The Miraculous Journey Of Edward Tulane
by Dwayne Hartford
adapted from the book by Kate DiCamillo
directed by Casey Stangl

Prepared by Dramaturg Andy Knight
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Part I: The Play

THE CHARACTERS

- **The Traveler**, the storyteller who portrays: Pellegrina, the Society Lady, Martin, Lolly, Jack, the Watchman, the Old Lady, Marlene and Lucius Clarke
- **The Woman**, the storyteller who portrays: Abilene, Nellie, Lucy the Dog, Sarah Ruth, Neal, the Doll, the Old Doll and the Shopper
- **The Musician**, the storyteller who portrays the voice of Edward’s thoughts and emotions
- **The Man**, the storyteller who portrays: Abilene’s Father, Amos, Lawrence, Bull and Bryce

THE STORY

The Miraculous Journey of Edward Tulane begins in a house on Egypt Street in the mid-1920s. There, a young girl named Abilene Tulane receives a large china rabbit from her grandmother, Pellegrina, on her birthday. The rabbit is exceptionally well made and handsome, with ears and a tail made of real fur and an entire wardrobe of dapper outfits. Abilene loves the rabbit very much and names him Edward.

Edward, however, cares for no one but himself and doesn’t respond to Abilene’s declarations of love. (Not that he could, anyhow, with his painted-on mouth.) He passes the days thinking of his magnificent appearance and little else. Years go by, and Edward’s life of comfort stays the same.

One day, Abilene, Edward and the Tulane family embark on a trip to England aboard a ship. Many of the passengers admire Edward, but when two young boys spot the china rabbit, they snatch him away and throw him around—which eventually sends Edward overboard. Edward sinks to the bottom of the ocean, where he stays, alone with his thoughts, for quite some time.

A great storm brings Edward back to the surface, where he gets caught in a fisherman’s net. The fisherman, Lawrence, decides to bring Edward back to shore as a gift for his wife, Nellie. Nellie repairs Edward and names him Susanna (a terrible indignity in Edward’s mind, to be mistaken for a girl!). Just as Edward settles in to his new life, however, Lawrence and Nellie’s arrogant adult daughter, Lolly, steals him, takes him to the town dump and throws him on the trash heap. Edward is, once again, left alone.

After 180 days at the dump, a dog named Lucy digs Edward out of the garbage pile. Lucy’s owner, a hobo named Bull, calls the china rabbit Malone, and for seven happy years the threesome travels the open roads. But one night, a train watchman catches them hitching a ride and throws Edward from the boxcar.

An old woman picks up Edward by the train tracks and uses him as a scarecrow in her garden. All the crows frighten Edward, so he feels fortunate when a young boy named Bryce rescues him. Bryce and his sister, Sarah Ruth, are very poor and live in a shack with their cruel father. Sarah Ruth loves Edward (whom she calls Jangles) deeply, but she is extremely ill—and even the joy that the china rabbit brings her can’t cure the sickness. After she dies, both Edward and Bryce are heartbroken. Bryce, with only Edward and a few other belongings in tow, heads to Memphis to escape both his pain and his father.

Soon after arriving in Memphis, Bryce runs into some trouble when he can’t pay for his meal at a local diner. Neal, the owner, is furious and crushes Edward’s head on the counter. The china rabbit, who has been able to weather so much, is finally destroyed.

Edward awakens in the shop of doll mender Lucius Clarke; the impact broke Edward’s head into 21 pieces, but Lucius, who’s very skilled, found a way to repair the china rabbit. Lucius places Edward on a shelf in the shop, hoping to sell him. But Edward, heartbroken over all the loss he’s faced, doesn’t know if he’s strong enough to love or be loved ever again.

Then one day, after Edward has sat on the shelf of Lucius’ shop for years, a woman walks through the door, looking to buy a doll for her daughter. Edward recognizes her: it’s Abilene, now all grown up. She recognizes Edward, too, and is overjoyed. And so, after many years, Edward finally returns home—but this time he knows exactly how to love.
On land, the old fisherman stopped to light a pipe, and then, with the pipe clenched between his teeth, he walked home, carrying Edward atop his left shoulder as if he were a conquering hero. The fisherman balanced him there, placing a callused hand at Edward’s back. He talked to him in a soft, low voice as they walked.

“You’ll like Nellie, you will,” said the old man. “She’s had her sadness, but she’s an all-right girl.”

Edward considered the brightness of the small star. Do they all have names? he wondered.

“Listen at me,” said the fisherman, “talking to a toy. Oh, well. Here we are, then.” And with Edward still on his shoulder, the fisherman walked up a stone-lined path and into a little green house.

“Look here, Nellie,” he said. “I’ve brought you something from the sea.”

“I don’t want nothing from the sea,” came a voice.

“Aw, now, don’t be like that, Nell. Come and see, then.”

An old woman stepped out of the kitchen, wiping her hands on an apron. When she saw Edward, she dropped the apron and clapped her hands together and said, “Oh, Lawrence, you brung me a rabbit.”

“Direct from the sea,” said Lawrence. He took Edward off his shoulder and stood him up on the floor and held on to his hands and made him take a deep bow in the direction of Nellie.

“Oh,” said Nellie, “here.” She clapped her hands together again and Lawrence passed Edward to her.

Nellie held the rabbit out in front of her and looked him over from tip to toe. She smiled. “Have you ever in your life seen anything so fine?” she said.

Edward felt immediately that Nellie was a very discerning woman.

“She’s beautiful,” breathed Nellie.

For a moment, Edward was confused. Was there some other object of beauty in the room?

“What will I call her?”

“Susanna?” said Lawrence.

“Just right,” said Nellie. “Susanna.” She looked deep into Edward’s eyes. “First off, Susanna will need some clothes, won’t she?”

And so Edward Tulane became Susanna.
MEET THE PLAYWRIGHT

Dwayne Hartford is a playwright, actor and director living in Phoenix, Ariz. He is an associate artist and playwright-in-residence at Childsplay, the nationally recognized theatre for young audiences and families. His plays have been developed through the company’s Whiteman New Plays Program. Following premieres at Childsplay, his plays have gone on to productions around the country and Canada. In 2005, his play Eric and Elliot received the distinguished play award from the American Alliance for Theatre and Education. The Imaginators was produced and aired by the Phoenix PBS affiliate. A Tale of Two Cities was developed through funding from the National Endowment for the Arts. The play also was chosen for further development at NYU’s New Plays for Young Audiences Program at the Provincetown Playhouse in New York City. Hartford is from the small town of Smithfield, located in the Belgrade Lakes region of central Maine. He received his BFA in musical theatre from the Boston Conservatory and started writing plays in 2000. In 2012, two of Hartford’s plays premiered: Rock the Presidents, a musical revue with music by Sarah Roberts, and The Color of Stars, a story that takes place in Maine during World War II.

MEET THE AUTHOR

Kate DiCamillo is the newly named National Ambassador for Young People’s literature for 2014-15. Born in Philadelphia, the author lives in Minneapolis, where she faithfully writes two pages a day, five days a week. After moving to Minnesota from Florida in her 20s, homesickness and bitter winter helped inspire Because of Winn-Dixie—her first published novel, which, remarkably, became a runaway bestseller and snapped up a Newbery Honor. Her second novel, The Tiger Rising, went on to become a National Book Award Finalist. Since then, she has written for a wide range of ages, including two comical early-chapter-book series—Mercy Watson and Bink & Gollie—as well as a luminous holiday picture book, Great Joy. Her latest novel, Flora & Ulysses: The Illuminated Adventures, won the 2014 Newbery Medal, was a 2013 Parents’ Choice Gold Award winner and was chosen by Amazon, Publishers Weekly, Kirkus Reviews and Common Sense Media as a Best Book of the Year.

AWARDS FOR EDWARD TULANE

After her first novel, Because of Winn-Dixie, found runaway success, Kate DiCamillo quickly became one of the most celebrated authors of children’s fiction. She’s been praised by critics and honored with numerous awards for her books—and The Miraculous Journey of Edward Tulane, first published in 2006, proved to be no exception. Here are some of the book’s many accolades:

- The Boston Globe—Horn Book Award Winner (2006)
- Chicago Tribune Young Adult Fiction Prize (2006)
- Quill Award Nominee, Children’s Chapter Book (2006)
In this interview with book publisher Candlewick Press, author Kate DiCamillo reveals the inspiration behind *The Miraculous Journey of Edward Tulane*.

**Candlewick Press:** Where did you get the idea for writing a book about a large china rabbit?

**Kate DiCamillo:** A friend gave me a very elegant rabbit “doll” (sorry, Edward) for Christmas a couple of years ago. Not long after receiving the rabbit, I had this very clear image of him underwater, on the bottom of the sea, minus all of his finery, lost and alone.

**CP:** Abilene’s grandmother, Pellegrina, is not happy with Edward. “You disappoint me,” she tells him. What does she expect of Edward?

**KD:** Edward is, in many ways, Pellegrina’s creation, and because of that her expectations for him are huge. She perceives, quite clearly, that he has failed at the simple and impossible task he was created for: loving Abilene as she loves him.

**CP:** Are there any other books that inspired you in the writing of this one?

**KD:** I wasn’t thinking particularly of other books when I was writing Edward, but looking back, I can see that I was influenced by some pretty powerful stories: *The Mouse and His Child*, *Pinocchio*, *Winnie-the-Pooh*, and *Alice in Wonderland*. I can see the influence of all of those masterpieces in my small story.

**CP:** Did any of this book come from your own childhood?

**KD:** Everything that I write comes from my childhood in one way or another. I am forever drawing on the sense of mystery and wonder and possibility that pervaded that time of my life.

**CP:** What was a defining moment, good or bad, that shaped you as a child?

**KD:** My father leaving the family certainly shaped who I was and how I looked at the world. By the same token, my father telling me fairy tales that he had made up shaped me profoundly, too. As did my mother reading to me.

**CP:** Do you have any suggestions for engaging and motivating young readers? Do you have any advice for classroom teachers or parents?

**KD:** The best thing I know to tell parents and teachers about motivating young readers is that reading should not be presented to them as a chore, a duty. It should, instead, be offered as a gift: Look, I will help you unwrap this miraculous present. I will show you how to use it for your own satisfaction and education and deep, intense pleasure. It distresses me that parents insist that their children read or make them read. I think the best way for children to treasure reading is for them to see the adults in their lives reading for their own pleasure.

( Interview adapted from Candlewick Press study guide: http://www.edwardtulane.com/LinkClick.aspx?fileticket=Yny-zUwaGF0%3d&tabid=76)
FROM PAGE TO STAGE: BRINGING EDWARD TULANE TO LIFE

The Miraculous Journey of Edward Tulane spans almost 20 years and travels across the American countryside. The considerable task of bringing the physical world to life requires a creative team with a vivid imagination, an attention to detail and a love of storytelling. Here’s a behind-the-scenes look at some of the production’s designs.

**THOUGHTS FROM DIRECTOR CASEY STANGL**

"The story of Edward Tulane is a fantastic journey about learning to love and be loved, which is something people of all ages need to know! I love this adaptation—it’s very theatrical and transformative, with an actor voicing the thoughts of Edward and all the actors playing musical instruments. We all project ourselves onto other people and that is presented in a clever and dynamic way that is both fun and moving. I’m particularly looking forward to using a lot of great folk music in the play and introducing these iconic American tunes to a new generation."
Part II: Classroom Activities

BEFORE THE SHOW

1. Introduce *The Miraculous Journey of Edward Tulane* to students. Read the novel aloud or have them read excerpts during class.

   Identify the story’s themes and underlying messages with students.

2. Define the word “journey” and ask students what the word means to them. Ask them to give examples of journeys from books, movies, music or their own life.

3. The inner life of toys is explored in many examples of children’s literature and entertainment. Ask students to share other works of fiction in which toys come to life. How do the toys in these stories act differently than humans? How do they act the same?

   How does seeing the world through a toy’s perspective change your perspective?

4. Ask students to think about the toy that they used to love most. If that toy came to life, what would its personality be like? Have the students write short stories about a day in the toy’s life.

5. Discuss all the different jobs involved to bring a production like *Edward Tulane* to life. Have students research the occupations on this list and share what they find.

   - Actor
   - Director
   - Playwright
   - Music director
   - Designer
   - Stage manager
   - Stage crew

6. Discuss the difference between fiction and drama, and explore what it means to “adapt” a book into a play.

   Ask students to predict how Edward’s journey will come to life on stage. (How will the audience be able to hear Edward’s thoughts if the physical china rabbit doesn’t speak? How will some of the more fantastic locations—like the bottom of the ocean—be represented on stage?) Discuss the concept of suggestion and how a play asks the audience to use their imagination.

AMERICAN HISTORY IN EDWARD TULANE

The Miraculous Journey of Edward Tulane is set against the backdrop of 1930s America, a time when the country suffered economic downturns caused by the Great Depression and droughts in the Great Plains (nicknamed the “Dust Bowl”). In the play, Edward meets some of the people hit hardest by this economic decline: Bull, Bryce and Sarah Ruth, to name a few.

Bull is described as a “hobo,” a word commonly used in the 1930s for the homeless men who traveled the country looking for work. The life of a hobo was difficult: jobs were hard to find and traveling the country with few resources was dangerous—especially traveling by train. Hobos became infamous for hitching rides on freight cars to avoid paying for a ticket, and many train crews treated them with cruelty, at times even throwing unwanted passengers out of moving cars.

Before coming to the performance, have the students read more about the United States during the 1930s. Ask each student to share a fact that they find with the class—and then compile a chart with all the facts together.
WORDS, WORDS, WORDS!

Match these words with their definitions and then listen for them during the performance.

1. China  a. A person with very bad manners and no concern for others
2. Dapper  b. Rotten and bad smelling
3. Grotesque  c. Having good manners and breeding
4. Mock  d. A train car with large sliding doors that is used for transporting cargo
5. Heathen  e. A hard, white and very fragile substance that is made by baking clay.
6. Churned  f. To make fun of someone or something
7. Daft  g. The place where two railroad lines join together
8. Irony  h. Unlike anything else
9. Rancid  i. Crazy or silly
10. Gawking  j. A neat and attractive appearance
11. Miraculous  k. Clothing (often used in reference to clothing of a certain type or style)
12. Junction  l. An outcome of events opposite from what was, or might have been expected
13. Unique  m. Wonderful and amazing and much like a miracle
14. Refined  n. Stirred or mixed with great force
15. Discerning  o. Staring at something in an obvious way
16. Humiliating  p. Very attractive or very delicious
17. Boxcar  q. Causing one to feel shame by hurting their dignity
18. Delectable  r. Comically ugly or distorted
19. Garb  s. Having good judgment

Answers: 1E, 2J, 3R, 4F, 5A, 6N, 7I, 8L, 9B, 10O, 11M, 12G, 13H, 14C, 15S, 16Q, 17D, 18P, 19K

WORD SCRAMBLE

Try to unscramble these vocabulary words!

1. Cinard __ __ __ __ __ __
2. Nunjoict __ __ __ __ __ __ __
3. Anehhet __ __ __ __ __ __
4. Anhic __ __ __ __ __
5. Eprapd __ __ __ __ __
6. Koma __ __ __ __ __
7. Neerdif __ __ __ __ __ __
8. Brag __ __ __ __
9. Fatd __ __ __ __
10. Roxcab __ __ __ __ __

AFTER THE SHOW

DISCUSSION ABOUT THE THEATRE

Hold a class discussion when you return from the performance, and ask students about their experience attending live theatre.

1. What was the first thing you noticed about the theatre? What did the stage look like?
2. Discuss the technical elements of the production—the set, the costumes, the lighting and the sound. Ask students what they liked best and why. How did these elements help to tell the story of Edward’s journey?
3. Discuss the ways in which the play was surprising. Was the story told in the same way that you predicted it would be?
4. How did the live music add to the performance? Were you familiar with any of the songs? Discuss the different moods of the music and how the songs aided in the storytelling.
5. An ensemble of four actors plays over 25 characters in the play. Discuss how the actors differentiated their many roles using their voices, physicality and costume pieces.

   How did the intimacy of telling the story with a small cast change the overall experience of Edward’s epic journey?

6. How is attending a live performance different from attending a movie? How does your experience change when you know that the story is being performed live and that the actors can see and hear you?

DISCUSSION ABOUT THE PLAY

Now guide the discussion to the content of *The Miraculous Journey of Edward Tulane*.

1. What was the funniest moment in the play? What was the saddest? What was the most surprising?
2. What made Edward Tulane’s journey so miraculous?
3. Discuss the use of language in the play. What did you learn about each character by the way in which they spoke? How do you think the playwright wrote so many different voices?
4. Discuss the character of Pellegrina. Was she trying to help Edward or harm him? Why was she so hard on Edward?
5. At what point in the play did Edward start to feel love? What happened at that moment that made you identify a change in Edward?
6. Discuss the different kinds of love in the play. Is there a difference between the love that Edward received from Abilene at the beginning of the play and the love he received from Bull along the journey?

   Why was Edward’s love for Sarah Ruth so different from any feeling that he had experienced before?

7. Why did Edward have to experience loss to truly appreciate love?
**ACTIVITIES**

1. Have students write a new scene for *The Miraculous Journey of Edward Tulane*.
   a. What if a different character rescues Edward from the garbage heap or finds him after he’s thrown off the train? What would this new character be like, and how would they treat Edward?
   b. Write about the loss of Edward from one of the other character’s point of view. How does Abilene react after Edward is thrown overboard? When do Lawrence and Nellie learn that Lolly has taken Edward to the dump, and what do they do? Do Bull and Lucy go looking for Edward after he’s thrown from the train?
   c. What happens to Edward once he’s reunited with Abilene and given to her daughter? Write an epilogue—a scene that occurs after the ending of the play—that shows Edward’s new life after finding his way home.

2. Edward is very concerned with his appearance at the beginning of the play and relishes in all the fine outfits he has. How would you dress Edward? Have students design their own take on an outfit for the china rabbit.

3. Pellegrina’s story at the beginning of the play is meant to teach Edward a lesson. Have the students tell or write their own fairy tales with a clear moral. (Encourage the students to let their imaginations run wild!)

4. Edward meets a great many characters along his journey, and each of them treats the china rabbit differently. Make a chart with the class that details how each character treats Edward and what he learns from their treatment.

5. Edward’s geographical whereabouts are murky in the play—but there are little hints throughout that locate him in the United States. Have the students route Edward’s miraculous journey on a map:
   a. The house on Egypt Street
   b. The ship sailing to England
   c. The home of Lawrence and Nellie
   d. Edward’s travels with Bull and Lucy
   e. The home of Bryce and Sarah Ruth
   f. Neal’s Diner in Memphis
   g. The doll shop
   h. Abilene’s garden

**LETTERS OF THANKS**

Give your students the opportunity to write letters of thanks to SCR describing the most memorable aspects of attending a performance of *The Miraculous Journey of Edward Tulane*, and what they enjoyed most about their visit to SCR.

**South Coast Repertory**
**Attn: TYA**
**PO Box 2197**
**Costa Mesa, CA 92628-2197**
Part III: At The Theatre

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

- Make yourself comfortable while keeping movement to a minimum.
- 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.

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.
Part IV: Education Station

Here are some of the California state standards that apply to attending this performance of *The Miraculous Journey of Edward Tulane* and doing the activities in this study guide.

**FROM VISUAL AND PERFORMING ARTS:**

**Theatre Content Standards for Grade Four**

For other grades, see [http://www.cde.ca.gov/be/st/ss/thmain.asp](http://www.cde.ca.gov/be/st/ss/thmain.asp)

**1.0 ARTISTIC PERCEPTION**

Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Theatre

Students observe their environment and respond, using the elements of theatre. They also observe formal and informal works of theatre, film/video, and electronic media and respond, using the vocabulary of theatre.

**Development of the Vocabulary of Theatre**

1.1 Use the vocabulary of theatre, such as plot, conflict, climax, resolution, tone, objectives, motivation, and stock characters, to describe theatrical experiences.

**Comprehension and Analysis of the Elements of Theatre**

1.2 Identify a character’s objectives and motivations to explain that character’s behavior.

1.3 Demonstrate how voice (diction, pace, and volume) may be used to explore multiple possibilities for a live reading. Examples: I want you to go. I want you to go. I want you to go.

**2.0 CREATIVE EXPRESSION**

Creating, Performing, and Participating in Theatre

Students apply processes and skills in acting, directing, designing, and script writing to create formal and informal theatre, film/videos, and electronic media productions and to perform in them.

**Development of Theatrical Skills**

2.1 Demonstrate the emotional traits of a character through gesture and action.

**Creation/Invention in Theatre**

2.2 Retell or improvise stories from classroom literature in a variety of tones (gossipy, sorrowful, comic, frightened, joyful, sarcastic).

2.3 Design or create costumes, props, makeup, or masks to communicate a character in formal or informal performances.

**3.0 HISTORICAL AND CULTURAL CONTEXT**

Understanding the Historical Contributions and Cultural Dimensions of Theatre

Students analyze the role and development of theatre, film/video, and electronic media in past and present cultures throughout the world, noting diversity as it relates to theatre.
Role and Cultural Significance of Theatre

3.1 Identify theatrical or storytelling traditions in the cultures of ethnic groups throughout the history of California.

History of Theatre

3.2 Recognize key developments in the entertainment industry in California, such as the introduction of silent movies, animation, radio and television broadcasting, and interactive video.

4.0 AESTHETIC VALUING

Responding to, Analyzing, and Critiquing Theatrical Experiences

Students critique and derive meaning from works of theatre, film/video, electronic media, and theatrical artists on the basis of aesthetic qualities.

Critical Assessment of Theatre

4.1 Develop and apply appropriate criteria or rubrics for critiquing performances as to characterization, diction, pacing, gesture, and movement.

4.2 Compare and contrast the impact on the audience of theatre, film, television, radio, and other media.

Derivation of Meaning from Works of Theatre

4.3 Describe students responses to a work of theatre and explain what the scriptwriter did to elicit those responses.

5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS

Connecting and Applying What Is Learned in Theatre, Film/Video, and Electronic Media to Other Art Forms and Subject Areas and to Careers

Students apply what they learn in theatre, film/video, and electronic media across subject areas. They develop competencies and creative skills in problem solving, communication, and time management that contribute to lifelong learning and career skills. They also learn about careers in and related to theatre.

Connections and Applications

5.1 Dramatize events in California history.

5.2 Use improvisation and dramatization to explore concepts in other content areas.

Careers and Career-Related Skills

5.3 Exhibit team identity and commitment to purpose when participating in theatrical experiences.
# Basic Theatre Vocabulary

<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
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<tbody>
<tr>
<td>Acting</td>
<td>The process by which an individual interprets and performs the role of an imagined character.</td>
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<td>Action</td>
<td>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.</td>
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<tr>
<td>Ad-Lib</td>
<td>To improvise stage business or dialogue; to make it up as you go along.</td>
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<tr>
<td>Apron</td>
<td>The area of the stage that extends toward the audience, in front of the main curtain.</td>
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<tr>
<td>Backstage</td>
<td>The space behind the acting area, unseen by the audience.</td>
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<tr>
<td>Balcony</td>
<td>An upper floor of seats projecting out over the main seating area of a theatre.</td>
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<tr>
<td>Blocking</td>
<td>The movement and stage business, designed by the director and performed by the actors.</td>
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<tr>
<td>Boxes</td>
<td>Seats separated from the main seating area located on the upper level near the stage.</td>
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<tr>
<td>Box Office</td>
<td>A windowed space at the front of the theatre building where tickets are sold.</td>
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<tr>
<td>Business</td>
<td>Any action performed on stage.</td>
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<tr>
<td>Character</td>
<td>The role played by an actor as she or he assumes another's identity.</td>
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<tr>
<td>Choreography</td>
<td>The art of creating and arranging dances onstage.</td>
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<tr>
<td>Conflict</td>
<td>The problem or incident that creates the action and is resolved by the end of the play.</td>
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<tr>
<td>Costume</td>
<td>The carefully selected or specially designed clothing worn by the actors.</td>
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<tr>
<td>Cross</td>
<td>The actor's movement from one stage location to another.</td>
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<tr>
<td>Cue</td>
<td>The last words or action of an actor immediately preceding the lines or business of another actor.</td>
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<tr>
<td>Dialogue</td>
<td>The stage conversation between characters.</td>
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<tr>
<td>Diction</td>
<td>The clarity with which words are pronounced.</td>
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<tr>
<td>Director</td>
<td>The person who oversees the entire process of staging a theatrical production.</td>
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<tr>
<td>Downstage</td>
<td>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.</td>
</tr>
<tr>
<td>Ensemble</td>
<td>A cast of actors working together effectively to present a theatrical performance.</td>
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<tr>
<td>Flats</td>
<td>Canvas or wood-covered frames that are used for the walls of a stage setting.</td>
</tr>
<tr>
<td>Green Room</td>
<td>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).</td>
</tr>
<tr>
<td>Improvisation</td>
<td>The spontaneous use of movement and speech, made up by an actor to create a character.</td>
</tr>
<tr>
<td>Lobby</td>
<td>The public waiting area outside the theatre space.</td>
</tr>
<tr>
<td>Mezzanine</td>
<td>Lower level seating area beneath the balcony overhang.</td>
</tr>
<tr>
<td>Monologue</td>
<td>A solo speech during which the character reveals personal thoughts.</td>
</tr>
<tr>
<td>Narrator</td>
<td>A character who tells the story of the play directly to the audience.</td>
</tr>
<tr>
<td>Orchestra</td>
<td>Lower level seating area immediately in front of the stage.</td>
</tr>
<tr>
<td>&quot;Places&quot;</td>
<td>Direction given by the Stage Manager for actors to be in position before each act begins.</td>
</tr>
<tr>
<td>Plot</td>
<td>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).</td>
</tr>
<tr>
<td>Project</td>
<td>To speak loudly so the entire audience can hear you.</td>
</tr>
<tr>
<td>Props</td>
<td>All the stage furnishings, including furniture, that are physically used by the actors.</td>
</tr>
<tr>
<td>Proscenium Stage</td>
<td>A traditional theatre with the audience seated in front of a proscenium arch framing the stage. SCR’s Argyros Stage is a proscenium stage.</td>
</tr>
<tr>
<td>Run</td>
<td>Length of time the play will be presented (i.e two weeks, two months, two years).</td>
</tr>
<tr>
<td>Script</td>
<td>The text of the play, including dialogue and stage directions, all written by the playwright.</td>
</tr>
<tr>
<td>Set</td>
<td>All of the scenery that makes up the physical environment of the world of the play.</td>
</tr>
<tr>
<td>Stagecraft</td>
<td>The knowledge and skills required to create the physical aspects of a production; i.e., scenery, lighting, costumes, props and recorded sound and music.</td>
</tr>
<tr>
<td>Stage Left</td>
<td>That part of the stage to the actor’s left when the actor faces the audience.</td>
</tr>
<tr>
<td>Stage Manager</td>
<td>The person who supervises the physical production of a play and who is in charge of the stage during the performance.</td>
</tr>
<tr>
<td>Stage Right</td>
<td>That part of the stage to the actor’s right when the actor faces the audience.</td>
</tr>
<tr>
<td>Strike</td>
<td>Dismantling the set, costumes and props at the end of the run of a show.</td>
</tr>
<tr>
<td>Theme</td>
<td>The central thought, idea, or significance of the action of a play.</td>
</tr>
<tr>
<td>Upstage</td>
<td>The area of the stage farthest way from the audience and nearest to the back wall.</td>
</tr>
</tbody>
</table>
PART V: Resources

MORE INFORMATION ON THE MIRACULOUS JOURNEY OF EDWARD TULANE


A teacher’s guide to the novel:
http://www.edwardtulane.com/LinkClick.aspx?fileticket=Yny-zUwaGF0%3d&tabid=76

Childsplay study guide for their 2013 production (download):
http://www.childsplayaz.org/download.php/explore/archive/edwardtulanearchive

An companion blog to The Coterie Theatre’s upcoming 2015 production:

MORE ABOUT AUTHOR KATE DICAMILLO

Novels:
- Because of Winn-Dixie (2001 Newbery Honor book)
- The Tiger Rising (2001 National Book Award Finalist)
- The Tale of Despereaux (2004 Newbery Award)
- The Magician’s Elephant
- Flora and Ulysses (2014 Newbery Award)
- The Mercy Watson series:
  - Mercy Watson to the Rescue
  - Mercy Watson Fights Crime
  - Mercy Watson, Princess in Disguise
  - Mercy Watson Thinks Like a Pig
  - Mercy Watson: Something Wonky This Way Comes
- The Bink & Gollie series, co-written with Alison McGhee:
  - Bink & Gollie (2011 Geisel Award)
  - Two for One
  - Best Friends Forever

For a complete listing of books by Kate DiCamillo: http://www.katedicamillo.com/

MORE ABOUT THE 1930S

The 1930s: http://www.history.com/topics/1930s

Images from the 1930s:
http://history1900s.about.com/od/photographs/tp/greatdepressionpictures.htm

The Dust Bowl:
http://www.history.com/topics/dust-bowl

The Great Depression:
http://www.history.com/topics/great-depression