As part of DCT’s mission to integrate the arts into classroom academics, the Behind the Curtain Resource Guide is intended to provide helpful information for the teacher and student to use before and after attending a performance. The activities presented in this guide are suggested to stimulate lively responses and multi-sensory explorations of concepts in order to use the theatrical event as a vehicle for cross-cultural and language arts learning.

Please use our suggestions as springboards to lead your students into meaningful, dynamic learning; extending the dramatic experience of the play.
DALLAS CHILDREN’S THEATER, one of the top five family theaters in the nation, serves over 250,000 young people from 196 zip codes, 146 cities and 78 counties and 32 states each year through its mainstage productions, touring, educational programming and outreach activities. Since its opening in 1984, this award-winning theater has existed to create challenging, inspiring and entertaining theater, which communicates vital messages to our youth and promotes an early appreciation for literature and the performing arts. As the only major organization in Dallas focusing on theater for youth and families, DCT produces literary classics, original scripts, folk tales, myths, fantasies and contemporary dramas that foster multicultural understanding, confront topical issues and celebrate the human spirit.

DCT is committed to the integration of creative arts into the teaching strategies of academic core curriculum and educating through the arts. Techniques utilized by DCT artists/teachers are based upon the approach developed in The Integration of Abilities and Making Sense with Five Senses, by Paul Baker, Ph.D.

DCT founder and Executive Artistic Director, Robyn Flatt defines the artistic mission and oversees the operations of the organization, consisting of twenty-five full time staff members and more than 200 actors, designers, theater artists and educators.

TEKS that your field trip to Dallas Children’s Theater satisfies are listed at the back of this guide.

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CURTAINS UP ON PUTTING A PERFORMANCE TOGETHER

Every DCT performance you see is the result of many people working together to create a play. You see the cast perform on stage, but there are people behind the scenes that you do not see who help before, during, and after every production.

The DIRECTOR
Determines the overall look of the performance.
Guides the actors in stage movement and character interpretation.
Works with designers to plan the lights and sounds, scenery, costumes and make-up, and stage actions.

The DESIGNERS
Plan the lights, sounds, scenery, costumes, make-up, and actions to help bring the director’s vision to life. There are also designers who work to create the posters, advertisements, programs, and other media for the performance.

The STAGE MANAGER
Before the performance, they create a cue sheet to guide the crew in getting set pieces on and off the stage during the performances.
During the performance, the stage manager uses this cue sheet to direct people and things as they move on and off the stage.

The CREW
Build and operate the scenery, costumes, props, and light and sound during the performance.

The CAST
Includes all of the performers who present the story on stage.

The AUDIENCE
That’s right! There can be no performance without you—the audience. The role of the audience is unique because you experience the entertainment with the performers and backstage crew. You are a collaborator in the performance and it is important to learn your role so you can join all the people who work to create this Dallas Children’s Theater production.
CURTAINS UP ON THE ROLE OF THE AUDIENCE

Watching a play is different from watching television or a sporting event. When you watch T.V., you may leave the room or talk at any time. At a sporting event you might cheer and shout and discuss what you’re seeing. Your role as a member of the audience in a play means you must watch and listen carefully because:

- You need to concentrate on what the actors are saying.
- The actors are affected by your behavior because they share the room with you. Talking and moving around can make it difficult for them to concentrate on their roles.
- Extra noises and movement can distract other audience members.

Are you ready for your role in this performance?
Check the box next to the statements that describe proper etiquette for an audience member.

- ✓ Try your best to remain in your seat once the performance has begun.
- ✓ Share your thoughts out loud with those sitting near you.
- ✓ Wave and shout out to the actors on stage.
- ✓ Sit on your knees or stand near your seat.
- ✓ Bring snacks and chewing gum to enjoy during the show.
- ✓ Reward the cast and crew with applause when you like a song or dance, and at the end of the show.
- ✓ Arrive on time so that you do not miss anything or disturb other audience members when you are being seated.
- ✓ Keep all hands, feet, and other items out of the aisles during the performance.
CURTAINS UP ON THE ROLE OF THE AUDIENCE (cont'd.)

1. Draw a picture of what the audience might look like from the stage. Consider your work from the viewpoint of the actors on stage. How might things look from where they stand?

2. Write a letter to an actor telling what you liked about his or her character.

3. Write how you think it might feel to be one of the actors. Are the actors aware of the audience? How might they feel about the reactions of the audience today? How would you feel before the play began? What about after the show ends?

4. Which job would you like to try? Acting, Directing, Lighting and Sounds, Stage Manager, Set Designer, Costume Designer, or another role? What skills might you need to complete your job?
CURTAINS UP ON THEATER VOCABULARY

ACTOR  any theatrical performer whose job it is to portray a character

CAST  group of actors in a play

CENTER STAGE  the middle of the stage

CHARACTER  any person portrayed by an actor onstage. Characters may often be people, animals, and sometimes things.

CHOREOGRAPHER  the designer and teacher of the dances in a production

COSTUME DESIGNER  the person who creates what the actors wear in the performance

DIRECTOR  the person in charge of the actors' movements on stage

DOWNSTAGE  the area at the front of the stage; closest to the audience

HOUSE  where the audience sits in the theater

LIGHTING DESIGNER  the person who creates the lighting for a play to simulate the time of day and the location

ONSTAGE  the part of the stage the audience can see

OFFSTAGE  the part of the stage the audience cannot see

PLAYWRIGHT  the person who writes the script to be performed. Playwrights may write an original story or adapt a story by another author for performance

PLOT  the story line

PROSCENIUM  the opening framing the stage

PROJECT  to speak loudly

PROP  an object used by an actor in a scene

SET  the background or scenery for a play

SETTING  the time and place of the story

SOUND DESIGNER  the person who provides special effects like thunder, a ringing phone, or crickets chirping

STAGE CREW  the people who change the scenery during a performance

STAGE MANAGER  the person who helps the director during the rehearsal and coordinates all crew during the performance

UPSTAGE  the area at the back of the stage; farthest from the audience
CURTAINS UP AFTER THE PERFORMANCE

Attending a play is an experience unlike any other entertainment experience. Because a play is presented live, it provides a unique opportunity to experience a story as it happens. Dallas Children’s Theater brings stories to life though its performances. Many people are involved in the process. Playwrights adapt the stories you read in order to bring them off the page and onto the stage. Designers and technicians create lighting effects so that you can feel the mood of a scene. Carpenters build the scenery and make the setting of the story become a real place, while costumers and make-up designers can turn actors into the characters you meet in the stories. Directors help actors bring the story to life and make it happen before your very eyes. All of these things make seeing a play very different from television, videos, computer games, or CDs of stories.

Hold a class discussion when you return from the performance. Ask students the following questions and allow them to write or draw pictures of their experience at DCT.

- What was the first thing you noticed when you entered the theater?
- What did you notice first on the stage?
- What about the set? Draw or tell about things you remember. Did the set change during the play? How was it moved or changed?
- Was there any space besides the stage where action took place?
- How did the lights set the mood of the play? How did they change throughout? What do you think the house lights are? How do they differ from the stage lights? Did you notice different areas of lighting?
- What did you think about the costumes? Do you think they fit the story? What things do you think the costume designers had to consider before creating the costumes?
- Was there music in the play? How did it add to the performance?
- What about the actors? Do you think they were able to bring the characters to life? Did you feel caught up in the story? What things do you think the actors had to work on in order to make you believe they were the characters?
CURTAINS UP ON ADAPTATION

An adaptation is a change made to something so that it can fit a new use. GOOSEBUMPS THE MUSICAL: PHANTOM OF THE AUDITORIUM is an adaptation of a book, which is meant to be read, into a play, which is meant to be performed and viewed. John Maclay and Danny Abosch took the work of R. L. Stine and adapted it so that it could be performed on stage for an audience.

Consider these questions for discussion before you attend the DCT production:

• What kinds of things did John Maclay and Danny Abosch have to consider in writing a script of the story?
• What kinds of things would R. L. Stine be concerned about in giving permission for an adaptation of his story?
• Do you think the performance will be shorter or longer than the book?
• What will the characters look like? Will they match their illustrations? What differences can you expect?
• What about the story? What changes might you expect in adapting it for the stage? Why would these changes be necessary?

After the performance, consider these questions:

• Were there any characters or events that were in the book but not in the play? Why do you think these choices were made?
• Did the changes make the story stronger or was it weaker because of them?
• What do you think the set and costume designers need to consider when bringing the book to the stage?
• What things helped to tell the story on stage?

Use the following template to illustrate the similarities and differences between the book and DCT’s performance of GOOSEBUMPS THE MUSICAL: PHANTOM OF THE AUDITORIUM.
COMPARE AND CONTRAST

The Book

The Play

Both
R. L. STINE is most famous for his Goosebumps books, but there’s a lot more to this prolific author than his scary stories. Do you know what R. L. stands for? Or what his favorite book is? Read on to find out.

What does R. L. stand for?
R. L. Stine’s full name is Robert Lawrence Stine. "When I was a joke book writer," he says, "I was known as Jovial Bob Stine. When I started writing horror, I decided to use my initials because they sounded more serious."

When and where was he born?
R. L. Stine was born on October 8, 1943, in Columbus, Ohio. He grew up in Bexley, Ohio, with his parents and his younger brother and sister.

How did Stine do in school?
Stine was not a straight-A student, and he says he didn’t study very hard. But Stine loved to write. He spent his time writing stories, comics, and jokes. In high school, he joined the school newspaper.

Where does he live now?
Stine lives in New York City with his wife, Jane, and their dog, Minnie.

What is he doing today?
Stine is still writing books for kids. He writes about seven new books every year. Stine regularly updates his website (rlstine.com) and is active on Twitter.

How does Stine write a book?
“When I write, I always like to know the title first,” says Stine. “Then, I have to know the ending, because when I write it, I can figure out how to fool or surprise the reader.” He makes an outline of the entire book, chapter by chapter, before he really starts to write. When he’s done with the book, he gives the manuscript to his wife, who is an editor, to read. He says she is “a very hard editor.”

Where does he write his books?
Stine has a writing studio in his apartment. He keeps a tribal mask, a skeleton, and a three-foot-long cockroach there to create an eerie atmosphere.

Where do all of the scary ideas come from?
Some book ideas come from Stine’s real life. He explains, “One Halloween, my son, Matt, put on a green rubber Frankenstein mask and then had trouble pulling it off. That gave me the idea for The
Haunted Mask." Stine also says that although he does not base his characters on people he knows, he does sometimes use their names.

How does he come up with those creepy and clever titles?
Stine says, “I just walk along and a title pops into my head. Like I'll think, ‘Little Shop of Hamsters’...hmmm... What could I do about hamsters?”

How successful has Goosebumps been for R. L. Stine?
Goosebumps is now one of the best-selling children’s series of all-time—with more than 350 million English language books in print, plus an additional 50+ million international copies in print in 32 languages.

Stine has had a lot of practice being a writer, so what does he have to say to kids who want to write?
“If you want to be a writer,” he says, “read as many different writers as you can. Soak up the styles. You can learn all kinds of ways to say things.” He advises young writers to write every day. “Think of it this way,” he says. “When you write, you are a writer!”

Speaking of reading, what is Stine’s favorite horror novel?
Stine’s favorite horror novel is Something Wicked This Way Comes by Ray Bradbury. It tells the story of two boys who get tangled in the nightmares of a mysterious traveling carnival. Stine started reading Ray Bradbury’s work when he was 9 or 10 years old and says that Bradbury was the first writer to inspire him.

R. L. Stine is pretty brave, but is he truly fearless?
“I have one phobia,” Stine admits. “I can’t jump into water. I have to step into a swimming pool; I can’t jump or dive in. My nephews think it’s a riot that a scary guy like me is afraid to jump into a pool!”

Excerpted from the Scholastic website:
CURTAINS UP ON THE PLAYWRIGHT AND COMPOSER

JOHN MACLAY is a playwright who specializes in adaptation for Theatre for Young Audiences. His plays and musicals include GOOSEBUMPS THE MUSICAL: Phantom of the Auditorium (with Danny Abosch), GERONIMO STILTON: MOUSE IN SPACE, JUST A LITTLE CRITTER MUSICAL (with Brett Ryback), NANCY DREW AND HER BIGGEST CASE EVER (with Jeff Frank), ANATOLE (with Lee Becker and James Valcq) and a new version of ROBIN HOOD (with Joe Foust).

In addition to a busy schedule as playwright and adaptor of literature for the stage, Mr. Maclay proudly serves as Associate Artistic Director and Director of the Young Company at First Stage in Milwaukee, Wisconsin, one of America's largest and most respected theatres for young audiences. Mr. Maclay has been working with First Stage in one form or other since 2000 and has directed or appeared in more than 25 First Stage productions (from classics to world premieres) as well as having produced more than 50 productions for the First Stage high school programs.

Mr. Maclay’s work as an actor or director has also been seen at the Utah Shakespeare Festival, Chicago Shakespeare Theater, Milwaukee Shakespeare Company, Defiant Theatre, Bunny Gumbo, Bialystock and Bloom, Skylight Opera Theatre and more. When not doing all of that, he is busy teaching theatre at Carthage College in Kenosha, WI.

Excerpted from:
https://gurmanagency.com/selected-clients/john-maclay/

DANNY ABOCSCH is a composer/lyricist whose musicals include Goosebumps The Musical (World Premiere at First Stage and Oregon Children's Theatre, October 2016), Fancy Nancy The Musical (Off-Broadway 2012-2014, National Tour 2013-2015, Cast Recording available on Ghostlight Records), Placebo (winner of the 2012 PMTP Development Award, fully produced workshop at the Pasadena Playhouse directed by Ryan Scott Oliver, additional workshops at the University of Michigan, Oklahoma City University, Emerson College, and Pace University), Off The Wall (First Prize winner of NMI’s 2014 Search for New Musicals, 2015 workshop and concert in Los Angeles), and Miles & Me (2014 workshop at the Musical Theatre Factory in NYC).

Originally from Deerfield, IL, Danny is a graduate of the University of Michigan (B.M. in Music Education), and of NYU’s M.F.A. Graduate Musical Theatre Writing Program. Danny studied musical theatre writing as one of twelve participants in the Johnny Mercer Songwriter’s Project at Northwestern University, where he worked closely with Broadway composers Lin-Manuel Miranda and Craig Carnelia.
CURTAINS UP ON THE PLAYWRIGHT AND COMPOSER (cont'd.)

Three of Danny’s songs have been chosen by William Finn for his concert series “Songs By Ridiculously Talented Composers and Lyricists You Probably Don’t Know, But Should.” Danny was a founding member of the Musical Theatre Factory where he also served as its first Managing Director and co-created the acclaimed New Orchestrations series. Danny’s music has been featured on the TV shows “Dance Moms” and “Last Call With Carson Daly” as well as in the films “Waiting in the Wings” and “Missed Connections.”

Danny lives in New York City.

Excerpted from:
https://gurmanagency.com/selected-clients/danny-abosch/

CURTAINS UP ON DISCUSSION

Use the following questions to lead a discussion with students after attending DCT’s performance of GOOSEBUMPS THE MUSICAL: PHANTOM OF THE AUDITORIUM.

- What is the appeal of scary stories?
- What are the similarities and differences between what happens to Brooke & her classmates and what happens in the play The Phantom that they perform?
- Why does Tina behave the way she does? Does she change in any way by the end of the play? In what way?
- Would you like to have Ms. Walker as a teacher? Why or why not?
- What does Brian need for “closure”?
- What scenes/actions/dialogue make this a suspenseful or thrilling play?
CURTAINS UP ON WRITING

In CURTAINS UP ON THE AUTHOR, we learned that R. L. Stine starts creating his stories in a very specific way. He begins with the title, figures out the ending, and creates an outline all before he even begins writing the story.

“Kids think you just sit down and start writing. I always tell them you never do that.”
- R. L. Stine

Using R. L. Stine’s writing process as a guide, create a story (it doesn’t have to be a scary one). Use the template on the following page to help organize your ideas.

• Start by selecting a title. Pick something interesting that can inspire the rest of your story.
• Decide on the ending of the story.
• Outline the entire story.
• Now begin to write the story. Don’t forget to follow the outline.
• Read the stories in class and discuss this process of story writing versus other story-writing processes.
CURTAINS UP ON SCIENCE

*Goosebumps* isn’t just the name of a horror book series. It’s a physical reaction to being scared or cold. Check out these sites (or do additional research) to learn more about why we get goosebumps:


http://www.kidsdiscover.com/quick-reads/causes-goose-bumps/

Humans aren’t the only ones to experience a physical reaction when scared. Animals also have fight or flight responses (physical responses to perceived threats).

In this activity, students will research different animals and their respective fight or flight responses. Working in groups or individually, have students choose an animal to research. Encourage the students to find out all that they can about their animal’s fight or flight response(s) (utilizing online resources or library books), record their findings, and present to the class.

**Here are some questions to help guide research:**

- What is the animal’s main fight or flight response?
- Is there a secondary response? If so, what is it?
- Is the response similar to humans getting goosebumps?
- What are typical threatening situations for the animal?
- Do you think that the animal’s response is suitable for the situation?

**Optional extensions to this activity:**

- Draw a picture of the animal’s fight or flight response.
- Act out the response with a scene partner.
- Compare and contrast the fight or flight responses of the different animals chosen.

Adapted from: http://www.educationworld.com/a_lesson/lesson146.shtml
CURTAINS UP ON THEATER SUPERSTITIONS

Theater is steeped in tradition, rituals and superstitions that add to its mysticism and magic. Over the centuries, many customs have become an unquestioned part of the business that we call show. While most people know it’s bad luck to say good luck on opening night (or ever), we dig into theater history to unearth the origins of these rules.

Say "break a leg" instead of "good luck."
Why is it bad luck to say "good luck" to an actor? Some thespians believe there are theater ghosts or fairies who like to cause mischief by making the opposite of what you want to have happen occur. Phrases like "break a leg" are meant to confuse these theatrical pixies and defeat their obstinate ways. A wish for something bad will yield something good from them.

But why specifically the well-wish to "break a leg"? The widely-accepted explanation is that the "leg" being referred to is not the human appendage, but rather the curtain that hangs in the wings, masking the backstage. Breaking a leg means you have broken past this barrier and made it successfully onstage! Some evidence suggests this phrase was born with early vaudeville when performers waited backstage and it was decided in the moment if their act would go on for that performance. If they were sent on, they had broken the leg. (Then they just had to watch out for the hook.)

Other theories support that "break a leg" goes much further back, perhaps to Elizabethan England, where audiences threw money when they enjoyed a performance (fruits and vegetables for a bad one). Actors would have to bend over to collect their rewards, thus breaking the line of their leg. Money = Breaking legs = Success.

Do not whistle in the theater.
In the 1600s, theaters began to employ mechanisms to fly scenery, props and, sometimes, actors. The rigging of theatrical fly systems was very similar to that of many sailing ships. So, it was only a matter of time before sailors found work in the theater crew. On the seas, sailors communicated to each other through a code of whistling. When they began working in theater, this means of communication followed. A certain combination of whistles could mean instructions to raise or lower scenery. If an actor happened to go across the stage whistling, the operators of the fly system might easily confuse their ditty for a cue — clearly dangerous for anyone underneath who might get crushed by a wrongly executed scene change. Despite the advent of headsets (and the fact that we don’t whistle signals anymore) tradition is tradition.

Never mention "Macbeth" in a theater.
Even whispering the name of one of William Shakespeare's bloodiest plays inside a theater is a most egregious taboo. In fact, to do so will raise the ire of most theater folk to a panic. There are a variety of speculations as to why saying the play's name in a theater is considered bad luck. One possible genesis for this superstition comes from the incantations of the three witches in Macbeth. It is believed that Shakespeare adapted these spells from actual books of black magic. This opened the play up to forces of darkness which are supposed to plague productions of what most now refer to as "The Scottish Play."

Another theory claims that the actor playing Macbeth in the original production died in an accident, and Shakespeare, himself, had to go on in his place. It is believed that all subsequent productions are now haunted by this actor and his dismal fate.
CURTAINS UP ON THEATER SUPERSTITIONS (cont’d.)

If you do make the mistake of saying "Macbeth" in a theater, there are some counter curses to ward off doom. Go outside the theater, spin around in a circle three times and spit. Another antidote: Recite any line from *Two Gentlemen of Verona* (considered a lucky play) or this line from *A Midsummer Night's Dream*: "If we shadows have offended, think but this and all is mended, that you have but slumbered here, whilst these visions did appear."

Avoid placing a peacock feather onstage.
Why is a beautifully ornamental bit of plumage bad luck in a theater production? The pattern on a peacock feather creates an eye, or (according to legend) an evil eye, which brings bad juju to a production. The idea of the evil eye hidden in objects extends back as far as the Ancient Greeks. Peacock feathers were also feared by early Europeans as they were part of the ornamentation of Mongol hordes who invaded parts of the continent during the Middle Ages. For a long time, peacock feathers were looked upon by Europeans as part of a dark and bloody history. Much like the *Macbeth* curse, you don't want such savagery and evil associated with a production.

Turn on the ghost light.
Never leave a stage entirely dark. Just don't do it. Practicality might be part of it, since there is always a plethora of obstacles (furniture, trap doors, and orchestra pits) that could lead to accidents in the dark. But there is a second common-sense explanation. When theaters were first lit in the early part of the 1800s — before electricity — the lights were powered by gas. Gas is, of course, combustible and could build up pressure within the gas lines. Running the flame of a ghost light in a theater during non-performance times burned excess gas and eliminated the pressure that might result in an explosion. Though we no longer use gas to light our theaters, the tradition remains intact. More superstitious theater folk also believe that the ghost lights help to keep spirits at bay, including the ghost of Thespis (the first actor), preventing them from playing mischievous pranks. Take that, Thespis!

Do not give gifts of flowers before the performance.
The reward of flowers should only be bestowed upon performers, directors and playwrights after a show plays in front of the audience and the artists have earned their accolades. To do so beforehand tempts the fates to intercede and ensures a lackluster show. There was also a rather grim tradition that has faded over time, which involves giving the leading lady and the director a bouquet of flowers stolen from a graveyard upon a show's closing — symbolizing the death of the show.

Ban blue onstage.
Though the success of *The Blue Man Group* seems to have nullified this superstition, it still remains a common one. Going back several centuries, blue dyes were expensive and difficult to make. A theater troupe's success was often judged by its ability to afford blue costumes. In an effort to deceive audiences into believing they were more successful than they actually were, failing troupes would spend the money they had to procure blue costumes. In order to make the distinction, successful troupes began pairing blue costumes with silver adornments, since only a flourishing troupe could afford such a luxury. Today, blue is still thought of as a sign of failure and an unlucky costume color and is only acceptable when paired with silver.

A bad dress rehearsal means a great opening night.
Anyone who has been in a play or musical knows of the superstition that a bad a dress rehearsal is supposed to guarantee a successful opening. Wishful thinking, hope and a touch of denial seem to be the foundations for this line of thinking. Theater is obviously a magical experience for many, but its success grows out of
CURTAINS UP ON THEATER SUPERSTITIONS (cont'd.)

careful planning and hard work. A bad dress rehearsal can be the result of a tired cast and crew who are slogging through a final run-through of a show that has been rehearsing for several weeks. The opening night audience, plus a little adrenaline, reinvigorates the performers so that the careful planning and hard work suddenly come together. How’s that for some clever logic?


CURTAINS UP ON LANGUAGE ARTS

“Let’s Tell a Ghost Story”

Have you ever sat around a campfire and told a ghost story? Creating a scary story can be fun, but there’s a lot that goes into crafting a truly frightening tale. Writers like R. L. Stine must carefully choose their words when writing and utilize many different techniques in order to create their thrillers.

In this activity, students will learn about and use different elements to create a collaborative ghost story.

You will need:
• Pencils, markers
• Butcher paper or poster boards
• Something that resembles a campfire (get creative!)

Begin the lesson by reading various passages from R. L. Stine’s books and (if you have already seen GOOSEBUMPS THE MUSICAL) review the play. Discuss what elements made the stories scary (things like suspense, plot twists, conflict, setting, surprise ending, word choices, etc.). Divide the students into groups and assign each group one of the elements. Instruct the group to brainstorm and write down specific examples of that element on their poster or butcher paper (for example, if the group is assigned word choice, they should write down actual “scary” words from the stories). When the groups are done brainstorming and recording, gather back together as a class and have each group present their findings. Now, it’s time for the fun to begin! Circle the students around the “campfire” and turn the lights down. Remind the students about the various elements that make a story scary (referencing their work on the butcher paper or poster boards). This might also be a good time to remind the students that this story needs to be school-appropriate. Choose one student to begin the story and then pass the story around the circle (having each student contribute a sentence or a few sentences before passing the story on). Don’t forget to end the story! After the story is complete, discuss what elements were employed, what was successful, what didn’t work out, etc.
CURTAINS UP ON LANGUAGE ARTS (cont'd.)

Activity inspired by:


CURTAINS UP ON READING

If you liked GOOSEBUMPS THE MUSICAL: PHANTOM OF THE AUDITORIUM, you might enjoy other books in the Goosebumps series including:

Night of the Living Dummy  
Monster Blood  
The Haunted Mask  
One Day at HorrorLand  
The Curse of the Mummy’s Tomb  
Be Careful What You Wish For  
Say Cheese and Die  
The Horror at Camp Jellyjam  
The Werewolf of Fever Swamp  
A Night in Terror Tower  
Welcome to the Dead House  
Welcome to Camp Nightmare  
You Can’t Scare Me  
Return of the Mummy

CURTAINS UP ON ART

GOOSEBUMPS THE MUSICAL: PHANTOM OF THE AUDITORIUM Set Design

In this activity, students will make a set design for the play. Remind students to be creative. Their set designs shouldn’t just be replicas of what they saw at DCT, but rather their own unique take on the play.
CURTAINS UP ON ART (cont'd.)

You will need:
• Ground plan template
• Drawing materials (crayons, colored pencils, markers)
• Plain paper (optional)
• Magazines/newspapers (optional)
• 3D materials – clay, pipe cleaners, popsicle sticks, glue, etc. (optional)

Explain that the students are now the set designers of GOOSEBUMPS THE MUSICAL: PHANTOM OF THE AUDITORIUM. Give each student a ground plan template and instruct them to draw the set from a bird’s-eye view.

Optional extended activities include:
• draw the stage from the audience’s point-of-view
• create a collage of the stage using magazine and newspaper clippings
• create a 3D version of the set utilizing the 3D materials (this activity will be a little more abstract – use your imagination!)

Don’t forget to take a gallery walk and see everyone’s unique perspective!

Adapted from:
Curtains Up on More

Want to learn more about R. L. Stine?

Check out the websites:
www.rlstine.com
https://www.scholastic.com/teachers/authors/r-l-stine/

Watch these interviews:
http://www.readingrockets.org/books/interviews/stine
https://www.youtube.com/watch?v=v6SV8rgFa0g

R. L. Stine didn’t always write scary books. He used to write funny ones, too, as Jovial Bob Stine. See those books at:
https://www.amazon.com/Jovial-Bob-Stine/e/B001H9XQ4U/ref=ntt_dp_epwbk_0

Learn more about the Goosebumps series at:
http://goosebumps.scholastic.com
T.E.K.S. SATISFIED BY GOOSEBUMPS MUSICAL: PHANTOM OF THE AUDITORIUM

110.13 – English Language Arts and Reading, Grade 2
2.6 – Reading/Comprehension of Literary Text/Theme and Genre. Students analyze, make inferences and draw conclusions about theme and genre in different cultural, historical, and contemporary contexts and provide evidence from the text to support their understanding.
2.8 – Reading/Comprehension of Literary Text/Drama. Students understand, make inferences and draw conclusions about the structure and elements of drama and provide evidence from text to support their understanding. Students are expected to identify the elements of dialogue and use them in informal plays.
2.9 – Reading/Comprehension of Literary Text/Fiction. Students understand, make inferences and draw conclusions about the structure and elements of fiction and provide evidence from text to support their understanding.
2.18 – Writing/Literary Texts. Students write literary texts to express their ideas and feelings about real or imagined people, events, and ideas.

110.14 – English Language Arts and Reading, Grade 3
3.5 – Reading/Comprehension of Literary Text/Theme and Genre. Students analyze, make inferences and draw conclusions about theme and genre in different cultural, historical, and contemporary contexts and provide evidence from the text to support their understanding.
3.7 – Reading/Comprehension of Literary Text/Drama. Students understand, make inferences and draw conclusions about the structure and elements of drama and provide evidence from text to support their understanding. Students are expected to explain the elements of plot and character as presented through dialogue in scripts that are read, viewed, written, or performed.
3.8 – Reading/Comprehension of Literary Text/Fiction. Students understand, make inferences and draw conclusions about the structure and elements of fiction and provide evidence from text to support their understanding.
3.18 – Writing/Literary Texts. Students write literary texts to express their ideas and feelings about real or imagined people, events, and ideas.

110.15 – English Language Arts and Reading, Grade 4
4.3 – Reading/Comprehension of Literary Text/Theme and Genre. Students analyze, make inferences and draw conclusions about theme and genre in different cultural, historical, and contemporary contexts and provide evidence from the text to support their understanding.
4.5 – Reading/Comprehension of Literary Text/Drama. Students understand, make inferences and draw conclusions about the structure and elements of drama and provide evidence from text to support their understanding. Students are expected to describe the structural elements particular to dramatic literature.
4.6 – Reading/Comprehension of Literary Text/Fiction. Students understand, make inferences and draw conclusions about the structure and elements of fiction and provide evidence from text to support their understanding.
4.16 – Writing/Literary Texts. Students write literary texts to express their ideas and feelings about real or imagined people, events, and ideas.

110.16 – English Language Arts and Reading, Grade 5
5.3 – Reading/Comprehension of Literary Text/Theme and Genre. Students analyze, make inferences and draw conclusions about theme and genre in different cultural, historical, and contemporary
contexts and provide evidence from the text to support their understanding.
5.5 – Reading/Comprehension of Literary Text/Drama. Students understand, make inferences and draw conclusions about the structure and elements of drama and provide evidence from text to support their understanding. Students are expected to analyze the similarities and differences between an original text and its dramatic adaptation.
5.6 – Reading/Comprehension of Literary Text/Fiction. Students understand, make inferences and draw conclusions about the structure and elements of fiction and provide evidence from text to support their understanding.
5.16 – Writing/Literary Texts. Students write literary texts to express their ideas and feelings about real or imagined people, events, and ideas.

112.13 – Science, Grade 2
2.10 – Organisms and environments. The student knows that organisms resemble their parents and have structures and processes that help them survive within their environment.

112.14 – Science, Grade 3
3.10 – Organisms and environments. The student knows that organisms undergo similar life processes and have structures that help them survive within their environment.

112.15 – Science, Grade 4
4.10 – Organisms and environments. The student knows that organisms undergo similar life processes and have structures that help them survive within their environment.

112.16 – Science, Grade 5
5.10 – Organisms and environments. The student knows that organisms undergo similar life processes and have structures that help them survive within their environment.

117.108 – Art, Grade 2
2.2 – Creative expression. The student communicates ideas through original artworks using a variety of media with appropriate skills. The student expresses thoughts and ideas creatively while challenging the imagination, fostering reflective thinking, and developing disciplined effort and progressive problem-solving skills.

117.111 – Art, Grade 3
3.2 – Creative expression. The student communicates ideas through original artworks using a variety of media with appropriate skills. The student expresses thoughts and ideas creatively while challenging the imagination, fostering reflective thinking, and developing disciplined effort and progressive problem-solving skills.

117.114 – Art, Grade 4
4.2 – Creative expression. The student communicates ideas through original artworks using a variety of media with appropriate skills. The student expresses thoughts and ideas creatively while challenging the imagination, fostering reflective thinking, and developing disciplined effort and progressive problem-solving skills.

117.117 – Art, Grade 5
5.2 – Creative expression. The student communicates ideas through original artworks using a variety of media with appropriate skills. The student expresses thoughts and ideas creatively while challenging the imagination, fostering reflective thinking, and developing disciplined effort and progressive problem-solving skills.
117.109 – Music, Grade 2
   2.6 – Creative evaluation and response. The student listens to, responds to, and evaluates music and musical performances.
      A – Begin to practice appropriate audience behavior during live or recorded performances.

117.112 – Music, Grade 3
   3.6 – Critical evaluation and response. The student listens to, responds to, and evaluates music and musical performances.
      A – Exhibit audience etiquette during live and recorded performances.

117.115 – Music, Grade 4
   4.6 – Critical evaluation and response. The student listens to, responds to, and evaluates music and musical performances.
      A – Exhibit audience etiquette during live and recorded performances.

117.118 – Music, Grade 5
   5.6 – Critical evaluation and response. The student listens to, responds to, and evaluates music and musical performances.
      A – Exhibit audience etiquette during live and recorded performances.

117.110 – Theatre, Grade 2
   2.2 – Creative expression: performance. The student interprets characters using the voice and body expressively and creates dramatizations.
   2.5 – Critical evaluation and response. The student responds to and evaluates theatre and theatrical performances.
      A – Discuss, practice, and display appropriate audience behavior.
      B – React to and discuss dramatic activities.

117.113 – Theatre, Grade 3
   3.2 – Creative expression: performance. The student interprets characters using the voice and body expressively and creates dramatizations.
   3.5 – Critical evaluation and response. The student responds to and evaluates theatre and theatrical performances.
      A – Apply appropriate audience behavior consistently.
      C – Discuss the use of music, movement, and visual components in dramatic activities and performances

117.116 – Theatre, Grade 4
   4.2 – Creative expression: performance. The student interprets characters using the voice and body expressively and creates dramatizations.
   4.5 – Critical evaluation and response. The student responds to and evaluates theatre and theatrical performances.
      A – Apply appropriate audience behavior at formal and informal performances.
      C – Discuss how movement, music, or visual elements enhance ideas and emotions depicted in theatre.

117.119 – Theatre, Grade 5
   5.2 – Creative expression: performance. The student interprets characters using the voice and body expressively and creates dramatizations.
5.5 – Critical evaluation and response. The student responds to and evaluates theatre and theatrical performances.
A – Analyze and apply appropriate audience behavior at a variety of performances.
C – Identify and discuss how movement, music, or visual elements enhance ideas and emotions depicted in theatre.