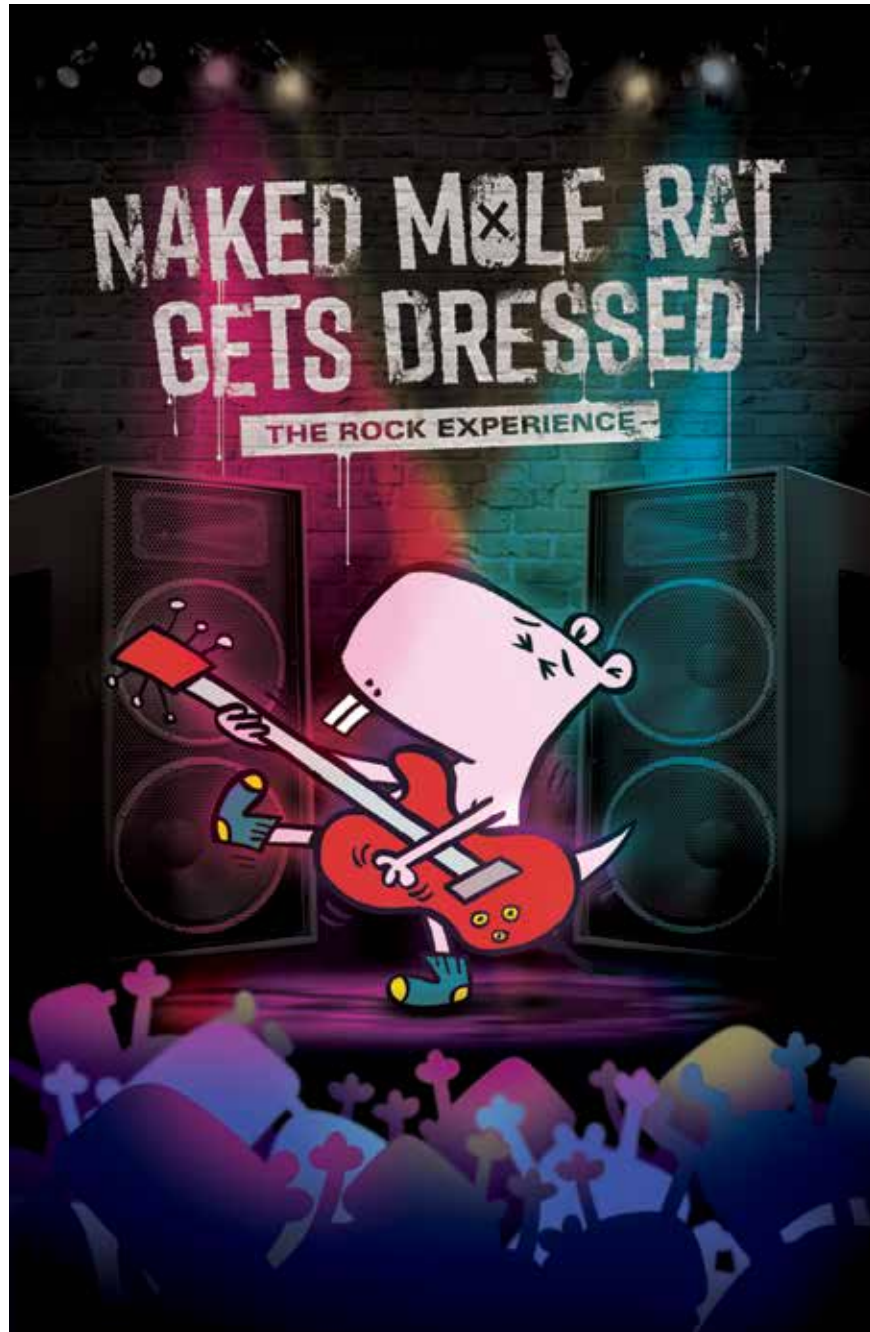


South Coast Repertory

STUDY GUIDE



Prepared by Literary Intern Christina Cordano and
Associate Literary Director Andy Knight

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Part I: The Play

THE STORY

It's morning in the underground colony of naked mole-rats. And that means it's time for the morning song, when the whole colony comes together to celebrate their nakedness. But today something's amiss: Wilbur is missing. His friends—Grande, Venti and Tall—are sure that he's happily naked (and moisturized) somewhere. But still, it's not like Wilbur to miss the morning song.

In fact, Wilbur isn't particularly happy. He's grown tired of the monotony in the tunnel, from the never-changing weather to the always being naked. And then suddenly—as if in answer to his daydreams—a hat falls from the sky. And then a shirt. And then a pair of pants, a blazer, a tie! With a full outfit at his feet, Wilbur decides to do something no naked mole-rat has ever done before: Wilbur gets dressed.

When Wilbur shows off his new outfit to Grande, Venti and Tall, they are shocked, disgusted and, frankly, offended. Naked mole-rats don't wear clothes! But, Wilbur likes the way he looks, and sees nothing wrong with his tasteful ensemble. And so, against the advice of his friends, Wilbur decides to share his passion for fashion with everyone and open his very own clothing store.

The grand opening of Wilbur's store, Hats and More, causes quite a scandal. It even makes the naked mole-rat news on CNN, the Constantly Naked Network. Then, when more clothes mysteriously begin to rain down from the sky, the colony erupts into a panic. Grande, Venti and Tall are fed up and decide that there's only one way to deal with Wilbur's strange behavior. It's time to visit Grand-Pah, the oldest, greatest and most naked mole-rat ever. Perhaps he can set Wilbur straight.

Wilbur's clothes shock even Grand-Pah and he orders that the colony assemble for a proclamation. (A proclamation from Grand-Pah is serious business.) Meanwhile, clothes are still raining from the sky...

Amidst all this chaos, Wilbur realizes that his sim-

THE CHARACTERS

In *Naked Mole Rat Gets Dressed*, six actors play 17 different characters.

Actor A: Wilbur J. Mole Rat, Jr.

Actor B: Grande Mole Rat/H&M Singer 4

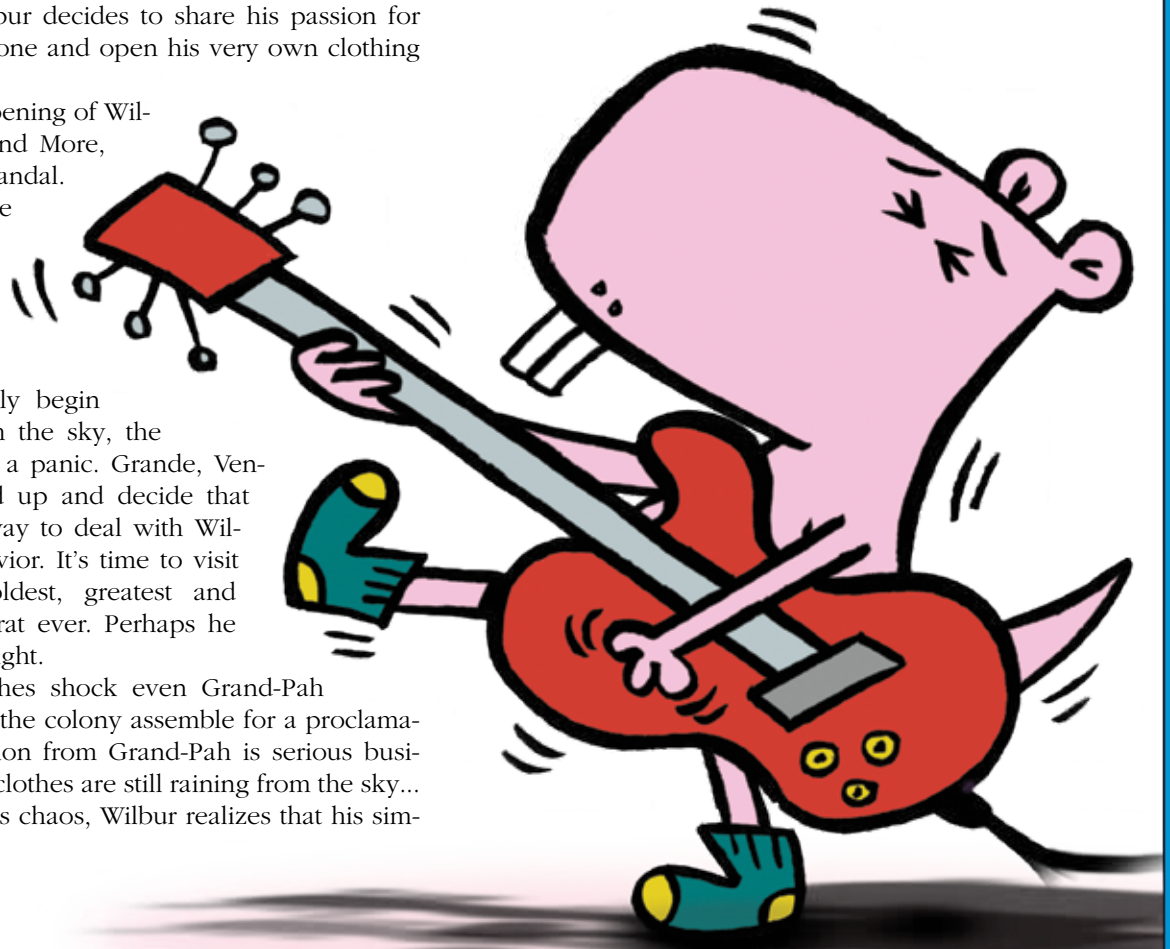
Actor C: Venti Mole Rat/H&M Singer 5

Actor D: Tall Mole Rat/H&M Singer 3

Actor E: Grand-Pah Mole Rat/Stark Naked/Naked Mole Rat 4/H&M Singer 2/Announcer

Actor F: Weather Mole/Naked Mole Rat 5/H&M Singer 1/Potential Customer/Secret Service

ple decision to get dressed has had serious repercussions. And yet, he isn't sure what to do next. Will the colony ever accept a not-so-naked mole-rat? Should he just give in and go nude? Or is it, perhaps, best that Wilbur leave the colony altogether?



Naked Mole Rat Gets Dressed

Mo Willems



GOING BY THE BOOK: AN EXCERPT FROM **NAKED MOLE RAT GETS DRESSED**

There is so much to learn about the fascinating little creatures known as naked mole rats.

But, for this story, you only need to know three things:

1. They are a little bit rat.
2. They are a little bit mole.
3. They are all naked.

Well, they were, with one exception...

Wilbur, the naked mole rat who liked to get dressed.

When the other naked mole rats saw him, they said:

"Eeeeeewwww!"

"Yuck!"

"What are you doing?"

"I like clothes," replied Wilbur. "When I get dressed

I can be...

"...fancy, or funny, or cool, or I can just be an astronaut."

When the others heard that, they said:

"Eeeeeewwww!"

"Yuck!"

"If you like clothes so much, then why don't you open a store or something?!"

(Naked mole rats can be very sarcastic....)

But Wilbur thought it was a great idea.

The other naked mole rats did not.

MEET THE AUTHOR AND PLAYWRIGHT: MO WILLEMS

Mo Willems is an American writer, animator, voice actor and creator of children's books. He first became interested in cartoon art when he was just a child and began his professional career as a writer and animator for PBS' "Sesame Street," for which he was awarded six Emmy Awards for his writing. During his nine seasons at "Sesame Street," Willems also served as a weekly commentator for BBC Radio and created two animated series, "The Off-Beats" (Nickelodeon) and "Sheep in the Big City" (Cartoon Network). While serving as head writer for Cartoon Network's "Codename: Kids Next Door," Willems began writing and drawing books for children. His debut effort, *Don't Let the Pigeon Drive the Bus!*, became a *New York Times* Best-seller and was awarded a Caldecott Honor in 2004. Since then, Willems has written more than 50 children's books, including *Naked Mole Rat Gets Dressed*, which was published in 2009.



Mo Willems

AN INTERVIEW WITH MO WILLEMS

In this interview from Publishers Weekly, author Mo Willems talks with critic John A. Sellers about naked mole-rats, his writing process and the message behind the story of *Naked Mole Rat Gets Dressed*.

John A. Sellers: So, I've looked up pictures of real naked mole-rats. They're kind of terrifying. What made you decide to feature these creatures in your new picture book?

Mo Willems: Unfortunately, the answer to most questions I get is, "Because it's funny." Just like the pigeon, I suppose, naked mole-rats weren't taken. Bunnies and mice and cute little piggies—they're pretty much taken. Also, I thought it was time to do an underground story.

JS: I'm not sure if it's the teeth or the wrinkly skin that's more upsetting.

MW: They do look like members of my extended family.

JS: Was the fact that there's a fun adjective in the animal's name a factor?

MW: Absolutely—it's a funny name for an animal. A bear isn't called a furry tooth bear, so certainly there's a play on words there that made it fun.

JS: But your naked mole-rats are actually cute. Do you try to capture certain innate qualities of animals when using them in your books?

MW: I'm always trying to do as little as possible, because I want my audience to put in as much as possible. In this case, the formal challenge was to be able to show emotion without a mouth. You can't tell if they're smiling or frowning. You have to do it entirely through body language.

I'm not sure if it was an influence or not, but while I was working on this book, I had gone to the Charles M. Schulz Museum. I got to meet Jean Schulz, Sparky's



Naked Mole Rat



Naked Mole Rat

Costume designs by Angela Balogh Calin.

widow, and they gave me one of his nibs, which I used. The characters kind of "Snoopified" after a while. There's something so ungainly about naked mole-rats. Since I couldn't make them ugly, I decided to make their heads as big as possible—like one small tremor and they would all topple over. They are precarious in their posture.

JS: Have you had the chance to read this book to kids yet?

MW: I have. I've read the F&G [folded and gathered] to a few groups of kids. It's always interesting to see their responses. They react to things you wouldn't expect them to, and don't react to things you think they would. All the other naked mole-rats yelling "Ew!" and "Gross!" [upon seeing Wilbur in clothing] seems to be hilarious, which is gratifying.

JS: But despite the G-rated nudity, this seems at heart a fairly straightforward story about being true to yourself. What's your take on the best way to present a "message" in a story? How much does that factor in when you're putting a book together, if at all?

MW: I almost try not to put a message in a book, because I want the audience to come to it and find out what they think about it. What I'm interested in is seeing what they think this story is about. It's certainly a book about community. I'm usually wrong when I say what my books are about, but in my mind, if there's anything there I was bringing to it, it was a plea for moderation. It's not a book where, at the end, everyone is dressed. It's not

about changing opinions from right to wrong. Hopefully it's more subtle and more peaceable.

(Interview adapted from Publishers Weekly website: <https://www.publishersweekly.com/pw/by-topic/childrens/childrens-authors/article/15212-q-a-with-mo-willems.html>.)

AN INTERVIEW WITH DEBORAH WICKS LA PUMA

In this interview composer Deborah Wicks La Puma answers some questions about collaborating with playwright Mo Willems, the music in *Naked Mole Rat Gets Dressed* and what the story says to her.

South Coast Repertory: How did you get involved in this adaptation of *Naked Mole Rat Gets Dressed*?

Deborah Wicks La Puma: This is my third project with author and playwright Mo Willems, after first working with him on the musical adaptation of his book *Knuffle Bunny*. Happily, Mo liked my tunes, so he invited me to write *Elephant and Piggie's We Are in a Play*, based on his popular books series. We were then excited about creating a rock show about naked mole-rats, as that seemed fun, silly and right up our alley. Now we are working on our fourth show, *Don't Let the Pigeon Drive the Bus: The Musical!*

How would you describe the music in *Naked*

***Mole Rat Gets Dressed*?**

The music is a celebration of classic rock—I consider it almost a primer for young audiences who might not be familiar with the sounds of some of my favorite artists. With nods to David Bowie, Queen, Heart, Pink Floyd and Jimmy Hendricks, I hope to capture the energy of rock to tell the story of a sweet mole-rat who is a little different.

As a composer, how do you collaborate with a lyricist? What comes first, the music or the words?

I have been lucky to work with a number of amazing librettist/book writers in my career and each collaboration is different. But we always begin talking through the story and the characters, and then what the world might “sound” like. Often, we will create a playlist of music for inspiration and use it as a point of reference for energy, tempo or vocal range. Mo has a very strong sense of the characters going into each of these projects—since he has already created a book around them—and usually creates a draft of the lyrics first before I start playing around with them. Sometimes the lyrics

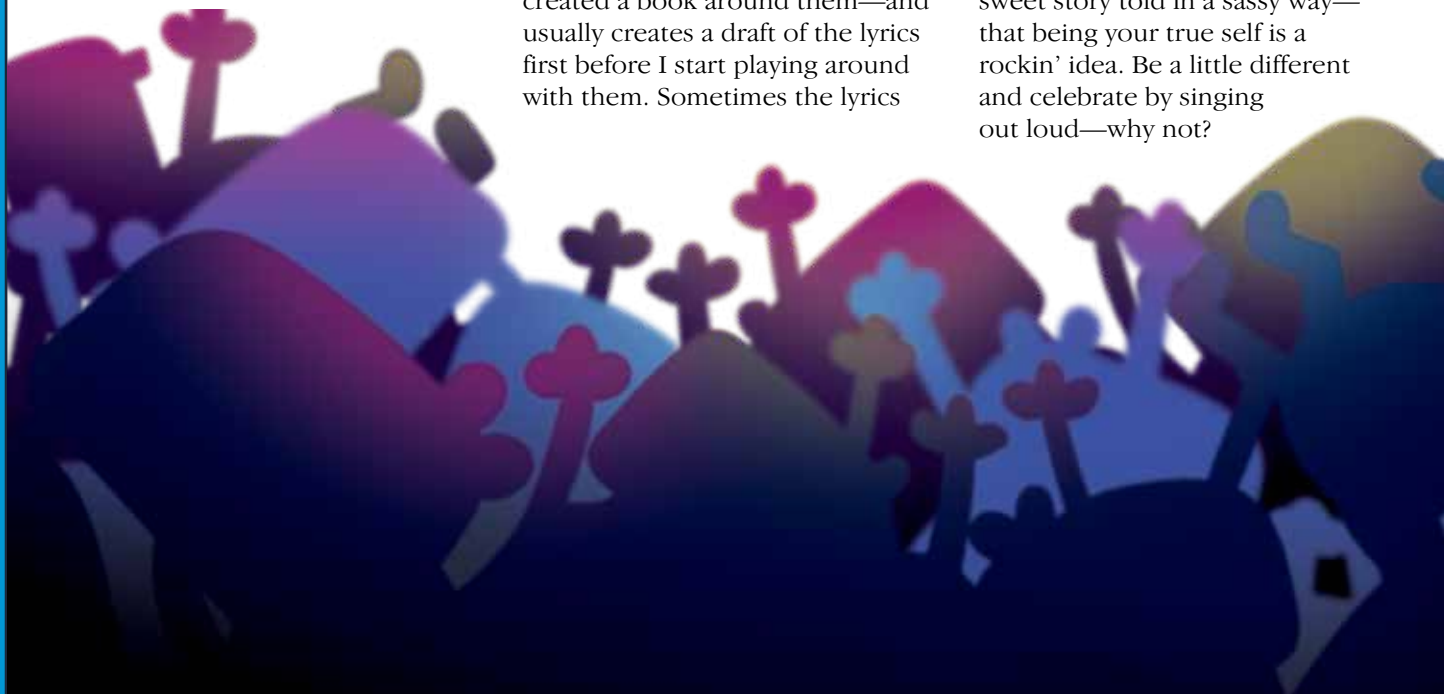
are fully formed, and the music just seems to flow out of them. Other times, I will start using only catches of phrases that ring in my ear, and then create a musical structure that we rewrite the lyrics into. My favorite part of the job is not to just set the words onto a series of notes, but to see how I can spin them around using all the transformative power of music to create something new and exciting.

In addition to writing the music, you also serve as the production's music director. What do you do in that role?

As the music director, I teach the songs to the actors, coach them to sing their best and work with them as an ensemble to make everything sound good! I love to work on things like dynamics, clean musical cutoffs and harmonies.

What do you hope audiences will take away from *Naked Mole Rat Gets Dressed*?

I hope audiences will enjoy this sweet story told in a sassy way—that being your true self is a rockin’ idea. Be a little different and celebrate by singing out loud—why not?





Set Design by Keith Mitchell

MEET THE COMPOSER: DEBORAH WICKS LA PUMA

Deborah Wicks La Puma is a composer, music director, orchestrator and choral conductor. Her work for adults and children has been seen by audiences around the globe, from Singapore to Australia to the East Room of the White House. Her awards include the Jane Chambers Playwriting Award, the Robert M. Golden Award, a National Endowment for the Arts New American Works Grant, a Helen Hayes Award, two Parents' Choice Awards, an iParenting Media Award and an LA Ovation Award nomination. Her work has been commissioned and premiered at The Kennedy Center for the Performing Arts, Corner-

stone Theatre, La Jolla Playhouse, South Coast Repertory, the Alliance Theatre, Boston Court Pasadena, Childsplay, Imagination Stage and Olney Theatre.

La Puma has arranged music for a number of young audiences productions including *The Best Christmas Pageant Ever*, Mo Willems' *Knuffle Bunny*, Ken Ludwig's *Tom Sawyer* and Joan Cushing's *Junie B. Jones and a Little Monkey Business*, *Miss Nelson is Missing* and *Petite Rouge*.

SCR audiences may remember La Puma's music in *Ella Enchanted*, which was produced as a part of its Theatre for Young



Deborah Wicks La Puma

Audiences series in 2017. The production (with a script adapted by playwright Karen Zacarías) was directed by Casey Stangl, who also directs *Naked Mole Rat Gets Dressed*.

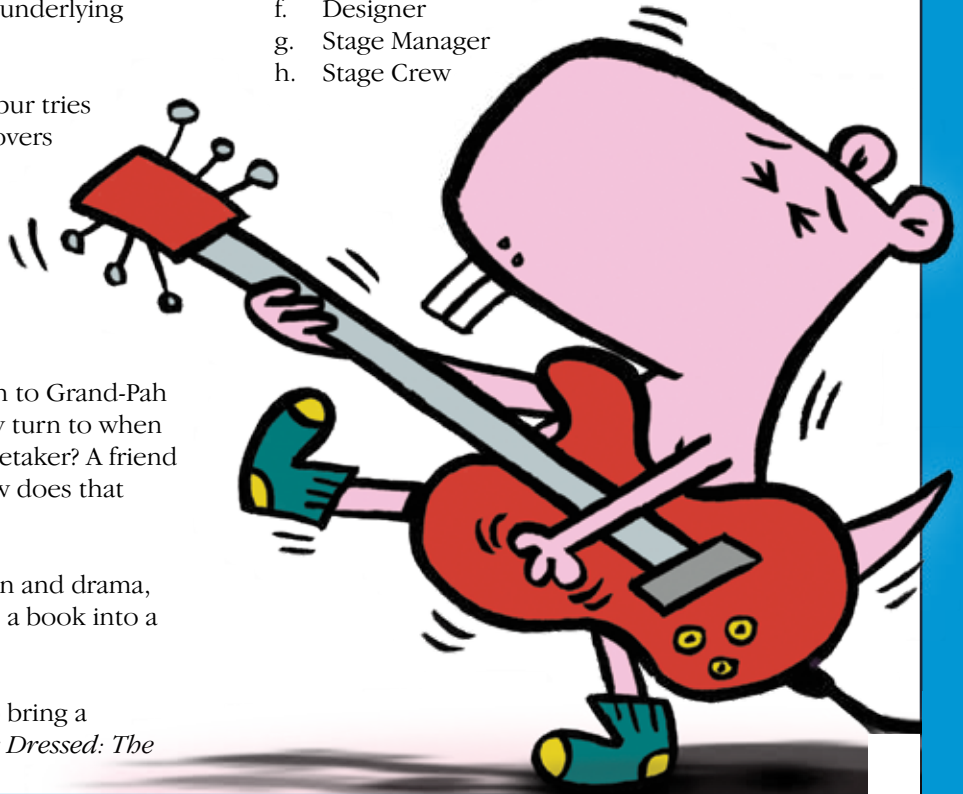
Part II: Classroom Activities

BEFORE THE SHOW

1. Have your students read Mo Willems' *Naked Mole Rat Gets Dressed* independently or aloud in class.
2. After reading, ask your students to:
 - a. Identify the main events of the plot and their causes.
 - b. Identify the story's themes and underlying messages.
3. In *Naked Mole Rat Gets Dressed*, Wilbur tries on clothes for the first time and discovers that he loves them. Ask the students about the last time they tried something new. Was it a new food? A new activity? Were they scared to try something new—or were they excited? How did they feel after?
4. In the book, the naked mole-rats turn to Grand-Pah for advice. Ask the students who they turn to when they need advice. Is it a parent or caretaker? A friend or sibling? Or perhaps a teacher? How does that person help them?
5. Discuss the difference between fiction and drama, and explore what it means to “adapt” a book into a play.
6. Discuss the different jobs involved to bring a production like *Naked Mole Rat Gets Dressed: The*

Rock Experience to life. Have the students research the occupations on that list and share what they find with the class.

- a. Actor
- b. Director
- c. Playwright
- d. Composer
- e. Music Director
- f. Designer
- g. Stage Manager
- h. Stage Crew



WORDS, WORDS, WORDS!

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

- | | |
|------------------|---|
| 1. Epidermis | a. An official and formal public announcement |
| 2. Inconceivable | b. The outermost layer of skin |
| 3. Disrobe | c. Elegant and stylish |
| 4. Proclivity | d. Similar to or suitable for a king or queen |
| 5. Cringe | e. Impossible to imagine or believe |
| 6. Chic | f. To take off one's clothing |
| 7. Drastic | g. Something new and unusual |
| 8. Novelty | h. Extreme in effect |
| 9. Regal | i. To show disgust or embarrassment at something |
| 10. Proclamation | j. A strong liking for something that is usually considered bad |

Answer key on p. 18 of study guide.

NAKED MOLE-RAT FACTS

While the naked mole-rat is probably best known for looking like a bratwurst with teeth, they are remarkable creatures for a variety of reasons. Check out these interesting facts.

1. Naked mole-rats are found in the grasslands of Somalia, Ethiopia and Kenya.
2. They live almost their entire lives in dark tunnels underground. However, they aren't blind. Their eyes are very small, and naked mole-rats will often close them when they run through the tunnels.
3. Their prominent front teeth are used for digging and are located in front of the lips. This helps prevent soil from getting into their mouths.
4. The naked mole-rat has a very long lifespan for a rodent. Some live more than 30 years.
5. Naked mole rats live together in underground colonies. They are one of only a couple mammal species that are eusocial. Eusocial animals live together in large groups and have a rigid social hierarchy. Naked mole-rat colonies, for example, have one queen, and she is the only female to bear young.
6. A naked mole-rat colony can be as big as six football fields.
7. Naked mole-rats aren't susceptible to cancer. Scientists believe that they produce a special molecule called hyaluronan that prevents the



WORD SCRAMBLE

Try to unscramble these vocabulary words!

1. Orbedis
_ _ _ _ _
2. Misderipe
_ _ _ _ _
3. Tivolicpry
_ _ _ _ _
4. Lager
_ _ _ _ _
5. Labenocinviec
_ _ _ _ _
6. Hicc
_ _ _ _
7. Engirc
_ _ _ _ _

Answer key on p. 18 of study guide.

disease.

8. Naked mole-rats can survive without oxygen for 18 minutes.

These facts are just a start! Have the students do some more research on these amazing creatures and share their results with the class.

ILLUSTRATION STATION

In *Naked Mole Rat Gets Dressed*, author and illustrator Mo Willems captures the look of the naked mole-rat in his simple, yet expressive cartoons.

Now pick your own animal to illustrate (and don't be afraid to pick a singular one like the naked mole-rat!). Consider its most notable features before you start and think about how you'd capture them in a cartoon. Use the space below to draw your animal.



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 Wilbur and his newfound passion for clothes?
3. Discuss the ways in which the production was surprising. Was the story told in the same way that you imagined it would be?
 - a. How did the songs add to the storytelling?
4. How is attending a live performance different from attending a movie? How does your experience change when you know that the story is happening in the same room as you and that the actors can see and hear you?

Discussion About the Play

Now guide the discussion to the content of *Naked Mole Rat Gets Dressed: The Rock Experience*.

1. What was your favorite moment of the play? What was the funniest? What was the most surprising?
2. Describe Wilbur at the beginning of the play. What is he feeling? Then discuss how he changes over the course of the play. How do clothes make him feel? And what do they teach him about self-acceptance and staying true to himself?
3. Now discuss the other characters in the play. Perhaps start with their feelings about clothing. For example, Grande strongly disagrees with Wilbur's decision to dress up. Why do you think that is? And when does her opinion change?
4. What does Grand-Pah say during his proclamation? What do you think the message of his proclamation is?
5. In *Naked Mole Rat Gets Dressed*, Wilbur stands up for something that he believes in, despite the objections from his fellow naked mole rats. Can you think of a time when you stood up for something you believed in, or when you decided to make a different decision from everyone else? How did that make you feel?
6. The naked mole-rats in Wilbur's colony love rock music. But Tall enjoys singing opera, too. What kind of music do you like to listen to? What's your favorite band, singer or song—and why?



ACTIVITIES

1. Ask the students to create a poster for *Naked Mole Rat Gets Dressed: The Rock Experience*, perhaps in the style of a rock poster (examples below).
2. Have the students refer back to the animal they illustrated before they saw the show. Now have them create a story for their character. Does their animal make a surprising choice, like Wilbur does when he puts on clothing? (It might be helpful to think about the kinds of things their animal is known for; then have their animal do the opposite, or in a very different way.) Are they misunderstood? What kind of challenges do they overcome?
3. One of the things that Wilbur enjoys most about clothes is putting together an ensemble. Have the students think of their favorite outfits



The poster for Woodstock, a music festival held on a dairy farm in the Catskill Mountains in 1969.

LETTERS OF THANKS

Give the students the opportunity to write letters of thanks to SCR and describe the most memorable aspects of attending a performance of *Naked Mole Rat Gets Dressed: The Rock Experience*, as well as what they enjoyed the most about their visit to SCR.

South Coast Repertory

Attn: TYA

PO Box 2197

Costa Mesa, CA 92628-2197

and then draw pictures of them as costume renderings (for inspiration, see costume designer Angela Balogh Calin's renderings on p. 5 of the study guide). Hang the completed renderings around the classroom.



Long regarded as the "trademark" of the Grateful Dead, this is the poster that truly defined the band's image and the artwork on subsequent posters.

Part III: At The Theatre

WELCOME TO THE ARGYROS

The 336-seat Julianne Argyros Stage is where thousands of Orange County school children enjoy our Theatre for Young Audiences productions each season. The Argyros is a proscenium theatre designed to provide audiences with 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. 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.
- Absolutely no chewing gum, eating or drinking



Julianne Argyros Stage.

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 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 *Naked Mole Rat Gets Dressed: The Rock Experience* 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.



SCR's 2016 Theatre for Young Audiences production of *The Light Princess* whose cast included *Naked Mole Rat* actor Gina D'Acciaro (on the left) and Justin Figueroa.

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.



SCR's 2017 Theatre for Young Audiences production of *Ella Enchanted* whose cast included *Naked Mole Rat* actor Daniel Bellusci (he's the prince, on the left).

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 framing 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

Author and Playwright Mo Willems' official website: <http://www.mowillems.com/>

SELECTED BIBLIOGRAPHY OF BOOKS BY MO WILLEMS

Pigeon series

- Don't Let the Pigeon Drive the Bus* (2003)
- The Pigeon Finds a Hot Dog!* (2004)
- Don't Let the Pigeon Stay Up Late!* (2006)
- The Pigeon Needs a Bath! (I Do Not!)* (2014)

Knuffle Bunny series

- Knuffle Bunny: A Cautionary Tale* (2004)
- Knuffle Bunny Too: A Case of Mistaken Identity* (2007)
- Knuffle Bunny Free: An Unexpected Diversion* (2010)

Elephant and Piggie series

- Today I Will Fly!* (2007)
- There Is a Bird on Your Head!* (2007)
- Are You Ready to Play Outside?* (2008)
- We Are in a Book!* (2010)
- I Broke My Trunk* (2011)
- Let's Go for a Drive!* (2012)
- Waiting Is Not Easy!* (2014)

Naked Mole Rat Gets Dressed (2009)

Goldilocks and the Three Dinosaurs (2012)

Nanette's Baguette (2016)

Sam, the Most Scaredy-cat Kid in the Whole World (2017)

Welcome: A Mo Willems Guide for New Arrivals (2017)

A Busy Creature's Day Eating (2018)

Composer Deborah Wicks La Puma's official website: <https://crunchynotes.com/>



OTHER RESOURCES ABOUT NAKED MOLE RAT GETS DRESSED

Naked Mole Rat Gets Dressed story-time event kit from Pigeon Presents (book resource):

http://pigeonpresents.com/content/uploads/2017/08/molerat_event_kit.pdf

Naked Mole Rat Gets Dressed: The Rock Experience Resource Guide from Oregon Children's Theatre (play resource): <https://static1.squarespace.com/static/568dba38d8af10a744a7e112/t/5b7eee8f4d7a9c7e14aa4000/1535045275907/naked+mole+rat+teacher+resource+guide.pdf>

MORE INFORMATION ABOUT NAKED MOLE-RATS

(VIDEO) "Meet the naked mole rat" from the Oregon Zoo:

<https://www.youtube.com/watch?v=jin0dGcFjao>

(VIDEO) "Why Is the Naked Mole Rat So Weird" from The Atlantic:

https://www.youtube.com/watch?time_continue=4&v=QCWYaYU7nnR0

(Article) Naked Mole Rat from the San Diego Zoo:

<https://animals.sandiegozoo.org/animals/naked-mole-rat>

(Article) "Eating queen's poop makes naked mole rats babysit her kids" from Science News for Students:

<https://www.sciencenewsforstudents.org/article/eating-queens-poop-makes-naked-mole-rats-babysit-her-kids>

ANSWER KEYS:

Definition answer key: 1.b, 2.e, 3.f, 4.j, 5.i, 6.c, 7.h, 8.g, 9.d, 10.a

Word scramble answer key:

1. Disrobe, 2. Epidermis, 3. Proclivity, 4. Regal, 5. Inconceivable, 6. Chic, 7. Cringe

