

BEHIND THE CURTAIN

A CREATIVE & THEATRICAL STUDY GUIDE FOR TEACHERS



Adapted for the stage by Barry Kornhauser
Directed by Dick Monday

RECOMMENDED FOR SQUIRMY TODDLERS AND THEIR FAMILIES

APRIL 18 - MAY 3, 2020 PUBLIC SHOWS
APRIL 15 - MAY 1, 2020 STUDENT MATINEE

As part of DCT's mission to integrate the arts into classroom academics, the *Behind the Curtain Resource Guide* is intended to provide helpful information for the teacher and students to use before and after attending a performance. The activities presented in this guide are suggested to stimulate lively responses and multi-sensory explorations of concepts in order to use the theatrical event as a vehicle for cross-cultural and language arts learning.

Please use our suggestions as springboards to lead your students into meaningful, dynamic learning; extending the dramatic experience of the play.

Your Family Arts Center
DALLAS CHILDREN'S THEATER
Astonishing kids & families with the fun of Broadway-like plays & much more!

Dallas Children's Theater

BEHIND THE CURTAIN

A Creative & Theatrical Resource Guide for Teachers

DCT Executive Artistic DirectorRobyn Flatt
Resource Guide EditorJessica Colaw

PlayBALLOONACY
Adapted for the stage by.....Barry Kornhauser

DALLAS CHILDREN'S THEATER, one of the top five family theaters in the nation, serves over 250,000 young people and their families from 197 zip codes, 101 cities and 89 counties and 27 states each year through its main stage productions, touring, educational programming and outreach activities. Since its opening in 1984, this award-winning theater has existed to create challenging, inspiring and entertaining theater, which communicates vital messages to our youth and promotes an early appreciation for literature and the performing arts. As the only major organization in Dallas focusing on theater for youth and families, DCT produces literary classics, original scripts, folk tales, myths, fantasies and contemporary dramas that foster multicultural understanding, confront topical issues and celebrate the human spirit.

DCT is committed to the integration of creative arts into the teaching strategies of academic core curriculum and educating through the arts. Techniques utilized by DCT artists/teachers are based upon the approach developed in *The Integration of Abilities* and *Making Sense with Five Senses* by Paul Baker, Ph.D.

DCT Founder and Executive Artistic Director, Robyn Flatt defines the artistic mission and oversees the operations of the organization, consisting of 38 full time staff members and nearly 200 actors, designers, theater artists and educators.

TEKS that your field trip to Dallas Children's Theater satisfies are listed at the back of this Resource Guide.

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CURTAINS UP ON PUTTING A PERFORMANCE TOGETHER

Every DCT performance you see is the result of many people working together to create a play. You see the cast perform on stage, but there are people behind the scenes that you do not see who help before, during, and after every production.

The DIRECTOR

Determines the overall look of the performance.

Guides the actors in stage movement and character interpretation.

Works with designers to plan the lights and sounds, scenery, costumes and make-up, and stage actions.

The DESIGNERS

Plan the lights, sounds, scenery, costumes, make-up, and actions to help bring the director's vision to life.

There are also designers who work to create the posters, advertisements, programs, and other media for the performance.

The STAGE MANAGER

Before the performance, they create a cue sheet to guide the crew in getting set pieces on and off the stage during the performances.

During the performance, the stage manager uses this cue sheet to direct people and things as they move on and off the stage.

The CREW

Build and operate the scenery, costumes, props, and light and sound during the performance.

The CAST

Includes all of the performers who present the story on stage.

The AUDIENCE

That's right! There can be no performance without you—the audience. The role of the audience is unique because you experience the entertainment with the performers and backstage crew.

You are a collaborator in the performance and it is important to learn your role so you can join all the people who work to create this Dallas Children's Theater production.



CURTAINS UP ON THE ROLE OF THE AUDIENCE

Watching a play is different from watching television or a sporting event. When you watch T.V., you may leave the room or talk at any time. At a sporting event you might cheer and shout and discuss what you're seeing. Your role as a member of the audience in a play means you must watch and listen carefully because:

- You need to concentrate on what the actors are saying.
- The actors are affected by your behavior because they share the room with you. Talking and moving around can make it difficult for them to concentrate on their roles.
- Extra noises and movement can distract other audience members.



Are you ready for your role in this performance?

Check the box next to the statements that describe proper etiquette for an audience member.

- Try your best to remain in your seat once the performance has begun.
- Share your thoughts out loud with those sitting near you.
- Wave and shout out to the actors on stage.
- Sit on your knees or stand near your seat.
- Bring snacks and chewing gum to enjoy during the show.
- Reward the cast and crew with applause when you like a song or dance, and at the end of the show.
- Arrive on time so that you do not miss anything or disturb other audience members when you are being seated.
- Keep all hands, feet, and other items out of the aisles during the performance.

CURTAINS UP ON THE ROLE OF THE AUDIENCE (contd.)



1. Draw a picture of what the audience might look like from the stage. Consider your work from the viewpoint of the actors on stage. How might things look from where they stand?
2. Write a letter to an actor telling what you liked about his or her character.
3. Write how you think it might feel to be one of the actors. Are the actors aware of the audience? How might they feel about the reactions of the audience today? How would you feel before the play began? What about after the show ends?
4. Which job would you like to try? Acting, Directing, Lighting and Sounds, Stage Manager, Set designer, Costume designer, or another role? What skills might you need to complete your job?

CURTAINS UP ON THEATER VOCABULARY

ACTOR	any theatrical performer whose job it is to portray a character
CAST	group of actors in a play
CENTER STAGE	the middle of the stage
CHARACTER	any person portrayed by an actor onstage. Characters may often be people, animals, and sometimes things.
CHOREOGRAPHER	the designer and teacher of the dances in a production
COSTUME DESIGNER	the person who creates what the actors wear in the performance
DIRECTOR	the person in charge of the actors' movements on stage
DOWNSTAGE	the area at the front of the stage; closest to the audience
HOUSE	where the audience sits in the theater
LIGHTING DESIGNER	the person who creates the lighting for a play to simulate the time of day and the location
ONSTAGE	the part of the stage the audience can see
OFFSTAGE	the part of the stage the audience cannot see
PLAYWRIGHT	the person who writes the script to be performed. Playwrights may write an original story or adapt a story by another author for performance.
PLOT	the story line
PROSCENIUM	the opening framing the stage
PROJECT	to speak loudly
PROP	an object used by an actor in a scene
SET	the background or scenery for a play
SETTING	the time and place of the story
SOUND DESIGNER	the person who provides special effects like thunder, a ringing phone, or crickets chirping
STAGE CREW	the people who change the scenery during a performance
STAGE MANAGER	the person who helps the director during the rehearsal and coordinates all crew during the performance
UPSTAGE	the area at the back of the stage; farthest from the audience

CURTAINS UP AFTER THE PERFORMANCE

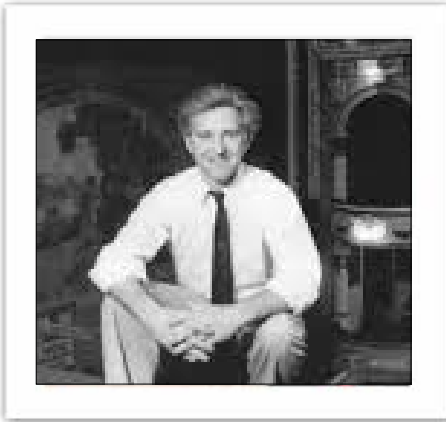
Attending a play is an experience unlike any other entertainment experience. Because a play is presented live, it provides a unique opportunity to experience a story as it happens. **Dallas Children's Theater** brings stories to life through its performances. Many people are involved in the process. **Playwrights** adapt the stories you read in order to bring them off the page and onto the stage. **Designers and technicians** create lighting effects so that you can feel the mood of a scene. **Carpenters** build the scenery and make the setting of the story become a real place, while **costumers** and **make-up designers** can turn actors into the characters you meet in the stories. **Directors** help actors bring the story to life and make it happen before your very eyes. All of these things make seeing a play very different from television, videos, computer games, or CDs of stories.



Hold a class discussion when you return from the performance. Ask students the following questions and allow them to write or draw pictures of their experience at DCT.

- What was the first thing you noticed when you entered the theater?
- What did you notice first on the stage?
- What about the set? Draw or tell about things you remember. Did the set change during the play? How was it moved or changed?
- Was there any space besides the stage where action took place?
- How did the lights set the mood of the play? How did they change throughout? What do you think the house lights are? How do they differ from the stage lights? Did you notice different areas of lighting?
- What did you think about the costumes? Do you think they fit the story? What things do you think the costume designers had to consider before creating the costumes?
- Was there music in the play? How did it add to the performance?
- What about the actors? Do you think they were able to bring the characters to life? Did you feel caught up in the story? What things do you think the actors had to work on in order to make you believe they were the characters?

CURTAINS UP ON THE PLAYWRIGHT



BARRY KORNHAUSER recently joined the staff of Millersville University to spearhead the school's newly formed family arts collaborative. Prior to this new endeavor, he served 32 years as the Playwright-In-Residence, TYA Director, and sundry other positions at the National Historic Landmark Fulton Theatre in Lancaster, Pennsylvania. Barry is a recipient of the American Alliance for Theatre & Education (AATE) Charlotte Choppening Cup, honoring "a body of distinguished work by a nationally known writer of outstanding plays for children." Other accolades include the Twin Cities' Ivey Award for Playwriting (*Reeling* commissioned and produced by CTC), the Helen Hayes Outstanding Play Award (*Cyrano*), Bonderman Prize (*Worlds Apart*), and two AATE Distinguished Play Awards (*This Is Not A Pipe Dream* and *Balloonacy*),

along with Pennsylvania's "Best Practices Honor" and the state's first Educational Theatre Award "for outstanding service by an individual for the advancement of theater education in the Commonwealth." He has also received fellowships/grants from the National Endowment for the Arts, TYA/USA, Doris Duke Foundation, Mid-Atlantic Arts, Pennsylvania Council on the Arts, and Pennsylvania Performing Artists on Tour (PennPAT). Barry's plays have been commissioned and produced by such Tony Award-winning theaters as the Alliance Theatre, La Jolla Playhouse, and the Shakespeare Theatre, and have been invited to such festivals as One Theatre World, NYC's Provincetown Playhouse New Plays for Young Audiences, the international Quest Fest, San Diego Theatre of the World, the Bonderman, the Playground, and the Kennedy Center's New Visions/New Voices. The Kennedy Center also commissioned him to author a piece (*Of Mice And Manhattan*) based on newly discovered children songs by Broadway legend Frank Loesser, and invited him to take part and report on its 2012 "International Convening of Thought Leaders in Theater, Dance, Disability, Education, and Inclusion." Barry is one of three playwrights (along with David Ives and former U.S. Poet Laureate Robert Pinsky) to be commissioned by The Shakespeare Theatre to create new "American" adaptations of lesser-known classic dramas. He has also served as a guest dramaturg at the Denver Theatre Center. In 2008, Barry was selected as the United States nominee for the "ASSITEJ International Award for Artistic Excellence" and his *Youtheatre* program for at-risk teens and those living with disabilities was honored at the White House as one of the nation's top arts-education initiatives. For his work with this ensemble, Barry also received the AATE's 2011 Youth Theatre Director of the Year Award. Over the years he has conducted theater residencies everywhere from a one-room Amish school house to universities across the country, including several stints as the "Luminary Guest Artist" of the University of New Mexico's Wrinkle Writing program endowed by *A Wrinkle In Time* author, Madeleine L'Engle. A Phi Beta Kappa graduate of Franklin & Marshall College, Barry has served on the TYA/USA board, various panels of the NEA, the Heinz Endowment, and three state arts councils. Currently, he is an AATE State Representative, a member of the Dramatists' Guild, and sits on the board of the Lancaster Education Foundation. His lovely wife Carol and great kids Ariel, Sam, and Max (with Turkish bride Sena) complete his real-life cast of "characters."

Adapted from: <http://playsforyoungaudiences.org/playwrights/barry-kornhauser/>

CURTAINS UP KARL SCHAEFFER



KARL SCHAEFFER has appeared in many DCT productions including *Dr. Seuss's The Cat in the Hat*; *Night of the Living Dead*; *Pinkerton!!!*; *The Emperor's New Clothes*; *Babe, the Sheep-Pig*; *Holes*; *The Mummy's Claw*; *Pecos Bill*; *The Island of the Skog*; *Frankenstein*; *The Stinky Cheese Man...*; *Honus & Me*; *Junie B. Jones & A Little Monkey Business*; *The Best Christmas Pageant Ever*; *The Pied Piper's Magic*; *How I Became A Pirate*; *The Lion, The Witch and The Wardrobe*; *The Curse of Castle Mongrew*; *Junie B. in Jingle Bells*, *Batman Smells!*; *Go, Dog. Go!*; *Charlotte's Web*; *Skippyjon Jones*; and *Treasure Island Reimagined!* His work with DCT has spanned over three decades, and he has also performed with the Dallas Theater Center, Shakespeare Dallas, and Theatre Three. Karl is an Artist-in-Residence at DCT and teaches video classes in the DCT Academy.

Adapted from DCT Study Guide archives.

CURTAINS UP ON DISCUSSION

Use the following questions to lead a discussion with students after attending DCT's performance of BALLOONACY.

- What do you think the Old Man is celebrating?
- How would you describe the Old Man's celebration? What about his life in general?
- What is outside the Old Man's window?
- How do you think the Old Man feels about the balloon at first?
- Why is the Old Man surprised when he opens the trash can?
- What is in the birthday box?
- Explain what happens during Pin-The-Tail-On-The-Donkey.
- Why does the balloon start to deflate? What does the Old Man do to try to help it?
- What happens when the Old Man tries to blow out the candle on his birthday cupcake?
- Why is the Old Man frustrated with the balloon? What does he do with the balloon?
- What happens when the balloon leaves?
- How does the Old Man try to get the balloon to come back?
- By the end of the play how has the Old Man's attitude changed toward the balloon?
- What kind of relationship do the Old Man and the balloon have?
- What do you imagine might happen next for the Old Man and the balloon?

TI CORNER

CURTAINS UP ON SCIENCE

Oh Buoyant Balloons!

Use the following activity to help students understand the concept of buoyancy. Provide them with opportunities to predict, strategize, test, and analyze. Smaller children will need close adult supervision when using balloons and small objects.

You will need:

- A large sink, tub, or water table filled with water
- Balloons
- Small objects (such as marbles, beans, or cotton swabs) that can fit inside a balloon before it is inflated. Use a variety of heavier and lighter objects.



Begin the activity with a discussion about buoyancy. Explain to students that objects sink or float according to their density. Objects which are less dense than the water they displace will float, and are said to be buoyant. Inform students that they will be trying to make a balloon, which is buoyant, become heavier than the water it displaces, so that it will sink, rather than float.

Follow the Scientific Method and encourage your students to:

Purpose: Ask a question. Can we make a balloon sink?

Research: Discuss how the amount of air in the balloon might affect its buoyancy. Will the size of the object or number of objects inside the balloon make a difference?

Hypothesis: Encourage students to predict what items will be most likely to sink the balloon.

Experiment: Young children will need close supervision during this step of the process.

Analyze: Discuss which items were most suited to sinking the balloon.

Conclude: Allow time for students to draw or write about their findings.

Excerpted from DCT Study Guide archives.

CURTAINS UP ON DRAWING

You will need:

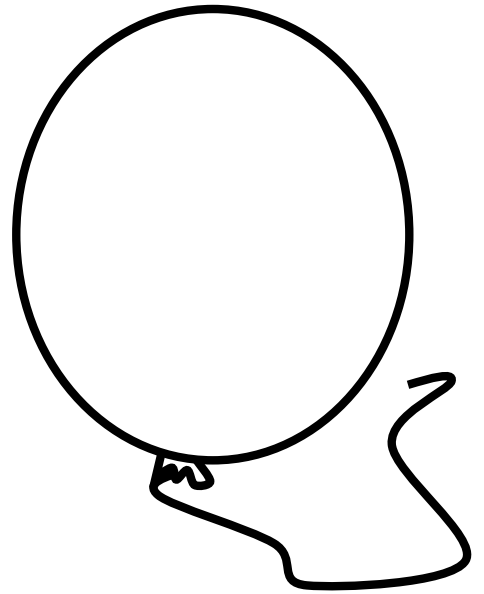
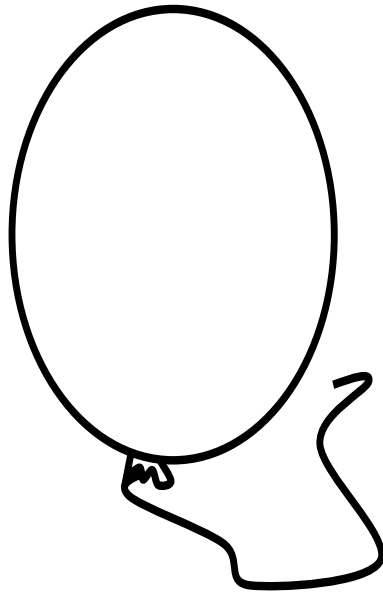
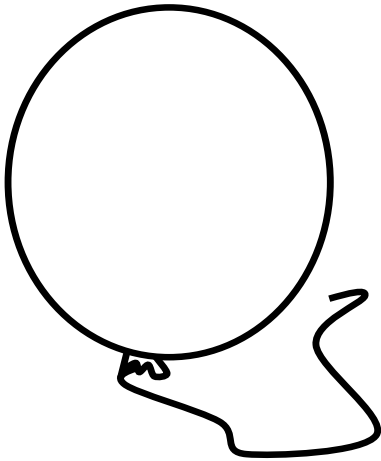
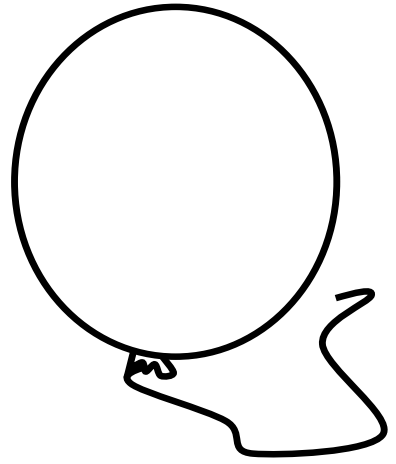
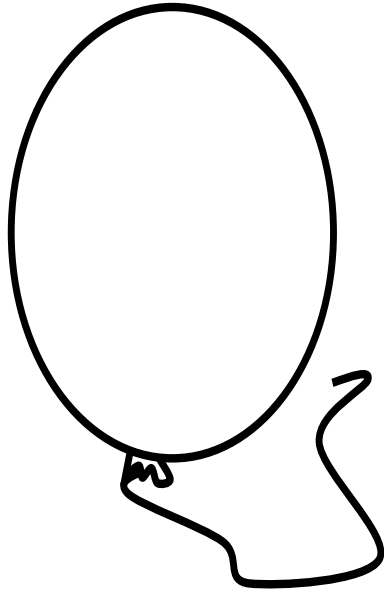
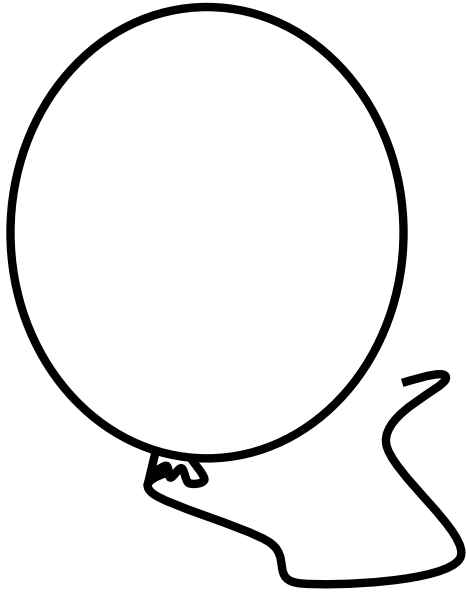
- Crayons, markers, or colored pencils
- Balloon Faces Master Worksheet

In DCT's production of *BALLOONACY*, we are able to "read" the emotions of the balloon though it has no facial expression. How is this so? What are facial expressions? What can we tell about a person's feelings by the look on their face? Are there some common expressions which convey a particular emotion? What kind of feelings are expressed through a frown? A smile? A wide-opened mouth or pair of eyes?

Think about the different emotions the balloon in the story may have felt and draw expressions on the balloons in the worksheet to show how the story's balloon may have looked with facial expressions to convey those emotions.

Excerpted from DCT Study Guide archives.

BALLOON FACES



CURTAINS UP ON WRITING

To have a good friend, you must BE a good friend.

Begin this activity by leading a discussion on the characteristics of a good friend. Then talk about the play and how the Old Man BECAME a good friend to the balloon. Use your list of characteristics and allow students to give examples from the play about times when the Old Man showed he was becoming the balloon's friend. Jumpstart your discussion by talking about some of these characteristics of good friends...

Good friends:

- Listen to each other.
- Build each other up rather than put each other down.
- Try to understand each other's feelings.
- Help each other solve problems.
- Disagree without hurting each other.
- Can depend on each other.
- Care about each other.
- Are honest with each other.

My Recipe for a Friend

Consider the characteristics you think are most important for being a good friend. Use the recipe card template to write your own recipe for friendship.

Share your thoughts with your classmates and display your cards in the classroom.

Excerpted from DCT Study Guide archives.

My Recipe for a Friend

Ingredients:

Start with:

Add a dash of:

Mix in:

You'll have:

My Recipe for a Friend

Ingredients:

Start with:

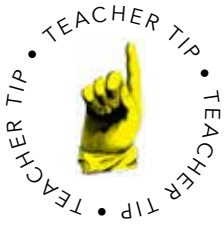
Add a dash of:

Mix in:

You'll have:

CURTAINS UP ON MOVEMENT

The following activities can be adjusted according to the ages and abilities of your students.



If your school has a policy regarding balloons and possible latex allergies, you can use mylar balloons, qualatex bubbles, or other non-latex options. It is recommended that young children NOT try to inflate balloons as they can be a choking hazard.

Fun with Balloons

You will need:

- Balloons
- Stopwatch
- Balloon Boppers - see instructions for making your own below.

Balloon games:

- Provide each student with a balloon and encourage them to bat the balloons so that they stay in the air. Once the students have become proficient, you can make the activity more challenging by adding more balloons. Encourage them to work as a group to keep all the balloons aloft. Extend the activity by asking students to “sort” the balloons by color into different areas.
- Divide your class into teams of three or four. You’ll need at least two balloons per student for this game. Each person should be given one balloon; the balloons remaining should be placed in a pile or basket nearby. Instruct each group to begin the activity by batting their balloons in the air. Use the stopwatch to set a time challenge for them to keep all the balloons in their group in the air. Extend the challenge by seeing if groups can work together to add one balloon at a time until the entire pile of balloons is in the air. How long can they keep them all off the floor?
- Begin by instructing students to stand in a circle. Tell them that you will toss a balloon while simultaneously calling out a student’s name. The student named should try to catch the balloon before it hits the ground. It is then that student’s turn to toss the balloon and name another catcher. Extend the activity by calling out a name and having the student keep the balloon in the air using a different body part; i.e. head, knee, foot, hand, elbow.
- Provide the students with balloon boppers and encourage them to bat the balloons into a target or goal or over a net.

Make Your Own Balloon Bopper

You will need:

- Wire clothes hangers
- Panty hose or tights
- Pliers
- Duct tape

Twist the body of the hanger into an oval shape. Bend the hook into a handle with the pliers. Make sure you carefully bend the sharp ends in and cover them with duct tape. Cut one leg from the pair of hose and fit it over the hanger. Secure the end with tape. Use the bopper as you would a tennis racket to bat the balloons.

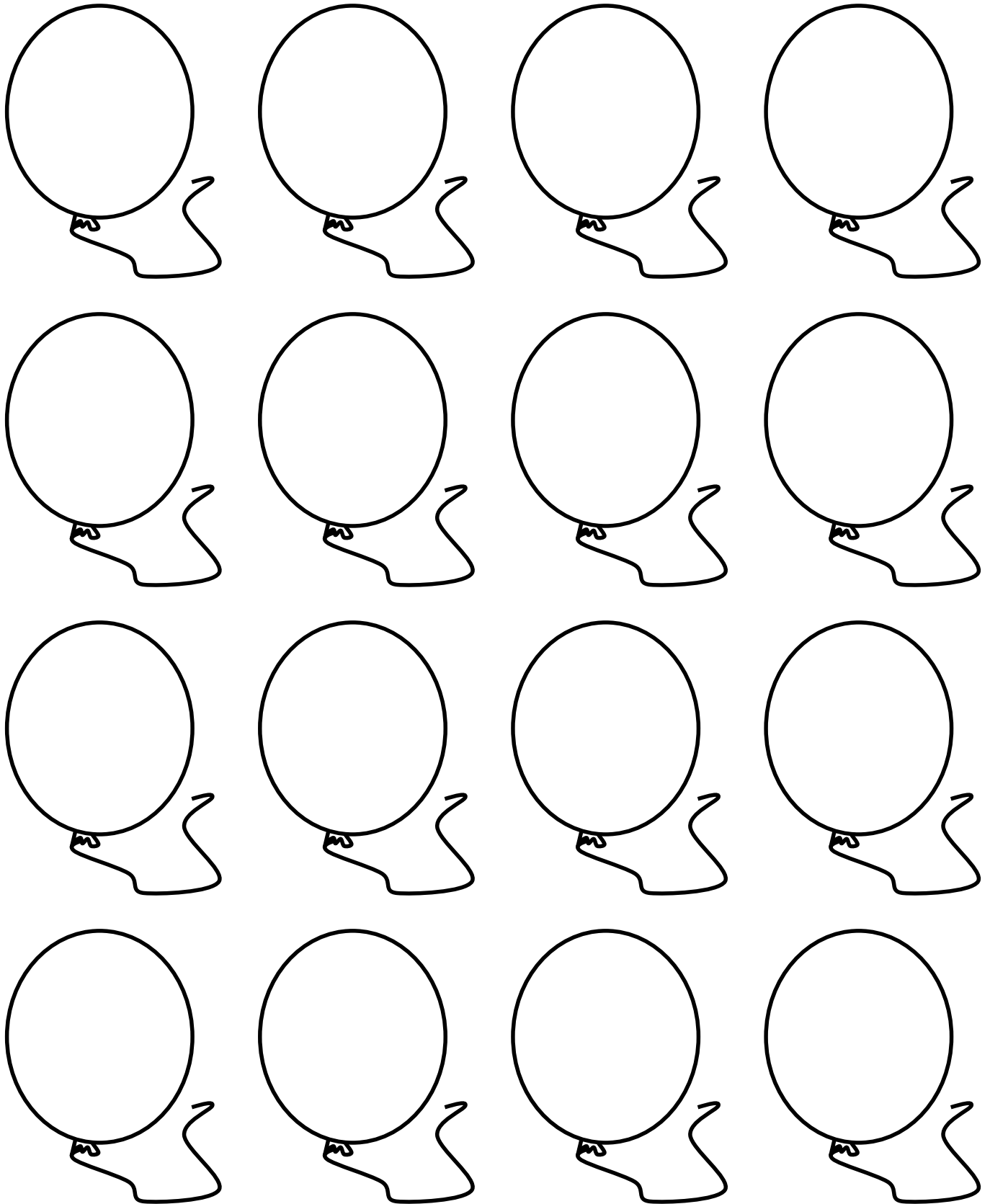
Excerpted from DCT Study Guide archives.

CURTAINS UP ON PAIRS AND PATTERNS

Jumpstart this activity with a discussion about what is a pair and what makes a pattern. Encourage students to find pairs and patterns around the classroom. Look for obvious pairs like shoes and socks and not-so-obvious pairs like scissors.

Provide each student with a copy of the Pairs and Patterns worksheet and materials with which to color them. Give them time to color the balloons either in pairs or in patterns. Older students can be encouraged to design patterns for the balloons that include shapes and lines as well as color.

PATTERNS AND PAIRS



CURTAINS UP ON MORE

The Red Balloon – an Oscar-winning short film by Albert Lamorisse made in 1956 and still a classic today. It is available on DVD through the Criterion Collection (<https://www.criterion.com/films/886-the-red-balloon>) and can be viewed on some streaming services.

More stories about friendship:

Toot and Puddle: You Are My Sunshine by Holly Hobbie

Days With Frog and Toad by Arnold Lobel

You Are Friendly by Todd Snow

George and Martha: The Complete Stories of Two Best Friends by James Marshall

Four Feet, Two Sandals by Karen Lynn Williams

Best Friends for Frances by Russell Hoban

Margaret and Margarita/Margarita y Margaret by Lynn Reiser

The Name Jar by Yangsook Choi

T.E.K.S. SATISFIED

110.2 – English Language Arts and Reading, Kindergarten

- b.5 - Comprehension skills: listening, speaking, reading, writing, and thinking using multiple texts. The student uses metacognitive skills to both develop and deepen comprehension of increasingly complex texts.
- b.6 - Response skills: listening, speaking, reading, writing, and thinking using multiple texts. The student responds to an increasingly challenging variety of sources that are read, heard, or viewed.
- b.10 - Composition: listening, speaking, reading, writing, and thinking using multiple texts - writing process. The student uses the writing process recursively to compose multiple texts that are legible and uses appropriate conventions.

110.3 - English Language Arts and Reading, Grade 1

- b.6 - Comprehension skills: listening, speaking, reading, writing, and thinking using multiple texts. The student uses metacognitive skills to both develop and deepen comprehension of increasingly complex texts.
- b.7 - Response skills: listening, speaking, reading, writing, and thinking using multiple texts. The student responds to an increasingly challenging variety of sources that are read, heard, or viewed.
- b.11 - Composition: listening, speaking, reading, writing, and thinking using multiple texts - writing process. The student uses the writing process recursively to compose multiple texts that are legible and uses appropriate conventions.

110.4 - English Language Arts and Reading, Grade 2

- b.6 - Comprehension skills: listening, speaking, reading, writing, and thinking using multiple texts. The student uses metacognitive skills to both develop and deepen comprehension of increasingly complex texts.
- b.7 - Response skills: listening, speaking, reading, writing, and thinking using multiple texts. The student responds to an increasingly challenging variety of sources that are read, heard, or viewed.
- b.11 - Composition: listening, speaking, reading, writing, and thinking using multiple texts - writing process. The student uses the writing process recursively to compose multiple texts that are legible and uses appropriate conventions.

110.5 - English Language Arts and Reading, Grade 3

- b.6 - Comprehension skills: listening, speaking, reading, writing, and thinking using multiple texts. The student uses metacognitive skills to both develop and deepen comprehension of increasingly complex texts.
- b.7 - Response skills: listening, speaking, reading, writing, and thinking using multiple texts. The student responds to an increasingly challenging variety of sources that are read, heard, or viewed.
- b.11 - Composition: listening, speaking, reading, writing, and thinking using multiple texts - writing process. The student uses the writing process recursively to compose multiple texts that are legible and uses appropriate conventions.

112.11 - Science, Kindergarten

- b.2 - Scientific investigation and reasoning. The student develops abilities to ask questions and seek answers in classroom and outdoor investigations.

112.12 - Science, Grade 1

- b.2 - Scientific investigation and reasoning. The student develops abilities to ask questions and seek answers in classroom and outdoor investigations.

112.13 - Science, Grade 2

- b.2 - Scientific investigation and reasoning. The student develops abilities necessary to do scientific inquiry in classroom and outdoor investigations.

112.14 - Science, Grade 3

- b.2 - Scientific investigation and reasoning. The student uses scientific practices during laboratory and outdoor investigations.

117.102 – Art, Kindergarten

- b.2 – Creative expression. The student communicates ideas through original artworks using a variety of media with appropriate skills. The student expresses thoughts and ideas creatively while challenging the imagination, fostering reflective thinking, and developing disciplined effort and progressive problem-solving skills.

117.105 – Art, Grade 1

- b.2 – Creative expression. The student communicates ideas through original artworks using a variety of media with appropriate skills. The student expresses thoughts and ideas creatively while challenging the imagination, fostering reflective thinking, and developing disciplined effort and progressive problem-solving skills.

117.108 – Art, Grade 2

- b.2 – Creative expression. The student communicates ideas through original artworks using a variety of media with appropriate skills. The student expresses thoughts and ideas creatively while challenging the imagination, fostering reflective thinking, and developing disciplined effort and progressive problem-solving skills.

117.111 – Art, Grade 3

- b.2 – Creative expression. The student communicates ideas through original artworks using a variety of media with appropriate skills. The student expresses thoughts and ideas creatively while challenging the imagination, fostering reflective thinking, and developing disciplined effort and progressive problem-solving skills.

117.104 – Theatre, Kindergarten

- b.5 – Critical evaluation and response. The student responds to and evaluates theatre and theatrical performances.

117.107 – Theatre, Grade 1

- b.5 – Critical evaluation and response. The student responds to and evaluates theatre and theatrical performances.

117.110 – Theatre, Grade 2

- b.5 – Critical evaluation and response. The student responds to and evaluates theatre and theatrical performances.

A – Discuss, practice, and display appropriate audience behavior.

B – React to and discuss dramatic activities.

117.113 – Theatre, Grade 3

- b.5 – Critical evaluation and response. The student responds to and evaluates theatre and theatrical performances.