

URBANGATEWAYS

1, 2, 3, STORY! JEREMY SCHAEFER



ABOUT THE PERFORMANCE

1, 2, 3, Story! seeks to provide audiences with the requisite tools to create and share their own stories. Those tools are as follows: courage, imagination, and understanding of characters, settings, and conflicts. Students discover that they have the innate ability to create thrilling and captivating tales of their own simple by putting characters in settings and allowing them to experience conflict. Thanks to audience participation and an improvised story created with student input, audience members experience their own unique abilities as storytellers.

TECHNICAL REQUIREMENTS

- One microphone, preferably wireless (can be provided by artist, if needed)
- Audience seated with middle aisle
- Performance area large enough for safe movement

MEET THE ARTIST

Jeremy Schaefer is an experienced actor, improviser, writer, storyteller, and teaching artist. With equal parts humor and passion, he shares his craft with your students.

Jeremy began telling stories like many storytellers do: as a child fantasizing about dragons and dragon slayers. Storytelling was a natural way to harness his imagination and create something meaningful out of his dreams and fears.

Jeremy received a BFA in Theater Arts from Illinois Wesleyan University. He also studied playwriting and standup comedy at the University of Middlesex in London, England. He's since traveled Europe, North America, and South America collecting stories and discovering inspiration for new stories.

Jeremy tours solo shows to fringe festivals across the midwest and has performed with theaters including Arizona's Childsplay, First Folio Shakespeare, Imagination Theater, Storybox, Janus Theatre, Laugh Out Loud Theater, and more. He is the 2018 recipient of the Illinois Theatre Association's Award For Excellence in Theatre for Young Audiences.

CONTEXTUAL INFORMATION

This performance takes place within the imaginations of every audience member. Each story has its own time and place, but the details are filled in differently by each young storyteller in the audience. The concluding story provides an opportunity for audience members to create using the raw ingredients in their own imaginations.

PRE-SHOW ACTIVITIES

- Discuss storytelling as a class. What is it? How is it different than reading a story?
- Read a story out loud to the class. After reading, have students draw a picture of the setting (or one of the settings) described in the book. For older students, ask them to write a sentence about the main conflict.
- Visit storyarts.org/classroom to review lesson plans, activities, and other ways to infuse storytelling into your classroom.

POST-SHOW ACTIVITIES

- Put students into small groups and have each group select a well-known story (3 Little Pigs, Red Riding Hood, etc.) Ask each group to use what they learned about storytelling to act out this tale for the class, remind them about setting, conflict, and resolution. Have the other students guess what the story the group is acting out.
- For older students, have them write a short story (remind them about settings and conflict) and when they are finished, have them partner up with another students. Students will switch their stories with their partners and then do a read aloud encouraging everyone to use some of the storytelling techniques seen in the performance.

VOCABULARY

GREENLAND

An island in the north region of the Atlantic Ocean, known for being very cold

ANTAGONIST

The character that challenges the protagonist

CONFLICT

The problem that the characters face

PROTAGONIST

The hero of the story

IMPROVISATION

Made up on the spot, not rehearsed

RESOLUTION

The part of the story's plot where the main problem is resolved or worked out

SETTING

The time and place of a story

Chicago Guide for Teaching and Learning in Arts: Scope and Sequence

Theatre Making

Skill Development (*IL 25A, 26A, 26B; Nat'l 1, 2, 4*)

- Develop focus and concentration while participating in dramatic activities.
- Enter into a make believe (pretend) situation as if it were real.

Terms and Tools (*IL 25A, 26A, 27A*)

- Identify the primary tools of the actor (body, voice, mind).
- Identify story elements, including plot, character, setting, conflict, and message.
- Recognize story sequence (beginning, middle, end).

Interpretation & Evaluation

Evaluation (*IL 27A; Nat'l 7*)

- Express reactions to live theater.

Making Connections

Personal Connections (*Nat'l 8*)

- Experience live or recorded performances.

SHOW INTRODUCTION

On the day of the performance, please have someone from the school read the following introduction when welcoming the performer onstage: "Today we have a show from Urban Gateways. Jeremy Schaefer's *1, 2, 3, Story!* Encourages everyone to express themselves by making and sharing stories. Please give the performer your full attention and welcome him to the stage."