The Town Mouse and the Country Mouse

adapted by Vicky Ireland

February 20 – March 25, 2018
performed in the IRT Cabaret

TEACHER’S GUIDE

Indiana Repertory Theatre
140 West Washington Street
Indianapolis, Indiana 46204

Janet Allen, Executive Artistic Director
Suzanne Sweeney, Managing Director

www.irtlive.com

SEASON SPONSOR

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THE ACKERMAN FOUNDATION
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THE TOWN MOUSE AND THE COUNTRY MOUSE
ADAPTED BY VICKY IRELAND

Will has a cozy, familiar home in a boot in the barn. But when his cousin Monty takes him to the big, dangerous city, Will learns to wade through plush carpets, climb hot water pipes and outwit tame mice gone bad. Where will his expedition take him next?

In this adaptation of the classic tale, our youngest audiences will have the opportunity to ask important questions and learn valuable lessons alongside Will and Monty. How does it feel to do something new and unknown? What does it mean to be brave? What makes a place feel like home? Live theatre gives children the chance to explore feelings of care and empathy in a safe space, all while having fun. Join us as our Exploring Stages program continues to bring students, teachers and families together for story time!

Recommended for students in grades Pre-K through 3

The performance will last approximately 65 minutes with no intermission.

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cover art by Kyle Ragsdale
WHAT IS THEATRE?

The most basic needs for a theatrical experience are a story to tell, actors to tell it, and an audience to hear it. As soon as prehistoric people could communicate with each other, they began to tell stories around the campfire. As civilization developed, communities gathered for ritual festivals where stories were told through song, dance, and spoken word. **Playwrights** from Sophocles to Shakespeare to James Still have written plays that tell stories through dialogue and action. Taking the playwright’s words from the printed page, **actors** use their voices, bodies, and creativity to develop characters that live on stage. **Designers** create scenery, costumes, lighting, and music that form a unique physical environment for each individual play. The **director** is the person who leads this ensemble of artists, making sure that all the various elements and viewpoints come together for a unified statement that creates a satisfying experience for the **audience**. When theatre artists bring their best work to the stage, and when audiences receive that work with open minds and active imaginations, the results can be enlightening, enriching, and entertaining.

THEATRE ETIQUETTE

When your students come to the play, IRT staff will take a moment before the show to remind students of what is expected of them:

First, we will remind them to **remain seated on their bottoms in the carpeted area**. This is so both students and actors are kept safe, and nobody will trip over anybody!

Then we will remind students to **listen with their eyes, ears, heart, and body**. We want students to enjoy themselves. Remind them that they are welcome to smile and laugh when things are funny! But we must also remember that we are together to watch and learn! Just like in school or during learning time, we should stay focused on the action in front of us.
AESOP’S FABLES

The Town Mouse and the Country Mouse originated as one of Aesop’s fables. A fable features animals who act like humans in a short story that teaches a particular lesson or moral.

Aesop was a slave in Ancient Greece who worked as a clerk or secretary. He was known for his wit and for the clever animal tales he used in the negotiation process. An ancient (and probably fictional) tale called The Aesop Romance speaks of him as a very ugly slave who overcame his physical limitations by using his cleverness and wit, eventually gaining his freedom and becoming an advisor to kings.

Other legends suggest that he was an African slave who lived in Greece; this theory is supported by the fact that many of his fables feature African animals such as lions and camels that were unknown in Greece. Many of the stories we consider Aesop’s fables are actually stories by other writers that have been attributed to Aesop over the centuries. Whoever he was, and however his stories came to be collected, Aesop’s fables have been passed down from generation to generation because they are wonderful learning tools for problem solving, common sense, and fair play.

ACTIVITIES FOR BEFORE & AFTER SEEING THE PLAY
READING AND RE-READING THE STORY

Read City Mouse–Country Mouse to your students several times.

- The first time you might read the story through without interaction from the children, but using your best expressive reading skills. The more dramatic you are, the more you are preparing the children for the theatrical experience. They are learning what theatre people call active listening: listening with our eyes, ears, hearts, and minds. Use your voice like actors do by changing your vocal tones. For example:
  - You might use the upper range of your voice to suggest the City Mouse, and more low-pitched sounds to suggest the Country Mouse
  - Or you might speak in a more down-home, casual manner when talking about the Country Mouse, and use more precise, refined diction when talking about the City Mouse.
Another tool to making stories come alive vocally is to use onomatopoeia—words that imitate the natural sounds of things. Onomatopoeia creates a sound effect that mimics the thing described, making the description more expressive and interesting.

- “growling and barking”: growl with your voice on “ggrrrrowling,” then make your voice sharp and loud and emphasize the hard consonants of b and k in “barking.”

- The second time you are reading through the story, encourage the children to be physically, vocally, and mentally interactive and engaged with the story.
  - Have the children repeat how you say words and phrases expressively:
    - “ggrrrrowling” and “barking” as described above.
    - Help them to notice the sound repetition in “The Country Mouse did not have fine food….” And the rhythm in “No sooner said than done.”
    - Have them mimic your emotional differences in “The Country Mouse was happy to see his cousin” and “both mice ran for their lives.”
  - Lead them to interact physically:
    - Have them scurry like mice: fast, slow, joyously, sadly.
    - Have them wag their tails like dogs.
  - Get them to think how the story relates to their own lives:
    - Ask them, “Who have you not seen in a while that you would like to visit? How does being with that person make you happy?”
    - Ask them, “What is something you have shared? Why is it good to share?”

- The third time through the story is about making sure they are following the plot. Knowing the plot will greatly help the children enjoy the play at the IRT. Feel free to paraphrase the story while stopping to ask questions about what has happened and what is going to happen next.
  - “Why does the City Mouse turn up his nose at the country food?”
  - “Why does the Country Mouse decide to go back to the country?”

Each time through the story you can add elements such as using mouse puppets or repeating a certain physical action each time they hear the word mouse throughout the story. Such activities, as you know, build reading comprehension, increase vocabulary, ignite creativity, and get the body in motion.

Reading the story multiple times will not only help the students with comprehension and other learning skills, it will also give the children an experience akin to that of the actors they will see in the play. During rehearsal, the actors will read and work on the script for six hours a day for more than two weeks.
ACTIVITIES

Talk about how fables, folktales and fairy tales are stories with an oral tradition. They change with the story teller, the country, the purpose for telling the story, and many other aspects. Read to the children several editions of Aesop’s fable The Town Mouse and The Country Mouse. Have the children retell the story with you. Then tell it again as a group, with changes that make it specific to your students and their community; maybe the mice are two girls, maybe they ride bicycles, live in a local park or in an apartment building on a nearby street.

Teach a folk song, like “Froggy Went a-Courtn’.” https://www.youtube.com/watch?v=szkVLf09-tg
Talk with the children about songs that tell stories. Stand up with them and create movements or a short dance that will help them learn the words. This is a good activity for teaching right and left, up and down, parts of the body, and for using children’s suggestions while having fun.

DISCUSSION

How are you courteous when friends and relatives visit you? How about when you visit them?

Who teaches us how to navigate the world beyond where we live? What are some of the skills and actions they teach us to travel safely from one place to another?

In what ways is Silver rude to William? How do you think William feels being treated rudely? How do you feel when someone is rude to you? What are good ways to handle situations when you have been mistreated? How should we deal with bullies like Silver?

Do you get to spend time with your grandparents or other older people in your life? William dances with his grandmother. What types of activities do you do with the adults in your life?

In the city the mice eat some delicious foods. What are some of your favorite foods? What types of foods should we eat to grow up healthy and strong? How do we know when something is not good for us to eat, like William learns about the poisoned piece of cheese?

WRITING AND/OR DRAWING

After seeing the play, have your students write or draw a message to the cast. It could be a thank you, or a note to tell the actors about their favorite part of the play.
  Younger students might make a drawing and dictate to the teacher what they’d like to say.
  Older students might write a sentence or two about what they remember most from the play, or how they felt during or after the play, and why.

Draw pictures of the scenes from the play with a simple description to explain the action.
  Examples: William and Monty riding in the truck, William slipping across the floor, William flying across the dining room, William fighting the cat
ACTIVITÉS

FOCUS ON A CHARACTER

After seeing the play, choose a character and draw a picture of that character. Then write three or more words that describe that character.

Or use the costume drawing in this guide or in the program and the sample questions below.

Monty wears ____________________________

______________________________________

She likes ________________________________

______________________________________

In the play I saw her do this: ______________

______________________________________

COLOR THIS PICTURE!

Costume design for Monty, the Town Mouse, by designer Guy Clark.
Several of these activities will be led by IRT teaching artist(s) when working with your students. Feel free to ask your teaching artist any questions you have about content, execution, supplies, or logistics. We hope you will use these activities with your students beyond this collaboration.

LET’S, YES!

This game has many variations, but for younger children we suggest that you start out as the leader and then guide them in giving actions and ideas. As “The Ooey Gooey Lady” has said in her presentations, this activity can go on for quite a while if you stretch your creativity.

Have the children stand around the room with enough physical space that they can move their arms and legs and not bump anybody. Teach them two phrases:

- Whoever starts the action says, “Let’s …” then says and does an action at the same time.
- The group responds, “Yes, let’s!” and then does the action.

For example:

- You might start by saying, “Let’s all stand up” and the group would then say, “Yes, let’s!” as they stand up.
- Then you might say, “Let’s look at the stars in the sky,” and then the group would say, “Yes, let’s” while they look up as if looking at the stars, pointing to them and making “oh” and “ah” sounds.
- You might elaborate the action by saying, “Look there is the north star shining bright” and pointing at it and having the children point at it as well.
- Then go on to the next prompt, which could be something like, “Let’s march up the mountain to get a better look.” And the group then says enthusiastically, “Yes, let’s.”
Some helpful tips:

- This is an activity where the actions can be random (Let’s swing our arms, act like a mouse, brush our teeth) or you can suggest actions in sequence to guide the children on a journey.

- Eventually you want to get the game going so well that the children are giving actions. Encouraging them to say, “Let’s catch fireflies” or any action they can think of.

- To take it further in learning language, have the children repeat the whole sentence. “Let’s jump up and down.” “Yes! Let’s jump up and down!”

- You might want to create a signal of some sort that will stop the action so you can move onto the next one.

- If the activity is getting stuck, side coach the children by asking what types of activities they do every day. What types of activities do they see adults doing? What activities do you do in the kitchen? These prompts will help the children and you to come up with more ideas to keep the game going.

- Offer imaginative prompts as well as reality-based actions. For example: Let’s fly to the moon, let’s be fairies and spread morning dewdrops, let’s be vegetable seeds and grow into tall corn stalks, let’s be monsters and eat everything in the house….

For older children, this game can be turned into a guessing game:

- Someone does an action silently; when another person has figured out what they are doing, they say, “Yes, let’s comb our hair.”

- The person who guessed what the other person was doing is the next person to start pantomiming another action for someone in the group to guess.

This activity is great for reinforcing positive attitudes, supporting the ideas of others, learning verbs, creativity, repetition, and getting physical.
DRAMA & LANGUAGE ARTS ACTIVITIES

DRAMATIC PLAY

The core of these activities is to help the children be physical while they tell stories and to use and extend their vocabulary, grammar, and creativity.

MAKING UP A STORY IN SEQUENCE

Tell a simple story while acting it out, and having the children copy your movements with each sentence as you go along.

- Teaching artists usually start with getting up in the morning and getting ready to come to school because this has a number of commonalities. It can be a good way of teaching beginning, middle, and end.
  - You begin by waking up and stretching and yawning.
  - The middle is washing up, putting on your clothes, and eating breakfast.
  - The end is traveling to school and walking into the classroom to say hello to your teacher.

- You the teacher can lead these simple stories with the children’s help by asking them what might come next or what do you do next. With the simple stories you might even have a few children who can tell a whole story as you help the class act it out.

- This type of story can be as elaborate as you want it be or as basic as five sentences. What is essential is the inclusion of as many verbs as possible so your story stays physically active, making it more fun and moving it towards a conclusion. Example:
  - “I walked three blocks to the grocery store. Along the way I waved to Mr. Smith and said good morning to Mrs. Johnson.”
  - As the children are walking in place or around the room, you can count out loud the neighborhood blocks you are walking.
  - See a penny and you stoop to pick it up.
  - Look both ways across the street.
  - Forget your grocery bags and have to run back home.
Taking this exercise further, you can then move into fun fictional stories utilizing the beginning, middle, and end concept further by telling stories where you introduce a character (a beginning), have a conflict/problem (the middle), and resolve that problem (the end). An example might be:

- “Daisy Mae the cat got up from her long nap in the sun” And you do some good stretching of arms and legs and back and shake your bottom as your tail. Perhaps you might even do the yoga pose called Cat.
- “Daisy Mae realized she couldn’t find her favorite mouse toy. Oh no!” (You have introduced a problem that must be resolved.) Then you can throw your hands up, or put your hands on your cheeks and twist from side to side. Add sounds that we make when we’re anxious and worried. Or meow like a cat who is upset and worried.
- “Daisy Mae looked everywhere for her toy! Under the bed, in the sofa between the cushions. She ran from room to room.” (You have the middle or trying to resolve the problem. Lots of action from looking for the toy.)
- “Finally, Daisy Mae found her favorite mouse toy in the corner of the closet behind all the winter coats. She was very happy and played with the toy for the rest of the afternoon.” You can act the emotion of happiness with the children, and then act out games you would play with your mouse toy. You might even introduce a ball that the children roll to each other or bat between their hands as cats do with their paws.
Have the children line up on one side of the room. Tell them they are going to cross the room in many different ways. Start with easy suggestions to get the activity started. “Go from here to there just walking.” When they get to the other side of the room they turn around to go back across. “Now go from here to there like you are marching in a parade.” As you go along you can vary the prompts that use more of the children’s imagination and pretend skills:
- riding a bicycle
- going up stairs
- moving through peanut butter or mud
- squeezing under the garden gate
- moving like dinosaurs
- scampering like mice sneaking around the house looking for cheese.

You can add emotions:
- on your way to a party
- after an argument with your best friend
- when you have a toothache

Use this activity to reinforce elements of a story you have been reading or a topic you’ve been studying, for example, the seasons:
- picking the spring flowers
- pulling up carrots and other vegetables in the garden
- jumping into a pile of fall leaves
- shoveling the winter snow

or moments from the play:
- wading through tall grass
- bouncing in a bumpy truck
- crawling up a hot water pipe

This activity also can incorporate skipping, dance moves, and other types of locomotor movement.
**IRT Artist in the Classroom (AIC) Visit**
The visiting teaching artists will be telling the story of the play, *The Town Mouse and the Country Mouse*. They will be showing costume drawings so the children can learn the characters in the play and see what the actors will look like in costume, and to prepare the children for the actors each playing multiple roles. They will also have some fabric swatches so the children can see and feel the different colors and textures.

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**Child Care Answers** is part of the Indiana Child Care Resource and Referral network that provides services to parents, child care providers, and the community. It is their mission to assure the highest level of early childhood education for children in central Indiana. This area includes Bartholomew, Brown, Hamilton, Hendricks, Johnson, and Marion Counties in Central Indiana. Early childhood educators and parents can contact them for referrals, education and training at 317-636-5727 or Toll Free: (800) 272-2937.
THE EMOTION STORY

You can use pictures and teach gestures of emotions that run through the story you are telling. Make large pictures of emotions. These pictures might be laminated, or mounted on foam core, or attached to paint sticks; whatever makes them durable and easier for the storyteller to access while talking.

Here's a link to some free downloadable charts that illustrate various feelings; you might use them as is or cut them into individual flash cards:
http://csefel.vanderbilt.edu/modules/2006/feelingchart.pdf

Begin by showing the children each picture needed for your story, and create with the children a simple action. For example:

- **HAPPY:**
  The action could be big smiles with our arms and fingers spread wide and looking up full of joy. You might add a simple word or sound like Yay! or Whee!

- **SCARED:**
  The action could be arms crossed in front of our bodies like hugging ourselves, a little shiver, and faces with big eye and mouths like we going to say Oh No!

Review these actions several times with the pictures and tell the children each time you hold up the picture they are to do the action and say the emotion with you. Then start telling the story you have chosen. You might have a story that has the emotions in the text. Otherwise, just work it into your narrative: How does William feel about leaving his Granny behind? You hold up the picture of the emotion and the group says the word and does the physical gesture.

For older students:

You might introduce the four categories of **glad, sad, mad,** and **bad** (bad is the more difficult one to explain and can be left out; it is the category for emotions like disappointed, regretful, bored, afraid).

You might group basic emotions at different levels of intensity. So maybe you have three pictures for mad that show the emotion from the lowest to the highest level of feeling. For example: disgusted (low), angry (medium), outrage (high). Here is a web page that offers several methods for categorizing emotions:
http://changingminds.org/explanations/emotions/basic%20emotions.htm
DRAMA & LANGUAGE ARTS ACTIVITIES:
DRAMATIC PLAY: TELLING THE STORY WITH PROPS:

• PROPS IN A BAG

In this activity, students work together to create a story about seemingly unrelated objects. This encourages lateral thinking and allows students to create and explore relationships between two things.

To begin, collect an assortment of objects and place them in a designated bag (or box). Only use as many objects as you feel your students can confidently remember. Then, drawing one item out at a time, create a story piece by piece until all objects have been used. For example, if your box contained a toy rocket, a bottle, a book, and an apron, your story may go like this:

- You draw out the apron. Once upon a time there was a little girl who loved to cook. She wore an apron in the kitchen, just like her grandmother.
- You draw out the rocket. She decided to bake a cake in the shape of a rocket for her little brother’s birthday!
- You draw out the bottle. She pulled out a bottle of her most delicious milk to use in her recipe.
- You draw out the book. But, she didn’t know how much milk to use, so she opened her favorite recipe book to find out. The cake turned out to be delicious, and her brother had a very happy birthday!

For very young students, you may need to model first by simply telling a story. Then, have the students repeat the same story along with you. Use the same objects a third time through, but ask for students to suggest what happens next. You will likely have to help them connect the objects. After repetition, students will begin to easily offer their own suggestions for the story. To challenge yourself, allow them to choose the objects for the bag and wow them with your versatile storytelling.

For older students, you may choose to have them work in groups, with each group having a box containing different objects. Groups can work together to write, illustrate, or perform a story using their objects. Alternately, you may have them work independently to write a story as you reveal the objects one by one to the whole class. This will keep them on their toes! Encourage students to share their stories with each other when the activity is complete.
When the children get older, they will learn about metaphor, simile, and oxymoron, comparing opposite images and ideas. Even at this age, however, we can still find ways to introduce this literary concept and the basic knowledge of opposites and imagery. The teaching artist may use opposite words that have been pulled from the book, the play, from lists we have found online, and from movement and emotion concepts we use to teach our students about acting and character development.

Choose about five pairs of opposites (ten words total) that vary the action and allow for speaking and solo and group actions. Example:

- mean / nice
- push / pull
- fast / slow
- happy / sad
- tame / wild

Make a flash card for each word, with a picture illustrating the word.

- The cards might feature other tools to help children who aren’t yet reading make connections with the words that match. The matching words might have the same color background and/or letter font, or the matching pictures and words might be mounted on the same color construction paper. You can also help this process by using similar vocal inflections when saying the word pairs.
- You might laminate your pictures and use Velcro to hold the opposite terms together.

Begin by holding up a card and acting out the word. Have the children act it out with you at first, then using call and response: you say the word while doing the action, and then they say the word and do the action. For example:

- Hold up “RUN” and run in place.
- Then flip over to the opposite word “WALK” and walk in place.

For older students, once you have gone through all the words, put the children in groups or pairs and hand each group or pair one of the words. You want to spread the “opposites” around the room so they really have to go looking for the matches. Tell the children to try to find their match.

For younger children, have all the children sit down. Have one group stand and act out and say their word and hold up their card. The group who believes they are the opposite can stand and act out their word and hold up their card. Then the teacher or the class can say, “It’s a match!” or “Try again!” And this goes on until all the opposite words are paired up.

Here are a couple website links to aid you:

Complete each sentence with the word that rhymes with the underlined word:

- boot
- twin
- mouse
- barn
- kitty
- bean
- doors
- mice
- song
- food

1. Monty is a ____________ that lives in a town house.

2. Granny sits in her chair in the ____________ while knitting with yarn.

3. Silver is the mouse ____________ who gets hit on the chin with the match.

4. In the city, the house has lots of ____________ and also polished floors.

5. Before William can eat his ____________, he has to make sure his paws and ears are clean.

6. When all the mice are eating the fancy ________, they are all in an excited mood.

7. William is chased by a big ____________ when he is roaming the house in the city.

8. William sings a happy ____________ to help him feel better and strong.

9. William can hide in his home that is an old ____________ when he hears the scary sound of the owl’s hoot.

10. Snowy and Silver are two ____________; one is mean and the other is nice.
IRT Teaching artists for *The Town Mouse and the Country Mouse* have been leading journey experiences. This activity is best done in a large space so children have room for exploration.

With younger children this activity may take the form of follow-the-leader, but you can encourage them to spread out and you can move around the room from one place to the other to help avoid lines or moving in a circle. Tell the children, “we’re going on a journey, and off we go walking down the road” or skipping or any movement that has them moving through space with outflowing energy. After you get going you can add many types of prompts (see suggestions below). Allow the children to do the movement and perfect it for their individual skill levels before moving onto another type of movement. Example: marching. You can say, “Let’s try getting our knees as high as we can. Let’s march together like soldiers. Let’s march as quietly as we can.”

- To expand the acitivity, spell the movements as you do them and have the children repeat the letters after you. “Let’s all jump. J-U-M-P, jump.” “J-U-M-P, jump.”

- Opposite locomotive and stationary movements (you might use your Sight Word cards from the previous activity):
  - over/under
  - push/pull
  - fast/slow
  - run/walk/
  - high/ low
  - wide/ narrow
  - backward/forward
  - walk/crawl
  - straight/curvy
  - loud/soft

- Animal and human movements
  - walk
  - chase
  - crouch
  - shiver
  - touch toes
  - creep
  - race
  - hop

- Dance movement
  - Walking
  - Leaping
  - Jumping
  - bouncing
  - swaying
  - turning
  - twisting
  - shaking
  - rolling
  - balancing
  - tempo: quickly or slowly
  - levels: high, medium, low

- Imaginary prompts
  - Flying to the moon
  - Moving through marshmallow fluff
  - Sneaky cats trying not to wake up the dog
  - Walking on clouds
  - Swimming to the bottom of the ocean to discover a sea creature
  - Digging in the ground and discovering a treasure; ask the children what they found
  - You can also have a specific story journey that is sequentia
COOL DOWN

As teaching artists and as actors and directors, we have learned the importance of calming a group down at the end of a lot of excited physical activity. It helps for group cohesiveness and transitioning to the next activity. Here are a few suggestions from the IRT Artist-in-the-Classroom (AIC) staff. One of these activities may be done during your visit.

RELAXATION NARRATIVE

This can be a guided image journey that you lead students to imagine while they are sitting or lying down. Or it can be a narrative like the one provided that you lead the children through in a calm voice with maybe soft instrumental music accompanying you.

Here is an on-line example: [http://www.childdrama.com/appletree.html](http://www.childdrama.com/appletree.html)

An image journey has the students seeing the pictures in their minds. What is important is that the students relax their muscles and bones, and breathe, and do their best not to talk.

- We start by guiding the students to lie down on their backs and close their eyes. We tell them that we are here to keep them safe, so our eyes are open.

- We say something like, “Relax your arms, your shoulders, your legs, your feet…. You are so relaxed your body becomes very light, so light you are floating up into the sky and you can float through the sky with the clouds and see all the buildings in your neighborhood….”

- From there the narrative can go anywhere you take it. You bring them back to where they started and then have them sit up and tell you about their journey. Ask them leading questions, such as what buildings did you see? Did you smell any food when you floated by that restaurant? What colors did you see on your journey?

- End by complimenting their imaginations and thank them for sharing, and then move to your next activity.
COOL DOWN: YOGA

Yoga is becoming an integral part of the lives of theatre practitioners because of the health benefits. It increases flexibility and improves breathing and more. See this web link: http://www.yogaforbeginners.com/benefits01.htm

Leading the children in some simple yoga poses can help the group decompress and have some fun. There are poses with names that are applicable to many subjects, such as Mountain, Tree, Rabbit, Horse, Boat, Child’s, and more.

Keep in mind that there are variations on each pose for beginners and the less flexible. What is important is the breathing. Here are a couple of web links for more information.

http://www.dummies.com/how-to/content/how-to-combine-breath-and-movement-in-yoga.seriesId-333200.html
http://www.sparkpeople.com/blog/blog.asp?post=you_asked_am_i_breathing_right_during_yoga

There are a large number of yoga teachers in and around Indianapolis who you can reach out to for a reasonable cost, who would really enjoy coming to work with your students.
BOOKS

AESOP’S FABLES

City Mouse-Country Mouse and Two More Mouse Tales from Aesop, pictures by John Wallner
The Town Mouse and the Country Mouse by Helen Ward
The Lion & the Mouse by Jerry Pinkney, author and illustrator
Aesop's Fables, illustrated by Ayano Imai (pictured below)
Aesop's Fables written and illustrated by Brad Sneed
The Classic Treasury of Aesop’s Fables illustrated by Don Daily
Aesop’s Fables: 11 Leveled Stories to Read Together for Gaining Fluency and Comprehension
by Kathryn Wheeler & Debra Olson Pressnall
Literature Pockets: Aesop’s Fables, Grades 2-3 by Evan Moor

MICE

Alexander and the Wind-Up Mouse by Leo Lionni
Mouse Tales (I Can Read Level 2) written & illustrated by Arnold Lobel
The Tale of Despereaux by Kate DiCamillo
The Mouse and the Motorcycle by Beverly Cleary
If You Give a Mouse a Cookie by Laura Numeroff
Stuart Little by E. B. White
Frederick by Leo Lionni
by Beatrix Potter:
  The Tale of Johnny Town-Mouse
  (based on Aesop’s fable)
  The Tale of Two Bad Mice
  The Tailor of Gloucester
  The Tale of Mrs. Tittlemouse

OTHER BOOKS

Tar Beach by Faith Ringgold
Just So Stories by Rudyard Kipling
Journey by Aaron Becker
Curious George by H. A. Rey
What Do You Do With an Idea?
  by Kobi Yamada
Where the Wild Things Are by Maurice Sendak
The Adventures of Beekle: The Unimaginary Friend by Dan Santat
What Do You Do With an Idea? by Kobi Yamada, illustrated by Mae Besom
Be Kind by Pat Zietlow Miller, illustrated by Jen Hill
American Tall Tales by Mary Pope Osborne, illustrated by Michael McCurdy
The Stinky Cheese Man and Other Fairly Stupid Tales by Jon Scieszka
BOOKS ON TEACHING THEATRE

101 Drama Games for Children: Fun and Learning with Acting and Make-believe
   by Paul Rooyackers
112 Acting Games: a comprehensive workbook of theatre games for developing acting skills
   by Gavin Levy
50 Early Childhood Literacy Strategies by Janice J. Beaty
Beginning Drama 4-11, Early Years and Primary by Joe Winston and Miles Tandy
Movement Stories for Children Ages 3—6, including instructional material for teachers
   by Helen Landalf and Pamela Gerke
The Preschooler's Busy Book:
   365 Creative Learning Games and Activities to Keep Your 3-to-6-Year-Old Busy
   by Trish Kuffner
Theater Games for the Classroom: A Teacher's Handbook by Viola Spolin
Up, Down, Move Around — Nutrition and Motor Skills: Active Learning for Preschoolers
   by Deborah Kayton Michals
A Handbook of Creative Dance and Drama by Alison Lee

OTHER RESOURCES

FILMS

An American Tail (1986)

WEBSITES

Using Drama and Theatre to Promote Literacy Development
“The Ooey Gooey Lady” has a wonderful and extensive list of resources on her website:
   http://www.ooeygooey.com/resources/
Miss Lucy’s Playground Songs, an extensive listing of songs in many categories;
   this is the link to their archives on action songs:
   http://playgroundsongs.com/category/action-song/
Why Children’s Theater Matters
   http://www.education.com/magazine/article/Why_Childrens_Theater_Matters/
Study Finds Major Benefits for Students Who Attend Live Theatre
   http://www.sciencedaily.com/releases/2014/10/141016165953.htm
Drama Based Instruction: activities used at the United Way child care center director’s meeting
   http://www.utexas.edu/cofa/dbi/