

STUDENT/TEACHER STUDY GUIDE

The Children's Theatre Company • 08-09 Season

2400 3rd Ave. S. • Mpls, MN 55404 • Tix :612-874-0400 • www.childrenstheatre.org

The Children's Theatre Company is committed to creating theatre experiences that educate, challenge, and inspire young people. It is our hope that by presenting significant themes that affect young people's lives in our community, we can help to foster dialogue and active participation in important areas.

It is with this in mind that we offer **Madeline and the Gypsies!**

By Ludwig Bemelmans
Adapted by Barry Kornhauser
Composed by Michael Koerner
Directed by Peter C. Brosius

Most enjoyed by ages 4+

September 16 – October 26, 2008
On the UnitedHealth Group Stage



TO TEACHERS: As you most certainly know, an experience in theatre can be a gateway into a greater understanding of who we are; it can enhance our understanding of life. You may bring students to ***Madeline and the Gypsies*** expecting a fun break in your school routine. However, they may find they walk away having glimpsed a significant truth about the world and how we live in it. It is important to take the time to process your classroom's experience of the theatrical event itself in free conversation and questions about costumes and sets and magical techniques. Equally important can be using the topics introduced by the play to springboard into other areas of your curriculum. The activity suggestions that follow are designed to that end. Choose what suits you, and enjoy!

The Big Ideas in *Madeline and the Gypsies*:

- Order is a wonderful and nurturing experience.
- Adventure is a wonderful and stimulating experience.
- A balance of order and adventure is about as good as it gets.
- Our world view is richer when we have the chance to see life from new and different points of view.
- Courage counts, and it can come in unexpected packages.
- Supportive relationships count, and they can come in unexpected packages, too.

Madeline and the Gypsies is an exciting production of a beloved story first written in 1959 and now adapted into a play brilliantly staged by **The Children's Theatre Company** with performances by St. Paul's **Circus Juventas**. It's a theatrical carnival! There is song, circus, and sweet silliness. There is color, adventure and magic. There is suspense, the thrill of Paris, and the happy ending of arriving home safe and sound!

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Minnesota Academic Standards Addressed:

SCIENCE:

- Scientific Inquiry: The student will raise questions about the natural world, make careful observations and seek answers.
- Earth and Space Science: The student will observe and describe the changes in the position of the sun and the moon through shadow manipulations.

ARTS:

- The student will understand and use artistic processes to create, perform, and interpret art works in theater. Read, understand, respond to, analyze, interpret, evaluate and appreciate a wide variety of fiction, poetic and non fiction texts.

THEATER:

- The student will understand the characteristics of theater from a variety of cultures and historical times.
- The student will create characterizations of animate objects, or shapes; and communicate a story and character using voice, movement, costume and props.

LANGUAGE ARTS:

- Writing: The student will write in narrative, expository, descriptive, persuasive and critical modes.
- Writing, Speaking, Listening and Viewing: The student will compose various pieces of writing (informative, expressive and persuasive) and the student will communicate effectively through listening and speaking in a variety of forms.
- Reading: The student will listen to and understand the meaning of text.
- Reading: The student will use a variety of strategies to expand reading, listening and speaking vocabularies.
- Viewing: The student will become familiar with the structure of the printed material using different types of books such as fiction, non-fiction and reference materials that have different purposes.
- Speaking and Listening: The student will demonstrate understanding and communicate effectively through listening and speaking. (Perform expressive oral readings of prose, poetry and drama.)

SOCIAL STUDIES:

- Geography: The student will use directional and positional words to locate and describe people, places, time, attitude and things.

FOR PROCEDURE OR EXACT RUNNING TIME CALL THE CTC BOX OFFICE: 612-874-0400.

SYNOPSIS OF THE STORY

*This is a play that is done in rhymes, about a big house in Paris covered with vines,
That holds twelve little girls who walk in lines. The redheaded one is Madeline!*

Pepito, the Spanish Ambassador's son that lives next door to the orphanage, offers to take Miss Clavel, all the girls – and Souris, Madeline's mouse – to the Gypsy Carnival. What fun! The girls promise to behave, and off they go! The circus performers are marvelous. There is a strongman, a lion tamer, a clown, a plumed horse, a seal, an elephant, a lion, and more. Over them all reigns the Gypsy Mama. Madeline and Pepito ride the Ferris wheel, but when the skies turn dark and rain threatens, the lovely day ends all too soon.

The wet girls pile in a taxi, but through a series of happy accidents Pepito and Madeline are stranded – left behind for a wonderful adventure. In the chaos of a crazy taxi ride Miss Clavel does not realize she's arrived home two children short, while at the carnival the circus folk strive to rescue Madeline for her seat high atop the Ferris wheel. Finally, the Gypsy Mama takes charge, gets Madeline down and welcomes the children into her wagon.

At the same time Miss Clavel discovers Madeline is missing, Madeline and Pepito are introducing themselves to the circus retinue. As night falls the Gypsy Mama gives them a sleeping potion, and the caravan rolls out of town, and by the time Miss Clavel arrives at the carnival grounds the gypsies are gone! Pepito and Madeline live the roving circus life, as Miss Clavel and the girls pray for their safe return.

The Gypsy Mama finds places for Madeline and Pepito in her circus – which is often a crazy mess. Madeline uses some of the organizational skills she learned from Miss Clavel to help get the circus working better than ever. The only glitches are that the elephant is afraid of Madeline's mouse – and Madeline sometimes suffers a touch of homesickness. She writes Miss Clavel a letter, which gives the worried head mistress a clue as to the missing children's location, and prompts an immediate trip to find Pepito and Madeline at the circus. The girls join Miss Clavel and their journey makes the newspaper. The gypsies read the paper and are forewarned, so Mama disguises the children as a lion hoping to keep Miss Clavel from taking them away. But despite the gypsies' best efforts, Madeline and Pepito are happily reunited with Miss Clavel during a performance of the circus, and all is set right.

Though the circus performers are sad to see the children go, both sides have learned something wonderful: a bit of order amidst the chaos is useful, as long as you still remember to dance to the rhythm of your gypsy heart.

A FEW QUESTIONS TO PLAY WITH:

- Why is it that storytellers often challenge the character of children by getting rid of their adult authority figures first thing? How does that happen in this story? How do the adults at the circus differ from traditional authority figures?
- What kind of a person is Madeline? (Read one of the original books if you want to investigate.)
- Which offers a better life: the circus or the orphanage? Why? Discuss the pros and cons.

NOTE: The Gypsy Mama gives the children sleeping medicine, hides them in her wagon and takes them away! It may be important to talk as a class: Why aren't we afraid for Madeline and Pepito (or are we)? What cues do we have to know that in the context of this story the children are safe? How can something be fun in a play but not in real life?

CIRCUS JUVENTIS



All images from www.circusjuventas.org

From the **Circus Juventas** website:

“Juventas was the Roman goddess of youth who had the mythical power of rejuvenation. In performances at the Circus Juventas Big Top, and in venues throughout the Twin Cities, hundreds of thousands of delighted spectators have experienced the mystique and rejuvenating powers of the circus arts.”

Circus Juventas is one of the Twin Cities treasures! It is a performing arts circus school for youth housed in St. Paul in an amazing building; a permanent “big-top”. In ***Madeline and the Gypsies*** CTC works with performers trained by **Circus Juventas** to bring the gypsy circus to life!



Many of us have daydreamed about joining a circus. Perhaps you can learn circus skills with **Circus Juventas**, but whether or not you ever actually swing from a trapeze or walk a tightwire, you can imagine doing so.

ACTIVITY: Madeline and Pepito become performers in the gypsy circus. Write a letter as if you had left home to join a circus and now you are getting in touch with someone back home and telling all about it.

Think about the answers to these questions as you decide what to write:

If you could be a circus performer, what would you be?

Would you choose one of the acts you see here, or another act you’ve seen?

Perhaps you have an idea all your own!

What will you wear?

What is easy? What is difficult?

Which act is the scariest? If you think like Madeline that might be the one you choose!

EXTENSION ACTIVITY:

Create a circus in your classroom. It can be simple or elaborate. You can perform it for each other or another class! Maybe someone can juggle erasers or do a lion tamer’s act with the class gerbil.

FRENCH AND OTHER MYSTERIES

A Glossary (glos'-a-ree) A list of specialized "Madeline" words

Madeline's tale involves a tour of French culture and geography. An understanding of the following words and terms from the play will add understanding and enjoyment of her journey.

Acrobat (ak'-re-bat) One who is skilled in feats of balance and gymnastics

Adieu to Chartres (e-deeuh' to shart or shar'-tre) Goodbye to a cathedral city SW of Paris

Ambassador (am-bas'-e-dor) The official representative of one country to another

Au contraire (aow kon-trair') On the contrary

Au revoir (aw re-vwah') Goodbye ("until I see you again")

Bastille Day (ba-steel') The July 14th celebration of the storming of the Paris Bastille (=prison)

Bon-nuit (bon' wee') French for "good night"

Bouillabaisse (boo'-ye-base') A highly seasoned mixed fish stew

Carcassonne (kar'-ke-sone) A city in the south of France

Chateau de Fontainebleau (Shat-toe' de fon'-tan-blow) French palace

De rigueur (de re-goer') Required by current fashion or custom

Eiffel Tower (i'-fel) 984 foot iron tower designed by Alexandre Eiffel for the 1889 Paris Exposition

Embassy (em'-be-see) An office building for an ambassador and staff

Enthrall (en-throl') to hold spellbound or captivate

Faux lion (foe' ley-own') French for false or fake lion Eiffel Tower, <http://opwebdesign.org/advtech/Victor/>

Ferris Wheel (fer'-is) Amusement ride of seats suspended on a large upright rotating wheel

Flamenco (fle-meng'-ko) The Gypsy dance of joy

Folderol (fol'-de-rol) Foolishness or nonsense

Gendarme (zhan'-darm) A member of the French national police

Genuflect (jen'-ye-flekt) To bend one knee to the floor in worship or respect of another

Gunnysack (gun'-ee-sak) A bag made out of coarse jute or hemp material

Gypsy (jip'-see) A member of a nomadic people inclined to an unconventional way of life

Honfleur (on-flure') A famous French port city at the mouth of the Seine on the English Channel

Incognito (in'-kog-nee'-toe) With one's identity disguised or concealed

Jen e sais quoi (zhuh'-nuh-say-qwah') A quality that is difficult to describe or express

Louvre (loove or loo'-vre) The world's most visited art museum in Paris, France

Marly-le-Roi (mahr-lee-lay-wah') The leisure residence of King Louis XIV west of Paris

Mona Lisa (mo'nah lee'sah) Leonardo da Vinci's famous 16th century painting in the Louvre

Mont-Saint-Michel (mon San Me-shel') A French island famous for its monastery and prison

Notre Dame (note'-ra dam') A famous Gothic cathedral in eastern Paris



Nun (none) A woman in particular kind of religious community

Orphanage (or'-fa-nij) A public institution for the care and protection of children without parents

Pertinacious (per'-tn-a'-shes) Holding on (stubbornly) to a purpose, belief, or course of action

Pony Express (po'-nee ex-press') 1860's system of US mail transport by relays of horses

Ports-of-call (ports-of-call') Where ships dock for supplies and repairs

River Seine (sen) A French river

A nun: www.oxford.anglican.org/page/3645/

Skills equine (ek'-wine / e-keen') Abilities having to do with working with and around horses

Slapstick (slap'-stik) A form of comedy marked by chases, collisions and crude practical jokes

Somnolent (som'-ne-lent) Drowsy, sleepy or tending to cause sleep

Strongman (strong' man) One who performs feats of strength in a circus

Toute suite (tute sweet') French for "at once" or immediately

Versailles (ver-sigh') A French city famous for the palace built by Louis XIV in the mid 1600's



THE GEOGRAPHY OF MADELINE

Can you map out Madeline's journey? Take a map of France and plot out her travels including: Versailles, Chateau de Fontainebleau, Louvre, Chartres, Carcassone, Marley-le-Roi, Mont Saint Michel, The River Seine and Honfleur.

- Number her adventures in order.
- Using books, magazines and the world wide web, find pictures of these famous places.
- From what you see in the pictures, can you imagine other things Madeline saw?
 - What other famous art is in the Louvre?
 - What does the English Channel look like at Honfleur? (Can you see England from France?)
 - Does the River Seine look like the Mississippi?
 - How does Paris look different from your town?

MADELINE'S WORLD OF WORDS

Can you speak French? Try making your own story using a combination of your words and words from the play, Madeline Glossary and the book. Make up new adventures for Madeline using her world of words.

Example: "The Strongman said *bon nuit* to Madeline. But Madeline was not sleepy. Strongman's words did not make her somnolent. So Madeline left Versailles *toute suite* and went to new ports-of-call trying to find that certain *je n'e sais quoi*. (Draw it too!)"

MY GRAND ADVENTURE and HOME AGAIN: poetry

Madeline and the Gypsies is written in rhyme, very much like the original books about Madeline written by Ludwig Bemelmans. Sometimes writing in rhyme causes you to express your ideas in ways that surprise and delight even you! Not all poetry rhymes, though. You may choose to write this poem rhyming or not. (If you choose rhyming, rhyme the lines marked with “•” in couplets, or sets of two. Also rhyme couplets on the lines marked “••” .)

ACTIVITY TWO:

Use the format below to create your own poem that balances safety and adventure.

Some things should be in order.

- There are rules _____
 - There are rules _____
 - There are rules _____
 - There are rules _____
- There are even rules _____

Because, you see, it's safer that way.

- It's safer _____
 - It's safer _____
 - It's safer _____
 - It's safer _____
- And especially it's safer _____

But I want adventures!

- I want to _____
 - I want to _____
 - I want to _____
 - I want to _____
- I even want to _____

So I'll mix the two together

Like _____
(complete the simile with two contrasting things)

- I'll _____
(something safe)
- Then I'll _____
(something adventurous)
- I'll _____
(something safe)
- Then I'll _____
(something adventurous)

And I'll be _____
Which is what I want most of all.



A gypsy wagon in Australia!

www.gypsyrose.com.au/aboutus.htm

An example of each kind of complete poem is at the end of the Study Guide.

WHO ARE GYPSIES, WHAT IS A CARNIVAL, WHERE IS PARIS?

One of the delights of **Madeline and the Gypsies** is the escape into exotic new worlds. For us, the audience, it is a journey to Paris and inside the orphanage in a world of rhyming couplets. There is an embassy next door! And once we're in the neighborhood we join Madeline and Pepito as they travel with gypsies and join a carnival type circus. It's a delightful fantasy!

In the world of the play nobody issues an amber alert for the missing children – in the story we know they are safe. In the play the gypsies are fascinating and welcomed by the townspeople, and the streets of Paris are all spic and span. It is a world in rhyme.



Photograph © Andrew Dunn, 28 October 2004

ACTIVITY: Research some of the topics that come up in the play and enjoy comparing and contrasting the results of your studies with the story of the play.

FIRST: Choose topics. One fruitful topic is to explore the various kinds of circuses that operate around the world. There are huge American circuses, and tiny English carnivals, for instance. Which circus is most like the one Madeline enters?

Other topics: the history of gypsies, the culture of Paris, types of orphanages, or anything inspired by terms in the glossary in this Guide.

ASSIGN: The students to work on their projects as individuals or in small groups.

THEN: Have the students present their finished reports in the form of a documentary “on-the-scene” report from a location that suits their topic. If you have the technology, ask for videos, or videotape the live presentations.

EXTENSION ACTIVITY: Choose a topic to research as a class, so that everyone works together to understand one topic and recreate it in some way in the classroom. Gypsies, carnivals, orphanages or Paris, are useful topics.

FIRST: Assign small groups of students to research and explore various aspects of the topic, such as history, clothing, food, social status, etc.

THEN: Ask each small group to recommend something from their specific area of investigation that they could bring into or re-create in the classroom. (For example, French bread could be part of a Paris café constructed of desks topped by a tablecloth. A Gypsy campfire might require a more fanciful approach...perhaps a desktop fan blowing red and orange crepe paper streamers!)

FINALLY: Have a day in your classroom where you hold class in the location you construct around you. Invest as casually or completely as you wish. Is everyone an orphan for the course of a day? Does someone come and roust your gypsy camp halfway through the afternoon? Does your Paris entourage visit the Louvre after lunch? Just imagine.

WHAT'S A FAMILY?...and a collection of prompts...

These ideas and questions can be used as prompts for class discussion, small group discussion, journal writing, or creative projects.

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- We know there are many kinds of families. How is the concept of family in **Madeline and the Gypsies**? Is Miss Clavel like a mother, and the girls in the orphanage like sisters? Why? How? If so, how does Pepito fit in? And what does his family look like? Is the circus a family? Does it become a surrogate family for Madeline and Pepito? If so, what's the difference between a surrogate family and a family?

Families of various sizes and shapes provide rich topics for poetry, visual art and drama. For example: A short "getting ready for school" scenario plays very differently if you perform it several times within different family environments. The words may stay the same, but the cast and activities (blocking, props, relationships) vary wildly!

This same technique of using one script in various settings can be used to play a simple scene for Madeline in the orphanage, at the circus, and perhaps another location you choose.

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- Often stories about young people begin by "getting rid of" parents. What do writers – and their audiences – accomplish with this technique? Primarily, they empower the young people in the story to act independently. There are many different ways parents or guardians are absented in books and movies. (Examples run from *Peter Pan* and *Pippi Longstockings*, to *Harry Potter* and *A Series of Unfortunate Events*, to *Cinderella* and *Hansel and Gretel*.)

In **Madeline and the Gypsies** it is certainly the case for all the girls, for Pepito, and especially for Madeline and Pepito during their circus adventure.

Have a class brainstorm on children's stories, books, movies, etc. that dispense with parents and other significant adults. Then students can discuss the technique, compare two stories that use it, write their own stories using it, or find new ways to "get rid of parents" temporarily that depend on contemporary technology.

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- Here is a bit of information to share with your students about the man who first created the character of Madeline. Perhaps it can serve as inspiration for their own story writing.

Ludwig Bemelmans named Madeline after his wife. His daughter Barbara inspired her adventures, but part of Madeline is surely the adventurous heart of Ludwig himself. Born in 1898 in a part of Austria that now is Italy, he moved as a young man to America, carrying six-guns and envisioning New York as the "Wild West!" He became a soldier during WWI, and later discovered the inspiration for Madeline on holiday in the Île d'Yeu - in the Bay of Biscay off the west coast of France.

The story involves a bicycle wreck, lost lobsters, a doctor with a blunt needle and a little girl next to him in the hospital: "who had her appendix out. And on the ceiling over my bed was a crack that, in the varying light of the morning, noon, and evening, looked like a rabbit, like the profile of Léon Blum, and at last, like a tremendous sardine...I saw a nun bringing soup to the little girl. I remembered the stories my mother had told me of life in the convent school and...all fell into place. I decided on Paris for Madeline and

made the first sketches on a sidewalk table outside the Restaurant Voltaire.” The first words were written on the back of a menu in New York City, and *Madeline*, already an adventurer, was published in 1939!

- From *MAD ABOUT MADELINE*, Viking Children's Books, 1993

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- Think of an incident from **Madeline and the Gypsies** and tell it three different ways: from the point of view of one of the other girls from the orphanage, of an embassy employee, and of one of the circus performers. For example: How does the morning after Pepito and Madeline have “gone missing” look from these three different perspectives?

Do “on the street” type news interviews with each of the characters (or more).

OR

Act out the incident three times with the same lines and characters, but at three different ages.

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- This excerpt from the *Circus Juventas* website highlights many values of non-competitive athletics, unusual in our culture. It might spur interesting exploration of the comparisons and contrasts between two different kinds of cooperative/collaborative activities: arts and sports.

Students are between the ages of 3 and 21, female and male, and from all different skill levels and backgrounds. Therefore, working with *Circus Juventas*:

- Offers an environment in which boys and girls work and train side-by-side as equals, learning together the values of discipline and hard work; □
- Fosters mentoring relationships between older and younger children, between peers, and between adults in the community and children of all ages; □
- Trains all children to create and work as a team, whatever their athletic skill level; □
- Encourages kids to contribute, through a variety of performances at community and charitable events;
- Combines athleticism and the arts;
- Inspires artistry and self-confidence through a multi-cultural circus arts experience;

Since circus training is a non-traditional athletic activity it provides an alternative to organized sports, and creates a situation where every child has the chance to perform, grow and experience real challenge in a safe environment.

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- Here are several framings of some of the basic questions asked by the play:

If you could somewhere totally different from where you live – just to see what it’s like and how other people see/think/do things – where would you go? Have you ever gone somewhere where people did things and thought about things differently than at home?

Gypsies. Circus. These two words have both been used to capture the idea that living a traveling life is wonderfully free and exciting. If you could live in what you imagine as the fantasy of a gypsy wagon, what would be the most wonderful thing? What would be the best part of traveling with an imagined “perfect” circus? What might you get to do? What would you leave behind?

Do you think that in real life being a gypsy or working in a circus would be the way it is portrayed in most stories and plays? If so, why? If not, why not?

Sometimes “running away” seems fun and free. Do you think it really is or could be? Why or why not? How would your family handle it if one of you got left behind on a field trip to the circus?

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- Which of the main characters in the play changes the most from the beginning to the end of the adventure? (Pepito.) How does he change? Why? Why is less change demanded of Madeline herself?

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- A handful of resources you may find useful or enjoyable:

Circus, by Peggy Roalf ; designer, Joseph Guglietti. *This book is one to share across generations as it presents an unusual – and thought provoking – view of the circus through paintings done over 2000 years of art history.*

Madeline, Madeline and the Gypsies, and many others. (DVD) *These collected video episodes of a television program (produced by Sony Wonder) are based on the characters of Ludwig Bemelmans and are narrated by Christopher Plummer.*

My Fair Madeline, Scott Heming, director. (DVD, feature film) *Madeline tries to stop thieves from stealing the Mona Lisa, is accused of misbehaving, and is sent to etiquette school in London, where she uncovers another plot by the same crooks.*

Hotel Bemelmans, by Ludwig Bemelmans. (Adult non-fiction) *Humorous autobiographical stories of kitchen life at the Ritz in 1920s and 30s New York - complete with conmen, geniuses, craftsmen, lunatics, and gypsies in bitingly funny detail.*



A British circus tent, www.chunkierussell.co.uk/tent.jpg



A gypsy family, www.abandonedkids.com/romania2.html

A PLAY IS NOT A MOVIE

It's a good thing to talk about the experience of live theatre, especially if this is the first time your students have gone to a play as a group. Every live performance is different, and so much depends on how the audience fills the theatre and participates, as they get lost in the show.

The Auditorium:

The UnitedHealth Group stage was chosen for *Madeline and the Gypsies* so that the audience can experience grand spectacle. It can be thrilling to be in such a huge room with so many people – sometimes even a bit scary. Make sure your students know that they will be assigned seats where they will be able to settle in and enjoy the play.

The World of the Play:

Entering a theatre is, in a way, entering another world. As you go from the bus, past the ticket office, to the lobby, to the theatre you pass into a place where anything can happen! It can feel overwhelmingly exciting. You might want to talk over behavior that will help your group participate in the excitement without losing control.

Lighting and Sound:

The amount of light and the volume of sound in the theatre will vary wildly during the play. There may be times where it is almost completely dark. There may be times when it seems very loud to some people. Make sure everyone knows to simply sit tight and they will be safe.

Heads up:

If characters say and do things you would never condone in your classroom, it's important to remember the context of the play. Often this sort of thing is actually used to reinforce appropriate behavior rather than to encourage children to misbehave. (For example, going off in a gypsy wagon with a band of complete strangers like Madeline and Pepito do.)

Audience Participation:

Actors will always give their best performance to an audience who encourage their efforts. Laughter, groans, applause and cheers will all add to the show. So, when you are invited to participate, make sure you join in – with gusto!

Appropriate Behavior:

Remember that a play is not a movie. If you miss something – because you're wiggling, or talking, or picking up the candy you dropped – you miss it. There is no rewind button to push! Also, if you are talking loudly or making noise, somebody near you may miss something.

TRY THIS GAME designed to help kids practice going to live theatre.

FIRST: Talk about how we behave differently in different places, asking questions such as "How do we behave on the playground?" "How do we behave during math?" and "How do we behave in the library?"

THEN ask "How will we behave at the theatre?"

NEXT: Divide the room into four squares designating each space as one location (library, math class, playground, theatre). Have the students move around the room. When they are in the library square, they must behave as though they were really in the library and so on.

FINALLY: After the activity, get students to make a list of 'ground rules' for attending the theatre.

FEEDBACK

It is useful for us to know what was helpful to you as you read and/or used this guide. If you could fill out and mail this quick response sheet or email us it would be appreciated.

1. Did using this Study Guide add to your theater experience?

- Yes Some No

2. How much of the Guide did you read?

- Didn't have time Some All

3. What did you use from the Guide?

4. Was it easy for you to find and download the Guide?

5. How did the experience of preparing for and then seeing the play impact you students?

6. Is there something you would like to see included in the Guide that wasn't here?

7. Did you spend more time working with the material BEFORE or AFTER the play?

- Before After About the Same

8. Which of the following best describes you?

- I teach: middle school high school home school
 other _____

Comments: _____

Mail to: Children's Theatre Company • 2400 3rd Ave. So. • Mpls, MN 55404
 Attention: Education Dept. OR email: lthoreson@childrenstheatre.org

The Children's Theatre Company, awarded the 2003 Regional Tony Award for sustained artistic excellence, is nationally and internationally acclaimed as America's flagship theatre for young people and families. Each year, CTC's public performances, school matinees, regional tour performances, and Theatre Arts Training Programs serve nearly 330,000 people.

Peter Brosius, Artistic Director Gabriella C. Calicchio, Managing Director
 Louise Thoreson, Interim Director of Education

This Study Guide was written by Chris Kliesen Wehrman with additional material from Jay Scoggin, September 2008. Chiao, W.B.

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CTC's 2008-2009 Season is proudly sponsored by Target.



MY GRAND ADVENTURE and HOME AGAIN: poetry

An example that rhymes:

Some things should be in order.
 •There are rules for going to bed.
 •There are rules about not eating lead.
 ••There are rules about ice cream.
 ••There are rules that make me scream.
 There are even rules about always wearing
 clean underwear.

Because, you see, it's safer that way.
 •It's safer to cross the street in pairs.
 •It's safer not to talk to bears.
 ••It's safer to swim with a friend or two.
 ••It's safer to avoid the cage at the zoo.
 And especially it's safer to do what your
 mom tells you, you should.

But I want adventures!
 •I want to jump out of an airplane.
 •I want to play in a Super Bowl game.
 ••I want to be in a show on TV.
 ••I want to take a pirate ship to sea.
 I even want to play chess with a gorilla!

So I'll mix the two together
 Like strawberries and jalapeño jelly.
 •I'll tie my shoes
 •Then I'll make the news.
 ••I'll go to bed on time
 ••Then I'll wrestle eels in slime.
 And I'll be happy,
 Which is what I want most of all.

An example that doesn't:

Some things should be in order.
 There are rules for brushing your teeth.
 There are rules about studying.
 There are rules about feeding the cat.
 There are rules about driving a car.
 There are even rules about how you should
 talk to your grandmother.

Because, you see, it's safer that way.
 It's safer to come in after dark.
 It's safer to play on the grass.
 It's safer if your pet doesn't have claws.
 It's safer when you listen to your dad.
 And especially it's safer to wear knee-pads
 on your skateboard.

But I want adventures!
 I want to jump out of an airplane.
 I want to swim in a river.
 I want to live with gypsies.
 I want to climb a mountain.
 I even want to learn to eat fire!

So I'll mix the two together
 Like marshmallows and chocolate.
 I'll wear pajamas
 Then I'll have amazing dreams.
 I'll learn to do long division
 Then I'll learn to drive a racecar.
 And I'll be myself,
 Which is what I want most of all.