South Coast Repertory

STUDY GUIDE
for the 2010-2011 Theatre for Young Audiences
Production of

book and lyrics by Lynn Ahrens
music by Stephen Flaherty
based on the fairy tale by Hans Christian Andersen
directed by Nick DeGruccio

Prepared by Assistant Literary Manager Kimberly Colburn
and Literary Intern Colby Peck
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The palace is buzzing with excitement because it’s practically time for the Grand Coronation of EMPEROR MARCUS THE THIRD. WILLIAM, the Royal Advisor, and DEENA, the Royal Clothesmaker, are confident that nothing will go wrong, despite the fact that their new ruler is only fourteen years old (“Emperor Marcus the Third”). But Marcus wants to cancel the coronation because he’s not ready yet—he’s only read the first chapter of How To Be a Better Emperor. Studying portraits of his ancestors, Marcus wonders aloud to ARNO, the Royal Scrub Boy, whether or not different clothes could help him at least look mightier (“Wish I Could Look Like That”).

William reminds Marcus of the first rule for being an Emperor: he must keep up appearances. That’s just what Marcus has in mind when he orders Deena to create a whole new wardrobe for him, which the VILLAGERS all agree makes him look ridiculous (“The Emperor’s New Clothes”). They’re upset because the young Emperor seems to be much more concerned about displaying his outlandish new outfits than about fixing the holes in the road or stopping the river from overflowing.

Enter the SWINDLER, a fast-talking rascal who sees his chance to pull a fast one on the entire kingdom. The Swindler offers to sell magical clothes that he claims cannot be seen by liars or fools or anyone who should be ignored (“Invisible”). Convinced that this charming stranger has the solution to his problem, Marcus orders his staff to give the Swindler anything he wants. William and Deena obey, but inside they’re worried that these so-called “magic” clothes might mean big trouble (“I’m Not Scared”).

Marcus runs into Arno in the garden, and although they’re not supposed to be speaking to each other, Arno talks the Emperor into playing a game of Guess What (“A Guy Like You”), as the Swindler has William and Deena running in circles trying to satisfy his ridiculously greedy demands (“We Wouldn’t Want to Get Emperor Marcus Upset”). Meanwhile, Marcus tries to avoid his angry subjects (“Make It Through the Week”) while anxiously waiting for the Swindler to make good on his promise (“How Am I Ever Gonna Get to Sleep”).

When the Emperor’s magic clothes finally arrive, no one can see them, but William and Deena pretend they can in order not to appear foolish. They even allow the Emperor to lead the parade wearing nothing but his royal underwear. Only Arno has the courage to tell the Emperor that he isn’t wearing any clothes. As a reward for the young boy’s honesty and friendship, Marcus promotes Arno to Royal Truthsayer and takes the Swindler for his new Scrub Boy.

The Characters

WILLIAM, the Royal Advisor
DEENA, the Royal Clothesmaker
SWINDLER
ARNO, the Royal Scrub Boy

MARCUS, the Emperor
Once Upon A Time

FAIRY TALES are classified as folk literature, a category that includes all kinds of fanciful stories which have been passed down orally through the centuries. Although these stories are usually anonymous, there were three well-known writers and collectors of fairy tales: the Brothers Grimm (Rapunzel, Hansel and Gretel, Rumpelstiltskin), Charles Perrault/Mother Goose (Cinderella, Sleeping Beauty, Little Red Riding Hood), and Hans Christian Andersen.

Here’s a list of other kinds of folk literature:

- **LEGENDS** (Robin Hood or King Arthur) are tales about people that are based in the past, and often include miraculous events and heroic deeds.
- **FABLES** (Aesop’s Tortoise and Hare, Fox and Grapes; Orwell’s Animal Farm) are stories that have a clear moral (a message or lesson), and generally feature animal characters.
- **MYTHS** (Greek, Roman, African, Native American) are stories that often use symbolic imagery and help explain customs or beliefs in the particular culture the myth comes from.
- **TALL TALES** (John Henry, Paul Bunyon) are stories with unbelievable elements, related as if they were true and factual, often with the narrator as part of the story. Sometimes they are just wild exaggerations of true events.

Father Of The Fairy Tale

Hans Christian Andersen was born in the slums of Odense, Denmark on April 2, 1805. His father was a poor shoemaker and his mother was a washerwoman who could neither read nor write. Hans received little formal education as a child, but his father loved literature and took him often to the theatre, and his mother told him stories all the time. As a result, young Hans began writing poetry and creating puppet shows, and at the age of 14, he moved alone to Copenhagen to seek his fortune as an actor or singer. Although his dream never came true, he was destined to be in love with the theatre for the rest of his life. But when someone casually referred to him as a poet, his life suddenly took a new direction. “It went through me, body and soul, and tears filled my eyes. I knew that, from this very moment, my mind was awake to writing.”

In 1822, 17-year-old Hans enrolled in grammar school, but because he was so much older than the other students (as well as being rather odd-looking and hypersensitive), he endured terrible teasing and humiliations. Five years later, he gained admission to university, where he finally completed his formal education and became a writer. His first works—travel sketches, poetry, plays, and even a few novels—were mildly successful, but worldwide recognition came for his fairy tales. In the first volume, he retold old stories he had heard from his mother as a child, but gradually he started making up his own and eventually created 168 fairy tales. *The Emperor’s New Clothes* is from the third and final volume of the series *Wonder Stories Told for Children*, and was published in 1837.

Denmark’s greatest contributions to the world of literature are undoubtedly the fairy tales of Hans Christian Andersen, who is often ranked with the likes of Homer, Dante, Shakespeare, and Cervantes. Although he titled his collection as “told for children” and claimed they were written exactly as he would tell them to a child, Andersen intended them for young and old alike. “I seize an idea for older people and then tell it to the young ones, while remembering that father and mother are listening!”
ODENSE:
THE FAIRY TALE CAPITAL OF THE WORLD

At the very heart of Denmark lies Odense, the country’s third largest city. The Hans Christian Andersen Museum features rare editions of the author’s famous works, as well as private letters, notes, and personal effects. Every summer, a number of fairy tale characters are brought to life in the Hans Christian Andersen Parade, and fairy tale plays are performed on the open-air stage. The Tinder Box Cultural House for Children presents Andersen’s fairy tales through storytelling and music year round. Andersen’s tiny childhood home is also a museum, and there is a life-size statue of him in the garden. In 2005, the bicentennial of Hans Christian Andersen was celebrated in Odense and all over the world!

“VELKOMMEN” TO SOLVANG

Not planning a trip to Denmark anytime soon? Never fear—the Danish capital of America is right here in California!

Nestled in the Santa Ynez Valley, less than 150 miles north of Los Angeles, is the town of Solvang, which means “sunny fields”. Founded in 1911 by a group of Danes seeking to build a school for thousands of Danish immigrants living on the West Coast, Solvang features quiet streets lined with windmills, gaslights, steeply gabled thatched roofs, horse-drawn carriages, Danish bakeries, and Danish restaurants galore.

The Hans Christian Andersen Museum in Solvang is operated by the Ugly Duckling Foundation, a non-profit organization dedicated to fostering public understanding and enjoyment of the great Danish author. In addition to exhibits and displays depicting his life and work, the museum has hundreds of volumes of his fairy tales and other writings, letters, photos, and samples of the whimsical paper cuttings Andersen created for the amusement of his friends and their children.
This is Hans Christian Andersen’s own description of his talent for cutting paper, which was every bit as strong as his talent for writing upon it. Almost 1,000 of his paper cuts still exist to this day, and all of them had their roots in precisely the same rich creative imagination he used to revolutionize children’s literature in the 19th century. Wherever he went, Andersen was nearly always armed with a monstrous pair of scissors, and when he folded the paper once or twice and began to cut, it was a visualization of the way his fanciful wordplay emerged from nothing into patterns, figures, and landscapes. When he began to turn colored pieces of paper around the steady tips of his scissors, none of the children gathered around him knew what would happen next. He liked to start by talking a little, and in doing so would improvise a fairy tale often completely unrelated to the theme or subjects of the paper-cut. Then the great man, who ever since childhood had dreamed of becoming an actor, would be in his element, ready to weep, to laugh, to whisper or to sing out loud right on cue. All at once, the dry clicks of his scissors would cease and his voice would fall silent. As he slowly and carefully unfolded the paper, such graceful, delicate, whimsical designs would emerge that the children were convinced Hans Christian Andersen was a magician!

Adaptors: Lynn Ahrens And Stephen Flaherty

His fanciful retelling of Andersen’s beloved fairy tale was created by librettist/lyricist LYNN AHRENS and composer STEPHEN FLAHERTY. It was originally commissioned and produced in 1985 by Theatreworx USA, an acclaimed children’s theatre company based in New York City. Ahrens remembers that early experience fondly as the first time she ever wrote the book for a musical, the first time she and Flaherty ever had a work produced, and the first time they ever “did anything real.” The team learned a lot about how to read an audience from watching children react to The Emperor’s New Clothes. “Children are like little adults,” says Ahrens, “except that instead of looking at their watches, they get up and start screaming and yelling.” Now celebrating 25 years of collaboration, Ahrens and Flaherty have created an impressive array of hit Broadway musicals, including the Tony Award-winning Ragtime, Seussical the Musical and the Tony-nominated Once on This Island. The pair also wrote the score for the animated feature film, Anastasia, and Ahrens won an Emmy Award for her work on public television’s Schoolhouse Rock.

Learn more at: http://www.ahrensandflaherty.com/
PART II: CLASSROOM ACTIVITIES

Answers can be found in the “Part V. Resources” section of this Guide.

Before The Show

Vocabulary You’ll Hear in the Play

Bookworm       stalactite       rhyme
Parenthesis     winkelweed      algebra
Procession      doughnuts       swindler
Underwear      cartwheels

In the matching game that follows, vocabulary words from the play can be made by unscrambling the words. Place one letter on each line and use the numbered letters to complete the song lyric below.

1. MOROWOBK __ __ __ __ __ __ __ __ __ __ __ __
   12 14

2. TESATCALTI __ __ __ __ __ __ __ __ __ __ __ __
   20 17 23

3. NSICORPESO __ __ __ __ __ __ __ __ __ __ __ __
   20 28 13 8 31

4. RNIEWISDL __ __ __ __ __ __ __ __ __ __ __ __
   10 16 5

5. SPINRATESHI __ __ __ __ __ __ __ __ __ __ __ __
   4 29 2 30 18

6. RAWUREDNE __ __ __ __ __ __ __ __ __ __ __ __
   33 26

7. RABEGAL __ __ __ __ __ __ __ __ __ __ __ __
   3 34

8. TUDSHOGUN __ __ __ __ __ __ __ __ __ __ __ __
   15 22 21 27

9. WALSCEERTH __ __ __ __ __ __ __ __ __ __ __ __
   1 32 25 7

10. HERMY __ __ __ __ __ __ __ __ __ __ __ __
     6 11

11. DEWEKEWLNI __ __ __ __ __ __ __ __ __ __ __ __
     19 9 35

12. “No matter how grand or small you appear”

   1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28
   29 30 31 32 33 34 35
Fairy Tale Word Search

Word Search Words

PRINCESS AND THE PEA  LITTLE MERMAID
BRAVE TIN SOLDIER  UGLY DUCKLING
SNOW QUEEN  RED SHOES
LITTLE MATCH GIRL  WILD SWANS
NIGHTINGALE  FIRTREE
WINDMILL  THUMBELINA
EMPERORS NEW CLOTHES  TINDERBOX
Critical Thinking Activities

1. Read aloud from Hans Christian Andersen’s *The Emperor’s New Clothes* and two other fairy tales, such as *The Snow Queen* or *The Little Mermaid*. Compare and contrast the three stories from the standpoint of setting, character, and action.

2. Discuss the differences between realism and fantasy. Could any of the bizarre events in the stories really happen?

3. Examine the structural differences between fiction and drama.

4. Identify the main events of the plot, their causes, and their effects on future actions.

5. Discuss the traits of the major characters and their contributions to the action, and then demonstrate emotional traits of characters through movement and gesture.

6. Try to remember and describe the strangest clothes you ever wore.

7. Make predictions about the play using information and ideas presented in the text, as well as what you know about the conventions of live theatre.
   For example:
   - How do you think the play will differ from the fairy tale?
   - How do you think the world of the story will be recreated at SCR?
   - What will the scenery, costumes, and props be like?
   - How will the actors look and sound?

After The Show Activities: Discussion About The Theatre

*Hold a class discussion when you return from the performance and ask students the following questions about their experience at SCR.*

1. What was the first thing you noticed when you entered the theatre? 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 other than 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 designer 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?

7. If you were an actor, which of the characters would you like to play and why?

8. Which job would you like to try: Acting, Directing, Lighting designer, Sound designer, Stage Manager, Set designer, Costume designer or Stage crew? What skills might you need to complete your job?
9. How was the play different from the way you thought it would be?

10. How is being at the theatre different from being at the movies?

Discussion About The Play

1. Does this story fit into the description of a folk tale or a fairy tale (see Part 1 of study guide for descriptions)? Why or why not?

2. What do you think the main idea of the play is?

3. Who is the hero of *The Emperor's New Clothes*? Why do you think so?

4. What are the three most important characteristics you think a heroine or hero should display? Why did you choose these particular characteristics?

5. Describe Marcus at the beginning of the story. How does Marcus change over the course of the story?

6. Who is your favorite character and how would you describe him/her?

7. What skills do you have that would make you a good Emperor?

8. Think about the set, lighting, costumes and music used in the play. If you were asked to design a production of *The Emperor's New Clothes*, what would you do differently?

Writing Activities

1. Write Your Own Theatrical Review!
   A play review is written to let other people know about your opinions of the a theatrical production. Of course, there are several elements that go into a play, so the following questions can guide the young reviewer.
   THE STORY
   What is the play about? Do you think it’s a good story? Why? Describe your favorite moment.
   THE ACTORS
   What did an actor do that made you laugh? What did an actor do to convince you that he or she was perfect for the part?
   THE SET AND COSTUMES
   How did the theatre create the world of the play with sets and costumes? Is there anything you would change about them?
   CONCLUSION
   What did you like about the play? What didn’t you like? What would you write to recommend this play to a friend in school?

2. Write about how you think it might feel to be one of the actors. Would you notice the audience when you’re on the stage? How might you feel about the reactions of the audience? How would you feel before the play began? What about after it ends?

3. Write a different ending to the play. Or imagine a continuation of the play: what happens after the last scene?

4. Have the students write mock advertisements for “invisible clothing” noting the advantages of having this type of clothing. Students may take turns reading their advertisements out loud in a dramatic voice, perhaps using a small microphone to simulate the effect of a television announcer.
Each of us is a “hero” on our own journey. Tell a real life story about yourself having an adventure in order to help someone else.

a. Who did you help and why?
   b. What obstacles did you encounter?
   c. What did you learn on your adventure?

**Drawing Activities**

1. Draw a picture of what the audience might look like from the stage. Are you and your friends in the pictures?

2. Choose a favorite story and draw or use the computer to create a program cover design for a theatrical adaptation of your story.

3. Draw your favorite character from *The Emperor's New Clothes*.

4. Deena makes some bizarre clothes for Marcus. Draw the strangest outfit you have ever worn.

**Hands-On Activities**

1. Be an Actor!
   One of the most important things actors learn is how to use body movements and facial expressions to reflect feelings. What are ways we have seen people or animals use movements or expressions to show feelings such as anger, happiness or disappointment?

Pretend to be some of the characters in *The Emperor's New Clothes*, choosing from characters and scenes listed below. Remember to think about WHO you are, WHERE you are and WHAT is happening.

   a. BE MARCUS...when he hides from the Grand Coronation – THEN – when he is crowned Emperor – THEN – when the Swindler presents him with the invisible clothes which he cannot see – THEN – when Arno tells him he isn’t wearing any clothes.

   b. BE ARNO...when he plays the game of Guess What with Marcus – THEN – when Marcus tells him he cannot talk to him anymore – THEN – when he tells Marcus he isn’t wearing any clothes – THEN – when Marcus makes him the Royal Truthsayer.

   c. BE DEENA... when Marcus asks her to make him a whole new wardrobe – THEN – when the Swindler asks her if she can make magic clothes – THEN – when she is worried that she will not be able to see the magic clothes – THEN – when she realizes she cannot see the invisible clothes.

   d. BE WILLIAM...when he tells Marcus he should not talk to Arno – THEN – when he is worried that he will not be able to see the magic clothes – THEN – when he realizes he cannot see the invisible clothes – THEN – when he admits to Marcus that he was wrong to lie about seeing the invisible clothes.

   e. BE THE SWINDLER ...when he discovers the golden chair – THEN – when he shows the invisible clothes to Marcus – THEN – when he watches Marcus lead the parade in his underwear – THEN – when Marcus makes him the Royal Scrub Boy.

   f. BE THE VILLAGERS...when they ask Marcus to help them with the hole in the road and the overflowing river – THEN – when Marcus wears ridiculous clothes instead of helping them – THEN – when Marcus appears in his underwear – THEN – when Marcus helps them solve their problems.
2. Convince Me!
In *The Emperor's New Clothes*, everyone is tricked into being convinced that something that isn't there does exist. Can you use your powers of persuasion to convince the rest of the group? Print and cut up the sheet of “facts” listed below and let individuals or small groups take one.

Convince Me—version 1
Each person or group has one minute to persuade the others that their “Fact” is true. Everyone else in the group can ask one question of the speaker(s) at the end of their minute, then everyone grades the speaker(s) on a scale of 1 to 10 (1 = not convincing at all, 10 = You got me fooled!)

Convince Me—Version 2
Every small group or individual has three minutes to act out a scene which demonstrates the fact on the card, but no-one is allowed to say the fact as printed. Everyone else watches the drama and tries to guess what it is that they are being convinced of. You could take a vote on how convinced you were!

FACT The sky is green.
FACT There is no such thing as chocolate.
FACT You have $1,000,000!
FACT You’re a famous singer in a boy/girl band.
FACT You’re actually an alien.
FACT There is a dinosaur in the next room.
FACT You’re a time traveler and were actually born in Ancient Egypt.
FACT Your cousin is Miley Cyrus.
FACT All cats are really robots.
FACT This is our first day on Earth.

FACT There is no such place as America.
FACT The moon is made of cheese.
FACT Everyone here is just dreaming this.
FACT No one ever needs to sleep again.
FACT You love going to school more than anything else in the world!
FACT You speak four languages that no-one else does.
FACT You’re wearing a wig.
FACT You have a super power.

Letters Of Thanks
Write letters of thanks to SCR describing the most memorable aspects of attending a performance of *The Emperor's New Clothes*, and what you enjoyed most about your visit to SCR.

Send letters to:
South Coast Repertory
Attn: TYA
PO Box 2197
Costa Mesa, CA 92628-2197
PART III: 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 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 feel that behind the curtain lies the secret of that new world which 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, and 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 carefully to the SCR staff member who will board your bus with last-minute tips.
- Take your seat in the theatre before going to the bathroom 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 in your seats before the show.
- Show your appreciation by clapping for the actors at the end of the play.
- After the lights come back up, wait for the ushers to escort your group out of the theatre.
Theatre Etiquette Yes/No Game

Ask students the following questions to test their understanding of how to behave before, during, and after the performance.

Should you...
Try your best to remain in your seat once the performance has begun? (Yes!)
Share your thoughts out loud with those sitting near you? (No!)
Wave and call out to the actors on stage? (No!)
Sit on your knees or stand near your seat? (No!)
Bring snacks and gum to enjoy during the show? (No!)
Reward the cast and crew with applause when you like a song or dance and at the end of the show? (Yes!)
Arrive on time so that you do not miss anything or disturb other audience members while you are being seated? (Yes!)
Keep all hands and feet and items out of the aisles during the performance? (Yes!)

Programs

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 contains features and activities that students will have fun working on after the show, either in class or at home on their own.

Basic Theatre Vocabulary

**Acting** The process by which an individual interprets and performs the role of an imagined character.

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

**Ad-Lib** To improvise stage business or dialogue; to make it up as you go along.

**Apron** The area of the stage that extends toward the audience, in front of the main curtain.

**Backstage** The space behind the acting area, unseen by the audience.

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

**Blocking** The movement and stage business, designed by the director and performed by the actors.

**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.

**Director** The person who oversees the entire process of staging a theatrical production.
**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 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.

**Narrator** A character who tells the story of the play directly to the audience.

**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 end (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. The Argyros is a proscenium 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 way from the audience and nearest to the back wall.
PART IV: EDUCATION STATION

Directly supports the California State Standards in the areas of:

1. English Language Arts
   1.0 Word analysis and systematic vocabulary development
   3.0 Literary response and analysis
   1.0 Writing strategies and applications

2. Mathematical Reasoning
   1.0 Students make decisions about how to approach problems
   2.0 Students use strategies, skills and concepts in finding solutions
   3.0 Students move beyond a particular problem by generalizing to other situations

3. Visual Arts/Performing Arts
   Theatre 5.0 Connections, relationships, applications
   2.0 Creative expression
   3.0 Aesthetic valuing

The SCR Study Guide is designed to put activities in the teacher's hand which will make the theatre experience more meaningful for the students. The packet is designed to incorporate many of the California State Standards making the learning relevant and integrated.

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 And Visual Arts Framework

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.

PART V: RESOURCES

Fairy Tales by Hans Christian Andersen

The Angel (1843)
The Bell (1845)
The Brave Tin Soldier (1838)
The Emperor’s New Clothes (1837)
The Galoshes of Fortune (1838)
The Fir Tree (1844)
The Happy Family (1847)
The Ice Maiden (1861)
The Little Match Girl (1848)
The Little Mermaid (1836)
The Nightingale (1844)
Sandman (1841)
The Princess and the Pea (1835)
The Red Shoes (1845)
The Shadow (1847)
The Shepherdess and the Chimney Sweep (1845)
The Snow Queen (1844)
The Swineherd (1841)
Thumbelina (1835)
The Tinderbox (1835)
The Ugly Duckling (1844)
The Wild Swans (1838)

OTHER STUDY GUIDES AND LESSON PLANS

Hans Christian Andersen Lesson plans and teaching resources
http://www.webenglishteacher.com/andersen.html

National Endowment for the Humanities: Hans Christian Andersen Lesson Plan
http://edsitement.neh.gov/view_lesson_plan.asp?id=417

More Andersen Lesson Plans
http://www.storygames.com/TeachManPF/lessonp.html

Classroom activities and further links on Hans Christian Andersen
http://www.readwritethink.org/classroom-resources/calendar-activities/hans-christian-andersen-born-20476.html#classroom-activity
OTHER FUN LINKS

Images of Hans Christian Andersen’s papercuts
http://www.museum.odense.dk/andersen/klip/billedliste.asp?sprog=engelsk

Make your own snowflake paper cuttings
http://www3.ns.sympatico.ca/dstredulinsky/kids_patterns.html

Fractured Fairy Tales: interactive activity where students write their own alternative versions of several well-known fairy tales.
http://www.readwritethink.org/files/resources/interactives/fairytales/

Dress Up the Emperor-Online interactive game
http://www.emperorsnewsuit.com/game/11-dress-up-the-emperor

Andersen Fairy Tales craft activities
http://www.dundeecity.gov.uk/library/hans_craft

Hans Christian Andersen Quiz
http://www.funtrivia.com/playquiz/quiz105832c1fdc8.html

Hans Christian Andersen’s Fairy Tales activities

Read and listen to The Emperor’s New Clothes
http://content.loudlit.org/audio/clothes/pages/01_01_clothes.htm

Hans Christian Andersen Biography

The Travels of Hans Christian Andersen

Odense City Museums Site- the Hans Christian Andersen Museum

Project Gutenberg’s Andersen’s Fairy Tales
http://www.gutenberg.org/dirs/1/5/9/1597/1597.txt

Hans Christian Andersen’s life and work
http://hca.gilead.org.il/

Hans Christian Andersen’s stories online and timeline
http://andersen.classicauthors.net/index.html

The Hans Christian Andersen Center
http://www.andersen.sdu.dk/index_e.html
BIBLIOGRAPHY


Fairy Tale Word Search

Vocabulary Unscramble

1. bookworm
2. stalactite
3. procession
4. swindler
5. parenthesis
6. underwear
7. algebra
8. doughnuts
9. cartwheels
10. rhyme
11. winkleweed
12. the person who counts is the person in here