

**Learning
Guide**

**X
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S** **STORIES**
**T
ALL**



X STORIES IS TALL

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FROM THE EDUCATION DEPARTMENT

Dear Educators, Parents, and Artists:

Thank you for taking the time to explore and use this guide. We hope it helps bring the arts to your kids in a rich and meaningful way.

Here at **Adventure Stage Chicago**, we are thrilled to be reviving our critically-acclaimed production of *Six Stories Tall*, which we will present to audiences both here in Chicago and across the country. This show—an incredible weaving-together of **hip-hop, video games, comic books, urban folklore, spoken word, music, movement, and multimedia performance**—holds a special place in my heart. Back in 2012, when ASC first mounted this show, I was fresh out of grad school and had just returned to my hometown of Chicago, looking to find my place in the world of theatre for youth. When I reached out to a colleague, then-ASC Education Director Merissa Stewart, she invited to me to come see a new, exciting production at Adventure Stage. That show, of course, was *Six Stories Tall*.

I remember sitting in the theatre during a matinee and feeling the palpable excitement of the students around me as they engaged with stories about heroic young people who looked and sounded and felt just like them. In that moment, I felt sure that I had chosen the right career path. Theatre for young audiences (TYA) has the power to inspire young people to be heroes in their own lives, and *Six Stories Tall* is one of those shows that leads the charge.

In a time when current events can make the world feel scary to adults and children alike, ASC strives to create an open space to explore life's challenges in a way that feels relevant and hopeful to young people and the adults in their lives. We hope our audiences will relate to the journeys and struggles our young protagonists experience as they navigate their places in the world and forge new paths.

As always, we seek to provide a path for dialogue between children and adults, students and teachers. We encourage you to use this guide to begin those conversations, tie themes from the play into your curriculum, and follow up after the show by going deeper through activities and discussions. We would love to be included in the conversations the play generates; we encourage you and the young people in your lives to write letters to us after the show.

Thank you for being a part of our ASC community--we look forward to seeing you at the theater!



Sincerely,

Anne McNamee-Keels
Education Manager

anne@adventurestage.org

INTRODUCTION

SIX STORIES IS TALL



FROM THE DIRECTOR

Six stories tall.

When you hear that, what image does it evoke? Is it something real or something straight out of your imagination? Are you standing at the bottom looking up at it or are you on top looking down?

It makes me wonder what kind of courage it takes to scale that height. How would I get up there? Would I use the stairs? The elevator? The fire escape? Or would I instead use my superpowers and climb up the side using only my hands and feet like Spiderman? Heck, maybe I'll just put on my cape and fly to the top!

Playwright Marco Ramirez has given us many gifts with *Six Stories Tall*. Two of them feel particularly important. The first is the joy we derive from the power of our imagination. If we didn't love to make believe, our world would quickly become a very boring place. The second is the possibility that young people can be superheroes, guardians and saviors. Among these uniquely wrought adventures we see a girl defeat the devil at the crossroads, a boy save his father from being mugged by hoodlums, another girl defeat a legendary monster relying on her video game skills, and another boy express his love for his grandfather by literally changing the world.

I love these kinds of stories because they make me feel strong. They make me feel heard. They make me feel capable. We deserve the opportunity to imagine ourselves capable of feats of unbelievable strength, stamina, skill and sacrifice. This is the power of good storytelling. To be transported to another time and place where we can put on the shoes of the hero and be a hero ourselves.

These kinds of stories also succeed in making me feel connected to others. Maybe it's the playwright whose ideas and words lift my faith in the world. Maybe it's the actors on stage who mesmerize me with their talent and inspire me to want to play the way they play. Maybe it's all those other people in the room who are watching with me. Are they feeling the same feeling as me? Are we all connected? And maybe there's something bigger still. A world beyond the dark theatre in which stories have real power – the power to unite, the power to change, the power to inspire.

Thank you for coming to see *Six Stories Tall*. It has been incredibly fulfilling to work with these stories and prepare them for your enjoyment. Hopefully, they will spark something in you, too, and you'll be using your imagination to climb to unheard of heights!



Warm regards,

Tom Arvetis
Producing Artistic Director
tom@adventurestage.org

INTRODUCTION

SIX STORIES TALL



PUTTING THE PLAY IN CONTEXT

The touring version of *Six Stories Tall* is made up of four unique stories about heroic young people. Each of these engaging stories draws on different themes, art forms, and styles.

B MINOR tells the story of a rap battle and incorporates freestyling.

Freestyle rapping is a style of lyrical improvisation with or without instrumental beat. The lyrics are not written ahead of time; instead, they are made up spontaneously, in the moment. Freestyling usually consists of boasting about yourself or teasing an opponent in a rap battle. In battle rap, each **MC** (short for **Master of Ceremonies** or **Mic Controller**) competes to see who can improvise the funniest and most creative verses.

I AM NOT BATMAN is written in the form of a spoken word poem.

Spoken word is a form of poetry that focuses on word play and voice inflection. While spoken word poems can be and are usually written down, the form is meant to be performed aloud. It is traditionally performed in the first person and often expresses the poet's view on current events. Spoken word poetry can be written and performed individually or in small groups.

Spoken word is often performed in the context of a **Poetry Slam**, a kind of competition for poetry performances. The structure of the Poetry Slam was first created in Chicago by Marc Smith, a construction worker who was looking for a way to get his buddies into poetry. Smith created the Poetry Slam to make poetry seem more like a sport and thus more interesting to his friends. Some of Marc Smith's first poetry slams took place at the Green Mill, a Jazz club in Chicago's Uptown neighborhood where poetry slams are still hosted today! Today, poetry slams take place in cities all over the world. In Chicago, high school student poets from across the city and suburbs compete each year in Young Chicago Authors' **Louder Than A Bomb** poetry slam.

From the TV series *Empire*



From the 2010 documentary *Louder Than a Bomb*

ON THE STAGE

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PUTTING THE PLAY IN CONTEXT

LUPE AND THE RED LINE MONSTER incorporates stage combat.

The **Society of American Fight Directors** (yes, that's a real organization!) defines stage combat as "a broad term that covers acts of conflict, danger and/or violent performed for entertainment. A slap to the face, a fall down some stairs, an epic 15-person battle with swords and axes – all of these are stage combat. More than just set moves, true stage combat uses fighting to tell a story, just as dance choreography, set design, or costuming can do." From light saber battles in the Star Wars films to WWE wrestling, stage combat can be found in a wide variety of movies, tv shows, and plays. Through the use of stage combat, directors can realistically portray fighting without worrying about their actors actually getting hurt!

Choreographed fight scene from
Star Wars



CHESTER WHO PAINTED THE WORLD PURPLE is an example of magical realism.



"Roots," a magical realism painting by
Mexican artist Frida Kahlo

Magical realism is a style of writing that combines detailed descriptions of objective reality with sudden and often casual **supernatural occurrences**. Unlike other fantasy writing, magical realism is grounded in a recognizable world with modern conveniences rather than a world with different magical rules. The term was first introduced by a German art critic but was eventually popularized by Central and South American writers. It is often seen as a brainchild of the oral tradition and storytelling native to that area. Magical realism writers include Gabriel Garcia-Marquez, Isabel Allende, and Jose Luis Borges.

ON THE STAGE

STORIES AS TALL



STARTING POINTS

THEMES

- Upstanders
- Secrets
- Communicating across language and culture
- Teamwork
- Choices and consequences
- Being a helper in times of crisis
- Family ties
- Magic
- Courage and inner-strength

INQUIRY QUESTIONS

At Adventure Stage Chicago, we start every performance with a question for the audience. We ask them to keep that question in mind as they watch the show. We return to the question afterwards, allowing students, teachers and parents to share observations and draw connections to their own lives.

We encourage you to prepare your students for their field trip by investigating these possible pre-show questions:

- What does it mean to be a hero?
- How can young people be heroes?
- What role does magic play in our lives and imaginations?
- Why do people make wishes?
- What does it look like to communicate without words?
- What are the different ways we show people we care?



OFF THE STAGE

STORIES TALL



WHAT'S IN A NAME?

OBJECTIVE: Students will learn to appreciate their own family history while learning about the heritage of their classmates through personal interviews and oral storytelling.

LEARNING STANDARDS:

CCSS.ELA-LITERACY.W.4.7

CCSS.ELA-LITERACY.W.4.3

CCSS.ELA-LITERACY.SL4.4

MATERIALS:

What's in a Name? handout; pen, pencil, and/or highlighter

PROCEDURE:

1. Students should receive the **What's in a Name?** handout (on the following page) and complete it the evening prior to this activity. If possible, complete the worksheet yourself so that you can share your answers with the students.
2. Ask students if they were surprised by any of the answers they heard, or if there was anything they found particularly interesting when they conducted their interview. Invite them to record their responses on the back of their worksheet.
3. Explain to students that they are going to transform the answers they received into one story. They don't have to include the answer to every question, but they are going to write in the form of a story, rather than simply a report. Teachers may want to review the elements of a story (character, setting, plot, conflict, theme) and the elements of plot (introduction, rising action, climax, falling action, conclusion). Discuss as a class whether stories will be written in first person or third person points of view.
4. Once students have completed stories, invite them to participate in a peer review.
5. Define "oral storytelling" for the class and explain that it is a tradition that goes back even further than the ancestors they've been studying, and that they are now going to share their stories in that tradition.
6. Invite students to read their stories aloud. As preparation for the sharing, move students' chairs to form a "story circle." Students may read from the page or tell their story from memory. After each sharing, invite students to write a small note with the storyteller's name and a moment in the story they enjoyed, and then to pass the notes to the teacher.
7. At the end of the sharing, pass out feedback notes and give students time to read positive feedback from their peers.





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WHAT'S IN A NAME?

Ask an adult in your family for clues about your name.

FULL NAME:

What does my first name mean?

What is the story of how my name was chosen?

Does anyone else in our whole family (from the past or present) have my name?

What other interesting names are there in our family?

Has anyone in our family ever had a cool job or an amazing story?

Where does our last name come from? Does it have a specific meaning?

What do you know about previous generations of our family who moved here from another country, or from another part of the U.S.? Why did they come here?

STORIES AS TALL



MESSAGE IN A BOTTLE

OBJECTIVE: Each student will write a message about an imaginary voyage that has left them stranded on an island or in a foreign country of their choosing. They will incorporate clues about their journey that will allow the receiver of the message to pinpoint their location.

LEARNING STANDARDS:

CCSS.ELA-LITERACY.RL.6.1
CCSS.ELA-LITERACY.W.6.3
CCSS.ELA-LITERACY.W.6.4
CCSS.ELA-LITERACY.W.6.7

MATERIALS:

World maps and atlases
Encyclopedias and travel books
Pen, pencil, and/or highlighter
Plastic bottles with caps (one per student)



PROCEDURE:

1. Tell the students that each of them is going to write a tale about an imaginary adventure or trip that has left them stranded in a specific place--on a desert island, or on the coast of a foreign country. If you are studying a specific place or time period in class, you may invite students to imagine themselves stranded in this place and/or time. Explain that the only chance for rescue or returning home is to write a message, put it in a bottle, and put the bottle in the water, with the hope that someone will find it.
2. Brainstorm the kind of information students should include in their tales. For example, they might want to explain who they are, where they were going when they got stranded/lost, where they came from, and how they were traveling. They should also include information about where they landed, such as the climate, what plants and animals they have seen, and how they are surviving or living. Record their suggestions on the board.
3. When the students are ready to begin writing, make maps, atlases, encyclopedias, and/or travel books available to them. They can refer to these if they need help planning their trips or spelling names they will want to include in their messages.
4. When students have finished writing, have them place their messages in their plastic bottles and seal them with the cap. Collect the bottles and hand them out to different students.
5. Give students time to read messages in the bottles and decipher the location of the mystery writer. Again, make maps, atlases, encyclopedias, and travel books available. Then have each student present their findings, including where they think their message writer is stranded and the reason why. Verify with the message writers whether or not the guessing student is correct.
6. At the end of the sharing, pass out feedback notes and give students time to read positive feedback from their peers.

X-STORIES IS TALL



OBJECTIVE: Students will define what it means to be a hero, and will articulate and compare/contrast the traits of real life heroes.

LEARNING STANDARDS:

CCSS.ELA- LITERACY.RL.4.1

CCSS.ELA- LITERACY.SL.4.1

CCSS.ELA- LITERACY.SL.4.1B

CCSS.ELA- LITERACY.SL.4.1C

MATERIALS:

Post-its

Pen or pencil

Paper



THE TRUTH ABOUT HEROES

PROCEDURE:

1. Arrange students sitting in chairs in a circle. The teacher stands in the middle of the circle and shares something that is true about him/her ("ie, "I have a brother". "I like ice cream." "I have been to Wisconsin." etc.). Anyone for whom that is true must move and find another chair. The teacher also takes a chair. The student left in the middle must continue by saying something true about them, and again all students who relate must switch chairs.
2. Pause the game. Explain that we're now going to make a list of real-life heroes. They can be people you've learned about in school or elsewhere. They can be people who are living or who have died. Perhaps you can make connections to people the class has read about (Martin Luther King Jr., Malala Yousafzai, etc.). The teacher scribes these names on the board.
3. Pass out post-it notes and pencils. Invite students to write the name of one of these heroes on the board. It should be someone they feel a little bit familiar with. Once they've written it, they may stick them on their shirts.
4. Now play the same game, but this time students will play the role of the heroes written on their post-its. Instead of "the truth about me," invite students to say "the truth about my hero is...".
5. Reflection:
 - a. Describe: What skills did we need to use to be successful in that game? What were some interesting moments that stood out to you?
 - b. Analyze: In the second round, how did you decide whether to move or not? Were there moments when you were unsure? How did you navigate that?
 - c. Relate: I'd like to invite you to close your eyes or look down at the floor, if you prefer. I'd like you to take a moment and imagine a moment in the life of your character. Imagine that your character is all alone, or feeling all alone, and they have had a tough day. They're wondering if they should give up. They decide to write a letter to someone close to them to ask for advice. Who do they write to? What do they say? How can they describe what is going on?
6. In a notebook, invite students to write that letter that you're imagining your character would write. What would they say and how would they say it?

100 STORIES AS TALL



TRAPPED

OBJECTIVE: Students will get on their feet and use their imaginations and found objects to escape a make-believe trap.

LEARNING STANDARDS:

TH:Cr.1.1.5.a, b, c.

MATERIALS:

An assortment of everyday objects (office supplies, coat hanger, book, etc.)

PROCEDURE:

1. Ask students to stand in a circle
2. Explain that one person will volunteer to stand in the center of the circle with one of the found objects. Invite students to imagine that there is an invisible force-field trapping the student in the center. It is up to that person – without speaking – to show how they will creatively use the object to escape the trap. Explain that they may transform the object into anything they like.
3. When one person manages to escape, they hand the found object to a new person, who must then figure out a new way to use it in order to get out. Feel free to switch objects as often as desired.
4. The activity ends after each student has escaped the trap. For a large group, more than one student can be in the center at a time and work together to escape using the same object.

ADDITIONAL CURRICULAR CONNECTIONS:

• **English Language Arts:** Invite students to imagine they are stuck in a trap with three objects. Invite them to write an instruction manual on how to escape the trap. Remind them to use sequencing words (first, then, next, last) and to write in second person point of view.

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STORY RAP

OBJECTIVE: Students will practice storytelling, rhythm, listening and rhyming skills to create a collaborative group rap.

LEARNING STANDARDS:

CCSS.ELA-LITERACY.SL.6.4, 6.5, 6.6



A scene from "B Minor" in *Six Stories Tall*, 2012. Photo by Johnny Knight.

PROCEDURE:

1. Invite students to stand in a circle. The teacher begins the story with a short sentence. It is important that the line end with a simple word that is easy to rhyme with (i.e. cat, on, know, etc.)
2. The next person in the circle must continue the rhythm that the teacher set and add a line onto the story that ends with a word that rhymes with the previous line.
3. The story continues around the circle until it reaches the teacher. When you first try this activity, you may want to focus on establishing consistent rhythms and rhymes before you worry about a story plot that makes sense.
4. Once you have gone around the circle a few times creating stories, tell the students that if they can anticipate the last word of the sentence while they listen to their classmates, they are welcome to chime in and say the word with them (a la Beastie Boys).

X-STORIES is TALL



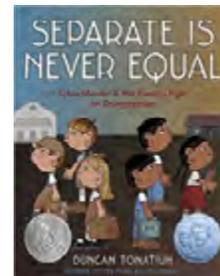
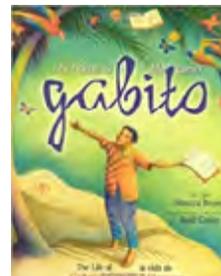
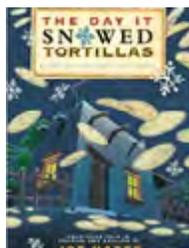
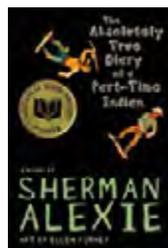
FICTION BOOKS

The Absolutely True Diary of a Part-time Indian by Sherman Alexie (Grades 6-10)
Junior is a budding cartoonist growing up on the Spokane Indian Reservation. Determined to take his future into his own hands, Junior leaves his troubled school on the rez to attend an all-white farm town high school where the only other Indian is the school mascot. Based on the author's own experiences, this story chronicles the contemporary adolescence of one Native American boy as he attempts to break away from the life he was destined to live.

The Land of Stories series by Chris Colfer (Grades 3-8)
Alex and Conner Bailey's world is transformed after their grandmother gives them a book of fairy tales that turns out to be a portal between the world they've always known and one they've dreamed about.

The Day It Snowed Tortillas by Joe Hayes (Grades 4-6)
Updated for a modern audience, these stories have been shared in New Mexico since the Spanish first came to North America over four hundred years ago. The folktales – printed in both English and Spanish – are full of clever tricksters, magical moments, and great lessons.

Keesha's House by Helen Frost (Grades 7-12)
Keesha has found a safe place to live, and other kids gravitate to her house when they just can't make it on their own. Stretching the boundaries of traditional poetic forms – sestinas and sonnets – this novel weaves together the stories of these seven teenagers as they courageously struggle to hold their lives together and overcome their difficulties.



NONFICTION BOOKS

My Name is Gabito by Monica Brown (Grades K-3)
This is a child-friendly biography of Colombian writer Gabriel Garcia Marquez, who popularized magical realism throughout the world.

Separate is Never Equal by Duncan Tonatiuh (Grades 1-4)
Almost 10 years before *Brown vs. Board of Education*, Sylvia Mendez, an American citizen of Mexican and Puerto Rican heritage, was denied enrollment to a "Whites only" school. Her parents organized the Hispanic community and filed a lawsuit that eventually ended segregated education in California.

Brown Girl Dreaming by Jacqueline Woodson (Grades 5-8)
Raised in South Carolina and New York, Woodson always felt halfway home in each place. In vivid poems, she shares what it was like to grow up as an African-American in the 1960s and 1970s, living with the remnants of Jim Crow and her growing awareness of the Civil Rights movement. Woodson's poetry reflects the joy of finding her voice through writing stories, despite the fact that she struggled with reading as a child.

A Kid's Guide to Latino History: More than 50 Activities by Valeria Petrillo (Grades 2-4)
Hands-on activities, games, and crafts that explore the diversity of Latino culture and teach children about the people, experiences, and events that have shaped Hispanic American history.

RECOMMENDED RESOURCES

X STORIES IS TALL

MOVIES



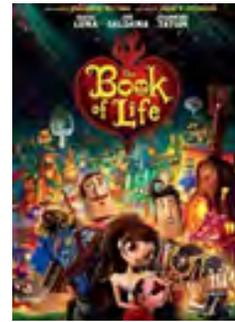
Akeelah and the Bee (2006) rated PG

Akeelah, an 11-year-old girl living in South Los Angeles, discovers she has a talent for spelling, which she hopes will take her to the National Spelling Bee. Despite her mother's objections, Akeelah doesn't give up on her goal. She finds help in the form of a mysterious teacher, and along with overwhelming support from her community, Akeelah might just have what it takes to make her dream come true.



Spirited Away (2002) rated PG

A young girl, Chihiro, becomes trapped in a strange new world of spirits. When her parents undergo a mysterious transformation, she must call upon the courage she never knew she had to free herself and return her family to the outside world.



The Book of Life (2014) rated PG

Manolo, a young Mexican man who is torn between fulfilling the expectations of his family and following his heart, embarks on an adventure that spans three fantastic worlds where he must face his greatest fears.



McFarland, USA (2015) rated PG

Based on a true story, a struggling football coach discovers buried potential in a group of predominantly Hispanic high school boys and slowly turns them into a championship-winning crosscountry team.

RECOMMENDED RESOURCES

X-STORIES IS TALL



DIRECTIONS TO 1012 N. NOBLE ST.

FROM THE SOUTH: Take the Dan Ryan West (90/94 toward Wisconsin). Exit at Milwaukee/Augusta. At the end of the exit ramp, continue west on Augusta Blvd. one block to Noble St. Turn right onto Noble St. Arrive at the theater on the left.

FROM THE NORTH: Take the Kennedy East (90/94 toward Indiana) to the Division St. exit. At the end of the exit ramp, take a right onto Division St. and follow it to Ashland Ave. Turn left onto Ashland and follow it one light to Augusta Blvd. Turn left onto Augusta toward Noble St. (next light). Turn left onto Noble St. Arrive at the theater on left.

FROM THE WEST: Take the Eisenhower East (290 toward the Loop) to the Dan Ryan West (90/94 toward Wisconsin). Exit at Milwaukee/Augusta. At the end of the exit ramp, continue west on Augusta Blvd. one block to Noble St. Turn right onto Noble St. Arrive at the theater on left.



PLANNING YOUR VISIT

We want your trip to ASC at the Vittum Theater to go as smoothly as possible! Here's an idea of what to expect during your field trip.

SEATING REQUESTS: Seating for our shows is prearranged based on special seating needs and the ages of students. Please call 773.969.5573 before you arrive if we need to accommodate members of your group with hearing, vision, or mobility impairments.

ARRIVAL: Please arrive between 10:00 - 10:15 a.m.; our shows begin promptly at 10:30. Buses should pull in front of the theater at **1012 N. Noble Street**. Remain on your bus until a member of our staff comes to greet you and your students. We will then lead your group into our lobby for a short speech about our theater and the performance you are about to see.

PERFORMANCE: A member of our staff will show your group to their seats. Shows run approximately 60 minutes and include a post-show discussion. The entire event usually lasts around 90 minutes. We ask that all members of your group remain in the theater until the performance and discussion are over. If you must leave before the discussion, please let us know in advance.

LUNCH: Unfortunately, we do not have space available for students to eat lunch in the theater or at the Settlement House.

DEPARTURE: At the conclusion of the performance and discussion, we dismiss the audience school-by-school in order to reduce confusion. Staff will lead you down the stairs and to your busses, which will be waiting for you on Augusta Blvd. in the bus lane in front of Rowe Middle School.

COMING TO THE THEATER

XSTORIES
STALL



TRAILBLAZERS

★
Young artists leading the way.

Adventure Stage Chicago's **TRAILBLAZERS** is a unique after-school mentoring program that places young people (11-15) with mentors who are professional theater artists. Student participants guide the program's content with thoughtful assistance from their mentors.

In addition to creating original performances throughout the year, **ASC TRAILBLAZERS** go on field trips, stretch their creative muscles with exposure to different forms of theater, and learn to work collaboratively in a supportive environment.

Join us this spring as our ensemble of young artists and professional mentors take the stage this spring with an original show.

May 4th at 7pm

May 5th at 4pm

Tickets are free. Reservations available starting March 21.

For more information on **SUMMER CAMP** applications, please contact:

Christian Helem
Community Engagement Coordinator
christian@adventurestage.org



A scene from *On Air*, Summer 2016

WHAT ELSE IS HAPPENING AT ASC?

STORIES TALL



NEIGHBORHOOD BRIDGES

Bring an **ASC Teaching Artist** into your classroom!

The Neighborhood Bridges Residency Program is a comprehensive storytelling and creative drama program designed to help children develop their critical literacy skills and to transform them into the storytellers of their own lives.

Through theatre games, storytelling, improvisation, reading, and creative writing, students develop their ability to write, speak, and think critically. Neighborhood Bridges helps young people grapple with complicated issues, conflicts, and questions found in today's diverse, changing society.

Participating Classrooms receive:

- Partnership** 24 residency hours over the course of 12 weeks.
- Exposure** Tickets and transportation to a single ASC performance and the opportunity to present the students' learning on the Vittum Theater stage.
- Resources** Learning Guide, Promptbook, lesson plans, and supplies.



WORKSHOPS

ASC offers pre- and post-show workshops for our productions. These Common Core connected theater workshops use storytelling, critical literacy, and creative drama to deepen your students' experience at our theater.

For more information regarding **NEIGHBORHOOD BRIDGES** or **WORKSHOPS**, contact:

Anne McNamee-Keels, Education Manager
773.969.5550 or anne@adventurestage.org

WHAT ELSE IS HAPPENING AT ASC?

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ADVENTURE STAGE ACKNOWLEDGES THE FOLLOWING FOUNDATIONS AND ORGANIZATIONS FOR THEIR SUPPORT.

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Allstate

**CHICAGO'S OWN
GOOD HANDS**



**MacArthur
Foundation**

THE
ANDREW W.
MELLON
FOUNDATION

AMC CARES CHARITABLE TRUST • BRITISH ASSOCIATION FOR AMERICAN STUDIES, UNITED STATES EMBASSY, LONDON • CHICAGO DEPT. OF FAMILY AND SUPPORT SERVICES • JEWEL-OSCO • KINDER MORGAN FOUNDATION • MACARTHUR FOUNDATION INTERNATIONAL CONNECTIONS FUND • THE MACARTHUR FUND FOR ARTS AND CULTURE AT PRINCE • NATIONAL THEATRE OF SCOTLAND • NORTHERN TRUST CHARITABLE TRUST • PAUL M. ANGELL FAMILY FOUNDATION • POLK BROS. FOUNDATION • RBC WEALTH MANAGEMENT • SEARLE FUNDS AT THE CHICAGO COMMUNITY TRUST • UNITED AIRLINES • WALTER E. HELLER FOUNDATION

X STORIES S TALL

IMAGES AND OTHER MATERIALS CAN BE LOCATED ON THE FOLLOWING:

https://www.google.com/search?q=message+in+a+bottle&espv=2&biw=1440&bih=745&source=Inms&tbm=isch&sa=X&ved=0ahUKEwi73rmBv6vRAh-Vs1oMKHUoZA-AQ_AUIBygC#imgrc=_

<http://blog.shareasale.com/2008/09/26/the-everyday-superhero/>

<http://www.popmythology.com/july-heroes-of-the-month-my-indiegogo-campaign-backers/>

<http://www.readwritethink.org/classroom-resources/lesson-plans/fairy-tales-from-life-42.html>

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