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 student 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.

AGES 5 AND ABOVE

**SEPTEMBER 29 - OCTOBER 30** STUDENT MATINEE
**SEPTEMBER 18 - OCTOBER 25** PUBLIC SHOWS
DALLAS CHILDREN’S THEATER, one of the top five family theaters in the nation, serves over 250,000 young people from 196 zip codes, 146 cities and 78 counties and 32 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 twenty-five full time staff members and more than 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 guide.
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 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, scenery, costumes, make-up, sound, 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, creates a cue sheet to guide the crew in getting things on and off the stage during the performances. During the performance, uses this cue sheet to direct people and things on and off the stage.

**The CREW**
Builds and operates the scenery, costumes, props, and light and sound during the performance.

**The CAST**
Performs and presents the story to the audience.

**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 TV, you may leave the room or talk. 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. 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 during the performance.

☐ 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 call out to the actors on stage.

☐ Sit on your knees or stand near your seat.

☐ Bring snacks and 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 while you are being seated.

☐ Keep all hands and feet and items out of the aisles during the performance.
Attending a play is an experience unlike any other. 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 place 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 before your very eyes. All of these things make seeing a play very different from television, videos, computer games, or CDs and audiobooks 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.

1. What was the first thing you noticed when you entered the theater? What did you notice first on the stage?
2. 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 the action took place?
3. How did the lights set the mood of the play? How did they change throughout? What do you think “house lights” are? How do they differ from stage lights? Did you notice different areas of lighting?
4. 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?
5. Was there music in the play? How did it add to the performance?
6. 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?

• 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?

• Write a letter to a cast member telling them what you liked about their character.

• 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?

• Which job would you like to try? Actor, Director, Lighting or Sound Crew Member, Stage Manager, Set Designer, Costume Designer, or another role? What skills might you need to complete your job?

• Choose a favorite story and draw or use the computer to create a program cover design for a theatrical adaptation of your story.
CURTAINS UP ON THEATER VOCABULARY

ACTOR any theatrical performer whose job it is to portray a character
CAST the group of actors in a play
CENTER STAGE the middle of the stage
CHARACTER any person portrayed by an actor onstage. Characters may also be animals, and sometimes things.
CHOREOGRAPHER the person who designs and teaches 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 entire production
DOWNSTAGE the area at the front of the stage; closest to the audience
HOUSE the area in the theater where the audience sits
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
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, 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 aspects of the lights, sound, and scenery with the actors during the performance
UPSTAGE the area at the back of the stage; farthest from the audience
CURTAINS UP ON THE ADAPTATION

An adaptation is a change made in something so that it can fit a new use. This performance of FANCY NANCY: THE MUSICAL, is an adaptation of the book written by Jane O’Connor, which is meant to be read, into a play, which is meant to be performed and viewed.

Consider these questions for discussion before you attend the DCT production:

• What kinds of things did the author have to consider in writing a script of the story?
• Do you think the performance will be shorter or longer than a book version of the tale?
• What will the characters look like? Will they match illustrations you might have seen? What differences can you expect?
• What about the story? What changes might you expect in adapting it for the stage? Why would these changes be necessary?

After the performance, consider these questions:

• Were there any characters or events that were in the book but not in the play? Why do you think these choices were made?
• Did the changes make the story stronger or was it weaker because of them?
• What do you think the set and costume designers need to consider when bringing the book to the stage?
• What things helped to tell the story on stage?

Give it a try:
Use the compare and contrast template on the next page to illustrate the similarities and differences between the book and DCT’s performance of FANCY NANCY: THE MUSICAL.
COMPARE / CONTRAST TEMPLATE

Once you’ve completed your comparison, decorate your page to make it FANCY!
CURTAINS UP ON THE AUTHORS

SUSAN DILALLO (Book & Lyrics) Susan is an award-winning writer in theater, advertising, and journalism. Her other theatrical productions include Pinocchio, a Musical About Adoption and Barbie! Live in Fairytopia. Susan has taught classes in creative writing for children.

DANNY ABOSCH (Music & Lyrics) is originally from Illinois and graduated from the University of Michigan and NYU. His music has been featured on TV shows and film. Danny lives in New York City.

JANE O’CONNOR (author) is an editor at a major publishing house and has written more than seventy books for children, including the New York Times bestselling Fancy Nancy series, which is comprised of over 50 titles so far. She resides (that’s a fancy word for lives) in Manhattan with her husband, Jim. Her two grown sons have fled New York, however, and are both living in Los Angeles.

ROBIN PREISS GLASSER (Illustrations) As a former professional ballet dancer, Southern California resident Robin Preiss Glasser brings her joy of movement to her second career as a children’s book illustrator. Most noted for the Fancy Nancy series, she has also illustrated bestsellers for Lynne Cheney; Garrison Keillor; and Sarah Ferguson, the Duchess of York. Ms. Glasser is the 2013 Children’s Choice Illustrator of the Year Award winner.
CURTAINS UP ON LANGUAGE

Nancy loves ALL things fancy; even the words she chooses to use. Try the following activity to build your fancy vocabulary!

FUN WITH SYNONYMS (That's a fancy word for words that mean the same thing!)
Provide students with a copy of the Fancy Words Worksheet and provide them time to fill in the blanks with synonyms from the list. If you have young students, provide a copy on the board and work as a group.
A Fancy Words Worksheet

Match the sentence on the right with the word on the left that best fits.

1. A synonym for happy is _______________.
   - Demonstrate
   - Tiara
   - Exquisite
   - Wardrobe

2. A synonym for crown is _______________.
   - Tiara
   - Exquisite
   - Wardrobe
   - Parasol

3. A synonym for simple is _______________.
   - Tiara
   - Exquisite
   - Wardrobe
   - Parasol

4. A synonym for big is _______________.
   - Demonstrate
   - Tiara
   - Exquisite
   - Wardrobe

5. A synonym for great is _______________.
   - Demonstrate
   - Tiara
   - Exquisite
   - Wardrobe

6. A synonym for clothes is _______________.
   - Tiara
   - Exquisite
   - Wardrobe
   - Parasol

7. A synonym for smart is _______________.
   - Tiara
   - Exquisite
   - Wardrobe
   - Parasol

8. A synonym for dog is _______________.
   - Tiara
   - Exquisite
   - Wardrobe
   - Parasol

9. A synonym for umbrella is _______________.
   - Tiara
   - Exquisite
   - Wardrobe
   - Parasol

10. A synonym for show is _______________.
    - Tiara
    - Exquisite
    - Wardrobe
    - Parasol
CURTAINS UP ON LANGUAGE (CONT’D.)

FUN WITH FRENCH
Nancy knows nothing fancier than French! Use the following activity to help expand your vocabulary to include some fancy French phrases!

Polite Phrases
Hello (good day) = bonjour (bone-je-or)
Good evening = bonsoir (bone-swa-r)
Please = s’il vous plait (see-voo-play)
Thank you = merci (mare-see)
Excuse me = excuse moi (x-kyoos-ehmwa)
Goodbye = au revoir (O rev-wa-r)
I’m sorry = je suis désolé(e) (je swee des-o-lay)
Really good = très bien

Colors
Red = rouge (roo-je)
Orange = orange (oh-ran-je)
Yellow = jeune (je-awn)
Green = vert (var)
Blue = bleu (bl-oo)
Purple = violet (vee-o-lay)
Pink = rose (row-s)
White = blanc (bl-an)
Black = noir (noo-ar)

Body Parts
Arms = les bras (bra-s)
Legs = les jambes (je-ahm-s)
Feet = les pieds (pee-A-ds)
Head = la tête (la teh-t)
Mouth = la bouche (la boo-sh)
Ears = les oreilles (lez or-ay)
Nose = le nez (le nay)
Shoulders = les épaules (lez eh-pauls)
Knees = les genoux (le je-noo)

Numbers
0 = zéro (zay-ro)
1 = un (uh)
2 = deux (deu)
3 = trois (trwa)
4 = quatre (katr)
5 = cinq (sank)
6 = six (sees)
7 = sept (set)
8 = huit (weet)
9 = neuf (neuf)
10 = dix (dees)

Give it a try:
Un chanson (a song) in French!
“Tête, épaules, genoux et pieds” (to the tune of “Head, Shoulders, Knees and Toes”)

Tête, épaules, genoux et pieds, genoux et pieds,
Tête, épaules, genoux et pieds, genoux et pieds,
J’ai un nez et deux yeux, deux oreilles et une bouche,
Tête, épaules, genoux et pieds, genoux et pieds.

Here’s the English Translation
Head, shoulders, knees and feet, knees and feet,
Head, shoulders, knees and feet, knees and feet,
I have one nose and two eyes, two ears and one mouth,
Head, shoulders, knees and feet, knees and feet
CURTAINS UP ON ART

MAKE-IT-YOURSELF FANCY BOA
This activity is great for building fine motor skills and practicing tying.

You will need:
A piece of fabric or ribbon 1 inch wide and 50 to 60 inches long
Scraps of fabric 1 inch by 9 inches (you can use any fabric scraps—old t-shirts work well, too!)

Here’s How:
1. Tie off one end of the long ribbon in a large knot.
2. Tie the scraps of fabric on the ribbon with one knot, one at a time.
3. Push the fabric scraps together as you go to keep your boa full and tight.
4. When you’ve reached the end, tie it off with another large knot to keep your scraps from slipping off.
5. WEAR IT WITH PRIDE IN A JOB WELL DONE!
CURTAINS UP ON COOPERATION

Nancy and her friends learned to cooperate (that’s a fancy word for working together) to perform the Ocean Ballet. Use the following games to build cooperation skills within your class.

WHAT’S IN A NAME?
This game is particularly fun and helpful for building collaborative skills at the beginning of the school year.

Divide your students into pairs and encourage one student to ‘introduce’ him or herself to the other. Give students a bit of time to share what they know about their names; what meaning it carries, why they were given that name, how it’s spelled, whether they were named after someone, what nicknames they might go by. Once one partner finishes, allow time for the other to ‘introduce’ herself.

Remind your students that the key to the activity is to listen carefully and pay close attention to their partners. Once they’ve shared, combine pairs to form groups of four and encourage each student to introduce and tell what they’ve learned about their partner’s names to the others.

A SHRINKING VESSEL
This cooperative game focuses on problem-solving skills and teamwork!

You will need:
A rope, tarp, or traffic cones to form a specific boundary

Here’s how!
Set your boundaries and instruct the entire group to find a place within them. Let them know that their area is going to get smaller and smaller and they must work together to find a way for the entire group to occupy the space. Allow students time to strategize and plan while you move the cones, rope or fold the tarp or blanket.
CURTAINS UP ON SCIENCE

This activity serves as a brief introduction to the sea animals featured in children’s literature. In subsequent activities, students will research these and other animals as well as listen to and read other selections from ocean-related literature and write original poems and stories with ocean themes.

Begin by reading aloud a picture book with an ocean setting, such as A House for Hermit Crab by Eric Carle, or The Twelve Days of Summer by Elizabeth Lee McDonald. Ask students to listen for names of animals and plants they have never heard of before, and instruct them to raise their hands whenever a new animal or plant is mentioned. Keep a list of the sea life you read about on a chart or whiteboard for use with the extended activity.

HERE ARE EXAMPLES YOUR STUDENTS WILL FIND:

A House for Hermit Crab:
• hermit crab
• sea anemone
• starfish
• coral
• snail
• sea urchin
• seaweed
• lantern fish
• sponge
• barnacle
• clown fish
• sand dollar
• electric eel

The Twelve Days of Summer:
• sea anemone
• pelican
• jellyfish
• piper
• flying fish
• squid
• starfish
• crab
• seal
• dolphin
• gull
You will need:
Pictures or photographs of the sea animals students read about in the story. You can find them in magazines, wildlife cards, calendars, and books.
Crayons, Colored pencils or Markers
Sturdy drawing paper
A large bulletin board or wall covered with construction paper to represent different ocean environments.

Here’s how:
Begin with a class discussion about the different ocean environments and how animals who live in them are specialized to live in them. Be sure to present and define the following key words:
adaptation, habitat, surface, predator, prey, nearshore, offshore, photic (light) zone, aphyotic (dark) zone

Use colored paper to construct a large display board representing different ocean environments. Start the activity by showing students a picture of an ocean animal with obvious visible adaptations like a lantern fish, or a shark or crab. Discuss the environment in which the animal lives. Is it light or dark? On a coral reef? Warm or cold? Help students understand what special adaptations the animal has to help it live within its environment.

When students have practiced identifying adaptations as a group, explain that they will be creating a mural for display in the classroom. You can use the following activity as a center activity for small groups, or as independent work in class or at home.

1. Choose an animal to observe.
2. Draw a picture of the animal and find at least one part that is adapted for living within a certain ocean environment.
3. Make an inference as to what purpose the adaptation serves. For example, a stingray has a tail to protect it from predators.
4. Draw an arrow and label each adaptation you find.
5. Display your picture within the appropriate ocean environment on the display board.
CURTAINS UP ON MORE

For more fun with Fancy Nancy:
https://www.fancynancyworld.com/- Fancy Nancy World! The official site.

Or try these books in the series by Jane O’Connor- and this is just a partial list!
Fancy Nancy and the Posh Puppy
Fancy Nancy: Bonjour, Butterfly
Fancy Nancy: Explorer Extraordinaire
Fancy Nancy: Tea Parties
Fancy Nancy: Halloween…or Bust!
Fancy Nancy and the Sensational Babysitter
Fancy Nancy: Poet Extraordinaire!
Fancy Nancy’s Elegant Easter
Fancy Nancy: Heart to Heart
Fancy Nancy at the Museum
Fancy Nancy and the Boy from Paris

Ocean Life on the Webs:
http://www.seasky.org/deep-sea/deep-sea-menu.html - a great interactive for students to learn about sea life
http://ocean.si.edu/for-educators -Smithsonian site on oceans for educators. Beautiful galleries of images, lesson ideas, and stories to use with your class.
ocean.nationalgeographic.com
http://larryferlazzo.edublogs.org/2010/10/04/the-best-sites-for-learning-about-the-ocean/ - as the name states, this blogs gives links to all sorts of sites for learning about the ocean.
**T.E.K.S. satisfied by FANCY NANCY: THE MUSICAL**

117.4 - Theatre, Kindergarten.
K.5 - Response/evaluation. The student responds to and evaluates theatre and theatrical performances.
   A - Begin to identify appropriate audience behavior.
   D - Observe the performance of artists and identify theatrical vocations.

117.7 - Theatre, Grade 1.
1.5 - Response/evaluation. The student responds to and evaluates theatre and theatrical performances.
   A - Identify appropriate audience behavior.
   D - Observe the performance of artists and identify theatrical vocations.

117.10 - Theatre, Grade 2.
2.5 - Response/evaluation. The student responds to and evaluates theatre and theatrical performances.
   A - Identify and apply appropriate audience behavior.
   D - Observe the performance of artists and identify theatrical vocations.

117.13 - Theatre, Grade 3.
3.5 - Response/evaluation. The student responds to and evaluates theatre and theatrical performances.
   A - Evaluate and apply appropriate audience behavior consistently.
   D - Observe the performance of amateur and professional artists and begin to compare vocations in theatre.