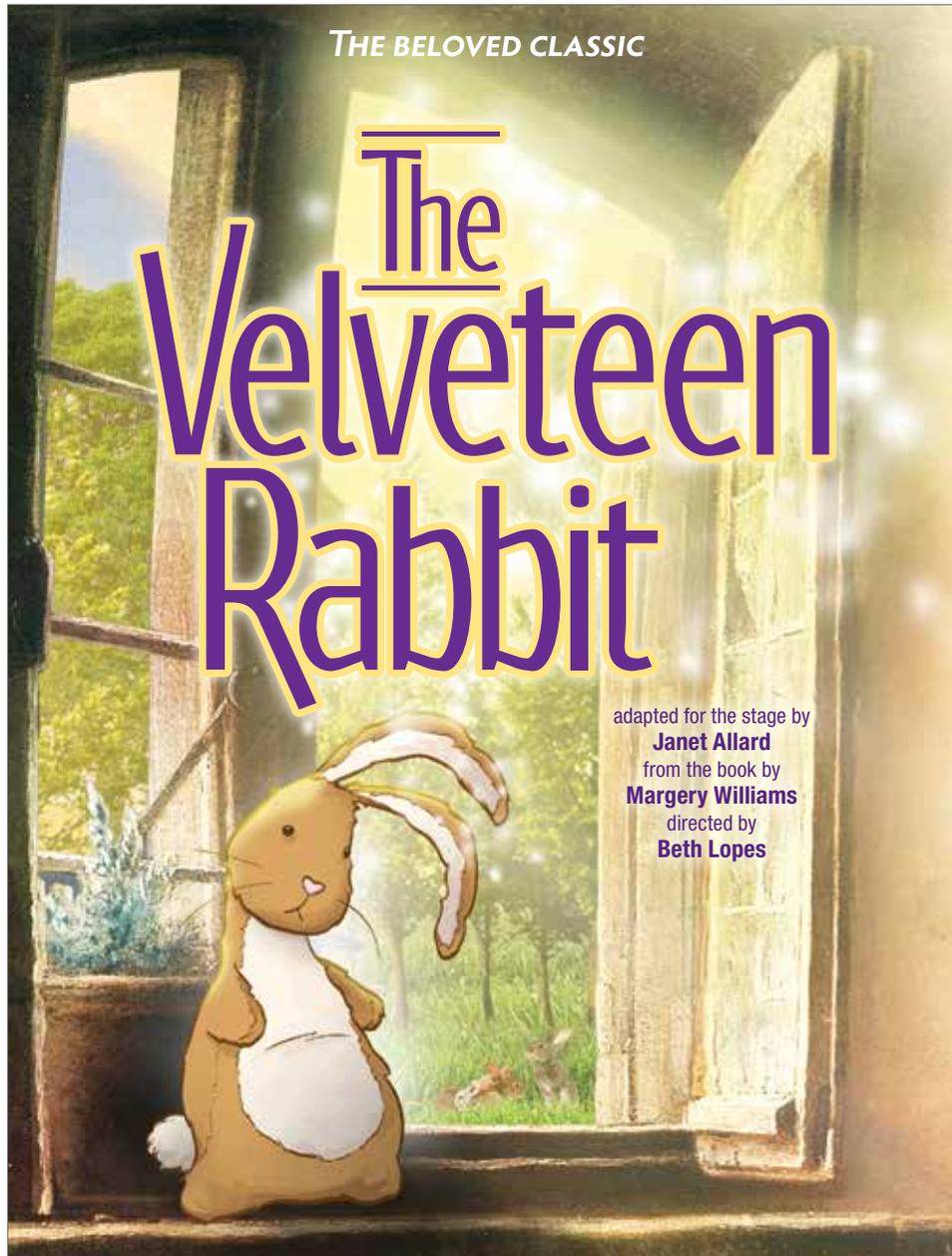


South Coast Repertory

STUDY GUIDE



Prepared by Literary Associate Kat Zukaitis and
Literary Intern Marcus Beebe

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Part I: The Play

THE STORY

The *Velveteen Rabbit* opens on Christmas morning, with the Velveteen Rabbit stuffed into a stocking as a gift for a young Boy. Velveteen is a beautiful brown and white spotted toy rabbit, with threaded whiskers, and ears lined with pink sa-teen. The Boy is excited when he sees the Velveteen Rabbit, but soon discards him to play with the other gifts he has received.

Once they are alone, the other toys come over to inspect the Velveteen Rabbit. They make fun of him for his simple, plain construction: he is soft and made of imitation velvet, isn't built to scale and is stuffed with sawdust. That night, he meets the Skin Horse, who comforts the Velveteen Rabbit. The Skin Horse belonged to the Boy's uncle long ago and is the oldest and wisest toy in the nursery. He tells the Rabbit not to pay attention to the other toys, for they will never become real. A toy only becomes real when a child loves them for a long time. They will become worn out in the process and it may hurt, but being real lasts forever. The Boy's uncle made the Skin Horse real and the Velveteen Rabbit wishes to become real someday.

The Boy's caretaker, Nana, comes in to tidy up the nursery and put the Boy to bed. She cannot find the Boy's favorite toy, a china dog, so the Boy picks the Velveteen Rabbit to sleep with instead. The Velveteen Rabbit does not like sleeping with the Boy at first, because the Boy holds him very tight, rolls over him and buries him under his pillow.

Soon, however, the Velveteen Rabbit grows to love the Boy's company, for they go on epic adventures together: they imagine games in which they climb Mount Kilimanjaro, swim through the Nile and discover buried treasure. They tell each other secrets and snuggle together in the evenings. The other toys make fun of the Velveteen



THE CHARACTERS

- **Skin Horse:** the Boy's oldest toy and the narrator of the story
- **Boy** – a young child with many toys
- **Velveteen Rabbit** – a stuffed rabbit that becomes the Boy's favorite toy
- **Nana** – the Boy's caregiver
- **Toys:** Wind-Up Ballerina, Model Airplane, Wooden Lion, Toy Soldier
- **Others:** Furry Rabbit, Wild Rabbit, Doctor, Sam the Gardener, Nursery Magic Fairy

teen Rabbit for how shabby he has become, but he doesn't care. The Boy loves him and tells him that he's real.

One summer day, the Boy leaves the Velveteen Rabbit alone in the garden. Two rabbits pop out of the bushes and want to play with the Velveteen Rabbit, but they notice something different about him. He looks like the rabbits, but he can't move or play like them, even though he wants to.

The rabbits say he isn't real and run away. Velveteen is left alone for a bit until the Boy comes back to take him home.

As the weeks pass, the Velveteen Rabbit grows shabbier and shabbier, but the Boy loves him more and more. When Nana tries to throw out the Velveteen Rabbit along with the Boy's other old toys, the Boy fights to keep him.

One day, the Boy grows very sick with scarlet fever, a serious illness. The Velveteen Rabbit keeps the Boy company during his illness and tries to cheer him up and keep him cool. When the Boy finally begins to recover, they overhear Nana and the Doctor plan-

ning a trip to the seaside with the Boy—but they also overhear the Doctor’s instructions to burn all of the Boy’s toys, which have been infected with scarlet fever. The Boy tries to hide the Velveteen Rabbit, but Nana discovers him buried in the bedsheets and gives him to the Gardener to be burned the next morning along with the rubbish.

When the Boy gets ready for bed that evening, he asks Nana to bring him his old rabbit. She explains that the Velveteen Rabbit is infected and can’t come back; she tells the Boy that he needs to let him go. She gives the Boy a new stuffed rabbit to sleep with that night. Meanwhile, waiting on the rubbish pile to be burned, the Velveteen Rabbit remembers his days with the Boy and the Skin Horse and cries a single tear.

From the Velveteen Rabbit’s tear, a flower blossoms and a fairy pops out. The fairy tells the Velveteen Rabbit that she takes care of all the toys that children have loved but don’t need anymore. She explains that she will make the Velveteen Rabbit real: he already was real to the Boy, because he loved him, but now he will be real to the whole world. She takes the Velveteen Rabbit into the woods where he discovers, to his delight, that he has real hind legs, and can run and jump! He runs off to find a new home with the other rabbits.

The next spring, the Boy is playing outside and sees a rabbit that looks familiar. He does not realize that it is indeed his own Velveteen Rabbit, who has come back to look at the child that helped him to become real.

GOING BY THE BOOK: AN EXCERPT FROM *THE VELVETEEN RABBIT* BY MARGERY WILLIAMS

This excerpt from The Velveteen Rabbit takes place in the nursery, soon after the Velveteen Rabbit has arrived and learned from the Skin Horse what it means to be real.

One evening, when the Boy was going to bed, he couldn’t find the china dog that always slept with him. Nana was in a hurry, and it was too much trouble to hunt for china dogs at bedtime, so she simply looked about her, and seeing that the toy cupboard door stood open, she made a swoop.

“Here,” she said, “take your old Bunny! He’ll do to sleep with you!” And she dragged the Rabbit out by one ear, and put him into the Boy’s arms.

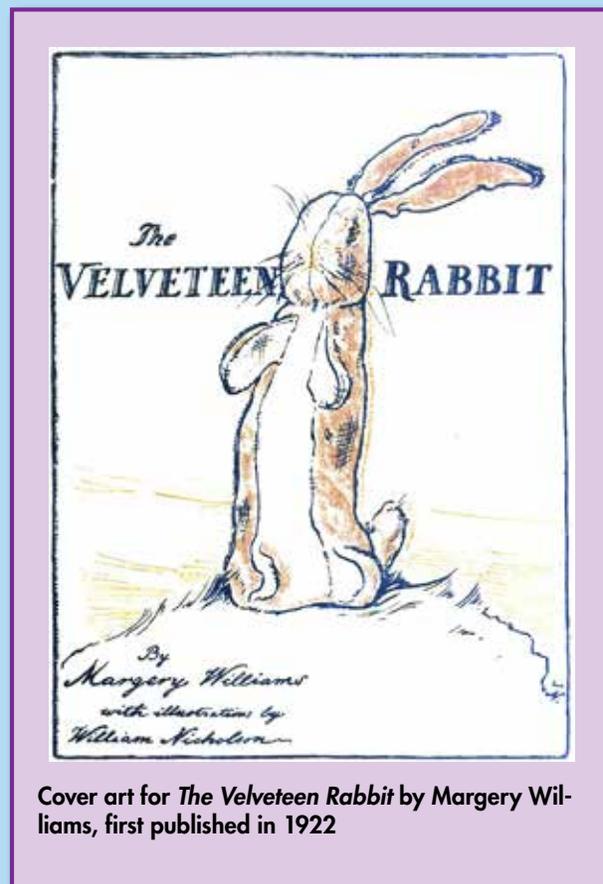
That night, and for many nights after, the Velveteen Rabbit slept in the Boy’s bed. At first he found it rather uncomfortable, for the Boy hugged him very tight, and sometimes he rolled over on him, and sometimes he pushed him so far under the pillow that the Rabbit could scarcely breathe.

And he missed, too, those long moonlight hours in the nursery, when all the house was silent, and his talks with the Skin Horse. But very soon he grew to like it, for the Boy used to talk to him, and made nice tunnels for him under the bedclothes that he said were like the burrows the real rabbits lived in.

And they had splendid games together, in whispers, when Nana had gone away to her supper and left the night-light burning on the mantelpiece. And when the Boy dropped off to sleep, the Rabbit would snuggle down close under his little warm chin and dream, with the Boy’s hands clasped close round him all night long.

And so time went on, and the little Rabbit was very happy—so happy that he never noticed how his

beautiful velveteen fur was getting shabbier and shabbier, and his tail becoming unsewn and all the pink rubbed off his nose where the Boy had kissed him.



Cover art for *The Velveteen Rabbit* by Margery Williams, first published in 1922

MEET THE PLAYWRIGHT: JANET ALLARD



Janet Allard

Janet Allard was born and raised in Hawaii. Her work has been seen at The Guthrie Lab, The Kennedy Center for the Performing Arts, Mixed Blood, Playwrights Horizons, Yale Repertory Theatre, The Yale Cabaret, WP Theater, Perseverance Theatre, Joe's Pub at the Public Theater, Barrington Stage, with P73 Productions and internationally in Ireland, England, Greece, Australia and New Zealand. She is the recipient of two Jerome Fellowships at The Playwrights' Center in Minneapolis

and has been a MacDowell Colony Fellow and a Fulbright Fellow in New Zealand and the South Pacific. She holds an MFA in playwriting from the Yale School of Drama, has studied in the NYU Musical Theatre Writing program. She teaches at University of North Carolina at Greensboro.

MEET THE AUTHOR: MARGERY WILLIAMS



Margery Williams

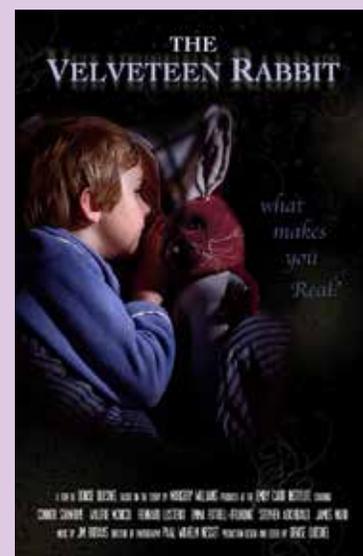
Margery Williams Bianco was born in London in 1881. At the age of nine, she moved to the United States, and alternated between living in England and America for the rest of her life. She became a professional writer at the age of 19 and had her first novel published when she was 21. In 1922, she began writing for children. *The Velveteen Rabbit* was the first, and best known, of her 30 children's books. In 1937, she won a Newbery Award for

Winterbound, a novel about Depression-era children who survive by using their own wits and abilities. She spent her final years in Greenwich Village in New York and died there in 1944.

ADAPTATIONS OF THE VELVETEEN RABBIT

It's not surprising that Margery Williams' beloved 1922 book has been adapted many times. Here are some notable interpretations of the story:

- **1973:** The classic, 19-minute-long film won several awards and has been acclaimed by parents and teachers worldwide.
- **1985:** Meryl Streep narrated a Random House video recording that received a Parents' Choice Award. George Winston composed the soundtrack.
- **1985:** Christopher Plummer narrated a Canadian version of *The Velveteen Rabbit*, which aired on HBO in the United States.
- **2003:** Xyzoo Animation adapted the story into a clay-animated film.
- **2007:** Horse Fly Studios released a live-action adaptation that was nominated for two Young Artists Awards.



Poster from the 2007 movie.

FROM PAGE TO STAGE: AN INTERVIEW WITH DIRECTOR BETH LOPES

Beth Lopes returns to South Coast Repertory after directing last season's Junie B. Jones Is Not a Crook. She is known all over the Los Angeles area for her imaginative productions—from the works of Shakespeare to new plays. Before rehearsals began, Lopes took time to answer a few questions about how a director brings a play to life.



Q: You're directing the production of *The Velveteen Rabbit*. What does a director do?

A: My go-to explanation for the role of the director is "the guide from page to stage." Essentially, it is the director's job to take the story of the script and translate it to a living, breathing onstage event.

Q: What was your path to becoming a director? Have you always wanted to work as a theatre director?

A: I was a part of a spectacular drama program in high school that facilitated the upperclassmen directing one-acts with the freshmen. I knew then that directing was something I really loved doing, but it wasn't until much later that I realized I wanted to do it as a career. I liked being an actor, but I realized that I wasn't getting the same satisfaction at the end of a process as I did when I was directing. I loved being a part of the entire storytelling process.

Q: What drew you to *The Velveteen Rabbit*? What excites you most about the play?

The Velveteen Rabbit is actually one of my very favorite stories from childhood. My sister and I each had our own Velveteen Rabbit stuffed animal because we were incapable of sharing such a special friend. And then, only a few years ago, my husband and I were asked to read a section of the story at our dear friend's wedding. I think *The Velveteen Rabbit* is so timeless because of the truly complex themes it examines. While it's definitely a story about friendship, it's also a story about growing up and loss and first love. It isn't always happy or funny but it's, hopefully, one that sticks with you long after you experience it. *The Velveteen Rabbit* definitely stuck with me and remains near and dear to my heart.

Q: Can you describe a normal rehearsal day?

On a normal day, I've planned out in advance the scenes on which we'll be working. Sometimes we'll need to

figure out where the actors are moving in space. Sometimes we'll be playing with a new costume or sound cue. And sometimes we'll be running through what we've done thus far. Usually, I have a specific idea of the work I'd like to get done that day and a general idea of how we'll accomplish that work. I say general because I always want to leave space for spontaneity with the collaborators in the room. You never know where the next great idea is going to come from and you have to be open to it popping up!

Q: What are tech rehearsals? How do they bring the whole show together?

A: Tech rehearsals are when the magic of the rehearsal room is combined with the magic of our incredible designers. The world that the actors are imagining in rehearsal is fully realized when everyone moves on stage and add in the elements of lights, sound, costume and scenery. Of course, it takes time to make sure that the pieces are working together seamlessly, which is what tech rehearsals are all about!

Q: What is the difference between directing a children's play and a play aimed at adults? Do you approach them any differently?

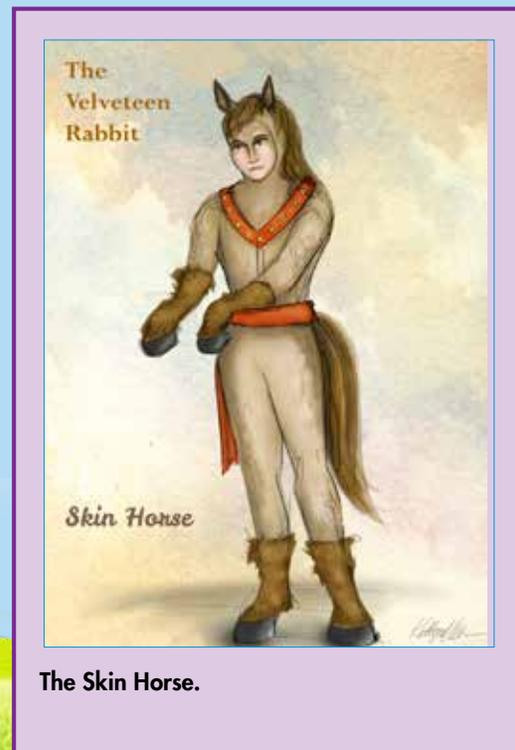
A: Fundamentally, no, I don't approach them differently. I'm always trying to tell the story of the script in a way that will have the most resonance with the audience. That being said, when your audience is largely young people, you should take that into consideration. What I love about children is their willingness to imagine and participate in the world of theatre. I'm looking forward to the opportunity to engage with our audiences in a more direct way than might be possible with another kind of show.

Q: Do you have a favorite character or scene in *The Velveteen Rabbit*?

This is cheating because there are a few scenes, but my favorites are the scenes surrounding the boy's illness. Sometimes scary things happen in life and I think it's incredibly brave to include those events in stories intended for children. And I'm challenged and energized by the responsibility of presenting them in a way that's truthful to the severity of the situation. By doing so, we can be that much more relieved on the other end. My hope is that by learning about pain, we're all able to feel joy much more acutely.

FROM PAGE TO STAGE: MAKING THE VELVETEEN RABBIT REAL

The *Velveteen Rabbit* is told from the perspective of a stuffed toy rabbit, who befriends other toys, humans, real rabbits and a magical fairy over the course of the story. Costume designer Katie Wilson plays a crucial role in translating the classic children's book for the stage. Here's a behind-the-scenes look at some of her costume designs for the production.



Part II: Classroom Activities

BEFORE THE SHOW

1. Introduce *The Velveteen Rabbit* to the students. Read the book aloud or have them read excerpts during class.
 - a. Identify the story's themes and underlying messages with the students.
2. Define the word "real" and ask the students what the word means to them. Ask them to give examples of what they believe is real in their life.
3. The inner life of toys is explored in many examples of children's literature and entertainment. Ask the 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?
 - a. How does seeing the world through a toy's perspective change your perspective?
4. Ask the 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. None of the toys—or people—in *The Velveteen Rabbit* have names. Instead, they're identified by a description: the Boy, the Skin Horse, Nana, the Doctor, the Nursery Magic Fairy, the Wind-Up Ballerina and the Velveteen Rabbit.
 - a. Why do you think the author didn't give the characters proper names? What would feel different about the story if they had names?
 - b. What would you name each of the characters?
6. Discuss the difference between fiction and drama, and explore what it means to "adapt" a book into a play.
 - a. Ask the students to predict how the actors will play and look like toys. (How will the



"Anxious Times" by William Nicholson, from the original *Velveteen Rabbit* book.

actors look as a plane, or mechanical ballerina? How will the human characters and the toy characters interact?) Discuss the concept of suggestion and how a play asks the audience to use their imagination.

7. Discuss all the different jobs involved to bring a production like *Velveteen Rabbit* to life. Have the students research the occupations on this list and share what they find.
 - a. Actor
 - b. Director
 - c. Playwright
 - d. Designer
 - e. Stage manager
 - f. Stage crew



THE HISTORY OF TOYS

The Velveteen Rabbit, which is set in the early 1920s, looks at how children interact with their toys and build relationships with them. Some of the most popular toys in the U.S. in the 1920s were yo-yos, teddy bears, Erector Sets, Lincoln Logs, Raggedy Ann dolls, crayons and Tiddlywinks. Here are a few popular toys from that time period.



What looks familiar? How have toys changed in the past century?

WORDS, WORDS, WORDS!

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

- | | |
|-----------------|---|
| 1. Velveteen | a. extremely clean or new |
| 2. Obsolete | b. an open space in a forest |
| 3. Sateen | c. a display of anger, worry or excitement |
| 4. Delude | d. a cotton fabric made to look like satin |
| 5. Pristine | e. a soft fabric made to imitate velvet |
| 6. Fuss | f. cleaned in order to remove infection |
| 7. Disinfected | g. a pad placed on the body to reduce pain or illness |
| 8. Jointed | h. having separate sections that are joined together |
| 9. Trudge | i. to fool or trick someone |
| 10. Turf | j. high-spirited or mischievous behavior |
| 11. Glade | k. the top layer of ground, often covered in grass |
| 12. Saturated | l. out of date and no longer used |
| 13. Swagger | m. filled with or soaked with |
| 14. Compress | n. to walk slowly or with heavy steps |
| 15. Shenanigans | o. to walk in a confident or arrogant way |

Answer key on p. 17 of study guide.

FILL IN THE BLANK

Fill in the blanks in these sentences from *The Velveteen Rabbit* by using the words above.

1. The rabbit in the stocking had real thread whiskers and his ears were lined with pink _____.
2. You're made of _____. Not even real velvet?
3. See? I'm _____. My arms and legs move and I can pose.
4. The mechanical toys always boast and _____ around the nursery at first, but they don't last very long.
5. Even the newest, most modern toys will one day become _____.
6. The Wind-Up Ballerina is never played with, so she is in _____ condition.
7. The wild rabbits lived in a _____ in the middle of the woods.
8. The rabbits were full of energy and hopped up and down on the grassy _____.
9. Good thing we brought our snowshoes. Time to _____ through the snow.
10. Try to lower his temperature. Use a cold, wet _____ placed on the forehead.
11. Now that the child is recovering from scarlet fever, his room must be _____ so he doesn't get sick again.
12. These blankets and pillows are _____ with scarlet fever germs and must be thrown out at once.
13. Calm down! Imagine, all this _____ about an old toy.
14. Don't _____ yourself. That's not a realistic possibility.
15. Time for bed! No more trouble or _____ tonight.



"Christmas Morning" by William Nicholson, from the original *Velveteen Rabbit* book.

Answer key on p. 17 of study guide.

AFTER THE SHOW

Discussion About the Theatre

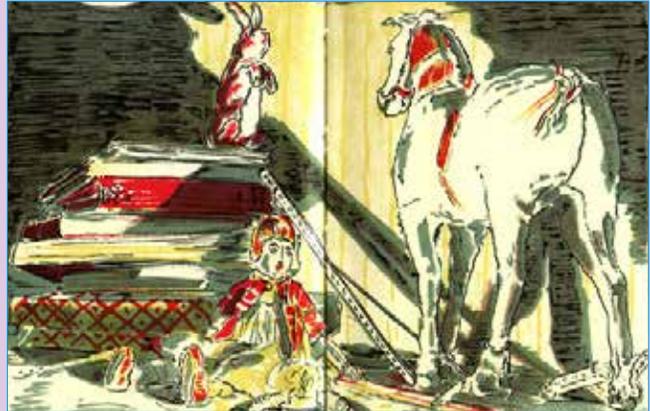
Hold a class discussion when you return from the performance and ask the students about their experience attending live theatre

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 the students what they liked best and why. How did these elements help to tell the story of Velveteen’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. An ensemble of seven actors plays 14 characters in the play. Discuss how the actors differentiated their many roles using their voice, physicality and costume pieces.
5. How did the production differentiate between the human, toy and animal characters in the play?
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 Velveteen Rabbit*.

1. What was the funniest moment in the play? What was the saddest? What was the most surprising?
2. Why do you think the other toys were so mean to Velveteen? Why do you think the Skin Horse was kind to him?



“The Skin Horse Tells His Story” by William Nicholson, from the original *Velveteen Rabbit* book.

3. What made the Velveteen Rabbit special to the Boy? What made the Boy special to the Velveteen Rabbit?
4. Who is Nana? What is her relationship to the Boy? How can you tell how she feels about the Boy—and his toys?
5. When did the Velveteen Rabbit become real? What caused it? In this story, is there more than one way to be “real”?
6. Nana says that the Boy spends most of his time alone with his toys, rather than with other children his age. Why do you think this is?
7. The Boy does not like getting rid of his toys. What are some good reasons to get rid of things? What makes the Boy feel better about his toys being given away or thrown out?
8. Nana gives the Boy a new stuffed rabbit to replace the Velveteen Rabbit. Do you think that the Boy will have a similar relationship with the new rabbit? What will be different? Will the new rabbit ever become real?



ACTIVITIES

1. Have the students write a new scene for *The Velveteen Rabbit*.
 - a. What if the Nursery Fairy didn't make Velveteen real? How might have he escaped being burned? What would he do next?
 - b. What is the Boy's relationship with his new bunny like? Explain what happens from the new bunny's perspective.
 - c. Write a scene from Nana's perspective. When Nana is not taking care of the Boy, how does she spend her time? What else does she worry or care about?
2. The most popular toy in the 1920s was the Yo-Yo. Have the children discuss the most popular toy today or what they are currently looking forward to for the holidays this year.
3. The Boy and the Velveteen Rabbit make up adventures in which they climb Mount Kilimanjaro and explore the River Nile in search of buried treasure.
 - a. Where is Mount Kilimanjaro? What about the Nile? Research what it might be like to explore them.
 - b. Make up your own adventure story. Where would you go? What would you be searching for? What would you explore along the way?
4. Have you ever decided to get rid of toys or clothes? What did you do with them? What were the hardest things to let go of? Are some objects more special to you than others? Discuss with your classmates why we care about our things.
5. The Velveteen Rabbit meets a great many characters in this story, and each group treats the rabbit differently. Make a chart with the class that details how each character treats the Velveteen Rabbit. Explain why each character treats him the way they do.

LETTERS OF THANKS

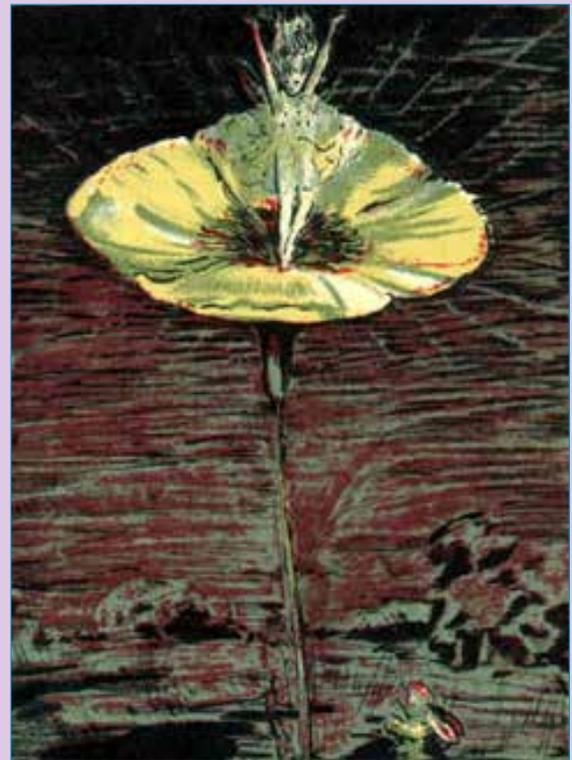
Give the students the opportunity to write letters of thanks to SCR describing the most memorable aspects of attending a performance of *The Velveteen Rabbit*, and what they enjoyed most about their visit to SCR.

South Coast Repertory

Attn: TYA

PO Box 2197

Costa Mesa, CA 92628-2197



"The Fairy Flower" by William Nicholson, from the original *Velveteen Rabbit* book.



Part III: At The Theatre

WELCOME TO THE ARGYROS

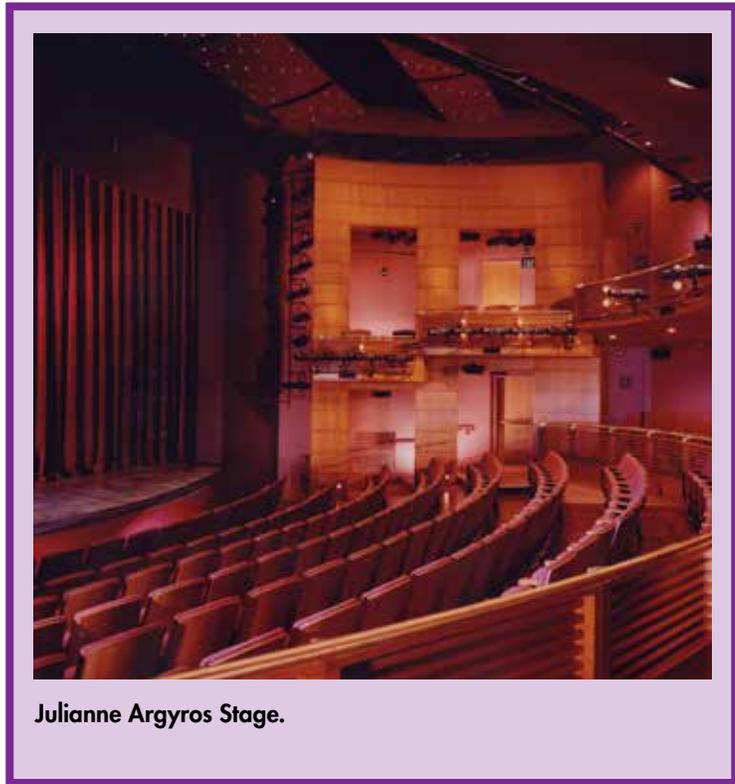
The 336-seat Julianne Argyros Stage opened in 2002 and we are delighted that thousands of Orange County school children fill this state-of-the-art facility each season to enjoy our Theatre for Young Audiences productions. The Argyros is a proscenium theatre designed to provide audiences a feeling of intimacy; no seat is 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. With this play, the artists and staff of South Coast Repertory have created a special new world for you to visit. When you walk into the theatre, you will have a sense that behind the curtain is the secret of that new world that is about to come to life before your eyes. Sometimes it's so exciting that you can barely hold still. But remember: 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 because you're all in the same room. The actors 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 boards 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.
- Do not stand up, walk around or put your feet on the seat in front of you.



Julianne Argyros Stage.

- 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. At weekend public performances, patrons 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 Velveteen Rabbit* and doing the activities in this study guide.

FROM VISUAL AND PERFORMING ARTS:

Theatre Content Standards for Grade Three

For other grades, see <https://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 character, setting, conflict, audience, motivation, props, stage areas, and blocking, to describe theatrical experiences.

Comprehension and Analysis of the Elements of Theatre

- 1.2 Identify who, what, where, when, and why (the Five Ws) in a theatrical experience.

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 Participate in cooperative script writing or improvisations that incorporate the Five Ws.



Nicholas Mongiardo-Cooper and Emily Yetter in the 2013 Theatre for Young Audiences production of *The Night Fairy*.

Creation/Invention in Theatre

- 2.2 Create for classmates simple scripts that demonstrate knowledge of basic blocking and stage areas.

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 Dramatize different cultural versions of similar stories from around the world.



South Coast Repertory's 2014 Theatre for Young Audiences production of *James and the Giant Peach*.

History of Theatre

- 3.2 Identify universal themes in stories and plays from different periods and places.

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 evaluating a theatrical experience.

Derivation of Meaning from Works of Theatre

- 4.2 Compare the content or message in two different works of theatre.

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 Use problem-solving and cooperative skills to dramatize a story or a current event from another content area, with emphasis on the Five Ws.

Careers and Career-Related Skills

- 5.2 Develop problem-solving and communication skills by participating collaboratively in theatrical experiences.

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.

Audience The people who come to see a performance.

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, made up by an actor to create a character.

Lobby The public waiting area outside the theatre space.

Matinee An afternoon performance of a play.

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 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 that frames the stage. SCR's Argyros Stage is a proscenium stage.

Rehearsal Time performers use to practice privately before a performance in front of an audience.

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, props and recorded sound and music.

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 back wall.

PART V: Resources

MORE INFORMATION ON THE VELVETEEN RABBIT

Full text of *The Velveteen Rabbit* by Margery Williams:

<https://digital.library.upenn.edu/women/williams/rabbit/rabbit.html>

Audiobook recording of *The Velveteen Rabbit*: <https://librivox.org/the-velveteen-rabbit-by-margery-williams/>

William Nicholson illustrated the original book in 1922. Here are some other notable illustrations of the book:

Maurice Sendak: <https://www.brainpickings.org/2011/11/02/maurice-sendak-velveteen-rabbit/>

Komako Sakai: <https://www.brainpickings.org/2015/02/23/the-velveteen-rabbit-komako-sakai/>

Teaching Children Philosophy using *The Velveteen Rabbit*:

<https://www.teachingchildrenphilosophy.org/BookModule/TheVelveteenRabbit>

Toys of the 1920s: <http://www.thepeoplehistory.com/20stoys.html>

35 Best Christmas Toys: <https://www.deseretnews.com/top/2924/4/1920s-The-35-best-Christmas-toys-of-all-time.html>

BOOKS BY MARGERY WILLIAMS:

1902 - *The Late Returning*

1904 - *The Price of Youth*

1906 - *The Bar*

1914 - *The Thing in the Woods*

1922 - *The Velveteen Rabbit*

1925 - *Poor Cecco*

1925 - *The Little Wooden Doll*

1926 - *The Apple Tree*

1927 - *The Skin Horse*

1927 - *The Adventures of Andy*

1929 - *All About Pets*

1929 - *The Candlestick*

1931 - *The House That Grew Smaller*

1932 - *The Street of Little Shops*

1933 - *The Hurdy-Gurdy Man*

1934 - *The Good Friends*

1934 - *More About Animals*

1936 - *Green Grows the Garden*

1936 - *Winterbound*

1939 - *Other People's Houses*

1941 - *Franzi and Gizi*

1942 - *Bright Morning*

1942 - *Penny and the
White Horse*

1944 - *Forward,
Commandos!*

ANSWERS

- Answers to Words, Words, Words!: 1E, 2L, 3D, 4I, 5A, 6C, 7F, 8H, 9N, 10K, 11B, 12M, 13O, 14G, 15J
- Answers to Fill in the Blank: 1. sateen; 2. velveteen; 3. jointed; 4. swagger; 5. obsolete; 6. pristine; 7. glade; 8. turf; 9. trudge; 10. compress; 11. disinfected; 12. saturated; 13. fuss; 14. delude; 15. shenanigans

