

# ZOELLNER ARTS CENTER

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## School Show Study Guide:

# *Pinocchio*

Tout à Trac



Monday, October 22, 2018 at 9:30am & 12:30pm  
Baker Hall at Zoellner Arts Center

## USING THIS STUDY GUIDE

You can use this study guide to engage with students and enrich their visit to Zoellner Arts Center. Materials in this guide include information about the performance, what you need to know about coming to a show at Zoellner Arts Center and interesting and engaging activities to use in your classroom prior to and following the performance. These activities are designed to go beyond the performance and connect the arts to other disciplines and skills including:

Puppetry  
Science  
Teamwork

English  
Social Sciences  
Choreography

**Before attending the performance,** we encourage you to:

- Review the *Know before You Go* items on page 3 and *Terms to Know* on page 15.
- Learn *About the Show and Performers* on pages 4-7.
- Help your students understand the history of the art form on pages 8-14.
- Engage your class the activities on pages 16-21.

**At the performance,** we encourage you to:

- Encourage your students to stay focused on the performance.
- Encourage your students to make connections with what they already know about rhythm, music, and culture.
- Ask students to observe how various show components, like dialogue, costumes, lights, and sound impact their experience at the theatre.

**After the show,** we encourage you to:

- Look through this study guide for activities, resources and integrated projects to use in your classroom.
- Have your students complete the reflection questions on page 22.

**We look forward to seeing you!**

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## Section 1: KNOW BEFORE YOU GO

**Whether this will be your students' first visit to a theatre or one of many visits, it is always a good idea to speak with them about proper theatre etiquette. Please review the notes below to help make the experience enjoyable for all audience members, staff, and performers.**

1. **Be prepared and arrive early.** Ideally, you should arrive at the Zoellner Arts Center 20-25 minutes before the show. Allow for travel time and bus unloading or parking and plan to be in your seats at least 15 minutes before the performance begins.
2. **Be aware and remain quiet.** The theater is a "live" space. You can hear the performers easily, but they can also hear you. Even the smallest sound, like rustling papers and whispering, can be heard throughout the theater. It is best to stay quiet so everyone can enjoy the performance without distractions. Please remember to silence your mobile devices too!
3. **Show appreciation by applauding.** Applause is the best way to show your enthusiasm and appreciation. Performers return their appreciation for your attention by bowing to the audience at the end of the show. It is always appropriate to applaud at the end of a performance, and it is customary to continue clapping until the curtain comes down or the "house lights" (the lights over the audience's seats) are turned on again.
4. **Participate by responding to the action onstage.** Sometimes during a performance, you may respond by laughing, crying or sighing. By all means, feel free to do so! Appreciation can be shown in many different ways, depending on the art form. For instance, an audience attending a string quartet performance will sit very still, while the audience at a popular music concert may be inspired to participate by clapping and shouting.

The artists may ask you questions or invite you to participate in the show by clapping or even joining them on stage. You should feel free to join or not, but if spoken to directly, please respond politely.

5. **Concentrate to help the performers.** These artists use concentration to focus their energy while on stage. If the audience is focused while watching the performance, the artists feel supported and are able to do their best work. They can feel that you are with them!
6. **Please note:** Backpacks and lunches are not permitted in the theater. There is absolutely no food or drink permitted in the seating areas. **Recording devices of any kind, including cameras, cannot be used during the performances. Please remember to silence your cell phone and all other mobile devices.** The artists are performing challenging and sometimes dangerous work which can become more dangerous by outside distractions.

## Section 2: ABOUT THE SHOW AND PERFORMERS

### About Théâtre Tout à Trac

***Tout à trac***  
**(pronounced too-ta-trak):**  
*French expression. “without stopping” 1493; Aged - while expressing itself in an abrupt manner, suddenly and without preparation*

Since its founding in 1998, Tout à Trac has performed over 1,200 shows and reached over 425,000 spectators across the world. From the beginning, the company has been exploring the inner workings of imagination and theatre through a creative process in which acting with masks, storytelling and puppetry all play an active part.

As a result, Tout à Trac has become well known by Quebec’s adult and teen audiences, thanks to hits like *L’Oiseau vert*, *commedia dell’arte...* and *La Princesse Turandot*, which have both won several prizes, including a Masque in 2006. It has also been recognized for “Staging of the year,” “Best costume design,” “Best sound design,” and more by Théâtre Denise-Pelletier and Masques.

### About *Pinocchio*

This adaptation of Carlo Collodi’s book tells the story of the puppet, Pinocchio, and his quest to be a real boy. Geppetto is a poor, elderly man whose job as a wooden toy maker is falling by the wayside, as technology and machines have taken over the toy industry. Planning to use his last log in the fire to warm himself, Geppetto is surprised when the log talks to him, and even more surprised when he finds himself carving it into a boy.

As with all versions of this classic tale, we follow Pinocchio on his journey to becoming a real boy. However, one key difference in this version is the idea that Pinocchio becomes a “real boy” by working hard and learning to care for others, not by magic. During the course of the play, Pinocchio will experience all forms of temptation, and will have to face the consequences of his actions. He will battle with the lure of money, fame, false religion, easy success, and more, and eventually learns that none of these things really matter. When the Blue Fairy finally appears at the end of the play, she tells Pinocchio that he is already a real boy. There is no magic wand changing him from wood, but instead a gradual growing up of the character.

**“Pinocchio” means “little pine” or “pine nut” in the Italian language.**

### About the Author

C. Collodi, pseudonym of Carlo Lorenzini, (born Nov. 24, 1826, Florence, Tuscany [Italy]—died Oct. 26, 1890, Florence), Italian author and journalist, best known as the creator of Pinocchio, the childlike puppet whose adventures delight children around the world.

As a young man Collodi joined the seminary. The cause of Italian national unification usurped his calling, however, as he took to journalism as a means of supporting the Risorgimento in its struggle with Austria. In 1848 Collodi started publishing *Il Lampione*, a newspaper of political satire. With the founding of the Kingdom of Italy in 1861, Collodi ceased his journalistic and militaristic activities and began writing for children.

*Giannettino* was published in 1876 and *Minuzzolo* in 1878. The first chapter of *Pinocchio* appeared in the *Giornale dei bambini* ("Children's Magazine") in 1881 and was an immediate success. All of Collodi's works portray children in a realistic light, imbuing them with mischievous behaviour with which youngsters easily identify. Source: <https://www.britannica.com/biography/C-Collodi>

## About the Characters

- **Pinocchio** – a puppet
- **Geppetto** – an old man who makes wooden toys
- **The Talking Cricket** – a talking cricket!
- **The Fox** – a thief
- **The Cat** – his sidekick
- **Mangiafuoco** – director of the puppet theatre
- **Candlewick** – a disobedient boy
- **The Jolly Man** – the host of Toyland
- **The Blue Fairy** – a fairy who protects children and grants their wishes
- **Misbehaving children**

## About the Cast

### Pinocchio:

- Krystel Descary
- Catherine Ruel
- Marie-Eve Milot

### The Cat, Candlewick, The Blue Fairy

- Émilie St-Germain
- Milva Ménard
- Audrey Talbot
- Sarah Laurendeau

### The Fox, The Jolly Man

- Michel Daviau
- Gabriel De Santis-Caron
- Christian Perrault
- Isabeau Proulx-Lemire

### Geppetto, Talking Cricket, Mangiafuoco, Misbehaving Boy

- Claude Tremblay
- Philippe Robert

## About the Creative Team

- **Playwright and director** - Hugo Bélanger
- **English translator** - Bobby Theodore
- **Assistant stage director** - Josianne Dicaire
- **Set and costumes design** - Patrice Charbonneau-Brunelle
- **Lighting design** - Luc Prairie
- **Original music and sound design** - Patrice d'Aragon
- **Masks design** - Marie-Pier Fortier
- **Puppet design, Pinocchio and The Jolly Man** - Marie-Pierre Simard
- **Props design** - Joannie d'Amours
- **Makeup design** - Maryse Gosselin
- **Production manager and technical director** - Michel Tremblay
- **Voice coach** - Carl Poliquin
- **English coach** - Julia Lenardon
- **Stage manager, creation** - Jean-François Patoine
- **Assistant technical director** - Vincent Prairie
- **Costumes assistant** - Geneviève Bouchard

- **Assistant stage director, tours** - Julie Lussier
- **Research and development, Pinocchio's nose** - Denis Tremblay; Isabelle Fortin; Alexandre Plomteux
- **3D Printing** - Axis Proto
- **3D Scan** - Fablab
- **Set construction** – steel structures - Aciers Trans Rol
- **Scenic painting** - Patrice Charbonneau-Brunelle; Josée Bergeron-Proulx; Angela Rassenti;
- **Seamstresses** - Élise Leroy; Maude Viens; Maude Boisvert
- **Musicians** - Guillaume Bourque (clarinette); Gaëtan Daigneault (orgue Hammond B3)
- **Photographer** - Jérémie Battaglia

## About the Director

For more than 20 years, Hugo Bélanger has been perfecting mask theatre and puppetry as a popular theatre in order to appeal to a wide range of audiences. As the Artistic Director of Tout à Trac since 1998, he continues to search for a style of theatre in which the body is both a rigorous and playful tool. The company's second production, *L'Oiseau vert, commedia dell'arte...*, allowed the quebecer theatrical world to discover the work of Hugo Bélanger and his company. Acclaimed by critics and audiences, the show was nominated for two important awards at the Soirée des Masques in 2005 - nominations for Discovery of the Year and Best Costume Design.

The company's third production, *La Princesse Turandot*, won 10 audience awards presented at Théâtre DenisePelletier in 2006 and 2010. In 2006, Hugo Bélanger's play won the Masque for Best Script Adaptation as well as being nominated in five other categories.

His ongoing interest in popular theatre that is accessible to all, and in which imagination is the main theme, has led Hugo Bélanger to street theatre, where he is a puppeteer with the company Les Sages Fous. He has toured with them in North America and Europe. He has also directed two shows – in 2005 and 2006 – with Théâtre La Roulotte, the oldest children's touring theatre in Quebec.

In 2008, he created a new version of *Alice in Wonderland (Alice au pays des merveilles)*. This was the company's first play for young audience. In its first year, the show won the Acadie-RIDEAU award and has now been performed more than 350 times in Canada, the United States and in the Kingdom of Bahrain.

Because street theatre has always fascinated him, Hugo Bélanger created, in 2009, his first play meant specifically for street performance with *Les Vieilles (The Old Ladies)*. The play has already been performed over 90 times in Québec.

*MÜNCHHAUSEN, Les machineries de l'imaginaire (MUNCHAUSEN, The Machinery of the Imagination)*, his latest all ages group show, has been created at Théâtre Denise-Pelletier in Montreal in January 2011. The show was acclaimed by critics and the audience. *MÜNCHHAUSEN* was on tour in Québec in fall 2012 and will be ready to tour internationally in English in 2014-15.

Also a teacher, Hugo Bélanger has given over 400 workshops to actors – both professional and amateur. He has taught at the National Theatre School of Canada, Conservatoire d'art dramatique de Montréal, St-Hyacinthe CEGEP Theatre Program, the National Circus School and at En Piste – the Circus Arts National Network.

Cirque du Soleil hired him to direct the show for the opening ceremony of the Canadian pavilion at the 2010 Shanghai exhibit.

In October 2012, Hugo Bélanger had a first collaboration with the Montreal Symphonic Orchestra. He directed the play *Beethoven vit à l'étage* (Beethoven lives upstairs) at the Maison Symphonique.

Hugo Bélanger presented his latest young audience creation, *Pinocchio*, at Cinquième Salle of Place des Arts in December 2012. This unique adaptation of Collodi's famous tale is once again acclaimed by the critics and the audience. On tour in Quebec, Canada and the United States, in French and English, the show already counts more than 85 performances.

In 2014, he realises his first collaboration with the Opéra de Montréal by directing *Hansel and Gretel* at Salle Wilfrid-Pelletier. He is also directing *Peter and Alice* at Théâtre Jean-Duceppe.

## Section 3: ABOUT THE ART FORM

*Tout à Trac brings the classic story of Pinocchio to life while incorporating creative, sophisticated elements of theatre. Explore the theatre conventions used in this show to prepare your students for the play.*

### **Puppetry**

*Tout à Trac uses imaginative puppetry, not only to create many characters with only a few actors, but also to solve the challenges presented by the unique and fantastical stories they present.*

- Tout à Trac often blurs the lines between fantasy and reality in their work. In *Pinocchio*, this idea is woven throughout the play, even with the idea of ‘puppet’ versus ‘real person’. For example, Pinocchio and the Talking Cricket are represented by a puppet **and** by the actor manipulating the puppet at the same time. Sometimes actors and audience members will interact with the puppet, and sometimes with the actor. Using partial puppets allows the actors to perform to the audience and interact with other actors onstage, but still create an imaginary character easily.
- During one of the scenes, some characters will be seen as shadow puppets. The director uses this effect to show the sea monster and the action surrounding it. What do students think might be a reason to use this type of puppetry? How would the effect be different if we never saw the whale? Which way do you think is more effective?

### **Masks**

- Tout à Trac often uses Commedia dell’arte style half-masks for their performances. In this play, the Fox and the Cat both wear half-masks like this. What do you think is the benefit of using a half-mask as opposed to a full mask?

### **Property and Set Design**

- This performance has a stationary set that does not change. However, the set itself is filled with moving pieces, puppets, and props that create different scenes throughout the show. Toys in Geppetto’s workshop will become props or puppets in other scenes while the wheels on the wall become gears, etc. The ingenious set design ensures that every piece of the set is used during the performance.

## More about Puppetry

Excerpts from: <https://www.britannica.com/art/puppetry>

**Puppetry**, the making and manipulation of puppets for use in some kind of theatrical show. A puppet is a figure—human, animal, or abstract in form—that is moved by human, and not mechanical, aid.

These definitions are wide enough to include an enormous variety of shows and an enormous variety of puppet types, but they do exclude certain related activities and figures. A doll, for instance, is not a puppet, and a girl playing with her doll as if it were a living baby is not giving a puppet show; but, if before an audience of her mother and father she makes the doll walk along the top of a table and act the part of a baby, she is then presenting a primitive puppet show. Similarly, automaton figures moved by clockwork that appear when a clock strikes are not puppets, and such elaborate displays of automatons as those that perform at the cathedral clock in Strasbourg, France, or the town hall clock in Munich, Germany, must be excluded from consideration.

Puppet shows seem to have existed in almost all civilizations and in almost all periods. In Europe, written records of them go back to the 5th century BCE (e.g., the *Symposium* of the Greek historian Xenophon). Written records in other civilizations are less ancient, but in China, India, Java, and elsewhere in Asia there are ancient traditions of puppet theatre, the origins of which cannot now be determined. Among the American Indians, there are traditions of puppet-like figures used in ritual magic. In Africa, records of puppets are meagre, but the mask is an important feature in almost all African magical ceremonies, and the dividing line between the puppet and the masked actor, as will be seen, is not always easily drawn. It may certainly be said that puppet theatre has everywhere antedated written drama and, indeed, writing of any kind. It represents one of the most primitive instincts of the human race.

### Character of Puppet Theatre

It may well be asked why such an artificial and often complicated form of dramatic art should possess a universal appeal. The claim has, indeed, been made that puppet theatre is the most ancient form of theatre, the origin of the drama itself. Claims of this nature cannot be substantiated, nor can they be refuted; it is improbable that all human dramatic forms were directly inspired by puppets, but it seems certain that from a very early period in man's development puppet theatre and human theatre grew side by side, each perhaps influencing the other. Both find their origins in sympathetic magic, in fertility rituals, in the human instinct to act out that which one wishes to take place in reality. As it has developed, these magical origins of the puppet theatre have been forgotten, to be replaced by a mere childlike sense of wonder or by more sophisticated theories of art and drama, but the appeal of the puppet even for modern audiences lies nearer a primitive sense of magic than most spectators realize.

Granted the common origin of human and puppet theatre, one may still wonder about the particular features of puppet theatre that have given it its special appeal and that have ensured its survival over so many centuries. It is not, for instance, simpler to perform than human theatre; it is more complicated, less direct, and more expensive in time and labor to create. Once a show has been created, however, it can provide the advantage of economy in personnel and of portability; one man can carry a whole theatre (of certain types of puppet) on his back, and a cast of puppet actors will survive almost indefinitely. These are clear advantages, but it would be a mistake to imagine that they can explain the whole popularity of puppet theatre. They do not apply to every kind of puppet—some puppets need two or even three manipulators for each figure, and many puppets need one manipulator for each figure. The company employed by a major puppet theatre, whether it be a traditional puppet theatre from Japan or a modern one from eastern Europe, will not be fewer than for an equivalent human theatre. The appeal of the puppet must be sought at a deeper level.

The essence of a puppet is its impersonality. It is a type rather than a person. It shares this characteristic with masked actors or with actors whose makeup is so heavy that it constitutes a mask. Thus, the puppets have an affinity with the stock characters of ancient Greek and Roman drama, with the masked characters of the Renaissance *commedia dell'arte*, with the circus clown, with the ballerina, with the mummers, and with the witch doctor and the priest.

In an impersonal theatre, where the projection of an actor's personality is lacking, the essential rapport between the player and his audience must be established by other means. The audience must work harder. The spectators must no longer be mere spectators; they must bring their sympathetic imagination to bear and project upon the impersonal mask of the player the emotions of the drama. Spectators at a puppet show will often swear that they saw the expression of a puppet change. They saw nothing of the kind; but they were so wrapped up in the passion of the piece that their imaginations lent to the puppets their own fears and laughter and tears. The union between the actor and the audience is the very heart and soul of the theatre, and this union is possible in a special way, indeed in a specially heightened way, when the actor is a puppet.

The impersonality of the puppet carries other characteristics. There is the sense of unreality. In the traditional English Punch-and-Judy puppet shows, for instance, no one minds when Punch throws the Baby out of the window or beats Judy until she is dead; everyone knows that it is not real and laughs at things that would horrify if they were enacted by human actors. Psychologists agree that the effect is cathartic—one's innate aggressive instincts are released through the medium of these little inanimate figures.

The puppet also carries a sense of universality. This, too, springs from its impersonality. A puppet Charlemagne in a Sicilian puppet theatre is not merely an 8th-century Frankish king but a symbol of royal nobility; and the leader of his rear guard dying on the pass of Roncesvalles is not merely a petty knight ambushed in a skirmish but a type representing heroism and chivalry. Similarly, in the Javanese puppet theatre, a grotesque giant is a personification of the destructive principle, while an elegantly elongated local deity is a personification of the constructive principle. Here the puppet theatre reveals its close relationship with the whole spirit of folklore and legend.

The puppet achieves its elemental qualities of impersonality, unreality, and universality through the stylizations imposed upon it by its own limitations. It is a mistake to imagine that the more lifelike or natural a puppet can be, the more effective it is. Indeed, the opposite is often the case. A puppet that merely imitates nature inevitably fails to equal nature; the puppet only justifies itself when it adds something to nature—by selection, by elimination, or by caricature. Some of the most effective puppets are the crudest: at Liège, Belgium, for instance, there is a tradition of puppets whose arm and leg movements are not controlled but purely accidental. The Rajasthani puppets of India have no legs at all. Even less naturalistic are the hunchbacked grotesques of the European tradition, the birdlike profiles of the Indonesian shadow figures, and the intricately shaped leather cutouts of Thailand, but it is precisely among these most highly stylized types of puppets that the art reaches its highest manifestations.

While these puppets that exist furthest from nature can be admired, it cannot be denied that there is a charm and a fascination in the miniaturization of life. Much of the appeal of the puppet theatre has come from the spectators' delight in watching a world in miniature. This can be appreciated best of all in a toy theatre, in which a tiny stage on a drawing room table can be filled with choruses of peasants, troops of banditti, or armies locked in combat, while the scenery behind them depicts far vistas of beetling cliffs or winding rivers.

And to the appreciation, often instinctive, of these characteristics that mark the puppet theatre, there must be added admiration for the sheer human skill that has gone into the making and manipulation of the figures. The manipulator is usually unseen; his art lies in hiding his art, but the audience is aware of it, and this knowledge adds an element to the dramatic whole. In some kinds of presentation—for instance, in a type of cabaret floor show that became popular in the mid-20th century—the manipulator works in full view of the audience, who may, if they wish, study his methods of manipulation. This is a far cry from the philosophy of the traditional European puppet players of earlier generations, who guarded the secrets of their craft as if they were conjuring tricks. It is, indeed, fair to say that any presentation that deliberately draws attention to the mechanics of how it is done is distorting the art of puppetry, but the realization, nevertheless, of the expertise involved in a performance and some knowledge of the technical means by which it is achieved do add an extra dimension to the appreciation of this difficult and highly skilled art.

### **Types of Puppets**

There are many different types of puppets. Each type has its own individual characteristics, and for each there are certain kinds of suitable dramatic material. Certain types have developed only under specific cultural or geographic conditions. The most important types may be classified as follows:

- **Hand or glove puppets:** These have a hollow cloth body that fits over the manipulator's hand; his fingers fit into the head and the arms and give them motion. The figure is seen from the waist upward, and there are normally no legs. The head is usually of wood, papier-mâché, or rubber material, the hands of wood or felt. The performer normally holds his hands above his head and stands in a narrow booth with an opening just above head height. Most of the traditional puppet folk heroes of Europe are hand puppets; the booth is fairly easily portable, and the entire show can be presented by one person. This is the typical kind of puppet show presented in the open air all over Europe and also found in China. But it need not be limited to one manipulator; large booths with three or four manipulators provide excellent scope for the use of these figures. The virtue of the hand puppet is its agility and quickness; the limitation is small size and ineffective arm gestures.
- **Rod puppets:** These figures are also manipulated from below, but they are full-length, supported by a rod running inside the body to the head. Separate thin rods may move the hands and, if necessary, the legs. Figures of this type are traditional on the Indonesian islands of Java and Bali, where they are known as *wayang golek*. In Europe they were for a long time confined to the Rhineland; but in the early 20th century Richard Teschner in Vienna developed the artistic potentialities of this type of figure. In Moscow Nina Efimova carried out similar experimental productions, and these may have inspired the State Central Puppet Theatre in Moscow, directed by Sergey Obraztsov, to develop this type of puppet during the 1930s. After World War II Obraztsov's theatre made many tours, especially in eastern Europe, and a number of puppet theatres using rod puppets were founded as a result. Today the rod puppet is the usual type of figure in the large state-supported puppet theatres of eastern Europe. In a similar movement in the United States, largely inspired by Marjorie Batchelder, the use of rod puppets was greatly developed in school and college theatres, and the hand-rod puppet was found to be of particular value. In this figure the hand passes inside the puppet's body to grasp a short rod to the head, the arms being manipulated by rods in the usual way. One great advantage of this technique is that it permits bending of the body, the manipulator's wrist corresponding to the puppet's waist. Although in general the rod puppet is suitable for slow and dignified types of drama, its potentialities are many and of great variety. It is, however, extravagant in its demands on manipulators, requiring always one person, and sometimes two or three, for each figure on stage.
- **Marionettes or string puppets:** These are full-length figures controlled from above. Normally they are moved by strings or more often threads, leading from the limbs to a control or crutch held by

the manipulator. Movement is imparted to a large extent by tilting or rocking the control, but individual strings are plucked when a decided movement is required. A simple marionette may have nine strings—one to each leg, one to each hand, one to each shoulder, one to each ear (for head movements), and one to the base of the spine (for bowing); but special effects will require special strings that may double or treble this number. The manipulation of a many-stringed marionette is a highly skilled operation. Controls are of two main types—horizontal (or aeroplane) and vertical—and the choice is largely a matter of personal preference.

The string marionette does not seem to have been fully developed until the mid-19th century, when the English marionettist, Thomas Holden created a sensation with his ingenious figures and was followed by many imitators. Before that time, the control of marionettes seems to have been by a stout wire to the crown of the head, with subsidiary strings to the hands and feet; even more primitive methods of control may still be observed in certain traditional folk theatres. In Sicily there is an iron rod to the head, another rod to the sword arm, and a string to the other arm; the legs hang free and a distinctive walking gait is imparted to the figures by a twisting and swinging of the main rod; in Antwerp, Belgium, there are just rods to the head and to one arm; in Liège there are no hand rods at all, merely one rod to the head. Distinctive forms of marionette control are found in India: in Rajasthan a single string passes from the puppet's head over the manipulator's hand and down to the puppet's waist (a second loop of string is sometimes used to control the arms); in southern India there are marionettes whose weight is supported by strings attached to a ring on the manipulator's head, rods controlling the hands.

In European history the marionette represents the most advanced type of puppet; it is capable of imitating almost every human or animal gesture. By the early 20th century, however, there was a danger that it had achieved a sterile naturalism that allowed no further artistic development; some puppeteers found that the control of the marionette figure through strings was too indirect and uncertain to give the firm dramatic effects that they required, and they turned to the rod puppet to achieve this drama. But, in the hands of a sensitive performer, the marionette remains the most delicate, if the most difficult, medium for the puppeteer's art.

- **Flat figures:** Hitherto, all the types of puppets that have been considered have been three-dimensional rounded figures. But there is a whole family of two-dimensional flat figures. Flat figures, worked from above like marionettes, with hinged flaps that could be raised or lowered, were sometimes used for trick transformations; flat jointed figures, operated by piston-type arms attached to revolving wheels below, were used in displays that featured processions. But the greatest use of flat figures was in toy theatres. These seem to have originated in England by a print seller in about 1811 as a kind of theatrical souvenir; one bought engraved sheets of characters and scenery for popular plays of the time, mounted them and cut them out, and performed the play at home. The sheets were sold, in a phrase that has entered the language, for "a penny plain or two pence colored," the coloring by hand in rapid, vivid strokes of the brush. During a period of about 50 years some 300 plays—all originally performed in the London theatres—were adapted and published for toy-theatre performance in what came to be called the "Juvenile Drama," and a hundred small print sellers were engaged in publishing the plays and the theatrical portraits for tinseling that often went with them. It was always a home activity, never a professional entertainment, and provided one of the most popular and creative fireside activities for Regency and Victorian families. Although few new plays adapted for the toy theatre were issued after the middle of the 19th century, a handful of publishers kept the old stock in print until the 20th century. After World War II this peculiarly English toy was revived. Toy theatres also flourished in other European countries during the 19th century: Germany published many plays; Austria published some extremely impressive model-theatre scenery; in France toy-theatre sheets were issued; in

Denmark a line of plays for the toy theatre remains in print. The interest of these toy-theatre plays is largely social, as a form of domestic amusement, and theatrical, as a record of scenery, costume, and even dramatic gesture in a particular period of stage history.

- **Shadow figures:** These are a special type of flat figure, in which the shadow is seen through a translucent screen. They may be cut from leather or some other opaque material, as in the traditional theatres of Java, Bali, and Thailand, in the so-called ombres chinoises (French: literally “Chinese shadows”) of 18th-century Europe, and in the art theatres of 19th-century Paris; or they may be cut from colored fish skins or some other translucent material, as in the traditional theatres of China, India, Turkey, and Greece, and in the recent work of several European theatres. They may be operated by rods from below, as in the Javanese theatres; by rods held at right angles to the screen, as in the Chinese and Greek theatres; or by threads concealed behind the figures, as in the ombres chinoises and in its successor that came to be known as the English galanty show. Shadow figures need not be limited to two dimensions; rounded figures may also be used effectively. A particular type of shadow show that was conceived in terms of film is the silhouette films first made by the German filmmaker Lotte Reiniger in the 1920s; for these films, the screen was placed horizontally, like a tabletop, a light was placed beneath it, the camera was above it, looking downward, and the figures were moved by hand on the screen, being photographed by the stop-action technique. The shadow theatre is a medium of great delicacy, and the insubstantial character of shadow puppets exemplifies all the truest features of puppetry as an art form.
- **Other types:** These five types by no means exhaust every kind of figure or every method of manipulation. There are, for instance, the puppets carried by their manipulators in full view of the audience. The most interesting of these are the Japanese bunraku puppets, which are named for a Japanese puppet master, Uemura Bunrakuken, of the 18th century. These figures, which are one-half to two-thirds life size, may be operated by as many as three manipulators: the chief manipulator controls head movements with one hand by means of strings inside the body, which may raise the eyebrows or swivel the eyes, while using the other hand to move the right arm of the puppet; the second manipulator moves the left arm of the puppet; and the third moves the legs; the coordination of movement between these three artists requires long and devoted training. The magnificent costumes and stylized carving of the bunraku puppets establish them as among the most striking figures of their kind in the world.

Somewhat similar figures, though artistically altogether inferior, are the dummies used by ventriloquists; ventriloquism, as such, has no relation to puppetry, but the ventriloquists’ figures, with their ingenious facial movements, are true puppets. The technique of the human actor carrying the puppet actor onto the stage and sometimes speaking for it is one that has been developed a great deal in some experimental puppet theatres in recent years. The human actor is sometimes invisible, through the lighting technique of “black theatre,” but is sometimes fully visible. This represents a total rejection of much of the traditional thinking about the nature of puppetry, but it has become increasingly accepted.

Another minor form of puppet representation is provided by the jiggling puppets, or marionnettes à la planchette, that were, during the 18th and 19th centuries, frequently performed at street corners throughout Europe. These small figures were made to dance, more or less accidentally, by the slight variations in the tension of a thread passing through their chests horizontally from the performer’s knee to an upright post. Similar were puppets held by short rods projecting from the figures’ backs, which were made to dance by bouncing them on a springy board on the end of which the performer sat. The unrehearsed movements of figures like these, when loosely jointed, have a spontaneous vitality that more sophisticated puppets often miss. Another interesting, if elemental, type of

puppet, the “scarecrow puppets,” or lileki, of Slovenia, is constructed from two crossed sticks draped with old clothes; two of these figures are held up on either side of a bench draped with a cloth, under which the manipulator lies. The puppets talk with each other and with a human musician who always joins in the proceedings. The playlets usually end with a fight between the two puppets.

Marionnettes à la planchette, or jiggling puppets, being operated by a young puppeteer who provides his own accompaniment on his drum and whistle in the engraving *Les Petites Marionnettes*, an illustration from *Le Bon Genre* (1820), a work on the entertainments of early 19th-century Paris. Namur/Lalace Still another minor puppet form is the finger puppet, in which the manipulator’s two fingers constitute the limbs of a puppet, whose body is attached over the manipulator’s hand. An even simpler finger puppet is a small, hollow figure that fits over a single finger.

The giant figures that process through the streets of some European towns in traditional festivities are puppets of a kind, though they do not normally enact any plays. The same applies to the dragons that are a feature of street processions in China and are to be found in some places in Europe—as, for example, at Tarascon, France. Indeed, when a man hides himself within any external frame or mask, the result may be called a puppet. Many of the puppet theatres in Poland today also present plays acted by actors in masks; the Bread and Puppet Theatre in the United States is another example of the same tendency. The divisions between human actors and puppet actors are becoming increasingly blurred; if, in the past, many puppets tried to look and act like humans, today many human actors are trying to look and act like puppets. Clearly, puppetry is being recognized not merely as a particular form of dramatic craft but as one manifestation of total theatre.

## Section 4: TERMS TO KNOW

**Conscience** - an inner feeling or voice viewed as acting as a guide to the rightness or wrongness of one's behavior.

**Consequence** - a result or effect, typically one that is unwelcome or unpleasant.

**Dilemma** - a situation in which a difficult choice has to be made between two or more alternatives; a difficult situation or problem

**Moral** - a lesson, especially one concerning what is right or prudent, that can be derived from a story, a piece of information, or an experience; a person's standards of behavior or beliefs concerning what is and is not acceptable for them to do.

**Plot** - a plan made in secret by a group of people to do something illegal or harmful.

**Puppetry** - the art of operating puppets, typically either by strings controlled from above or by hand.

**Rehearse** - to practice (a play, piece of music, or other work) for later public performance; to mentally prepare or recite.

**Serial** - a printing format by which a single larger work, often a work of narrative fiction, is published in smaller, sequential installments.

**Sequel** - a published or recorded work that continues the story or develops the theme of an earlier one.

**Temptation** - a desire to do something, especially something wrong or unwise.

### Lesson 1: Human Puppet Show

Written by: Mia Rose Ernst

#### Warm-Up:

- Ask for two volunteers and demonstrate working together to create a human “puppet” by having one person place his arms behind his back, another student directly behind him with her arms coming through to act as his hands, and the third person directly behind her, acting as the voice (as seen in the drawing to the right). As the voice speaks, the hands will gesture accordingly and the first person will move his mouth along with the words. All three must cooperate to act as one.
- Split into groups of three and give students several minutes to try this for themselves. Let them know it is okay to feel silly and have fun but that they also have to work together to make the puppet function! Encourage them to quickly take turns playing the various parts of the “puppet” so that everyone gets a turn to do each; in the “puppet show” they are about to create they will only get to play one part.

#### Discuss:

- Define “conscience” (an inner voice acting as a guide to one's behavior, good or bad)
- Define “temptation” (a desire to do something that may be wrong or unwise)
- Define “consequence” (a result or effect of an action)
- Explain that, in Pinocchio, the main character often finds himself in situations in which he is tempted to not listen to his good conscience and follows poor advice, leading to bad consequences.
- Can the students think of times they were tempted to not listen to their good conscience? Examples: finding a lost wallet, lying about brushing your teeth before bed, being in a candy store when the owner has stepped into the back room, pretending your homework is finished so you can go hang out with your friends, etc.

#### Creating the “Puppet Show”:

- Combine the groups of threes into groups of six (it is okay if there are more than six, so long as everyone has a role to play in the show).
- Give students time to decide on the dilemma for their story (i.e. puppet finds a stolen wallet) and to cast their puppet show, explaining that casting means deciding who plays what part. Each group will need the following characters: The Puppet's Face, The Puppet's Hands, The Puppet's Voice, The Good Conscience, The Bad Conscience, and Ensemble Member(s)  
*(Various roles that help set up the story, i.e. man that loses his wallet).*
- Outline the general **plot** of the human puppet show, such as:
  - The puppet enters into a dilemma (i.e. man drops wallet, puppet finds it)
  - The bad conscience appears and tries to tempt the puppet to listen to him/her (“keep the wallet!”)

- The good conscience appears and tries to tempt the puppet to listen to him/her (“return it!”)
  - The puppet decides whose advice to follow and acts accordingly (the puppet returns the wallet)
  - The consequence occurs (the grateful man rewards him!)
- Give students time to collaborate and **rehearse** their show, emphasizing that all roles must work together to tell a clear story to the class using the plot outline provided.
  - Finally, groups take turns **performing** their human puppet shows for each other!

**Reflection:**

How did it make you feel to have the “bad conscience” tell you to do the wrong thing? How did it make you feel to have the “good conscience” tell you to do the right thing? Why is it important to listen to the “good conscience?” Discuss how each choice has consequences and how people are responsible for the consequences of their choices. What consequences did Pinocchio face?

**Variation:**

- Have students act out BOTH options, following the good and the bad conscience and show both to the class. What are the consequences of each action?

## Lesson 2: *Pinocchio: The Sequel*

### Warm-up:

- For hundreds of years Pinocchio has been re-written, adapted and used as inspiration for other stories and works of art. This version is a mixture of several Pinocchio ideas combined with new elements into one play. What versions are students familiar with?
- Select two versions of the story to look at, one being the version you have already studied. The second version you use could be the opera version, a movie, a children's storybook, or any other version you find. Many short stories and short videos can also be found with a simple search online.
- What are the differences in these versions? How does each ending vary? Use a Venn diagram to compare the 2 versions.
- Do students think all versions will tell the same story, or will some tell only part of the story? Or will some perhaps tell a different story altogether, like what would take place before or after the traditional story (like a prequel or sequel)?

### Instructional Procedures:

- The original version of Pinocchio was written as a serial, and published in a weekly magazine.
  - What is a 'serial'?
  - Can students give you an example of one?
  - Have any of them read a comic strip or graphic novel? These are often modern versions of a serial story.
- Ask students to think of Pinocchio as episodes, and split the story up into scenes.
  - What do they think would happen in each 'episode' or week of the serial?
- Imagine you are Collodi and have now been asked to write more to your story.
  - What would happen next? Will Pinocchio stay out of trouble? Stop lying? Or will he still sometimes forget to follow the rules? What new lessons will Pinocchio learn as he grows up as a real boy?
- Ask students to write a short story "Pinocchio, Part II" telling what happens next in the story.

### Closure:

- Discuss the choices students made for their sequels. How do their choices differ from their classmates? What ideas from the original story prompted them to take the story in the direction they did?

### What is a Serial?

In literature, a serial is a publishing format by which a single large work, most often a work of narrative fiction, is presented in (typically chronological) installments, either issued as separate publications or appearing in sequential issues of a single periodical publication.

### *Pinocchio was originally a serial!*

Written and published serially, the book we now think of as a unified tale was published in two distinct parts over a three-year period.

The first part, "La storia di un burattino" (The story of a puppet), was published over several months in 1881 in a weekly Italian children's magazine. The first 15 chapters of the unified book are made up of these pieces, and in the last of them, Pinocchio is hanged. The editor pleaded with him to continue the story, and so in 1882 and 1883 Collodi published the second part, "Le avventure di Pinocchio," which became chapters 16 to 36 of the book.

## Lesson 3: Taking Responsibility

It's common for people to avoid taking responsibility for their actions, especially when the outcome is a negative one. Help your students focus on making positive choices and taking responsibility for their actions.

### Discuss:

- In this story, Pinocchio finds himself in many difficult situations because of the decisions he makes, but he doesn't take responsibility for his actions until the end of the story. Have you ever used "excuses" to deny responsibility?

### Warm-Up:

- On the board, write the following examples of "excuses". Ask students to generate ideas for how these can be re-stated in a way that reflects taking responsibility for both the problem and the solution. Use the suggestions for changes listed below as a guide.
- **EXCUSE:** It broke. **TAKING RESPONSIBILITY:** *I broke it. How can I fix it?*
- **EXCUSE:** She was doing it, so I did it, too. **TAKING RESPONSIBILITY:** *I gave in to peer pressure, and I shouldn't have.*
- **EXCUSE:** I can't do this. **TAKING RESPONSIBILITY:** *I choose not to do this. I need help to do it.*

### Instructional Procedures:

- Read the Responsibility Poem on this page aloud to students.
- What things are students responsible for? Why is taking responsibility a good thing? What benefits do you get?
- Ask students to write their own Responsibility Poem, using the following outline:

I am responsible for \_\_\_\_\_  
From \_\_\_\_\_ to \_\_\_\_\_ too.  
I choose \_\_\_\_\_.  
I make the choice \_\_\_\_\_.  
It is up to me \_\_\_\_\_.  
I make the choice \_\_\_\_\_.  
So now I will choose what is best for me.  
I am responsible, I hold the key!

### Closure:

- Ask volunteers to share their poems with the class.

### Reflection:

As a group, discuss: When you use a responsible statement, who is in control? Is it easier to make excuses or responsible statements? Why? Is it better to take responsibility and accept consequences or make an excuse to avoid consequences? Why? What are you responsible for?

#### Responsibility Poem

I am responsible  
For all that I do,  
From turning in work  
To making friends too.

I choose if my room  
Will be messy or clean,  
I make the choice  
To be kind or mean.

It is up to me  
Just how much I will learn,  
The grades that I get  
Will be grades that I earn.

I make the choice  
To be happy or sad,  
To have a good day  
Or have one that is bad.

So now I will choose  
what is best for me.  
I am responsible  
I hold the key!

## OTHER LESSONS AND CLASSROOM IDEAS

### Fun with Science:

- Pinocchio, Geppetto, and the Whale are seen as shadow puppets during this show. Discuss how light moves through space, and how this might affect shadow puppets. Use flashlights to practice making long shadows, short shadows, blurry shadows, etc. Then create your own shadow plays!
- What makes your nose grow? In Pinocchio, his nose grows when he tells a lie, but in real life our noses grow too. Learn about your body, and talk about your nose!
- Pinocchio is a puppet made of wood, but he wants to be a real boy. Discuss the concept of living vs. non-living. Use a Venn diagram to list the characteristics of a real boy and of the puppet Pinocchio, as presented in the story.
- Pinocchio is not really Geppetto's son, but he calls him 'Father' and Geppetto calls Pinocchio 'Son'. Does family only mean blood-related? What else can make up a family? Who is part of your family that may not be blood-related?

### Fun with Math:

- A big part of the story is the Fox and the Cat trying to get gold coins from Pinocchio. The price of gold is constantly changing. Look at the price of gold, and discuss why the prices vary, what they are based on, and what the gold coins in Pinocchio would be worth today.
- Sequence is always a great part of reading comprehension, but also connects into math concepts. Consider asking students to create a storyboard of Pinocchio, or give them part of the story outline and ask them to fill in the parts of the story that are missing.

### Fun with Language Arts:

- Write a review of the play. Who is your favorite character? What did you like the most in the play? What did you dislike? What was the funniest part?
- The story of Pinocchio has hundreds of different versions, in many different styles - books, plays, operas, symphonies, visual art, and more! Find a few different versions of the story and compare/contrast them.
- Have students choose a character from Pinocchio and create a puppet of the character. Then, put on a puppet show telling the story of Pinocchio's adventures.

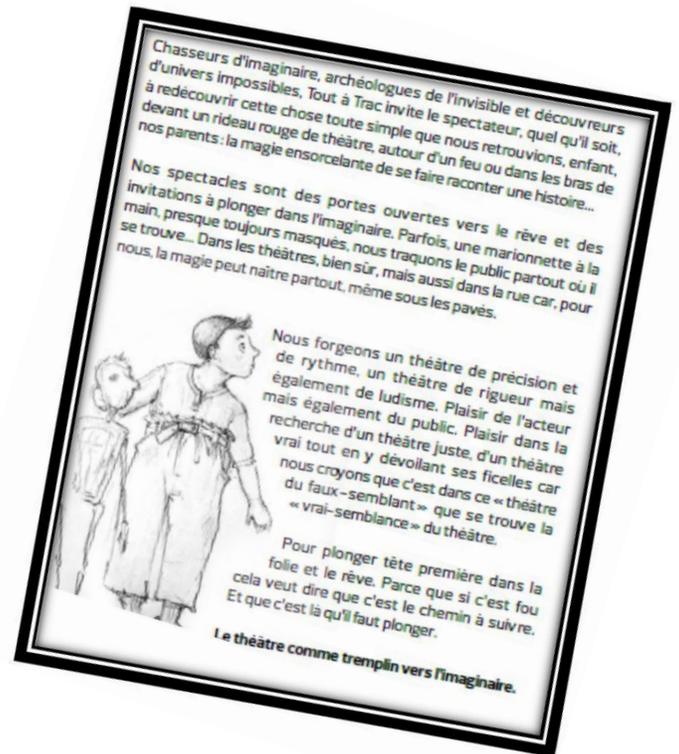
### Fun with Social Studies:

- The design of this play included a lot of elements which allude to Industrialism, including some of the set and costume pieces, as well as some of the directing concepts. You may see gears on the set, or hear the rhythms of machine sounds during Toyland, or even notice the wooden toy maker becoming obsolete because of the rising machine world. Use this play as a springboard into your Industrial Era lessons!

- To contribute to the ‘rise of the machine’ idea, you may notice some elements that resemble “steampunk” in design. Research the elements of “steampunk”, and design a costume or set for *Pinocchio* in this style.
- An important element of Social Studies is civic efficacy. *Pinocchio* is a perfect story to connect into concepts of being a good citizen, responsibility, ethics, and more.
- Study the different cultures represented in this performance. The original story was written in Italian, but this version was created in Quebec, Canada. Study both of these countries with your students.

### Fun with Foreign Language:

- The original script for this play was written in French to tour around French-speaking areas of Quebec, Canada. It was then translated by Bobby Theodore into English. Ask us for copies of a scene from the script in French and have your students translate the text. Then look at the same scene from the English version and compare.
- Translating from one language to another is not an easy task! Consider all the slang and sayings that are unique to each area. Some concepts get lost in translation. Make a list of slang statements or colloquial sayings and try to find a translation for those sayings. Which ones work in other languages? Which ones don’t?



## Section 6: REFLECTION QUESTIONS

1. What lessons can be learned from the story of *Pinocchio*?

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2. What does it mean to be a) responsible, b) Ethical and c) moral?

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3. Describe a time you had to choose between right and wrong.

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4. What was most impressive about the art forms on stage?

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5. What kind of puppets did you see on stage?

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6. In what ways has puppetry been used throughout history?

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## Section 7: ACADEMIC STANDARDS AND CORE CURRICULUM

**Note:** This Monday Matinée Study Guide was compiled, written, edited, and (especially) designed with material adapted by study guides offered by the Cal Performances of the University of California, Berkeley. Other material gathered from the PA Dept. of Education Standards Aligned Systems website, and listed website and reading sources cited.

### PA Curriculum Framework: Theatre Big Idea Categorization

Big Idea	Grade	Essential Question	Concept	Competency	Standards
The skills, techniques, elements and principles of the arts can be learned, studied, refined and practiced.	K	How do actors act out experiences and stories?	Actors recreate experiences.	Imitate objects and actions from stories or their own experience while participating in creative dramatics activities.	<a href="#">9.1.3.B</a> , <a href="#">9.1.3.E</a>
	1	What do people use to create theatre?	Actors use their bodies, voices and imaginations to create theatre.	Perform spontaneous movement and sound in response to stories, poems and songs.	<a href="#">9.1.3.A</a> , <a href="#">9.1.3.B</a> , <a href="#">9.1.3.E</a> , <a href="#">9.1.3.H</a>
	2	How do people participate in theatre?	Actors create performances with a beginning, middle and end.	Identify the story sequence in a familiar story and act it out.	<a href="#">9.1.3.A</a> , <a href="#">9.1.3.E</a> , <a href="#">9.1.3.H</a>
	3	How do actors prepare for performances?	Actors practice specific exercises to train their voices and bodies and stretch their imaginations.	Explain reasons for engaging in vocal exercises (for projection and articulation), stretching routines (for flexibility and strength), and theatre games and exercises (to engage and stretch imaginations).	<a href="#">9.1.3.A</a> , <a href="#">9.1.3.H</a>
	4	How do theatre artists read, discuss and analyze plays?	Theatre artists read, discuss and analyze plays.	Identify and analyze plot, character, setting and theme in plays.	<a href="#">9.1.5.B</a> , <a href="#">9.1.5.C</a>
	5	How do people use artistic criticism to improve their performances?	People who perform theatre critique their own and other's performances in order to improve.	Take turns as actor and audience, performing, critiquing, rehearsing and revising.	<a href="#">9.1.5.A</a> , <a href="#">9.1.5.B</a> , <a href="#">9.1.5.C</a> , <a href="#">9.1.5.H</a> , <a href="#">9.3.5.D</a>
	6	How do actors and directors work together to create theatre?	Actors work together with directors, who plan and lead rehearsals.	Direct classroom scenes by casting roles and leading rehearsals.	<a href="#">9.1.8.G</a>
	7	How do directors and actors block a play or scene to focus audience attention?	Directors and actors use and record planned stage movement and actions that focus audience attention.	Create and record blocking for a play or a scene, including entrances and exits, stage pictures and use of levels and space for emphasis.	<a href="#">9.1.8.A</a> , <a href="#">9.1.8.C</a> , <a href="#">9.1.8.E</a>

Big Idea	Grade	Essential Question	Concept	Competency	Standards
	8	How do directors and actors understand the motivation and behaviors of characters in a play?	Directors and actors analyze the script and understand the motivations and behaviors of the characters.	Analyze scenes from plays for conflict, action and character motivation.	<a href="#">9.1.8.A</a> , <a href="#">9.1.8.C</a>
	9	How do actors and directors use different ideas and techniques to create a performance?	Contemporary actors and directors apply ideas and techniques from many schools of thought to explore character actions and create a performance.	Compare a variety of formal acting techniques (e.g. Meisner, Stanislavski, The Method) through theatre exercises and scene work and reflect on the elements of each in a journal.	<a href="#">9.1.12.A</a> , <a href="#">9.1.12.G</a>
	10	How do theatre artists and production teams use understanding of sound and light to collaborate more effectively?	Understanding the basics of sound amplification and set illumination helps a theatre artist work with a production team.	Identify the features and functions of light and sound boards and demonstrate the ability to operate light and sound boards safely.	<a href="#">9.1.12.B</a> , <a href="#">9.1.12.C</a> , <a href="#">9.1.12.H</a>
	11	How do theatre artists use elements from many art forms to produce plays?	Theatre artists utilize elements from many art forms to produce a fully staged play.	Apply elements of good design such as unity, balance, proportion and color to create designs for scenery, costumes and lighting.	<a href="#">9.1.12.B</a>
	12	How do people engage in theatre throughout their lives?	People use resources available in their communities to experience and/or engage in theatre throughout their lives.	Identify post-graduation opportunities to be part of the theatre community as audience members, advocates, and amateur or professional theatre artists.	<a href="#">9.1.12.I</a>
	Artists use tools and resources as well as their own experiences and skills to create art.	K	How do actors use costumes and props?	Actors use costumes and props.	Choose props and/or costume items for dramatic play and creative dramatics activities.
1		How do actors use stories to create performances?	Actors often use stories to create performances.	Recreate a favorite story as an improvised drama.	<a href="#">9.1.3.A</a> , <a href="#">9.1.3.B</a>
2		How does scenery help to communicate the setting of a story?	Scenery helps communicate where the story takes place.	Create backdrops as scenery for improvised puppet shows.	<a href="#">9.1.3.B</a> , <a href="#">9.1.3.H</a> , <a href="#">9.1.3.J</a>
3		How are play scripts different from other stories?	Play scripts utilize a unique format to record works in theatre to be performed for an audience.	Explore scripts and label dialogue, plot, conflict, character, setting and stage directions.	<a href="#">9.1.3.B</a> , <a href="#">9.1.3.C</a>
4		How do theatre artists use costumes, scenery, music and special effects to convey meaning?	Theatre artists use costumes, scenery, music and special effects to convey meaning.	Improvise scenery to show setting and mood of a scene using fabric, and found items and justify the choices made.	<a href="#">9.1.5.B</a> , <a href="#">9.1.5.E</a> , <a href="#">9.1.5.H</a> , <a href="#">9.1.5.J</a>
5		How do actors bring characters to life?	Actors utilize dialogue and action from a script and their own	Rehearse and perform a memorized monologue, making	<a href="#">9.1.5.A</a> , <a href="#">9.1.5.B</a> , <a href="#">9.1.5.E</a> ,

Big Idea	Grade	Essential Question	Concept	Competency	Standards
			imagination to bring characters to life.	voice and movement choices to bring the character to life.	<a href="#">9.1.5.G</a> , <a href="#">9.1.5.H</a>
	6	How do different kinds of theatre artists contribute to a production?	Play production is the collaborative effort of many kinds of theatre artists.	Identify and explain the different roles required to produce a fully-staged production.	<a href="#">9.1.8.B</a> , <a href="#">9.1.8.C</a>
	7	How do design teams convey mood, illustrate themes and/or tell stories?	Design teams use costumes, scenery, lights, props, sound and special effects to convey a mood, illustrate a theme, and/or help tell a story.	Compare two performances of the same play by two different design teams and contrast them to identify the teams' use of the elements of theatre.	<a href="#">9.3.8.B</a> , <a href="#">9.3.8.F</a>
	8	How do designers choose inspiration for their work?	Designers draw inspiration from many things including objects, music, environments and other artist's work.	Choose an object or work of art that expresses the theme of a play; use elements from this object or work to design a costume, scenic element, prop, light or sound effect; and explain choices made in an artist's statement.	<a href="#">9.1.8.B</a> , <a href="#">9.1.8.C</a>
	9	How do actors analyze scripts to create and sustain characters?	Actors use in-depth script analysis to reveal emotional, social and intellectual dimensions of a role which enables them to create and sustain characters.	Analyze text and subtext in scripts to identify character relationships, as well as physical, emotional, and social characteristics of an assigned role, and apply this knowledge to deduce motivation.	<a href="#">9.1.12.A</a> , <a href="#">9.1.12.B</a>
	10	How do contemporary theatre artists combine elements from many periods of history to create new works?	Contemporary theatre artists often combine staging, design or acting styles from many periods of history.	Apply different styles and genres from diverse cultures or periods of history to produce a play or a scene (e.g. perform Othello with elements of Kabuki theatre).	<a href="#">9.1.12.D</a>
	11	How do contemporary theatre artists use modern technology to stage scenes?	Contemporary theatre artists utilize modern technology in innovative ways to create, produce and perform.	Use projections, media and modern technology in staging a scene.	<a href="#">9.1.12.E</a> , <a href="#">9.1.12.H</a>
	12	Why do theatre artists attend performances given by others?	Theatre artists attend live performances of others work in order to inform their own practice and perspectives.	Read critical analysis and identify and attend a variety of regional theatre offerings.	<a href="#">9.1.12.I</a> , <a href="#">9.3.12.G</a>
The arts provide a medium to understand and exchange ideas.	K	How do people use theatre to communicate their feelings?	People use theatre to communicate their feelings and experiences.	Imitate and communicate emotion in creative dramatics and creative play.	<a href="#">9.1.3.B</a> , <a href="#">9.1.3.E</a>
	1	How do actors and audiences work together to share a performance?	Actors and audiences work together to share a performance; there are sets of behaviors	Define the roles and expectations of audience and actor.	<a href="#">9.1.3.A</a> , <a href="#">9.1.3.B</a> , <a href="#">9.1.3.E</a> , <a href="#">9.1.3.H</a>

Big Idea	Grade	Essential Question	Concept	Competency	Standards
			and expectations for an audience.		
	2	How can we tell a story with theatre?	There are many ways to tell a story with theatre.	Identify a variety of types of theatre that tell a story: storytelling, creative dramatics, mime, plays, etc.	<a href="#">9.1.3.C</a> , <a href="#">9.1.3.I</a> , <a href="#">9.2.3.C</a>
	3	How do playwrights tell a story?	Playwrights use dialogue and action to tell a story and/or illustrate a theme.	Create, rehearse and revise a short improvised play with a partner by choosing and assigning characters and inventing dialogue and actions.	<a href="#">9.1.3.A</a> , <a href="#">9.1.3.B</a> , <a href="#">9.1.3.E</a> , <a href="#">9.1.3.G</a> , <a href="#">9.1.3.H</a>
	4	How do playwrights use plot to convey themes?	Playwrights use plot to convey their ideas about the theme.	Given a theme, improvise a plot, characters, dialogue and actions with a partner, and record the dialogue and actions as a written play script.	<a href="#">9.1.5.A</a> , <a href="#">9.1.5.B</a> , <a href="#">9.1.5.E</a> , <a href="#">9.1.5.H</a>
	5	How do playwrights use their knowledge, ideas and experiences to create plays?	Playwrights use their knowledge, ideas and experiences to create plays.	Create an original play script inspired by the theme of a folktale.	<a href="#">9.1.5.A</a> , <a href="#">9.1.5.B</a> , <a href="#">9.1.5.E</a>
	6	How do theatre artists use contemporary technology to communicate ideas?	Theatre artists use contemporary technology to establish a setting, convey a mood, illustrate a theme, and/or help tell a story.	Create and edit a five-minute video illustrating a theme.	<a href="#">9.1.8.B</a> , <a href="#">9.1.8.E</a> , <a href="#">9.1.8.J</a>
	7	How have modern technology expanded the tools available to theatre artists?	Modern technologies have expanded the tools that theatre artists use to create, produce, perform, and archive theatre.	Compare and contrast traditional theatre with contemporary animations, e.g. computer generated characters and claymation compared to puppets and film actors.	<a href="#">9.3.8.F</a>
	8	How has contemporary technology changed the way that people access elements of theatre from many different cultures?	Technological advances have increased communication between cultures, allowing elements of theatre from many different cultures to be used by people all over the world.	Analyze an American commercial or television show to identify elements from cultures around the world.	<a href="#">9.3.8.A</a> , <a href="#">9.3.8.B</a> , <a href="#">9.3.8.C</a>
	9	How do theatre artists use improvisation to explore characters, relationships and motivations?	Theatre artists use improvisation to explore characters, relationships and motivations.	Using prompts from poetry, abstract ideas and other sources, improvise and sustain characters and interact with each other in role.	<a href="#">9.1.12.A</a> , <a href="#">9.1.12.B</a>
	10	How do theatre artists use improvisation?	Theatre artists use improvisation to explore ideas and themes and to create new works.	Create an original play using group improvisations and the process of creating, performing, reflecting and revising.	<a href="#">9.1.12.B</a> , <a href="#">9.1.12.G</a>

Big Idea	Grade	Essential Question	Concept	Competency	Standards
	11	How do theatre artists challenge cultural norms?	Theatre artists use works in theatre to communicate ideas that challenge cultural norms.	Describe plays and theatre exercises developed by theatre artists who challenge cultural norms or create theatre for social change, e.g. Bertolt Brecht, Augusto Boal.	<a href="#">9.1.12.D</a> , <a href="#">9.2.12.L</a>
	12	How can artistic teams communicate a particular perspective?	Artistic teams may introduce new creative elements or place a play outside of its cultural or historical context to communicate a particular perspective.	Re-conceptualize scenes or plays, placing them in other time periods or cultures or breaking conventions in order to shed light on human behavior, e.g. Taming of the Shrew conceived as an episode of The Honeymooners 1950's sit-com.	<a href="#">9.1.12.A</a> , <a href="#">9.1.12.B</a> , <a href="#">9.1.12.D</a> , <a href="#">9.1.12.H</a>
People have expressed experiences and ideas through the arts throughout time and across cultures.	K	How do people share ideas in theatre?	People from many different cultures share their experiences through storytelling.	Identify a variety of stories from diverse cultures through dramatic play.	<a href="#">9.2.3.A</a> , <a href="#">9.2.3.G</a>
	1	How have puppets been used to tell stories in many different places?	Puppets have been used to tell stories in many lands and many cultures.	Identify puppets from many different times and cultures.	<a href="#">9.2.3.A</a> , <a href="#">9.2.3.C</a> , <a href="#">9.2.3.G</a> , <a href="#">9.2.3.K</a> , <a href="#">9.3.3.C</a>
	2	How do people in a culture use theatre to share customs and traditions?	Americans have customs, and traditions that we share through theatre and stories.	Describe the ways in which characters in an American television show demonstrate elements of American traditions and cultures.	<a href="#">9.2.3.D</a> , <a href="#">9.4.3.D</a>
	3	Why has theatre existed for thousands of years?	Theatre has existed for thousands of years.	Identify and categorize examples of theatre through history, e.g. Egyptian pageants, Ancient Greek and Roman theatre, medieval pageant wagons, Japanese kabuki, American radio shows, vaudeville acts, television commercials, Punch and Judy shows, Sesame Street, You Tube videos.	<a href="#">9.2.3.D</a> , <a href="#">9.2.3.G</a> , <a href="#">9.3.3.C</a>
	4	How have theatre playing spaces and staging practices changed through time and across cultures?	Theatre playing spaces and staging practices have changed through time and across cultures.	Research theatre spaces through history (Greek Theatre, Roman Coliseum, Shakespeare's Globe, Traditional Proscenium Arch) and identify changes in the performing space, backstage, wings or other scenery storage area, and staging practices.	<a href="#">9.2.5.B</a> , <a href="#">9.2.5.G</a>
	5	What role has theatre played throughout history?	Theatre has been used throughout history to entertain, to educate and to influence people.	Identify the role of theatre in various times and places.	<a href="#">9.2.5.F</a> , <a href="#">9.2.5.J</a> , <a href="#">9.2.5.K</a>

Big Idea	Grade	Essential Question	Concept	Competency	Standards
	6	How do plays reflect time, place and culture?	Plays reflect time, place and culture in elements of staging and playwriting.	Read plays from varied times and cultures, e.g. Shakespearean theatre, Greek theatre, melodrama, and analyze elements of staging and playwriting present in the plays.	<a href="#">9.2.8.C</a> , <a href="#">9.2.8.L</a>
	7	How do theatre practices reflect time, place and culture?	Theatre practices reflect time, place and culture in elements of staging, design and acting styles.	Identify staging practices and acting styles from different times and culture, e.g. commedia dell arte, Shakespearean theatre, Greek and Roman theatre, kabuki.	<a href="#">9.2.8.C</a> , <a href="#">9.2.8.G</a> , <a href="#">9.2.8.J</a> , <a href="#">9.2.8.K</a>
	8	How do theatre artists preserve theatre practices?	Theatre artists preserve theatre practices by recreating plays and staging styles from other times and cultures.	Perform scenes from diverse plays using staging practices from the play's time and/or culture, e.g. Shakespearean theatre, Greek theatre, melodrama.	<a href="#">9.2.8.A</a> , <a href="#">9.2.8.C</a>
	9	How do actors and directors gain insights into a play's theme and characters?	Actors and directors depend on research skills to gain insights into a play's themes and characters.	Research plays and scenes in context and analyze the plays' historical and cultural connections to determine the author's intent.	<a href="#">9.2.12.A</a> , <a href="#">9.2.12.J</a>
	10	How have beliefs about acting and stage conventions changed?	Beliefs about acting and stage conventions have changed over time and throughout history.	Identify historical and cultural influences and distinct theatre conventions (acting styles) from historical time periods.	<a href="#">9.1.12.F</a> , <a href="#">9.2.12.C</a> , <a href="#">9.2.12.L</a>
	11	How do theatre artists support cultural norms?	Theatre artists use works in theatre to communicate ideas that support cultural norms.	Explore plays which attempt to support beliefs important to the cultures in which they were produced and explain how the plays communicate those beliefs.	<a href="#">9.2.12.L</a>
	12	How can works in theatre change cultural attitudes?	Works in theatre can affect group thought and/or customs and traditions.	Identify, describe and analyze plays or theatre works through history which have changed cultural attitudes, e.g. Teatro Campesino or Orson Welles' War of the Worlds broadcast.	<a href="#">9.4.12.B</a>
There are formal and informal processes used to assess the quality of works in the arts.	K	How do people talk about theatre?	People who watch theatre later talk about what they have seen.	Use theatre vocabulary to label elements of a performance: costumes, props, stage, etc.	<a href="#">9.1.3.C</a> , <a href="#">9.3.3.B</a>
	1	How do people discuss theatre after seeing a performance?	People who watch theatre talk about what they liked and disliked.	Recognize that people make judgments about the quality of a performance.	<a href="#">9.3.3.A</a>
	2	How do people talk about the way that actors tell a story to create theatre?	People who watch theatrical performances talk about how they were created.	Attend a live performance and identify ways in which the actors used the elements of theatre to tell the story.	<a href="#">9.1.3.C</a> , <a href="#">9.3.3.B</a>
	3	How do people decide if a work in theatre is good?	People use criteria to decide the quality of a work of art.	Define criteria that describe the quality of a performance.	<a href="#">9.3.3.A</a> , <a href="#">9.3.3.B</a>
	4	How do critics influence the way	People use the opinion of critics to help them	Read and analyze a critic's review of a play or a film.	<a href="#">9.3.5.F</a> , <a href="#">9.3.5.G</a>

Big Idea	Grade	Essential Question	Concept	Competency	Standards
		people judge a work in theatre?	form criteria to judge a work of art.		
	5	How do we differentiate between the different models of artistic criticism?	There are different models of artistic criticism.	Classify examples of formal, contextual and intuitive criticism.	<a href="#">9.3.5.E</a> , <a href="#">9.3.5.F</a>
	6	How do critics decide that a work in theatre is good?	Critics combine their knowledge of the elements of theatre and play production with their personal ideas about what makes good theatre.	Read and discuss critiques of plays or films and evaluate them to identify the type of criticism and response.	<a href="#">9.3.8.E</a> , <a href="#">9.3.8.G</a>
	7	Why are marketing materials often disguised as unbiased critiques?	Marketing materials are often disguised as unbiased critiques.	Evaluate promotional marketing materials and compare them to a critical review.	<a href="#">9.3.8.A</a> , <a href="#">9.3.8.G</a>
	8	How can we determine the quality of performances that are very different?	The quality of performances that are very different can be determined using the three models of artistic criticism: formal, intuitive, contextual.	Critique a performance using the three models of artistic criticism.	<a href="#">9.3.8.A</a> , <a href="#">9.3.8.D</a> , <a href="#">9.3.8.E</a>
	9	How have beliefs about the value of works in theatre and theatre practices changed?	Beliefs about the value of particular plays and theatre practices have changed over time and across cultures.	Explore modern performances of plays considered controversial or unacceptable in their time, e.g. The Doll's House, and compare and contrast first-person accounts of critical response and audience reaction with responses today.	<a href="#">9.3.12.D</a> , <a href="#">9.3.12.F</a>
	10	How do artistic teams use critical response to inform their own artistic vision?	Artistic teams analyze prior critical response in order to inform their own artistic vision.	In production teams, create a unified production concept using critical response to explore meaning and theme.	<a href="#">9.3.12.D</a> , <a href="#">9.3.12.G</a>
	11	How do theatre artists use self-reflection to inform their work?	Theatre artists create habits of self-reflection and evaluation to inform their work.	Create, rehearse, reflect and revise to prepare and film a performance, then respond to that performance using intuitive and formal criticism.	<a href="#">9.3.12.C</a> , <a href="#">9.3.12.E</a>
	12	How do theatre artists use aesthetic and critical processes to assess their own work and the work of others?	Theatre artists use both aesthetic and critical processes to assess their own work and compare it to the works of others.	Use contemporary web technologies to archive and analyze their own and others' performances, then use formal models of criticism to make judgments and compare and contrast their work with the work of others.	<a href="#">9.1.12.H</a> , <a href="#">9.3.12.A</a> , <a href="#">9.3.12.B</a> , <a href="#">9.3.12.G</a>
People use both aesthetic and critical processes	K	How do people talk about theatre?	People have opinions about a performance.	Share responses to a live performance, including what they liked and why.	<a href="#">9.4.3.B</a>

Big Idea	Grade	Essential Question	Concept	Competency	Standards
to assess quality, interpret meaning and determine value.	1	How do people talk about theatre if they have different opinions?	People may have different opinions about the same performance.	Articulate preferences and distinguish between their preferences and the preferences of others.	<a href="#">9.4.3.B</a> , <a href="#">9.4.3.C</a>
	2	How do people express different opinions about theatre?	People have different opinions about theatre works and talk about their opinions using theatre vocabulary.	Share a personal response to a performance using theatre vocabulary and acknowledge the opinions of others.	<a href="#">9.1.3.C</a> , <a href="#">9.4.3.B</a>
	3	How can personal experiences influence a person's response to works in theatre?	Personal experiences influence a person's response to works in theatre.	Personal experiences influence a person's response to works in theatre.	<a href="#">9.4.3.A</a>
	4	How do theatre artists evoke an emotional response?	Audience members respond differently to a work of art depending on the manner in which it is presented.	Watch a filmed and a live performance of the same story and compare and contrast their own responses to each performance.	<a href="#">9.4.5.C</a>
	5	How do the spaces where theatre is performed influence audiences' response to performances?	Theatre playing spaces influence an audience's response.	Experience theatre in different settings and describe how the playing space influences the audience's response to the work.	<a href="#">9.4.5.C</a>
	6	How do choices made by actors, designers and/or director affect the way an audience perceives a work?	The choices that an actor, designer and/or director makes can affect the way an audience perceives a work.	Analyze a performance to identify actor, director or design choices and explain how those choices affect personal response to the work.	<a href="#">9.3.8.B</a> , <a href="#">9.4.8.C</a> , <a href="#">9.4.8.D</a>
	7	How do some works in film and theatre produce an emotional response and sway opinion?	Works in film and theatre are sometimes created to produce an emotional response and sway opinion.	View a commercial intended to produce an emotional response and analyze the underlying message.	<a href="#">9.4.8.A</a>
	8	How do works in theatre examine philosophical ideas?	Works in theatre arts often examine philosophical ideas.	Read and discuss plays to infer the underlying philosophical ideas.	<a href="#">9.4.8.D</a>
	9	How do non-traditional or abstract plays describe philosophical attitudes?	A play's theme may not always be explicit or easy to put into words, but all plays imply certain philosophical attitudes and convey certain values or beliefs about living.	Read a non-traditional or abstract play from a theatre movement such as the Theatre of the Absurd (Beckett, Genet, etc.) and describe the philosophical attitudes the play implies.	<a href="#">9.4.12.D</a>
	10	Why do Eastern and Western theatre traditions value forms, symbols and practices differently?	Eastern theatre traditions value forms, symbols and practices differently than Western theatre.	Analyze filmed examples of Eastern theatre traditions, e.g. kabuki or Chinese Opera, to explore cultural philosophical beliefs about beauty.	<a href="#">9.4.12.C</a> , <a href="#">9.4.12.D</a>
	11	How do theatre artists manipulate	Theatre artists match production choices to	Stage plays and scenes in a variety of spaces and settings	<a href="#">9.1.12.H</a> , <a href="#">9.4.12.C</a>

Big Idea	Grade	Essential Question	Concept	Competency	Standards
		playing spaces to impact audience response?	the scale of the playing space in order to impact audience response.	and analyze the impact of production choices on audience response.	
	12	Why do theatre artists participate in philosophical discussions?	Theatre artists participate in philosophical discussions to help inform their practice.	Read, analyze and respond to philosophical thought concerning the role of theatre in contemporary society.	<a href="#">9.4.12.D</a>

**PA Curriculum Framework for Theatre**  
**Grade Level Categorization**

Grade	Big Idea	EQ	Concept	Competency	Standards
K Theater	The skills, techniques, elements and principles of the arts can be learned, studied, refined and practiced.	How do actors act out experiences and stories?	Actors recreate experiences.	Imitate objects and actions from stories or their own experience while participating in creative dramatics activities.	<a href="#">9.1.3.B</a> , <a href="#">9.1.3.E</a>
	Artists use tools and resources as well as their own experiences and skills to create art.	How do actors use costumes and props?	Actors use costumes and props.	Choose props and/or costume items for dramatic play and creative dramatics activities.	<a href="#">9.1.3.B</a> , <a href="#">9.1.3.H</a>
	The arts provide a medium to understand and exchange ideas.	How do people use theatre to communicate their feelings?	People use theatre to communicate their feelings and experiences.	Imitate and communicate emotion in creative dramatics and creative play.	<a href="#">9.1.3.B</a> , <a href="#">9.1.3.E</a>
	People have expressed experiences and ideas through the arts throughout time and across cultures.	How do people share ideas in theatre?	People from many different cultures share their experiences through storytelling.	Identify a variety of stories from diverse cultures through dramatic play.	<a href="#">9.2.3.A</a> , <a href="#">9.2.3.G</a>
	There are formal and informal processes used to assess the quality of works in the arts.	How do people talk about theatre?	People who watch theatre later talk about what they have seen.	Use theatre vocabulary to label elements of a performance: costumes, props, stage, etc.	<a href="#">9.1.3.C</a> , <a href="#">9.3.3.B</a>
	People use both aesthetic and critical processes to assess quality, interpret meaning and determine value.	How do people talk about theatre?	People have opinions about a performance.	Share responses to a live performance, including what they liked and why.	<a href="#">9.4.3.B</a>

Grade	Big Idea	Essential Question	Concept	Competency	Standards
1 Theater	The skills, techniques, elements and principles of the arts can be learned, studied, refined and practiced.	What do people use to create theatre?	Actors use their bodies, voices and imaginations to create theatre.	Perform spontaneous movement and sound in response to stories, poems and songs.	<a href="#">9.1.3.A</a> , <a href="#">9.1.3.B</a> , <a href="#">9.1.3.E</a> , <a href="#">9.1.3.H</a>
	Artists use tools and resources as well as their own experiences and skills to create art.	How do actors use stories to create performances?	Actors often use stories to create performances.	Recreate a favorite story as an improvised drama.	<a href="#">9.1.3.A</a> , <a href="#">9.1.3.B</a>
	The arts provide a medium to understand and exchange ideas.	How do actors and audiences work together to share a performance?	Actors and audiences work together to share a performance; there are sets of behaviors and expectations for an audience.	Define the roles and expectations of audience and actor.	<a href="#">9.1.3.A</a> , <a href="#">9.1.3.B</a> , <a href="#">9.1.3.E</a> , <a href="#">9.1.3.H</a>
	People have expressed experiences and ideas through the arts throughout time and across cultures.	How have puppets been used to tell stories in many different places?	Puppets have been used to tell stories in many lands and many cultures.	Identify puppets from many different times and cultures.	<a href="#">9.2.3.A</a> , <a href="#">9.2.3.C</a> , <a href="#">9.2.3.G</a> , <a href="#">9.2.3.K</a> , <a href="#">9.3.3.C</a>
	There are formal and informal processes used to assess the quality of works in the arts.	How do people discuss theatre after seeing a performance?	People who watch theatre talk about what they liked and disliked.	Recognize that people make judgments about the quality of a performance.	<a href="#">9.3.3.A</a>
	People use both aesthetic and critical processes to assess quality, interpret meaning and determine value.	How do people talk about theatre if they have different opinions?	People may have different opinions about the same performance.	Articulate preferences and distinguish between their preferences and the preferences of others.	<a href="#">9.4.3.B</a> , <a href="#">9.4.3.C</a>

Grade	Big Idea	Essential Question	Concept	Competency	Standards
2 Theater	The skills, techniques, elements and principles of the arts can be learned, studied, refined and practiced.	How do people participate in theatre?	Actors create performances with a beginning, middle and end.	Identify the story sequence in a familiar story and act it out.	<a href="#">9.1.3.A</a> , <a href="#">9.1.3.E</a> , <a href="#">9.1.3.H</a>
	Artists use tools and resources as well as their own experiences and skills to create art.	How does scenery help to communicate the setting of a story?	Scenery helps communicate where the story takes place.	Create backdrops as scenery for improvised puppet shows.	<a href="#">9.1.3.B</a> , <a href="#">9.1.3.H</a> , <a href="#">9.1.3.J</a>
	The arts provide a medium to understand and exchange ideas.	How can we tell a story with theatre?	There are many ways to tell a story with theatre.	Identify a variety of types of theatre that tell a story: storytelling, creative dramatics, mime, plays, etc.	<a href="#">9.1.3.C</a> , <a href="#">9.1.3.I</a> , <a href="#">9.2.3.C</a>
	People have expressed experiences and ideas through the arts throughout time and across cultures.	How do people in a culture use theatre to share customs and traditions?	Americans have customs, and traditions that we share through theatre and stories.	Describe the ways in which characters in an American television show demonstrate elements of American traditions and cultures.	<a href="#">9.2.3.D</a> , <a href="#">9.4.3.D</a>

	There are formal and informal processes used to assess the quality of works in the arts.	How do people talk about the way that actors tell a story to create theatre?	People who watch theatrical performances talk about how they were created.	Attend a live performance and identify ways in which the actors used the elements of theatre to tell the story.	<a href="#">9.1.3.C</a> , <a href="#">9.3.3.B</a>
	People use both aesthetic and critical processes to assess quality, interpret meaning and determine value.	How do people express different opinions about theatre?	People have different opinions about theatre works and talk about their opinions using theatre vocabulary.	Share a personal response to a performance using theatre vocabulary and acknowledge the opinions of others.	<a href="#">9.1.3.C</a> , <a href="#">9.4.3.B</a>

Grade	Big Idea	Essential Question	Concept	Competency	Standards
3 Theater	The skills, techniques, elements and principles of the arts can be learned, studied, refined and practiced.	How do actors prepare for performances?	Actors practice specific exercises to train their voices and bodies and stretch their imaginations.	Explain reasons for engaging in vocal exercises (for projection and articulation), stretching routines (for flexibility and strength), and theatre games and exercises (to engage and stretch imaginations).	<a href="#">9.1.3.A</a> , <a href="#">9.1.3.H</a>
	Artists use tools and resources as well as their own experiences and skills to create art.	How are play scripts different from other stories?	Play scripts utilize a unique format to record works in theatre to be performed for an audience.	Explore scripts and label dialogue, plot, conflict, character, setting and stage directions.	<a href="#">9.1.3.B</a> , <a href="#">9.1.3.C</a>
	The arts provide a medium to understand and exchange ideas.	How do playwrights tell a story?	Playwrights use dialogue and action to tell a story and/or illustrate a theme.	Create, rehearse and revise a short improvised play with a partner by choosing and assigning characters and inventing dialogue and actions.	<a href="#">9.1.3.A</a> , <a href="#">9.1.3.B</a> , <a href="#">9.1.3.E</a> , <a href="#">9.1.3.G</a> , <a href="#">9.1.3.H</a>
	People have expressed experiences and ideas through the arts throughout time and across cultures.	Why has theatre existed for thousands of years?	Theatre has existed for thousands of years.	Identify and categorize examples of theatre through history, e.g. Egyptian pageants, Ancient Greek and Roman theatre, medieval pageant wagons, Japanese kabuki, American radio shows, vaudeville acts, television commercials, Punch and Judy shows, Sesame Street, You Tube videos.	<a href="#">9.2.3.D</a> , <a href="#">9.2.3.G</a> , <a href="#">9.3.3.C</a>
	There are formal and informal processes used to assess the quality of works in the arts.	How do people decide if a work in theatre is good?	People use criteria to decide the quality of a work of art.	Define criteria that describe the quality of a performance.	<a href="#">9.3.3.A</a> , <a href="#">9.3.3.B</a>
	People use both aesthetic and critical processes to assess quality, interpret meaning and determine value.	How can personal experiences influence a person's response to works in theatre?	Personal experiences influence a person's response to works in theatre.	Personal experiences influence a person's response to works in theatre.	<a href="#">9.4.3.A</a>

Grade	Big Idea	Essential Question	Concept	Competency	Standards
5	The skills, techniques, elements and principles of the arts can be learned, studied, refined and practiced.	How do people use artistic criticism to improve their performances?	People who perform theatre critique their own and other's performances in order to improve.	Take turns as actor and audience, performing, critiquing, rehearsing and revising.	<a href="#">9.1.5.A</a> , <a href="#">9.1.5.B</a> , <a href="#">9.1.5.C</a>
Theatre Grade 4 Theater	The skills, techniques, elements and principles of the arts can be learned, studied, refined and practiced.	How do theatre artists read, discuss and analyze plays?	Theatre artists read, discuss and analyze plays.	Identify and analyze plot, character, setting and theme in plays.	<a href="#">9.1.5.G</a> , <a href="#">9.1.5.H</a> , <a href="#">9.1.5.I</a> , <a href="#">9.3.5.D</a>
	Artists use tools and resources as well as their own experiences and skills to create art.	How do actors bring characters to life?	Actors utilize dialogue and action from a script and their own imaginations to bring characters to life.	Rehearse and perform a memorized monologue, making voice and movement choices to bring the character to life.	<a href="#">9.1.5.A</a> , <a href="#">9.1.5.B</a> , <a href="#">9.1.5.C</a> , <a href="#">9.1.5.H</a> , <a href="#">9.1.5.I</a>
	Artists use tools and resources as well as their own experiences and skills to create art.	How do theatre artists use costumes, scenery, music and special effects to convey meaning?	Theatre artists use costumes, scenery, music and special effects to convey meaning.	Improvise scenery to show setting and mood of a scene using fabric, and found items and justify the choices made.	<a href="#">9.1.5.A</a> , <a href="#">9.1.5.B</a> , <a href="#">9.1.5.C</a> , <a href="#">9.1.5.H</a> , <a href="#">9.1.5.I</a>
	The arts provide a medium to understand and exchange ideas.	How do playwrights use plot to convey create plays?	Playwrights use their knowledge, ideas and experiences to create plays.	Create an original play script inspired by the theme of a folktale.	<a href="#">9.1.5.A</a> , <a href="#">9.1.5.B</a> , <a href="#">9.1.5.C</a>
	The arts provide a medium to understand and exchange ideas.	What role has theatre played throughout history?	Theatre has been used throughout history to entertain, to educate and and staging practices have to influence people.	Given a theme, improvise a plot, characters, dialogue and actions with a partner, and record the dialogue and identify the role of theatre in various actions as a written play script.	<a href="#">9.1.5.A</a> , <a href="#">9.1.5.B</a> , <a href="#">9.1.5.C</a> , <a href="#">9.1.5.H</a> , <a href="#">9.1.5.I</a>
	People have expressed experiences and ideas through the arts throughout time and across cultures.	How do we differentiate between the different models of artistic criticism?	There are different models of artistic criticism.	Research theatre spaces through history (Greek Theatre, Roman Coliseum, Shakespeare's Globe, Traditional Proscenium Arch) and identify changes in the performing contextual and intuitive criticism.	<a href="#">9.2.5.A</a> , <a href="#">9.2.5.B</a> , <a href="#">9.2.5.C</a> , <a href="#">9.3.5.E</a> , <a href="#">9.3.5.F</a>
	There are formal and informal processes used to assess the quality of works in the arts.	How do critics influence the way people judge a work performed in theatre?	People use the opinion of critics to help them form criteria to judge a work of art.	Classify examples of formal, contextual and intuitive criticism. space, backstage, wings or other scenery storage area, and staging practices.	<a href="#">9.3.5.F</a> , <a href="#">9.4.5.C</a> , <a href="#">9.3.5.G</a>
	People use both aesthetic and critical processes to assess quality, interpret meaning and determine aesthetic and critical value.	How do theatre artists evoke an emotional response?	Audience members respond differently to a work of art depending on the manner in which it is presented.	Watch a filmed and a live performance of the same story and compare and contrast their own responses to each performance.	<a href="#">9.4.5.C</a>
	There are formal and informal processes used to assess the quality of works in the arts.				

Grade	Big Idea	Essential Question	Concept	Competency	Standards
6 Theater	The skills, techniques, elements and principles of the arts can be learned, studied, refined and practiced.	How do actors and directors work together to create theatre?	Actors work together with directors, who plan and lead rehearsals.	Direct classroom scenes by casting roles and leading rehearsals.	<a href="#">9.1.8.G</a>
	Artists use tools and resources as well as their own experiences and skills to create art.	How do different kinds of theatre artists contribute to a production?	Play production is the collaborative effort of many kinds of theatre artists.	Identify and explain the different roles required to produce a fully-staged production.	<a href="#">9.1.8.B</a> , <a href="#">9.1.8.C</a>
	The arts provide a medium to understand and exchange ideas.	How do theatre artists use contemporary technology to establish a setting, convey a mood, illustrate	Theatre artists use contemporary technology to establish a setting, convey a mood, illustrate	Create and edit a five-minute video illustrating a theme.	<a href="#">9.1.8.B</a> , <a href="#">9.1.8.E</a> , <a href="#">9.1.8.J</a>

		technology to communicate ideas?	a theme, and/or help tell a story.		
People have expressed experiences and ideas through the arts throughout time and across cultures.	How do theatre artists use contemporary technology to communicate ideas?	Theatre artists use contemporary technology to establish a setting, convey a mood, illustrate a theme, and/or help tell a story.	Create and edit a five-minute video illustrating a theme.	<a href="#">9.1.8.B</a> , <a href="#">9.1.8.E</a> , <a href="#">9.1.8.J</a>	
There are formal and informal processes used to assess the quality of works in the arts.	How do plays reflect time, place and culture?	Plays reflect time, place and culture in elements of staging and playwriting.	Read plays from varied times and cultures, e.g. Shakespearean theatre, Greek theatre, melodrama, and analyze elements of staging and playwriting present in the plays.	<a href="#">9.2.8.C</a> , <a href="#">9.2.8.L</a>	
People use both aesthetic and critical processes to assess quality, interpret meaning and determine value.	How do critics decide that a work in theatre is good?	Critics combine their knowledge of the elements of theatre and play production with their personal ideas about what makes good theatre.	Read and discuss critiques of plays or films and evaluate them to identify the type of criticism and response.	<a href="#">9.3.8.E</a> , <a href="#">9.3.8.G</a>	

Grade	Big Idea	Essential Question	Concept	Competency	Standards
7 Theater	The skills, techniques, elements and principles of the arts can be learned, studied, refined and practiced.	How do directors and actors block a play or scene to focus audience attention?	Directors and actors use and record planned stage movement and actions that focus audience attention.	Create and record blocking for a play or a scene, including entrances and exits, stage pictures and use of levels and space for emphasis.	<a href="#">9.1.8.A</a> , <a href="#">9.1.8.C</a> , <a href="#">9.1.8.E</a>
	Artists use tools and resources as well as their own experiences and skills to create art.	How do design teams convey mood, illustrate themes and/or tell stories?	Design teams use costumes, scenery, lights, props, sound and special effects to convey a mood, illustrate a theme, and/or help tell a story.	Compare two performances of the same play by two different design teams and contrast them to identify the teams' use of the elements of theatre.	<a href="#">9.3.8.B</a> , <a href="#">9.3.8.F</a>
	The arts provide a medium to understand and exchange ideas.	How have modern technology expanded the tools available to theatre artists?	Modern technologies have expanded the tools that theatre artists use to create, produce, perform, and archive theatre.	Compare and contrast traditional theatre with contemporary animations, e.g. computer generated characters and claymation compared to puppets and film actors.	<a href="#">9.3.8.F</a>
	People have expressed experiences and ideas through the arts throughout time and across cultures.	How do theatre practices reflect time, place and culture?	Theatre practices reflect time, place and culture in elements of staging, design and acting styles.	Identify staging practices and acting styles from different times and culture, e.g. commedia dell arte, Shakespearean theatre, Greek and Roman theatre, kabuki.	<a href="#">9.2.8.C</a> , <a href="#">9.2.8.G</a> , <a href="#">9.2.8.J</a> , <a href="#">9.2.8.K</a>
	There are formal and informal processes used to assess the quality of works in the arts.	How can we determine the quality of performances that are very different?	The quality of performances that are very different can be determined using the three models of artistic criticism: formal, intuitive, contextual.	Critique a performance using the three models of artistic criticism.	<a href="#">9.3.8.A</a> , <a href="#">9.3.8.D</a> , <a href="#">9.3.8.E</a>
	People use both aesthetic and critical processes to assess quality, interpret meaning and determine value.	How do some works in film and theatre produce an emotional response and sway opinion?	Works in film and theatre are sometimes created to produce an emotional response and sway opinion.	View a commercial intended to produce an emotional response and analyze the underlying message.	<a href="#">9.4.8.A</a>

Grade	Big Idea	Essential Question	Concept	Competency	Standards
8 Theater	The skills, techniques, elements and principles of the arts can be learned, studied, refined and practiced.	How do directors and actors understand the motivation and behaviors of characters in a play?	Directors and actors analyze the script and understand the motivations and behaviors of the characters.	Analyze scenes from plays for conflict, action and character motivation.	<a href="#">9.1.8.A</a> , <a href="#">9.1.8.C</a>
	Artists use tools and resources as well as their own experiences and skills to create art.	How do designers choose inspiration for their work?	Designers draw inspiration from many things including objects, music, environments and other artist's work.	Choose an object or work of art that expresses the theme of a play; use elements from this object or work to design a costume, scenic element, prop, light or sound effect; and explain choices made in an artist's statement.	<a href="#">9.1.8.B</a> , <a href="#">9.1.8.C</a>
	The arts provide a medium to understand and exchange ideas.	How has contemporary technology changed the way that people access elements of theatre from many different cultures?	Technological advances have increased communication between cultures, allowing elements of theatre from many different cultures to be used by people all over the world.	Analyze an American commercial or television show to identify elements from cultures around the world.	<a href="#">9.3.8.A</a> , <a href="#">9.3.8.B</a> , <a href="#">9.3.8.C</a>
	People have expressed experiences and ideas through the arts throughout time and across cultures.	How do theatre artists preserve theatre practices?	Theatre artists preserve theatre practices by recreating plays and staging styles from other times and cultures.	Perform scenes from diverse plays using staging practices from the play's time and/or culture, e.g. Shakespearean theatre, Greek theatre, melodrama.	<a href="#">9.2.8.A</a> , <a href="#">9.2.8.C</a>
	There are formal and informal processes used to assess the quality of works in the arts.	How can we determine the quality of performances that are very different?	The quality of performances that are very different can be determined using the three models of artistic criticism: formal, intuitive, contextual.	Critique a performance using the three models of artistic criticism.	<a href="#">9.3.8.A</a> , <a href="#">9.3.8.D</a> , <a href="#">9.3.8.E</a>
	People use both aesthetic and critical processes to assess quality, interpret meaning and determine value.	How do works in theatre examine philosophical ideas?	Works in theatre arts often examine philosophical ideas.	Read and discuss plays to infer the underlying philosophical ideas.	<a href="#">9.4.8.D</a>

Grade	Big Idea	Essential Question	Concept	Competency	Standards
9 Theater	The skills, techniques, elements and principles of the arts can be learned, studied, refined and practiced.	How do actors and directors use different ideas and techniques to create a performance?	Contemporary actors and directors apply ideas and techniques from many schools of thought to explore character actions and create a performance.	Compare a variety of formal acting techniques (e.g. Meisner, Stanislavski, The Method) through theatre exercises and scene work and reflect on the elements of each in a journal.	<a href="#">9.1.12.A</a> , <a href="#">9.1.12.G</a>
	Artists use tools and resources as well as their own experiences and skills to create art.	How do actors analyze scripts to create and sustain characters?	Actors use in-depth script analysis to reveal emotional, social and intellectual dimensions of a role which enables them to create and sustain characters.	Analyze text and subtext in scripts to identify character relationships, as well as physical, emotional, and social characteristics of an assigned role, and apply this knowledge to deduce motivation.	<a href="#">9.1.12.A</a> , <a href="#">9.1.12.B</a>
	The arts provide a medium to understand and exchange ideas.	How do theatre artists use improvisation to explore characters, relationships and motivations?	Theatre artists use improvisation to explore characters, relationships and motivations.	Using prompts from poetry, abstract ideas and other sources, improvise and sustain characters and interact with each other in role.	<a href="#">9.1.12.A</a> , <a href="#">9.1.12.B</a>
	People have expressed experiences and ideas through the arts throughout time and across cultures.	How do actors and directors gain insights into a play's theme and characters?	Actors and directors depend on research skills to gain insights into a play's themes and characters.	Research plays and scenes in context and analyze the plays' historical and cultural connections to determine the author's intent.	<a href="#">9.2.12.A</a> , <a href="#">9.2.12.J</a>
	There are formal and informal processes used to assess the quality of works in the arts.	How have beliefs about the value of works in theatre and theatre practices changed?	Beliefs about the value of particular plays and theatre practices have changed over time and across cultures.	Explore modern performances of plays considered controversial or unacceptable in their time, e.g. The Doll's House, and compare and contrast first-person accounts of critical response and audience reaction with responses today.	
	People use both aesthetic and critical processes to assess quality, interpret meaning and determine value.	How do non-traditional or abstract plays describe philosophical attitudes?	A play's theme may not always be explicit or easy to put into words, but all plays imply certain philosophical attitudes and convey certain values or beliefs about living.	Read a non-traditional or abstract play from a theatre movement such as the Theatre of the Absurd (Beckett, Genet, etc.) and describe the philosophical attitudes the play implies.	<a href="#">9.4.12.D</a>

Grade	Big Idea	Essential Question	Concept	Competency	Standards
10 Theater	The skills, techniques, elements and principles of the arts can be learned, studied, refined and practiced.	How do theatre artists and production teams use understanding of sound and light to collaborate more effectively?	Understanding the basics of sound amplification and set illumination helps a theatre artist work with a production team.	Identify the features and functions of light and sound boards and demonstrate the ability to operate light and sound boards safely.	<a href="#">9.1.12.B</a> , <a href="#">9.1.12.C</a> , <a href="#">9.1.12.H</a>
	Artists use tools and resources as well as their own experiences and skills to create art.	How do contemporary theatre artists combine elements from many periods of history to create new works?	Contemporary theatre artists often combine staging, design or acting styles from many periods of history.	Apply different styles and genres from diverse cultures or periods of history to produce a play or a scene (e.g. perform Othello with elements of Kabuki theatre).	<a href="#">9.1.12.D</a>
	The arts provide a medium to understand and exchange ideas.	How do theatre artists use improvisation?	Theatre artists use improvisation to explore ideas and themes and to create new works.	Create an original play using group improvisations and the process of creating, performing, reflecting and revising.	<a href="#">9.1.12.B</a> , <a href="#">9.1.12.G</a>
	People have expressed experiences and ideas through the arts throughout time and across cultures.	How have beliefs about acting and stage conventions changed?	Beliefs about acting and stage conventions have changed over time and throughout history.	Identify historical and cultural influences and distinct theatre conventions (acting styles) from historical time periods.	<a href="#">9.1.12.F</a> , <a href="#">9.2.12.C</a> , <a href="#">9.2.12.L</a>
	There are formal and informal processes used to assess the quality of works in the arts.	How do artistic teams use critical response to inform their own artistic vision?	Artistic teams analyze prior critical response in order to inform their own artistic vision.	In production teams, create a unified production concept using critical response to explore meaning and theme.	<a href="#">9.3.12.D</a> , <a href="#">9.3.12.G</a>
	People use both aesthetic and critical processes to assess quality, interpret meaning and determine value.	Why do Eastern and Western theatre traditions value forms, symbols and practices differently?	Eastern theatre traditions value forms, symbols and practices differently than Western theatre.	Analyze filmed examples of Eastern theatre traditions, e.g. kabuki or Chinese Opera, to explore cultural philosophical beliefs about beauty.	<a href="#">9.4.12.C</a> , <a href="#">9.4.12.D</a>

Grade	Big Idea	Essential Question	Concept	Competency	Standards
11 Theater	The skills, techniques, elements and principles of the arts can be learned, studied, refined and practiced.	How do theatre artists use elements from many art forms to produce plays?	Theatre artists utilize elements from many art forms to produce a fully staged play.	Apply elements of good design such as unity, balance, proportion and color to create designs for scenery, costumes and lighting.	<a href="#">9.1.12.B</a>
	Artists use tools and resources as well as their own experiences and skills to create art.	How do contemporary theatre artists use modern technology to stage scenes?	Contemporary theatre artists utilize modern technology in innovative ways to create, produce and perform.	Use projections, media and modern technology in staging a scene.	<a href="#">9.1.12.E</a> , <a href="#">9.1.12.H</a>
	The arts provide a medium to understand and exchange ideas.	How do theatre artists challenge cultural norms?	Theatre artists use works in theatre to communicate ideas that challenge cultural norms.	Describe plays and theatre exercises developed by theatre artists who challenge cultural norms or create theatre for social change, e.g. Bertolt Brecht, Augusto Boal.	<a href="#">9.1.12.D</a> , <a href="#">9.2.12.L</a>
	People have expressed experiences and ideas through the arts throughout time and across cultures.	How do theatre artists support cultural norms?	Theatre artists use works in theatre to communicate ideas that support cultural norms.	Explore plays which attempt to support beliefs important to the cultures in which they were produced and explain how the plays communicate those beliefs.	<a href="#">9.2.12.L</a>
	There are formal and informal processes used to assess the quality of works in the arts.	How do theatre artists use self-reflection to inform their work?	Theatre artists create habits of self-reflection and evaluation to inform their work.	Create, rehearse, reflect and revise to prepare and film a performance, then respond to that performance using intuitive and formal criticism.	<a href="#">9.3.12.C</a> , <a href="#">9.3.12.E</a>
	People use both aesthetic and critical processes to assess quality, interpret meaning and determine value.	How do theatre artists manipulate playing spaces to impact audience response?	Theatre artists match production choices to the scale of the playing space in order to impact audience response.	Stage plays and scenes in a variety of spaces and settings and analyze the impact of production choices on audience response.	<a href="#">9.1.12.H</a> , <a href="#">9.4.12.C</a>

Grade	Big Idea	Essential Question	Concept	Competency	Standards
12 Theater	The skills, techniques, elements and principles of the arts can be learned, studied, refined and practiced.	How do people engage in theatre throughout their lives?	People use resources available in their communities to experience and/or engage in theatre throughout their lives.	Identify post-graduation opportunities to be part of the theatre community as audience members, advocates, and amateur or professional theatre artists.	<a href="#">9.1.12.I</a>
	Artists use tools and resources as well as their own experiences and skills to create art.	Why do theatre artists attend performances given by others?	Theatre artists attend live performances of others work in order to inform their own practice and perspectives.	Read critical analysis and identify and attend a variety of regional theatre offerings.	<a href="#">9.1.12.I</a> , <a href="#">9.3.12.G</a>
	The arts provide a medium to understand and exchange ideas.	How can artistic teams communicate a particular perspective?	Artistic teams may introduce new creative elements or place a play outside of its cultural or historical context to communicate a particular perspective.	Re-conceptualize scenes or plays, placing them in other time periods or cultures or breaking conventions in order to shed light on human behavior, e.g. Taming of the Shrew conceived as an episode of The Honeyymooners 1950's sit-com.	<a href="#">9.1.12.A</a> , <a href="#">9.1.12.B</a> , <a href="#">9.1.12.D</a> , <a href="#">9.1.12.H</a>
	People have expressed experiences and ideas through the arts throughout time and across cultures.	How can works in theatre change cultural attitudes?	Works in theatre can affect group thought and/or customs and traditions.	Identify, describe and analyze plays or theatre works through history which have changed cultural attitudes, e.g. Teatro Campesino or Orson Welles' War of the Worlds broadcast.	<a href="#">9.4.12.B</a>
	There are formal and informal processes used to assess the quality of works in the arts.	How do theatre artists use aesthetic and critical processes to assess their own work and the work of others?	Theatre artists use both aesthetic and critical processes to assess their own work and compare it to the works of others.	Use contemporary web technologies to archive and analyze their own and others' performances, then use formal models of criticism to make judgments and compare and contrast their work with the work of others.	<a href="#">9.1.12.H</a> , <a href="#">9.3.12.A</a> , <a href="#">9.3.12.B</a> , <a href="#">9.3.12.G</a>
	People use both aesthetic and critical processes to assess quality, interpret meaning and determine value.	Why do theatre artists participate in philosophical discussions?	Theatre artists participate in philosophical discussions to help inform their practice.	Read, analyze and respond to philosophical thought concerning the role of theatre in contemporary society.	<a href="#">9.4.12.D</a>

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***The Henry Ford's INNOVATION NATION – LIVE!***

**Friday, Mar 8, 2019 @ 10am**

The Emmy® Award-winning morning show, *The Henry Ford's Innovation Nation* highlights some of the greatest leaders and innovators in science, technology, engineering, math, and social justice. Become inspired by the courageous journeys of Rosa Parks, the Wright brothers, George Washington Carver, and more.

*Appropriate for all ages 8 and above*



***Murphy's Celtic Legacy***

**Wednesday, Mar 13, 2019 @ 10am**

Just days before St. Patrick's Day, Murphy's Celtic Legacy will take the stage to showcase its original choreography that blends Irish and Modern dance techniques with multimedia elements, song and live music. Inspired by Irish folklore, the performance will take students through an invigorating tale that explores queens, kings, magic, and the battle between good and evil.

*Appropriate for all ages 7 and above*

