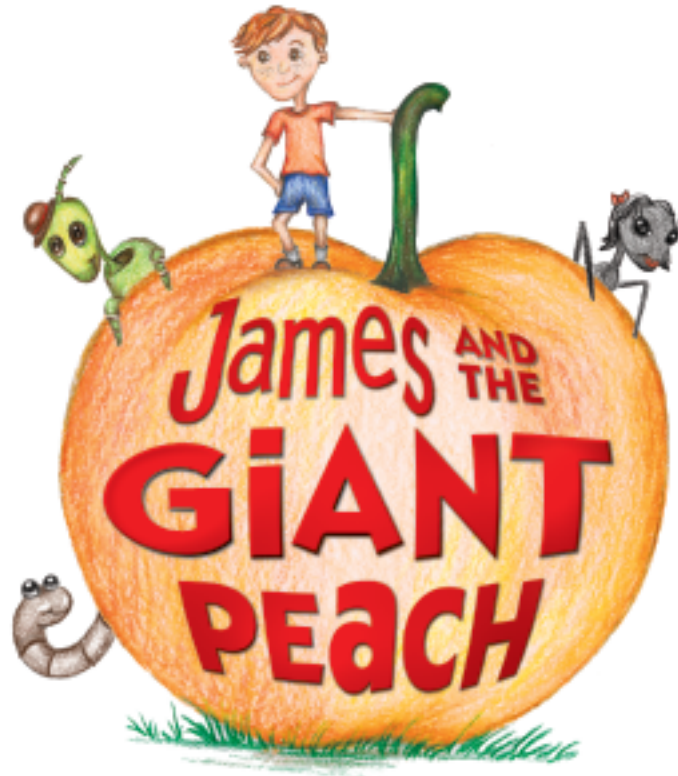




SOUTH COAST REPERTORY
presents



adapted by David Wood
based on the book by Roald Dahl
directed by Shelley Butler

JULIANNE ARGYROS STAGE
November 3 - 19, 2006

PLAYGOER'S GUIDE

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BANK OF AMERICA
Honorary Producer

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Part I: The Play

Dahl-Icious Fruity Fun

J*ames and the Giant Peach*, Roald Dahl's captivating fantasy tale beloved by generations of children and their parents, opens SCR's fourth season of Theatre for Young Audiences in a charming adaptation written by David Wood and directed by Shelley Butler. Still one of the world's favorite children's stories, *James and the Giant Peach* was first published in the United States in 1961 and several years later in Dahl's native Britain. Dozens of subsequent editions have since been published and in 1996, a major motion picture directed by Henry Selick and Tim Burton for Disney combined live action, stop-motion animation and computer-generated imagery to bring the story to life on the big screen. Wood's stage adaptation premiered in 2001 at Birmingham, England's Old Rep prior to an 18-month tour across the United Kingdom, and the U. S. premiere was produced in 2003 at San Diego Junior Theatre.

Meet the Writers

Roald (roo-all) Dahl was born in Wales in 1916 of Norwegian parents, grew up in England and lived there for most of his life. At the outset of World War II, he joined the Royal Air Force and became a fighter pilot. After being injured by machine gun fire, his pain was so severe that he was sent back to England on the disabled list. He was then reassigned to Washington DC, where he accidentally began his career as a writer in 1943 by writing his first children's book, *The Gremlins*. First Lady Eleanor Roosevelt read the book to her grandchildren and invited Dahl to have dinner frequently at the White House. He returned to England in 1945, and published his first collection of short stories for adults in 1946. Not until 1961, when *James and the Giant Peach* was published in America, did he realize that he had found his true calling. Until his death in 1990, Dahl was one of the most popular writers of literature for young readers the world over, with more than a dozen children's books to his credit. Today, he is widely acknowledged as a literary genius who changed the course of children's literature forever. In 2000, Roald Dahl was voted the U.K.'s favorite author, surpassing Jane Austen, Charles Dickens and even J. K. Rowling of Harry Potter fame.

David Wood wrote his first play for children in 1967 and has since created more than sixty plays and adaptations that are performed for young audiences all over the world. He was dubbed "the national children's dramatist" by Irving Wardle of *The London Times* and has recently published *Theatre for Children: Guide to Writing, Adapting, Directing and Acting* co-written with Janet Grant and published by Faber. He is also a director, actor, magician and proprietor of Whirligig Theatre, which tours children's theatre productions in Britain. Other Roald Dahl books adapted for the stage by David Wood include *The BFG*, *The Witches* and *Fantastic Mr. Fox*.

Many years of writing for children have taught Wood what youngsters are interested in and what they respond to: "A story well told will hold their attention and trigger their imaginations. I try to make it impossible for audiences to take their eyes off the stage for fear of missing something. The purveyors of adult theatre should cherish and nurture the work we do to promulgate the idea of theatre as a leisure activity. In spite of competition from computer games and videos, the communal experience is much more memorable and life-affirming than the solo experience in front of a small screen. For me, children's theatre has been a career, a challenge, a frustration, a passion. The rewards (not always financial) have been huge—there is nothing, no nothing, like sitting in a full house of children, listening, laughing, thinking and truly enjoying themselves."

Synopsis

The hero of our story is James Henry Trotter—a lonely nine-year-old orphan who has lived with his ghastly aunts, Sponge and Spiker, ever since his parents met their fate in the mouth of a rampaging rhinoceros. These crotchety old crones make poor James slave for them and never let him play with other children. One day, a mysterious stranger presents him with a bag of glowing green crocodile tongues—the strongest magic the world has ever known. When he accidentally spills them on the ground near the barren peach tree in his yard, the most marvelous things start to happen. First, a luscious ripe peach suddenly appears on the shriveled-up tree and starts growing and growing till it's as big as a house. Then, just as James is trying to sneak a quick bite, he discovers a tunnel leading right into the center of the fruit, where he encounters a cadre of kid-sized insects who become his instant friends: cocky Centipede, grumpy Earthworm, musical Grasshopper, fashionable Ladybird, and industrious Spider.

With a snip of the stem, the giant peach starts rolling away on a fantastic voyage across the Atlantic Ocean all the way to New York City—the place (James’s father always told him) where his dreams are sure to come true.

Characters

James Henry Trotter, who develops from the loneliest little boy you could ever find into the brave “captain” of the big bug brigade.

Old-Green-Grasshopper is elderly, genial, courteous, musical; he helps to narrate the story.

Ladybug is posh though not prissy, pretty though not vain, volatile though level-headed.

Earthworm is not only blind, but a pessimist; a doom merchant whose standing in the group and whose self-esteem improves no end, thanks to James.

Miss Spider is occasionally sharp, even a little sinister, but ultimately kind; her marathon thread-spinning to help save the peach is truly heroic.

Centipede is a cocky, warm-hearted lad who’s awfully proud of his shoe collection.

Other characters include: Mr. Trotter, Mrs. Trotter, Rhinoceros, Aunt Sponge, Aunt Spiker, Old Man, TV Reporter, Captain of the Queen Mary, First Officer, Second Officer, plus assorted Citizens, Sharks, Seagulls, a Swordfish, and an Octopus.

From Book to Play

David Wood’s challenge was to adapt this beloved classic novel into a 60-minute stage play for six actors, while retaining as much of the author’s original vision as possible. Solving problems of scale in a believable manner requires lots of theatrical skill and ingenuity. Wood’s clever approach is to begin the action of the play with the final chapter of the book, as James and his insect pals are happily ensconced in their new home in Central Park. After introducing themselves, they proceed to tell the story of their grand adventure in the form of a play-within-a-play, with James as the primary narrator and the five insect “actors” portraying the rest of the characters as they appear. This first-person storytelling technique engages the audience and immerses them immediately in the magical world of Dahl’s famous fantasy—a creative and satisfying solution to the stage adaptor’s most daunting dilemma.

Silly Songs

Many of Roald Dahl’s rhymes in *James and the Giant Peach* have been set to original music by Composer and Sound Designer Josh Schmidt for SCR’s production, but singing isn’t the only way to enjoy and explore this unique poetry with your students. These verses are also extremely well-suited to being recited aloud, either in unison or divided into solos and groups, perhaps accompanied by percussion and/or rhythm instruments. Here are some examples:

Sung by the Insects (more verses in Chap. 25):

Aunt Sponge was terrifically fat,
And tremendously flabby at that.
Her tummy and waist
Were soggy as paste---
It was worse on the place where she sat!

Aunt Spiker was thin as a wire,
And dry as a bone, only drier.
She was so long and thin
If you carried her in
You could use her for poking the fire!

Sung by Spiker and Sponge (from Chap. 2):

“I look and smell,” Aunt Sponge declared, “as lovely as a rose!
Just feast your eyes upon my face, observe my shapely nose!
Behold my heavenly silky locks!
And if I take off both my socks
You’ll see my dainty toes.”
“But don’t forget,” Aunt Spiker cried, “how much your tummy shows!”

Aunt Sponge went red. Aunt Spiker said, “My sweet, you cannot win,
Behold MY gorgeous curvy shape, my teeth, my charming grin!
Oh beauteous me! How I adore
My radiant looks! And please ignore
The pimple on my chin.”
“My dear old trout!” Aunt Sponge cried out, “You’re only bones and skin!”

“Such loveliness as I possess can only truly shine
In Hollywood!” Aunt Sponge declared. “Oh wouldn’t that be fine!
I’d capture all the nations’ hearts!
They’d give me all the leading parts!
The stars would all resign!”
“I think you’d make,” Aunt Spiker said, “a lovely Frankenstein!”

Sung by the Insects (from Chap. 18):

I’ve eaten many strange and scrumptious dishes in my time,
Like jellied gnats and dandyprats and earwigs cooked in slime.
And mice with rice—they’re really nice
When roasted in their prime.
But don’t forget to sprinkle them with just a pinch of grime!

I often eat boiled slobbages. They’re grand when served beside
Minced doodlebugs and curried slugs. And have you ever tried
Mosquitoes’ toes and wampfish roes
Most delicately fried?
The only trouble is they disagree with my inside!
For dinner on my birthday shall I tell you what I chose:
Hot noodles made from poodles on a slice of garden hose—
And a rather smelly jelly
Made of armadillo’s toes.
The jelly is delicious, but you have to hold your nose!

Now comes the most important point, the burden of my speech:
These foods are rare beyond compare—some are right out of reach.
But there’s no doubt I’d go without
A million plates of each
For one small mite,
One tiny bite,
Of this FANTASTIC PEACH!

In several instances, the song lyrics were written by David Wood, inspired by portions of Dahl’s text. For example, the verses sung by the Old Man as he is presenting James with the bag of magic crocodile tongues are Wood’s poetic rendition of a narrative passage from Chapter 4 of *James and the Giant Peach*. Following is a side-by-side comparison:

The Old Man Sings:

Marvelous things
Marvelous things
Put them in water
Just before bed
Add ten hairs
From the top of your head
That gets them going
They'll bubble and froth
Then drink down the lot
Trying hard not to cough.

Marvelous things.
Marvelous things.

While you are sleeping
They'll do their thing
When you wake
You'll feel grand as a king.
Marvelous things will
Dissolve all the pain.
And never will you
Be unhappy again.

Marvelous, magical things,
What marvelous things they can do!
These marvelous, magical things
Can make marvelous things
Happen to you!

Whoever they meet first
Be it bug, insect, animal or tree,
The magic power will work on them
Whoever they may be!

“And now,” the old man said, “all you’ve got to do is this. Take a large jug of water, and pour all the little green things into it. Then, very slowly, one by one, add ten hairs from your own head. That sets them off! It gets them going! In a couple of minutes the water will begin to froth and bubble furiously, and soon as that happens you must quickly drink it all down, the whole jugful, in one gulp. And then, my dear, you will feel it churning and boiling in your stomach, and steam will start coming out of your mouth, and immediately after that, marvelous things will start happening to you, fabulous, unbelievable things—and you will never be miserable again in your life. Because you are miserable, aren’t you? You needn’t tell me! I know all about it! Now go off and do exactly as I say. And don’t whisper a word of this to those two horrible aunts of yours! Not a word! And don’t let those green things in there get away from you either! Because if they do escape, then they will be working their magic upon somebody else instead of upon you! And that isn’t what you want at all, is it, my dear? Whoever they meet first, be it bug, insect, animal or tree, that will be the one who gets the full power of their magic! So hold the bag tight! Don’t tear the paper! Off you go! Hurry up! Don’t wait! Now’s the time! Hurry!”

With that, the old man turned away and disappeared into the bushes.”

Part II: In the Classroom

Before the Show: Read About It! Think About It!

These introductory exercises are designed to prepare students for their visit to SCR. Try to complete as many as possible before seeing the production. The more they learn about what they’re going to see, the more benefit they are sure to derive from the experience. (Please note: Parenthetical data refer to specific domains, strands, and standards for Grades 3 and 4 in the curriculum areas of English-Language Arts or Visual and Performing Arts.)

1. Introduce Roald Dahl’s novel *James and the Giant Peach* to the class by either reading aloud, or asking students to read aloud. (**Reading Grades 3 & 4 - 2.2, 2.3**)
2. Ask students to:
 - a. Identify the main events of the plot, their causes, and their effects on future actions. (**Reading Grades 3 & 4 - 3.2**)

- b. Discuss the traits of major characters, their motivations and contributions to the dramatic action. **(Reading Grade 3 & 4 - 3.3; Theatre Grade 4 - 1.2)**
 - c. Identify speakers or narrators. **(Reading Grade 3 - 3.6)**
 - d. Determine underlying theme or message. **(Reading Grade 3 - 3.4)**
3. Discuss the differences between realism and fantasy. Could any of these events really happen? Ask students to name other types of fantasy writing, such as fairy tales, legends, fables, and myths. Have them talk about what they like and dislike about this literary genre, identifying universal themes, character types, and actions. **(Reading Grade 3 - 3.2, Grade 4 - 3.1)**
 4. Allow students to retell or dramatize this story by employing different vocal tones and attitudes to explore multiple possibilities in a live performance. **(Theatre Grade 3 - 2.1; Grade 4 - 1.3, 2.1, 2.2, 3.1)**
 5. Examine the structural differences between fiction and drama. **(Theatre Grades 3 & 4 - 1.1; Reading Grades 3 & 4 - 3.1)**
 6. Explore what it means to “adapt” literature from one form to another, specifically from fiction to drama. Discuss various ways that the content of books might have to change in order to be suitable for staging using information in the book, as well as prior knowledge of the conventions of live theatre. **(Reading Grade 3 - 3.1; Theatre Grades 3 & 4 - 1.1)**
 7. Ask students to make predictions about the play they’re going to see based upon their knowledge of the source text, as well as other works by Dahl they may have read or seen on film. For example, not every character in the book appears in the play. Which ones do you expect to see onstage? How do you imagine the giant peach will be recreated onstage? What will the scenery, costumes and props look like? Will there be music? If so, how will it sound? **(Theatre Grades 3 & 4 - 1.1; Reading Grade 3 - 2.4; Grade 4 - 2.3)**

After the Show: Talk About It! Write About It!

1. Discuss ways in which the play differed from students’ predictions. **(Listening and Speaking Grade 3 - 1.1, 2.0; Grade 4 - 1.0, 2.1)**
2. Ask children to use the vocabulary of theatre (see Part IV of this guide) to describe the performance. **(Theatre Grade 3 - 1.1, 4.1; Grade 4 - 1.1, 4.3)**
 - a. How did the actors look (costumes, makeup, movement)?
 - b. How did the stage look (scenery, lighting, props)? **(Visual Art Grade 3 - 1.5, 4.1; Grade 4 - 3.1, 4.1)**
 - c. How did the play sound (music, singing, special effects)? **(Music Grades 3 & 4 - 4.1, 4.2, 5.1)**
3. Give students an opportunity to create their own variations of the play:
 - a. Tell the story from the point of view of another character.
 - b. Choose another ending by rewriting the last scene.
 - c. Add a brand new character and see what happens.
 - d. Imagine a continuation: what happens after the last scene?
4. Recite the poems from the play, examples of which are printed in Part I of this guide and in SCR’s program for *James and the Giant Peach*. **(Reading Grade 3 - 3.1, 3.5, Grade 4 - 3.5; Listening & Speaking Grade 3 - 1.4, 1.9; Grade 4 - 1.9, 2.4)**
5. Story circle - One person begins a story and stops after a few sentences. The next person picks up the story and continues it, then stops. Next person adds to it and so on until the tale comes to a resolution. A title can be provided to guide the exercise.
6. Dramatize original stories featuring other “giants” from the animal and/or plant kingdoms. Personify the objects by giving them names and human characteristics, à la Roald Dahl. **(Theatre Grade 3 - 5.1; Grade 4 - 5.2)**
7. Using knowledge of word origins, root words and common affixes, ask children to define the following vocabulary

words—including those in the final column invented by Roald Dahl—and to use them in sentences of their own invention. **(Reading Grades 3 & 4 - 1.0)**

balderdash	glistening	pest	skyscraper	<i>dandyprats</i>
beauteous	harnessed	pinnacle	succulent	<i>gnoceros</i>
brute	heave	plummet	suspended	<i>gnormous</i>
colossal	hurtle	poppycock	swarm	<i>gnorrible</i>
famished	mammoth	radiant	tickertape	<i>pink-spotted Scrunch</i>
flabbergast	majestically	ramshackle	trifle	<i>podgy</i>
fortnight	miserable	revolting	vast	<i>slobbages</i>
ghastly	mite	scrumptious	virtuosity	<i>wampfish</i>

- Use this opportunity for cross-curricular connection to science by having them research the life cycles of insects and fruit trees, then compare and contrast the play's purely imaginative depictions to biological fact. **(Life Sciences Grade 3 - Standard Set 3; Grade 4 - Standard Sets 2 & 3)**
- Using a globe, maps, or photos, have students locate London, the Atlantic Ocean, and New York City. Identify geographical features and structures mentioned in the play, including Regent Street, London Zoo, White Cliffs (of Dover), Manhattan Island, Statue of Liberty, Empire State Building, Broadway, Fifth Avenue, Central Park, Bloomingdale's, New York Philharmonic, and the Big Apple. **(History-Social Science Grade 3 - 3.1)**
- Write letters of thanks to the nice people at Bank of America for their support of Theatre for Young Audiences @ SCR. Ask students to explain why the experience of attending a performance of *James and the Giant Peach* was memorable, and what they enjoyed about their visit to the theatre. **(Writing Grade 3-2.3; Grade 4-2.1; Written and Oral Conventions Grade 3 & 4-1.0)**

Please send all letters to us and we will gladly forward them.

South Coast Repertory
Attn: TYA
PO Box 2197
Costa Mesa, CA 92628-2197

Part II: At the Theatre

Welcome to the Argyros

The 336-seat Julianne Argyros Stage is the newest theatre space at SCR. It opened in 2002 with a huge celebration and we are delighted that thousands of Orange County school children fill this state-of-the-art facility each season to enjoy our Theatre for Young Audiences productions. The Argyros is a proscenium theatre designed to provide audiences a feeling of intimacy, with no seat more than 39' feet from the stage.

Theatre Etiquette

Theatre is an art form that depends on both the artists and the audience. A performance is influenced by an audience, just as an audience is influenced by a performance. The artists and staff of South Coast Repertory are creating a special new world for you to visit. When you walk into the theatre, you will immediately sense that a whole new world is about to come to life before your eyes. Sometimes it's so exciting, you can barely hold still. But remember that once the play begins, you have a very important job to do. Everybody in the theatre is a part of the play. You are connected to all the other people in the audience, as well as to the actors on the stage. Remember,

you're all in the same room. They can SEE you, HEAR you, FEEL you, just as you can SEE, HEAR and FEEL them. Your attention, involvement, responses, and imagination are a real part of each and every performance. The play can actually be made better because of you!

Student Tips for Theatre Trips

- Stay with your group at all times and pay attention to your teachers and chaperones.
- Listen to the SCR staff member who will board your bus and give you last-minute instructions.
- Take your seat in the theatre **before** going to the bathroom and/or getting a drink of water.
- Make yourself comfortable while keeping movement to a minimum.
- Please do not stand up, walk around or put your feet on the seat in front of you.
- Absolutely no chewing gum, eating or drinking in the building.
- No backpacks, cameras, or electronic devices are permitted in the theatre.
- Feel free to talk quietly before the show.
- The performance begins when the lights dim to a blackout and the music starts to play.
- Laugh if you see something funny, but no talking or whispering during the show.
- Show your appreciation by clapping at the end of the play. The actors love to hear applause!
- Don't leave your seats until after the lights have come back up.
- Wait for the ushers to escort your group out of the theatre.
- Programs for the group will be given to teachers following the performance.

Filling the Bill

Everyone who attends a Theatre for Young Audiences performance at SCR receives a program, also called a playbill. Patrons at weekend public performances receive their programs from the ushers upon entering the theatre. At the conclusion of each weekday matinee, teachers will be given programs for their students which can be distributed back in the classroom. In addition to the customary information about the play and the players, the program for *James and the Giant Peach* contains these features and activities that students will have fun working on after the show, either in class or at home on their own.

“Hello Dahl-y” - excerpts from an interview with Roald Dahl

“Chapter 9” from *James and the Giant Peach*

“Introducing *Prunus persica*” - peachy keen facts about the peach

“Silly Song Sing Along” - a verse from the play and a page for kids to write their own poems

“Meet the Peachy Crew” - identify characters from their rhyming introductions (Answer Key: 1. Old Green

Grasshopper; 2. Ladybug; 3. Earthworm; 4. Miss Spider; 5. Centipede. The only true insects are #1 and #2.)

“The World According to James” - vocabulary word search puzzle (solution below)

+ + + B A + E T C + + +
 + + + I T Y U E E + Y +
 + + + G L R N E N M T +
 + + + A A A E R T A R +
 + + + P N M V T R N E +
 + + + P T N A S A H B +
 + + + L I E H T L A I +
 + + + E C E T N P T L +
 + + + + O U F E A T F +
 + + + + C Q I G R A O +
 + + + + E + F E K N E +
 + + + + A + + R + + U +
 + O O Z N O D N O L T +
 B R O A D W A Y + + A +
 D N A L G N E + + + T +
 W H I T E C L I F F S +

(Over, Down, Direction)

ATLANTICOCEAN (5, 1, S)

BIGAPPLE (4, 1, S)

BROADWAY (1, 14, E)

CENTRALPARK (9, 1, S)

ENGLAND (7, 15, W)

FIFTHAVENUE (7, 11, N)

LONDONZOO (10, 13, W)

MANHATTAN (10, 3, S)

QUEENMARY (6, 10, N)

REGENTSTREET (8, 12, N)

STATUEOFLIBERTY (11, 16, N)

WHITECLIFFS (1, 16, E)

Part IV: Education Station

Five Strands of Arts Education

Students in a comprehensive program are expected to master the standards of an arts discipline, which includes the following five strands:

1.0 **Artistic Perception** refers to processing, analyzing and responding to sensory information through the use of the language and skills unique to dance, music, theatre and visual arts.

2.0 **Creative Expression** involves creating a work, performing and participating in the arts disciplines. Students apply processes and skills in composing, arranging and performing a work and use a variety of means to communicate meaning and intent in their own original formal and informal works.

3.0 **Historical and Cultural Context** concerns the work students do toward understanding the historical contributions and cultural dimensions of an arts discipline. Students analyze roles, functions, development in the discipline, and human diversity as it relates to that discipline.

4.0 **Aesthetic Valuing** includes analyzing and critiquing works of dance, music, theatre or visual arts. Students apply processes and skills to productions or performances. They also critically assess and derive meaning from the work [. . .] and from performances and original works based on the elements and principles of an arts discipline.

5.0 **Connections, Relationships, Applications** involves connecting and applying what is learned in one arts discipline and comparing it to learning in the other arts, other subject areas and careers. Students develop competencies and creative skills that contribute to lifelong learning.

From the California Visual and Performing Arts Framework

“A discussion of the arts focuses on how people communicate their perceptions, responses, and understanding of the world to themselves and to others. Since their first appearance thousands of years ago, the arts have been evolving continually, exhibiting the ability of human beings to intuit, symbolize, think and express themselves through dance, music, theatre and the visual arts. Each of the arts contains a distinct body of knowledge and skills that characterize the power of each to expand the perceptual, intellectual, cultural and spiritual dimensions of human experience.

[. . .] Education in the arts is essential for all students. California’s public school system must provide a balanced curriculum, with the arts as part of the core for all students, kindergarten through grade twelve, no matter what the students’ abilities, language capacities or special needs happen to be. Each of the arts disciplines maintains a rich body of knowledge that enables the students to understand their world in ways that support and enhance their learning in other core subjects. In addition, through this rich body of knowledge, students learn how each of the arts contributes to their own sensitivity of the aesthetic qualities of life. Students learn to see what they look at, to hear what they listen to, feel what they touch and to understand more clearly what they integrate into their own experience.”

Basic Theatre Vocabulary

Acting - The process by which a person uses the entire self—body, mind, voice and emotions—to interpret and perform the role of an imagined or assumed character.

Action - The core of a theatre piece; the sense of forward movement created by the sequence of events and physical and psychological motivations of the characters.

Ad-Lib - To extemporize stage business or dialogue. To make it up as you go along.

Apron - The stage area in front of the main curtain that extends towards the audience.

Balcony - An upper floor of seats projecting out over the main seating area of the theatre.

Blocking - The plan for the movement and stage business the actors perform.

Boxes - Seats separated from the main seating area located on the upper level near the stage.

Box office - A windowed space at the front of the theatre building where tickets are sold.

Business - Any action performed on stage.

Character - The role played by an actor as she or he assumes another's identity.

Choreography - The art of creating and arranging dances onstage.

Conflict - The problem or incident that creates the action and is resolved by the end of the play.

Costume - The carefully selected or specially designed clothing worn by the actors.

Cross - The actor's movement from one stage location to another.

Cue - The last words or action of an actor immediately preceding the lines or business of another actor.

Dialogue - The stage conversation between characters.

Diction - The clarity with which words are pronounced.

Downstage - The part of the stage closest to the audience. At one time stages were raked, or sloped, with the lower ("down") part closest to the audience, and the higher ("up") part further away.

Ensemble - A cast of actors working together effectively to present a theatrical performance.

Flats - Canvas or wood-covered frames that are used for the walls of a stage setting.

Green Room - A room near the stage where actors await entrance cues and receive guests. The room's name comes from Elizabethan times, when actors waited on a real "green" (or nearby patch of grass).

Improvisation - The spontaneous use of movement and speech to create a character.

Lobby - The public waiting area outside the theatre space.

Mezzanine - Lower level seating area beneath the balcony overhang.

Monologue - A solo speech during which the character

reveals personal thoughts, either while alone on the stage or unaware of the presence of other characters.

Orchestra - Lower level seating area immediately in front of the stage.

"Places" - Direction given by the Stage Manager for actors to be in position before each act begins.

Plot - The "what happens" in a story: beginning (the setting, characters, and problem); middle (how the characters work to solve the problem); and the ending (resolution of the problem).

Project - To speak loudly so the entire audience can hear you.

Props - All the stage furnishings, including furniture, that are physically used by the actors.

Proscenium Stage - A traditional theatre with the audience seated in front of a proscenium arch framing the stage.

Run - Length of time the play will be presented (i.e. two weeks, two months, two years).

Script - The text of the play, including dialogue and stage directions, all written by the playwright.

Set - All of the scenery that makes up the physical environment of the world of the play.

Stagecraft - The knowledge and skills required to create the physical aspects of a production; i.e., scenery, lighting, costumes, and props.

Stage Left - That part of the stage to the actor's left when the actor faces the audience.

Stage Manager - The person who supervises the physical production of a play and who is in charge of the stage during the performance.

Stage Right - That part of the stage to the actor's right when the actor faces the audience.

Strike - Dismantling the set, costumes and props at the end of the run of a show.

Theme - The central thought, idea, or significance of the action of a play.

Upstage - The area of the stage farthest away from the audience and nearest to the backstage wall.

Wings - Offstage areas out of sight of the audience on stage left and stage right that may be used for exits, entrances and set changes.

Part V: Resources

Children's Books by Roald Dahl

The BFG

Charlie and the Chocolate Factory (DVDs 1971, 2005)

Charlie and the Great Glass Elevator

Danny, the Champion of the World

The Enormous Crocodile

Esio Trot

Fantastic Mr. Fox

George's Marvelous Machine

The Giraffe and the Pelly and Me

The Gremlins

James and the Giant Peach (published 1961; DVD 1996)

The Magic Finger

Matilda (published DVD 1996)

The Minipins

The Twits

The Vicar of Nibbleswicke

The Witches (DVD 1990)

Web Links

Arthur's Colour Insect Clip Art - www.arthursclipart.com/insects/insectscol.htm

Bug Guide - <http://bugguide.net>

David Wood's official website - www.davidwood.org.uk

Gardening with Children - www.bbc.co.uk/gardening_with_children/didyouknow_insects.shtml

Insect Facts - www.ivyhall.district96.k12.il.us/4TH/KKHP/1insects

Insects - www.enchantedlearning.com/subjects/insects

James and the Giant Peach Teacher Page - <http://eprentice.sdsu.edu/j03OJ/lewis/teacherpage.htm>

Lesson Plans - www.teachervision.fen.com/fiction/reading-instruction/1737.html

Let's Talk About Insects Teacher's Guide - www.urbanext.uiuc.edu/insects/10html

Peaches: Definition and Much More - www.answers.com/topic/peach

Peaches N' Dreams: Henry Selick's *James and the Giant Peach* - www.awn.com/mag/issue1.2/articles1.2/jackson1.2html

Roald Dahl's official website - www.roalddahl.com

Website for Roald Dahl Fans - www.roalddahlfans.com