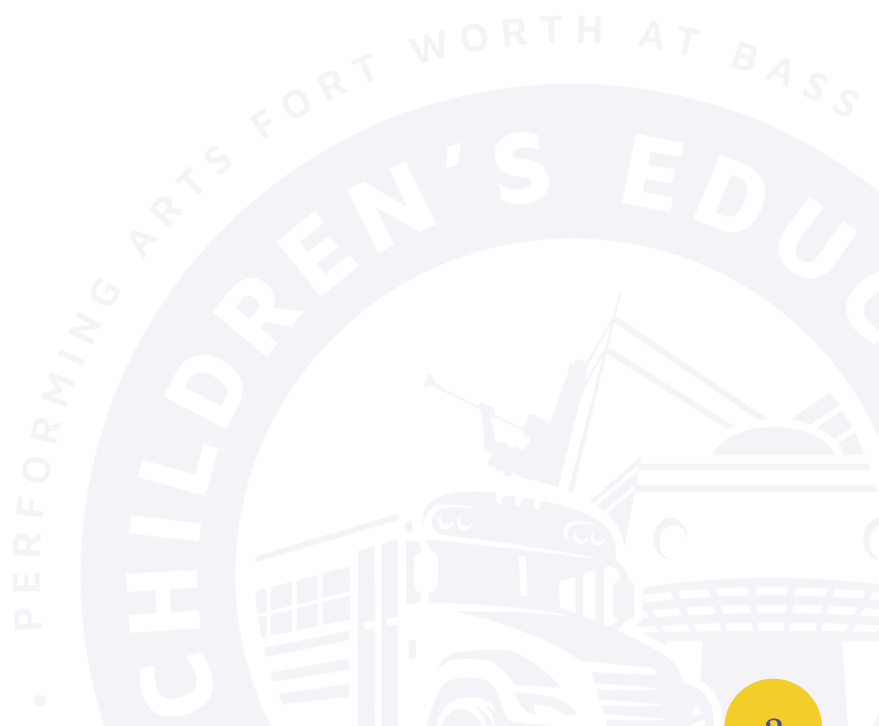
In this age of high tech displays and shows of dazzling effects, we wanted to simplify the program for first graders and challenge them to listen and use their imaginations. We hoped that by presenting talented storytellers simply re-telling some of the classic tales, we would encourage children to open a book and therefore, discover a whole new world. The classic children's stories, fairy tales and nursery rhymes are falling out of fashion with this modern world, and yet they are stories that still relate to this beautiful world, just as much today as they did hundreds of years ago.

Along with the engaging storytellers, comes interactive songs that will excite your students and make this 35-minute performance one they will never forget.

It is important to remember that many of these stories were created by people who lived centuries ago and reflect their life and times. Inasmuch, we have tried to only present those stories that foster equity and inclusion to all peoples.

Childrens Education Department

Performing Arts Fort Worth



Texas Essential Knowledge and Skills

English Language Arts and Reading:

The student recognizes and analyzes literary elements within and across increasingly complex traditional, contemporary, classical, and diverse literary texts.

- 1.9(A) demonstrate knowledge of distinguishing characteristics of well-known Childrens literature such as folktales, fables, fairy tales, and nursery rhymes
- 1.9(B) discuss rhyme, rhythm, repetition, and alliteration in a variety of poems
- 1.10(A) discuss the author's purpose for writing text
- 1.8(C) describe plot elements, including the main events, the problem, and the resolution, for texts read aloud and independently
- 1.8(B) describe the main character(s) and the reason(s) for their actions
- 1.8(D) Describe the setting

Music:

The student performs a varied repertoire of developmentally appropriate music in informal or formal settings. The student creates and explores new musical ideas. The student examines music in relation to history and cultures. The students listens to, responds to, and evaluates music and musical performances.

- 1.3(A) Sing songs or play classroom instruments from diverse cultures and styles
- 1.3(C) Move alone or with others to a varied repertoire of music using gross and fine locomotor or non-locomotor movement
- 1.3(D) Perform simple part work, including beat versus rhythm, rhythmic ostinato and vocal exploration
- 1.4(C) explore new musical ideas using singing voice
- 1.5(A) sing songs and play musical games, including rhymes, patriotic events, folk music and seasonal music
- 1.5(B) identify steady beat in short musical excerpts from various periods or times in history and diverse cultures
- 1.6(A) identify and demonstrate appropriate audience behavior during live or recorded performances
- 1.6(C) distinguish same/different between beat/rhythm, higher/lower, louder/softer, faster/slower, and simple patterns in musical performances
- 1.6 (D) respond verbally or through movement to short musical examples

Theater:

The students develops concepts about self, human relationships, and the environment using elements of drama and conventions of theater. The student interprets characters using the voice and body expressively and creates dramatizations. The student relates theater to history, society and culture.

- 1.1(A) develop confidence and self-awareness through dramatic play
- 1.1(B) develop spatial awareness in dramatic play using expressive and rhythmic movement
- 1.1(C) imitate actions and sounds
- 1.2(A) demonstrate safe use of movement and voice
- 1.4(B) explore diverse cultural and historical experiences through fables, myths, or fairytales in dramatic play.
- 1.5(A) discuss, practice, and display appropriate audience behavior
- 1.5(B) discuss dramatic activities
- 1.5(C) discuss the use of music, creative movement, and visual components in dramatic play.



The Performers

Performers

Charlotte Blake Alston

Charlotte Blake Alston is an internationally acclaimed storyteller and narrator. After 19 years as an Elementary School Teacher, she stepped away from the classroom to research and explore African and African American oral traditions. Over the course of 3 decades, she has performed in venues such as the Kennedy Center, the Smithsonian Institute, Carnegie Hall and Lincoln Center and has been a featured performer and instructor at Storytelling Festivals in the US and abroad including



Austria, Switzerland, South Africa and Brazil. She is a sought-after narrator and has performed with numerous symphony orchestras including the LA Philharmonic, the Cleveland Orchestra and the Boston Symphony. In 2021 in her home city, after a 30-year association, she was named The Philadelphia Orchestra's Official Storyteller, Narrator and Host.

Claudia Acosta



Claudia Acosta is a New York based actor, director, producer and teaching artist. Claudia has been a guest narrator for Performing Arts Fort Worth and Fort Worth Symphony Orchestra in their annual bilingual Children's Education Programs at Bass Performance Hall for almost twenty years.

As an educator, she has been on the faculty of top arts organizations teaching throughout New York with Manhattan Theater Club, Arts Connection, New York Theater Workshop and Lincoln Center Education.

As an actor, she has worked on many world premiere productions and workshops with The Flea Theater, Boundless Theater Company, Page 73, Rattlestick Playwright's Theater, WP Theater, HERE, INTAR, Atlantic Theater, Chataqua and many others. Claudia has performed internationally at the Platforma Internațională de Teatru București in Romania.

Originally from Texas, she has performed, directed and produced at Artes De la Rosa and led their teen theater troupe 1440 Experience. She has also performed in many Texas productions at Hip Pocket Theater, Cara Mia and Teatro Dallas. Claudia directed Teatro Dallas's critically acclaimed *A Grave is Given Supper*. Ms. Acosta has also directed student productions at Lehman College and SUNY New Paltz in New York. She is currently directing New York Theater Workshop's Youth Artistic Instigators program. Claudia was a founding collective member and former producer of readings and workshops for the Obie Grant winner, *The Sol Project*.

Performers

Amanda Hand

Amanda Hand is lifelong musician. Her formal training began with the Fort Worth ISD string program in 4th grade. She now plays guitar, electric bass, piano, and sings. Amanda earned a Bachelor of Music from Texas Wesleyan University in 2015 and began teaching music in FWISD the same year. She has completed all three Orff-Schulwerk levels through Southern Methodist University.

Amanda is a staff musician at Ridglea Presbyterian Church, and plays original songs in her band, Big Heaven. She is married and is Mom to two teenagers.



Ariel Hernandez

Ariel Juliette Hernandez is a native of Grand Prairie, Texas where she graduated from Grand Prairie Fine Arts Academy and later received her Bachelor's in Music Education from the University of Texas at Arlington. She is currently in her second year, teaching elementary music at Fort Worth ISD. Ariel enjoys singing in local choirs, such as Fort Worth Chorale, Awaken Ensemble, and her church choir in Arlington! She is very excited to participate in Once Upon a Tale.



Rhymes

Nursery Rhymes

Rhymes is a term used to describe a wide range of poems or rhymes for children. Most nursery rhymes date from the 16th – 18th centuries. The poems can tell little stories (sometimes strange stories whose meaning is lost in history) and they are sometimes padded out with nonsense words. Some of the rhymes are simply recited like poems but a great many of them are in fact songs with associated melodies, and we will concentrate on such "nursery songs" in this article.

Nursery Songs are part of folklore with the same characteristics as folks' songs: they may be hundreds of years old and have frequently been passed from generation to generation via an oral tradition. The songs are often very simple in nature with plenty of repetition, and frequently with simple up and down patterns in their melodies.



The Wolf in Sheep's Clothing
Art by Milo Winter

The melodies often seem to follow the spoken word closely, which adults use to speak to very young children - with lots of inflection (and probably eye-contact and facial expressions) to help communicate the song. No doubt this simply means that they are easy for young children to learn, and singing Nursery Rhymes to children will surely contribute to their early education.

Nursery Rhymes can provide fun and entertainment to children in the same way as fairy tales and bedtime stories, but like those other narrative forms they also serve to support important learning processes: they encourage interaction, they tell interesting stories, and they teach lots of words and ideas. Many studies have shown that music and song helps in the development of other brain functions, so the usefulness of these simple nursery rhymes shouldn't be underestimated. Although the primary method of communication of nursery rhymes is verbal many collections of nursery rhymes have been printed in books and song-books, usually with illustrations which help to depict the story. As a special kind of folk songs, nursery rhymes become part of a cultural tradition, a universal reference point understood by millions of children and adults across the world.

The Importance of Rhyme

Rhyming is a helpful first step toward phonemic awareness. When children play with rhymes, they listen to the sounds within words and identify word parts. For example, the /at/ sound in the word *mat* is the same /at/ sound in *cat*, *rat*, *sat*, and *splat*. Children typically learn to recognize rhyming words first and generate their own rhymes later. It is important to recognize that these skills are not always learned on a schedule. For some children, recognizing rhyme can be difficult. You can use different methods to help develop children's skills.

•**Have children listen to and identify rhymes in books.** Before reading, ask children to listen for rhyming words and raise their hands when they hear them. Or, stop before you get to the rhyming word and have children supply it.

•**Prompt children to produce words that rhyme.** Both real words and “nonsense words” are useful, such as *Peggy* and *leggy*; *turtle* and *Yertle*.

•**Provide opportunities to recite rhymes in song.** Music is a natural part of a child's world. They can be active participants, clapping, snapping, and adding their own motions to songs. For example, “*I'm a little lizard, my oh my! My skin has scales, it's nice and dry.*”

•Use music and songs to teach rhyme. Sing active songs that invite children to use movement. Fingerplays such as “Itsy Bitsy Spider” invite active participation in a rhyming game.

•Use books and read-aloud stories to teach rhyme. Rhyming texts, both fiction and nonfiction, support literacy in general and help children learn phonemic awareness skills.

- Before reading, ask children to listen for words that rhyme.
- Encourage children to raise their hands when they recognize a rhyming word.
- Stop and have children supply a rhyming word in the text.
- After you have read a poem or story aloud, ask for rhyming words. (*What word rhymes with mittens?*)

•Use games to teach rhyme.

- Toss a beanbag onto a picture grid. Have children think of a word that rhymes with the picture (*fish, wish; goat, boat*).
- Play “I Say Night.” Teach children to respond with a rhyming word: *I say night. You say (right.) Or I say bread. You say _____.*
- Play rhyming partners. As children “buddy up” for an activity, give one child a random word, for example, *mitten*. The first child to suggest a rhyming word becomes that child's buddy.



Aesop and his Fables

Aesop and his Fables

Aesop [A-sop] (c. 620 BCE), the legendary Greek fabulist and former slave, is notably given the title as the creator of the Western traditional fable. Historians have placed the number of fables accredited to Aesop, somewhere between 200 to upwards of 1,000. His fables were shared orally throughout the Ancient world for generations. Because of this, there are no handwritten copies of his fables. They were also translated and found their way of mixing with Arabic and Hebrew fables of the time.

"Aesop's Fables" use animals to tell moral stories of actions and their consequences that relate to human nature. These stories are just as relatable today, as they were 2,500 years ago.

The Hare and the Tortoise By Aesop

A Hare was making fun of the Tortoise one day for being so slow.

"Do you ever get anywhere?" he asked with a mocking laugh.

"Yes," replied the Tortoise, "and I get there sooner than you think. I'll run you a race and prove it."

The Hare was much amused at the idea of running a race with the Tortoise, but for the fun of the thing he agreed. So the Fox, who had consented to act as judge, marked the distance and started the runners off.

The Hare was soon far out of sight, and to make the Tortoise feel very deeply how ridiculous it was for him to try a race with a Hare, he lay down beside the course to take a nap until the Tortoise should catch up.

The Tortoise meanwhile kept going slowly but steadily, and, after a time, passed the place where the Hare was sleeping. But the Hare slept on very peacefully; and when at last he did wake up, the Tortoise was near the goal. The Hare now ran his swiftest, but he could not overtake the Tortoise in time.

The race is not always to the swift.



The Hare & The Tortoise
Art by Milo Winter

Aesop and his Fables

The Lion and the Mouse By Aesop

A Lion lay asleep in the forest, his great head resting on his paws. A timid little Mouse came upon him unexpectedly, and in her fright and haste to get away, ran across the Lion's nose. Roused from his nap, the Lion laid his huge paw angrily on the tiny creature to kill her. "Spare me!" begged the poor Mouse. "Please let me go and some day I will surely repay you."

The Lion was much amused to think that a Mouse could ever help him. But he was generous and finally let the Mouse go.

Some days later, while stalking his prey in the forest, the Lion was caught in the toils of a hunter's net. Unable to free himself, he filled the forest with his angry roaring.

The Mouse knew the voice and quickly found the Lion struggling in the net. Running to one of the great ropes that bound him, she gnawed it until it parted, and soon the Lion was free. "You laughed when I said I would repay you," said the Mouse. "Now you see that even a Mouse can help a Lion."

A kindness is never wasted.



The Lion and the Mouse
Art by Milo Winter



The Program

The Program

Learning to both sing and listen through exposure to nursery rhymes can help develop social, communication and phonological skills.

The following are a selection of nursery rhymes and songs that have been performed during *Once Upon A Tale*. The rhymes vary depending on the year and the performer. We hope you enjoy this selection.

Wise Old Owl

One of these days, look up and see,
A wise old owl, sitting in a tree
He'll look at you, and he'll look at me,
Those two big eyes, they don't scare me
One of these nights, when raindrops fall,
He'll give a hoot, he will give a call.

Estrellita Little Star (Twinkle, Twinkle Little Star)

Brilla, brilla, estrellita,
Twinkle, twinkle, little star,

Pienso como tú serás.
How I wonder what you are.

Tan arriba y tan lejos,
Up above the world so high

Como diamante en el cielo.
Like a diamond in the sky.

Brilla, brilla, estrellita,
Twinkle, twinkle, little star,

Pienso como tú serás.
How I wonder what you are.

One, Two, Buckle My Shoe

One, two, buckle my shoe,
Three, four, shut the door,
Five, six, pick up sticks,
Seven, eight, lay them straight,
Nine, ten, a good fat hen,
Eleven, twelve, dig and delve,
Thirteen, fourteen, maids are courting,
Fifteen, sixteen, maids in the kitchen,
Seventeen, eighteen, maids are waiting,
Nineteen, twenty, my platter's empty

Aiken Drum

There was a man lived in the moon, lived in the moon, lived in the moon. There was a man lived in the moon, and his name was Aiken Drum.

And his head was made of an apple, apple, apple. His head was made of an apple and his name was Aiken Drum.

His body was made of a pickle, pickle, pickle. And his body was made of a pickle and his name was Aiken Drum.

Legs - Celery
Arms - Bananas
Eyes - Cherries
Nose - Carrot
Mouth - A rainbow
Hair - Spaghetti

Sol solecito/ Little Sun

Sol, solecito,
Sun, little sun,

Caliénta me un poquito.
Won't you warm me up a little;

Hoy y mañana y
Now and tomorrow and

Toda la semana.
All the days that follow.

My Aunt Came Back

Oh, my aunt came back,
From Timbuktu,
She brought with her,
A wooden shoe,

Oh, my aunt came back...
From Old Japan...
She brought with her...
A waving fan...

Oh, my aunt came back...
From old Algiers...
She brought with her...
A pair of shears...

Oh, my aunt came back...
From Guadeloupe...
She brought with her...
A hula hoop...

Oh, my aunt came back...
From the county fair...
She brought with her...
A rocking chair...

Oh, my aunt came back...
From Malibu...
She brought with her...
A clown like YOU!

Miss Mary Mack

Miss Mary Mack, Mack, Mack,
All dressed in black, black, black
With silver buttons, buttons, buttons
All down her back, back, back.

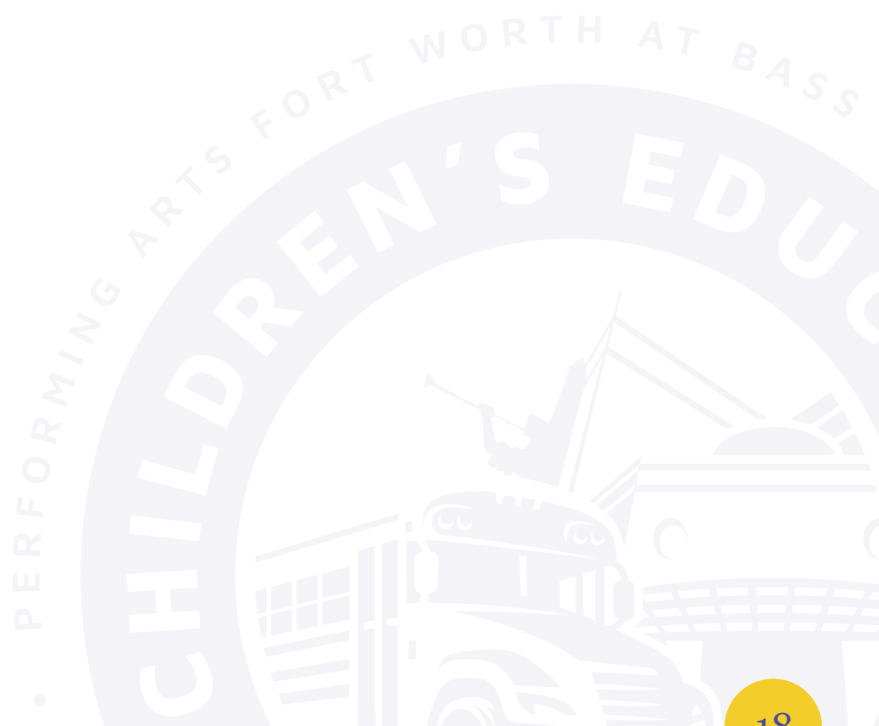
She asked her mother, mother, mother
For 50 cents, cents, cents
To see the elephants, elephants, elephants
Jump over the fence, fence, fence.

They jumped so high, high, high
They reached the sky, sky, sky
And they didn't come back, back, back
'Til the 4th of July, ly, ly!

This Little Light of Mine

This little light of mine,
I'm gonna let it shine.
This little light of mine,
I'm gonna let it shine,
This little light of mine,
I'm gonna let it shine,
Let it shine,
Let it shine,
Let it shine.

Everywhere I go,
I'm gonna let it shine.



The Wheels on the Bus

The wheels on the bus go round and round, etc.

The wheels on the bus go round and round
All through the town

The driver on the bus says "Move on back, etc."

The driver on the bus says "Move on back"
All through the town

The horn on the bus goes beep, beep, beep, etc.

The horn on the bus goes beep, beep, beep
All through the town

The wipers on the bus go swish, swish, swish

The wipers on the bus go swish, swish, swish
All through the town

El Coquí

El coquí, el coquí a mí me encanta,

Es tan lindo el cantar del coquí,

Por las noches al ir a acostarme,

Me adormece cantando así:

Coquí, coquí, coquí-qui-qui-qui,

Coquí, coquí, coquí-qui-qui-qui

The babies on the bus go "wah, wah, wah"
The babies on the bus go "wah, wah, wah"
All through the town.

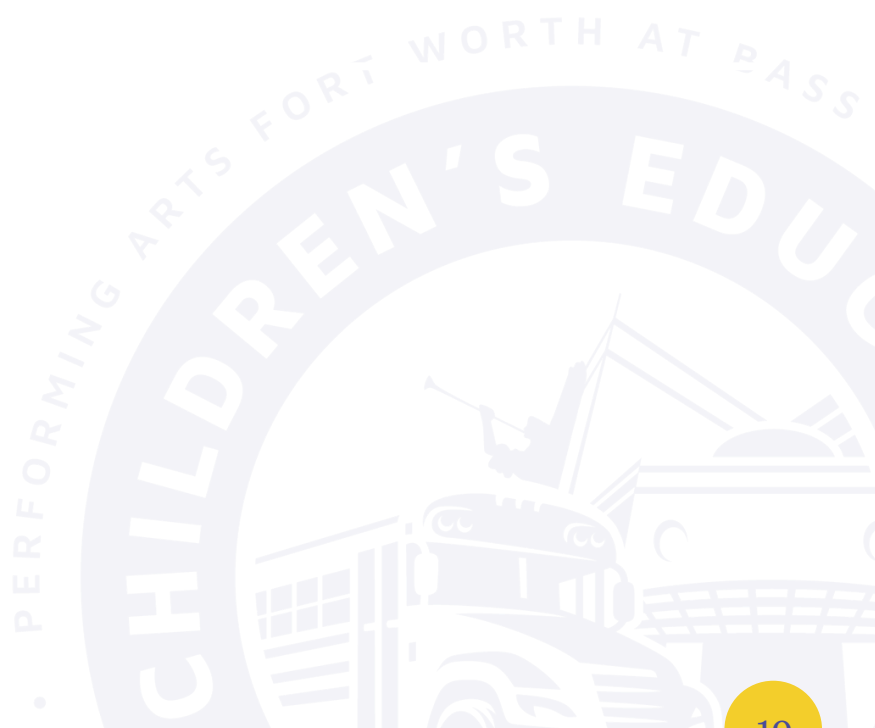
The mommas on the bus go "Shush, Shush, shush, shush, Shush, shush, shush"

The mommas on the bus go "Shush, shush, shush," All through the town

The daddies on the bus go "I love you, I love you, I love you,"

The daddies on the bus go "I love you, All through the town.

The wheels on the bus go round and round
The wheels on the bus go round and round
All through the town.





Activities

Rhyme Recognition

Objective

The student will recognize rhyming words.

Materials

Set of "rhyme" and "time" picture cards

Separate pairs of rhyming cards into two stacks.

Activity

Students play a game by matching rhyming picture cards.

1. Place the two separate stacks of "rhyme" and "time" cards face down on a flat surface.
2. Working in pairs, student one turns over a card from each stack and names the pictures.
3. If a match is made says, "rhyme time" and keeps the pair. If a match is not made, returns the cards randomly to the appropriate stack and student two takes a turn.
4. Continue until all matches are made.
5. Peer evaluation

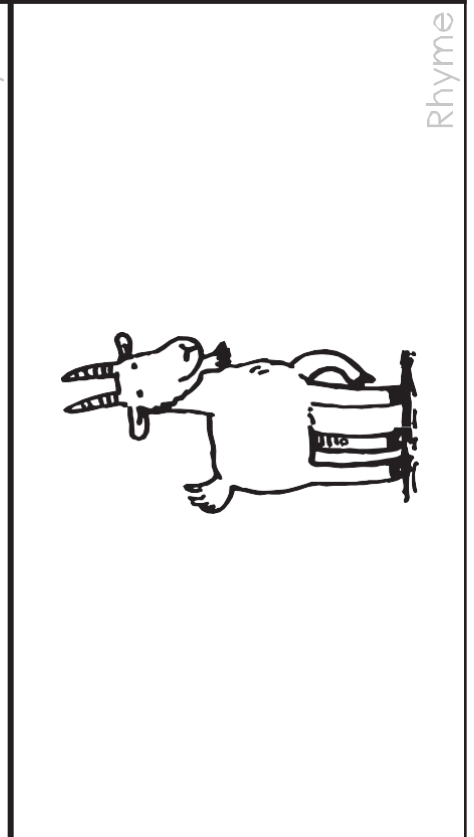
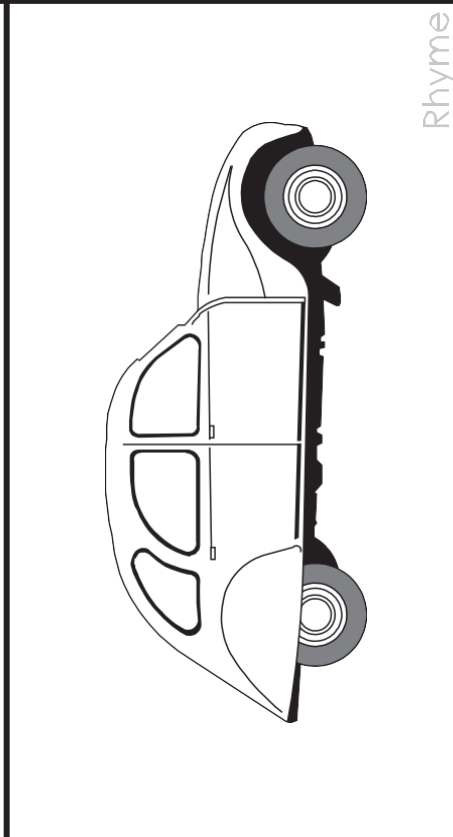
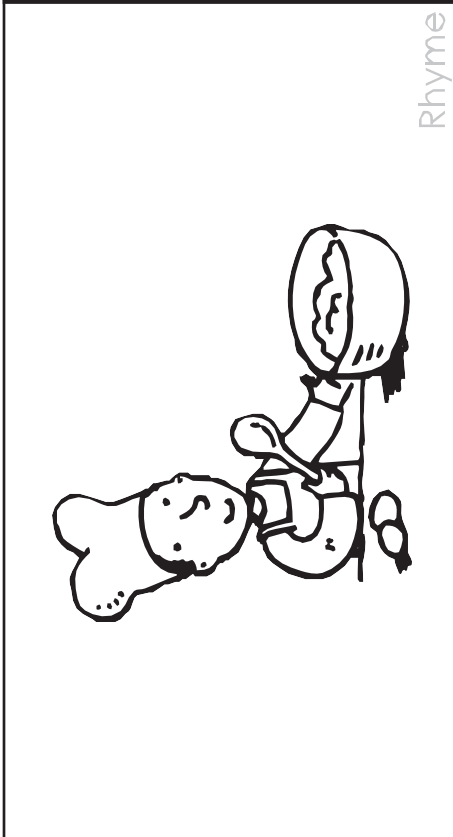
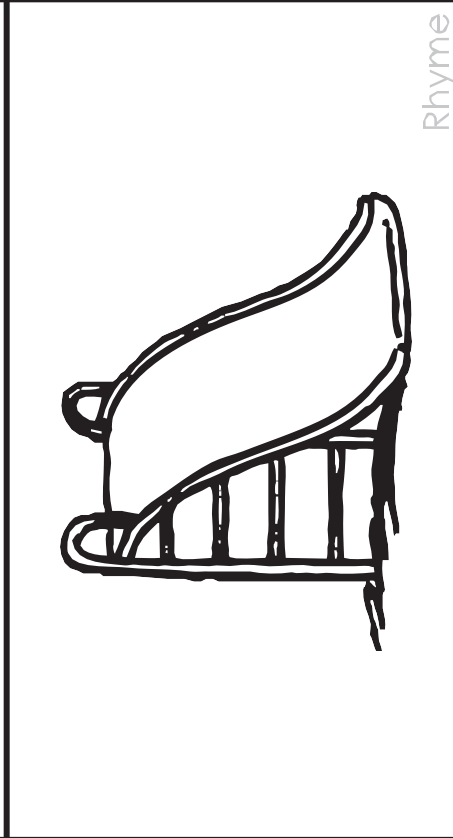
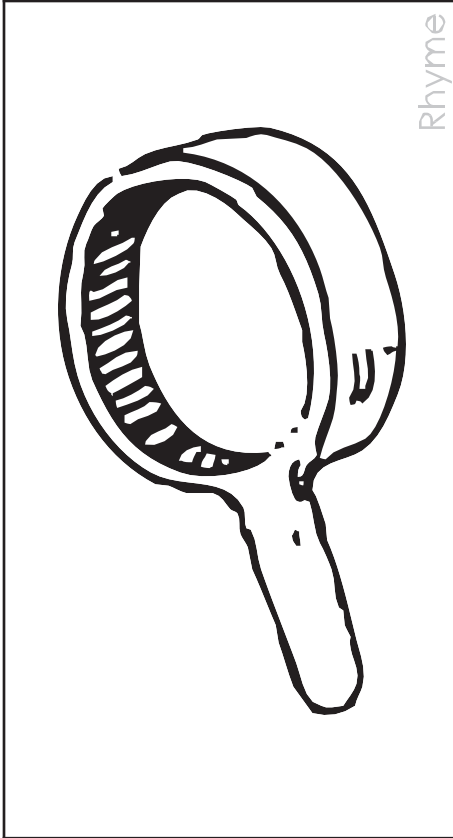
Extensions and Adaptations

State a word or draw a picture that rhymes with the match.

Match words with the same initial sound.



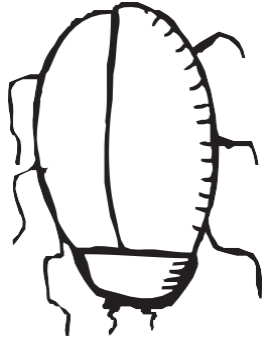


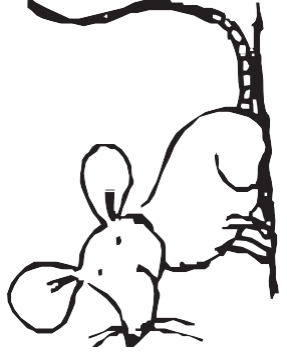
Color and cut out the following images. Place them facedown and have students work in pairs to find the matching images via rhyme.

Rhyming game taken from Reading Rockets.



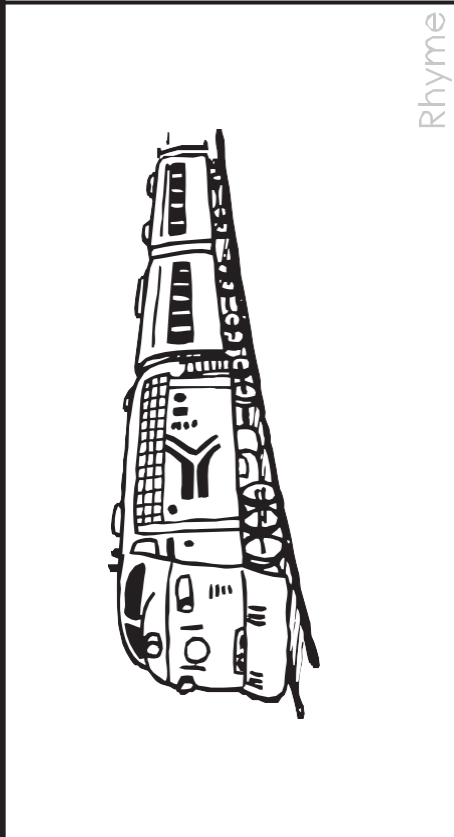
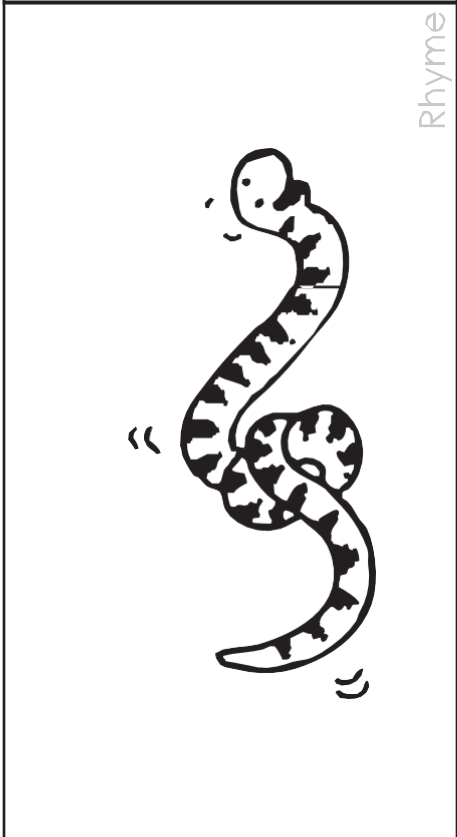
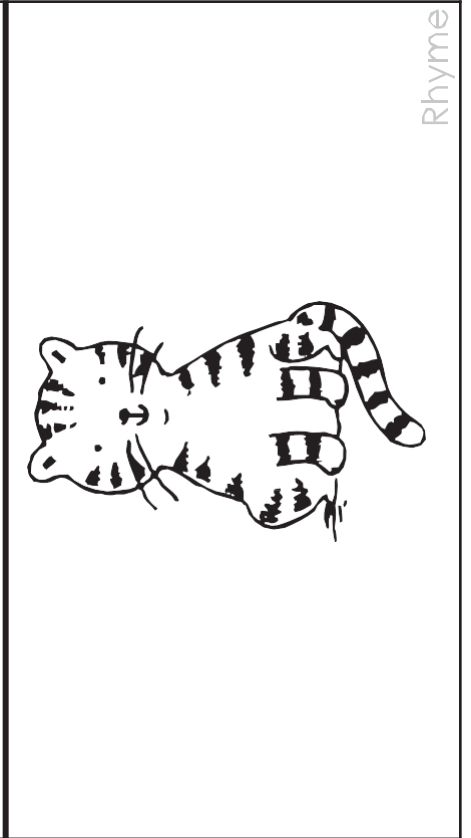
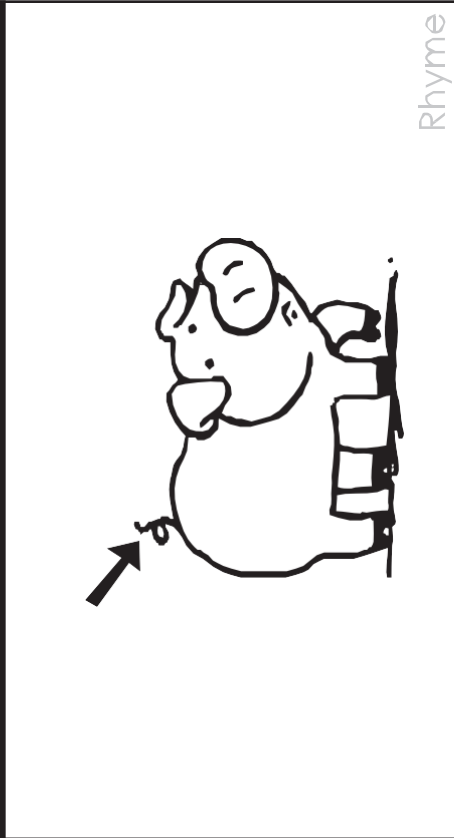
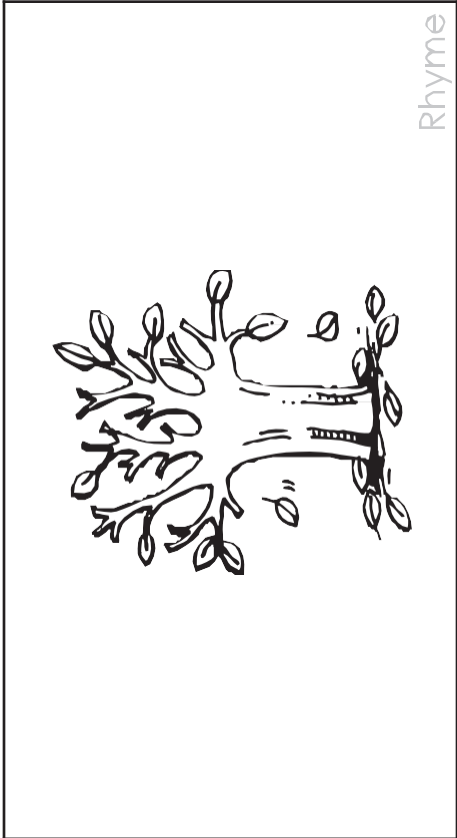
Rhyme cards: pan, slide, hop, cook, car, goat



 <p>Rhyme</p>	 <p>Rhyme</p>	 <p>Rhyme</p>
 <p>Rhyme</p>	 <p>Rhyme</p>	 <p>Rhyme</p>

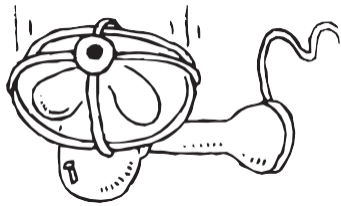

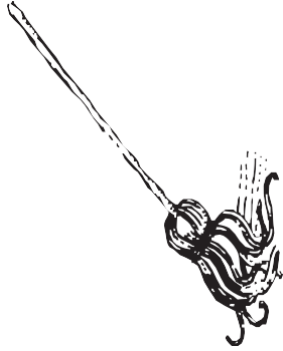
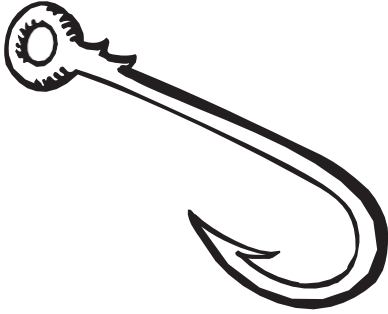
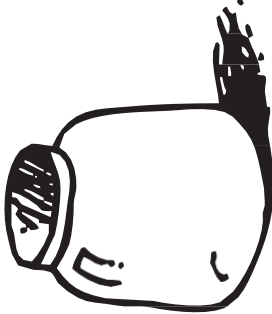

Rhyme cards: chick, duck, bug, fox, dog, mouse





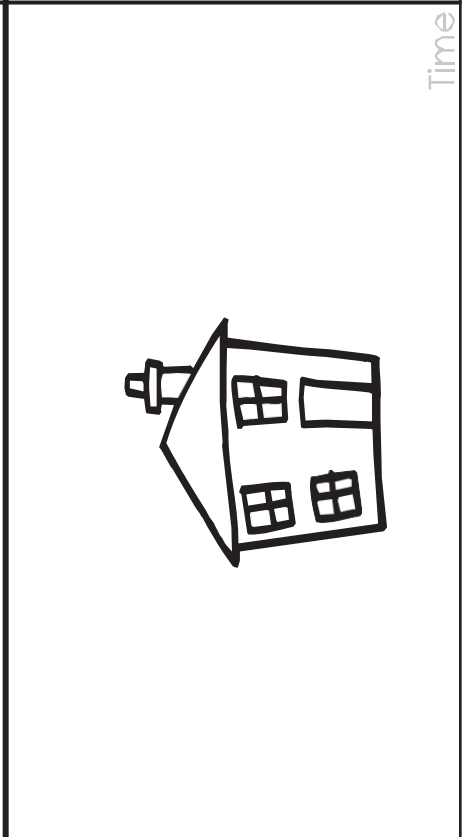
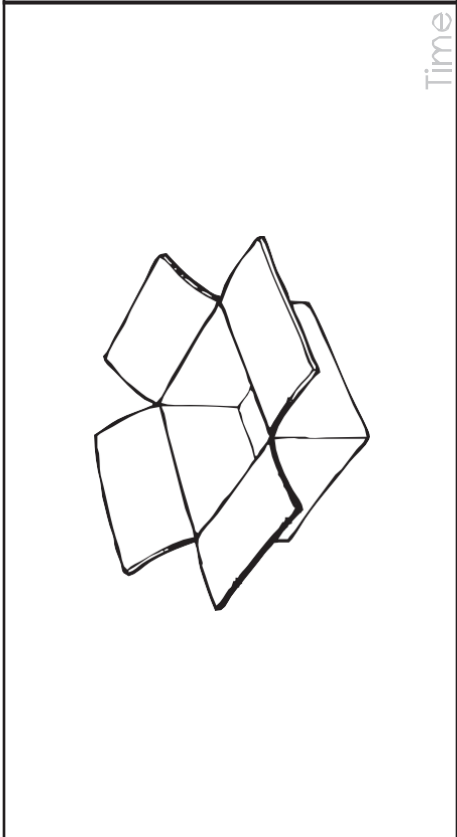
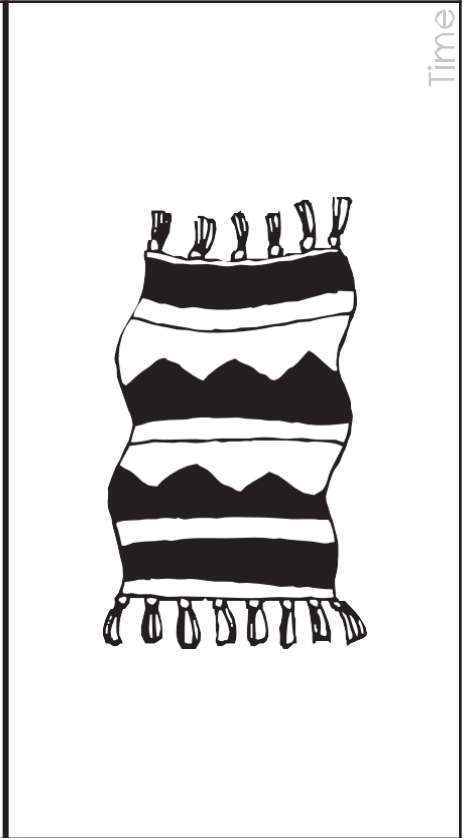
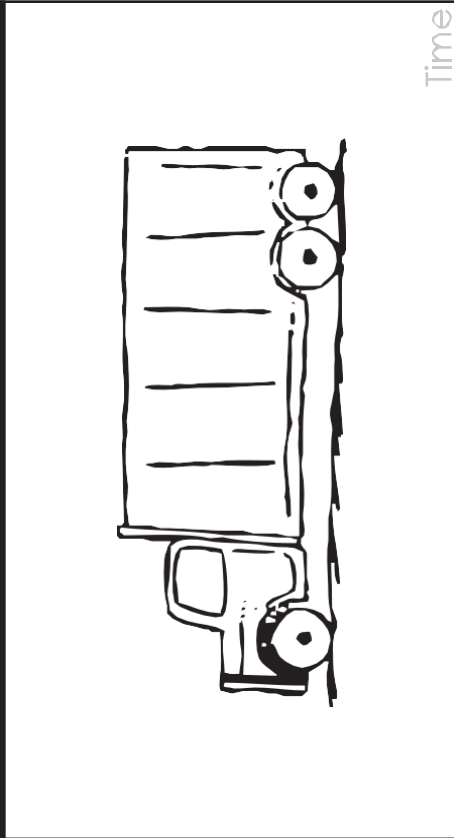
Rhyme cards: tree, tail, cat, snake, train, run



 <p>Time</p>	 <p>Time</p>	 <p>Time</p>
 <p>Time</p>	 <p>Time</p>	 <p>Time</p>

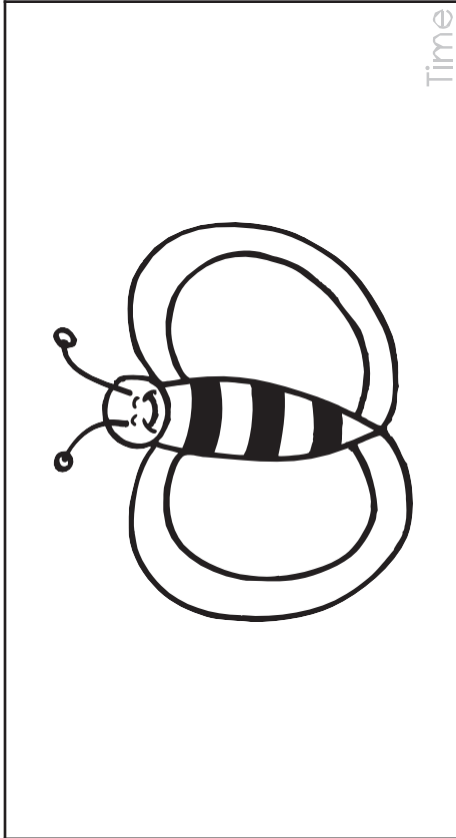
Time cards: fan, hide, mop, hook, jar, boat



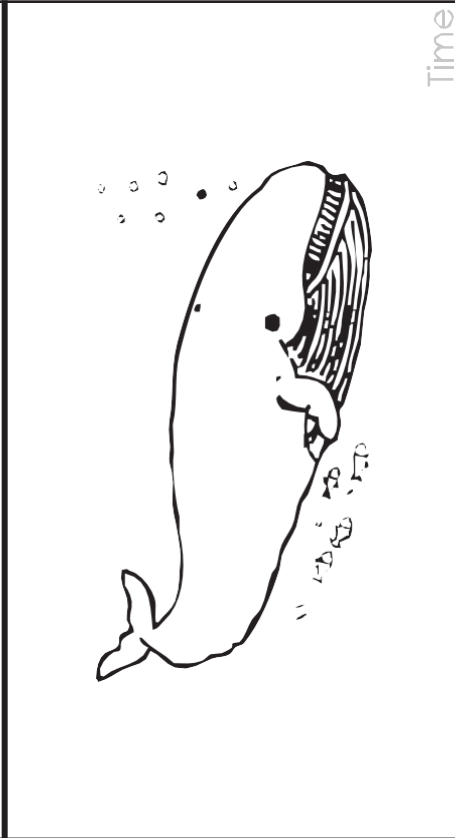


Time cards: stick, truck, rug, box, frog, house

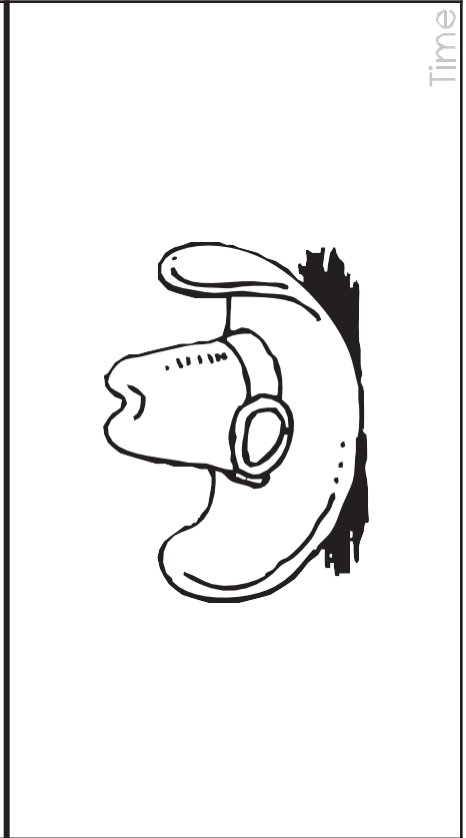




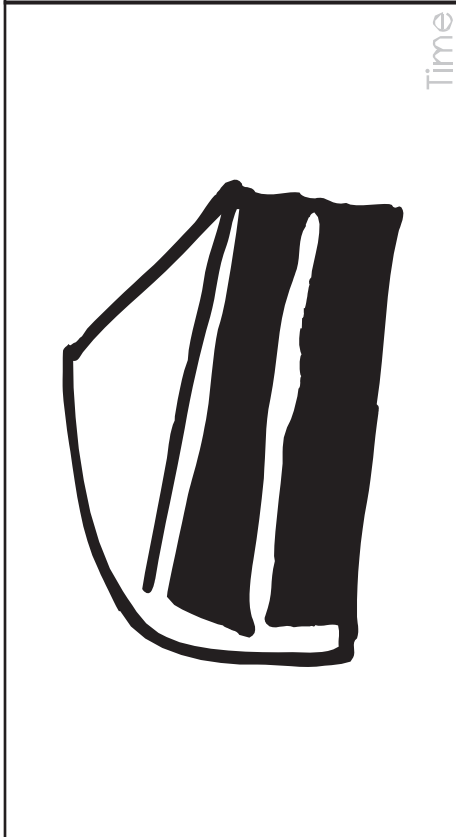
Time



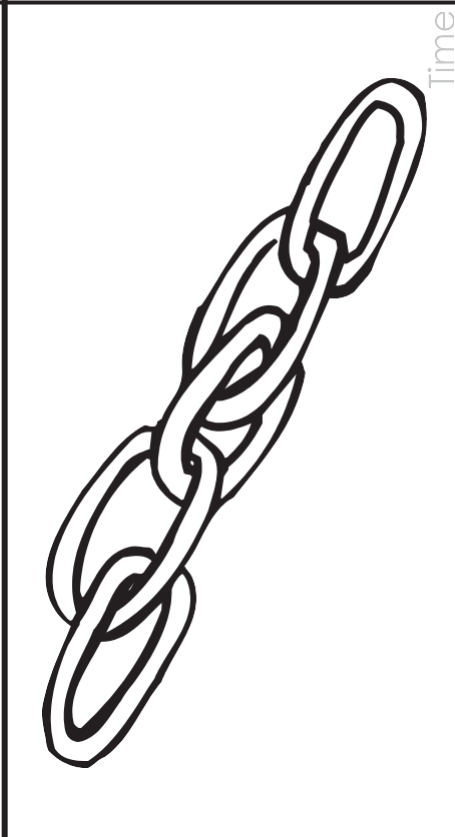
Time



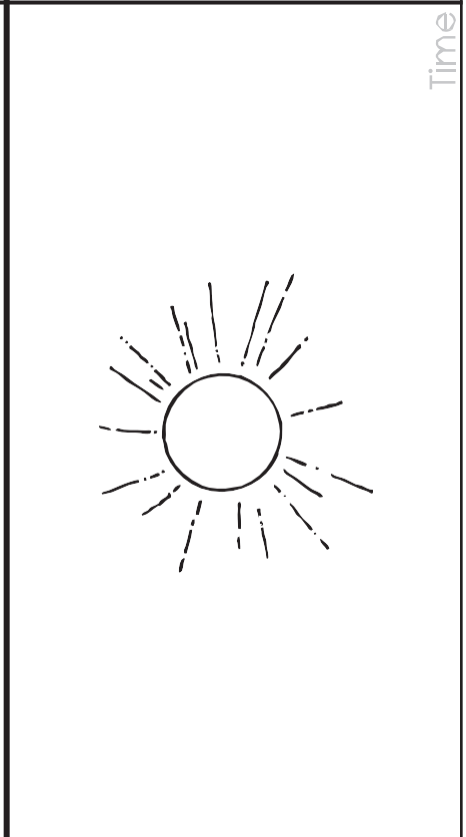
Time



Time



Time



Time

Time cards: bee, whale, hat, cake, chain, sun



Extension Activities

1. Rhymes:

Have student see how many they can create that rhyme like the following.

Pig: wig, twig, fig, big, dig

House: mouse, blouse, rouse,

Wood: food, mood, good

Brick: lick, sick, stick

Blow: mow, flow, glow

2. **Story Elements:** Highlight each finger to indicate the question the student is to respond. Highlight each finger of the hand to indicate the question that the student should respond.

Who? The three little pigs, the big bad wolf

Did what? pigs built their homes, wolf blew two houses down

Where and when? at the homes of the 3 little pigs when he tried to eat them

Problem - the wolf wants to eat the pigs

Solution - the pigs are protected in the house and burn the tail wolf's tail

3. **Fact and Opinion:** Dragging choices. Make a table with 2 columns for fact and Opinion. Students drag sentences from word bank to place in correct category.

Fact

Something that is real.

The pigs are mammals.

The pigs are omnivores.

The farmers raise pigs in the field.

The little pigs smell and look for food with its snout.

We can say pig, hog or pig.

Opinion

It is personal and each person sees or feels different things. Each person has their own opinion

It seems to me that all the pigs are pink. The little pigs like to be dirty.

The pigs need brothers to build houses.

The pigs are afraid of the big bad wolf.

The wolf likes to frighten the little pigs.



Resources

Resources

PBS Learning Media:

- What are Fairy Tales? Video: <https://kera.pbslearningmedia.org/resource/8dc57244-faec-46ce-88eb-d075d8ea9058/what-are-fairy-tales-young-explorers/>

CoComelon:

- Animated Videos with sing along to Nursery Rhymes: <https://www.youtube.com/@CoComelonAnimalTime>

Library of Congress:

- 140 interactive stories of Aesop's Fables: <https://read.gov/aesop/001.html>

This Reading Mama

- Free printable Rhyming Activities: <https://thisreadingmama.com/printable-rhyming-activities/>

Project Gutenberg

- Public domain of The Big Book of Nursery Rhymes by Walter Jerrold: <https://www.gutenberg.org/files/38562/38562-h/38562-h.htm>

The Spanish Experiment:

- Traditional children's stories, set in the modern-day world. Spanish and English script available alongside the story read aloud in Spanish: <https://www.thespanishexperiment.com/stories>

Hispanic Mama:

- Traditional Nursery Rhymes in Spanish. With lyrics and animated video: <https://hispanicmama.com/2015/12/28/15-traditional-nursery-rhymes-in-spanish/>

Britannica:

- History and information regarding Nursery Rhymes: <https://www.britannica.com/art/nursery-rhyme>

Spotify (also available on Apple Music)

- Classic Stories with Songs (Aesop's Fables): <https://open.spotify.com/album/0BLdTSuU1EvEIWnebvY8kc?si=HBKSubGaR0e3KImW3NhY CQ>



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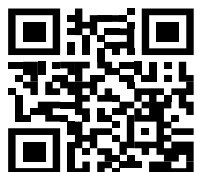
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