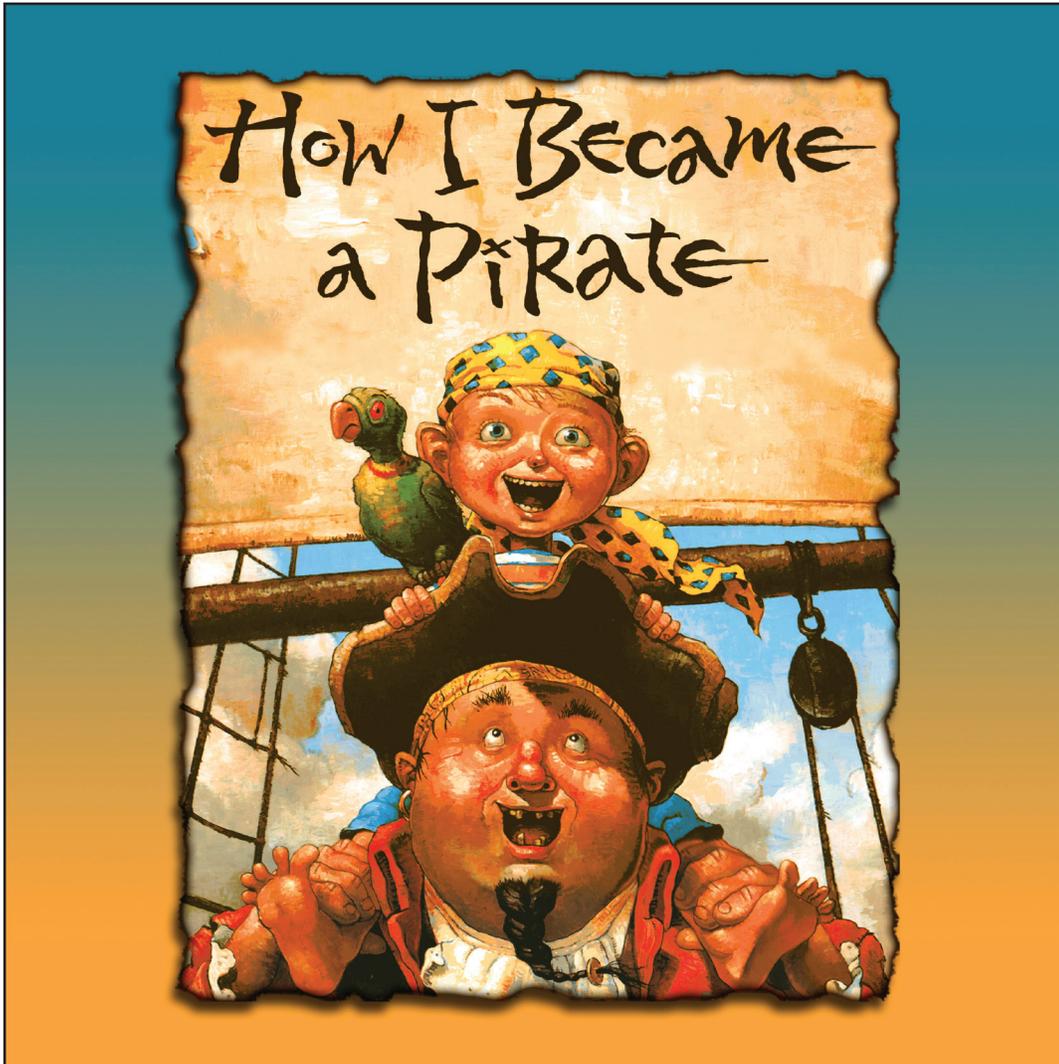


BEHIND THE CURTAIN

A CREATIVE & THEATRICAL STUDY GUIDE FOR TEACHERS



Book, Music & Lyrics by Janet Yates Vogt & Mark Friedman
Based on the book by Melinda Long
Illustrations by David Shannon

RECOMMENDED FOR AGES 4 AND UP

NOV 27 – DEC 1, 2017 & JULY 3 – 6, 2018 STUDENT MATINEE

JUNE 15 – JULY 8 PUBLIC SHOWS

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.

Your Family Arts Center

DALLAS CHILDREN'S THEATER

Astonishing kids & families with the fun of Broadway-like plays & much more!

Dallas Children's Theater

BEHIND THE CURTAIN

A Creative & Theatrical Resource Guide for Teachers

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PlayHOW I BECAME A PIRATE

Book, Music & Lyrics byJanet Yates Vogt & Mark Friedman

Based on the book byMelinda Long

Illustrations byDavid Shannon

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 main stage 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 (contd.)



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 through 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 house lights are? How do they differ from 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?

CURTAINS UP ON ADAPTATION

An *adaptation* is a change made in something so that it can fit a new use. *How I Became a Pirate* is an **adaptation** of a book, which is meant to be read, into a play, which is meant to be performed and viewed. Janet Yates Vogt and Mark Friedman took the work of Melinda Long and **adapted** it so that it could be performed for an audience on stage.

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

- What kinds of things did Janet Yates Vogt and Mark Friedman have to consider in writing a script of the story?
- What kinds of things would Melinda Long be concerned about in giving permission for an adaptation of her 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?

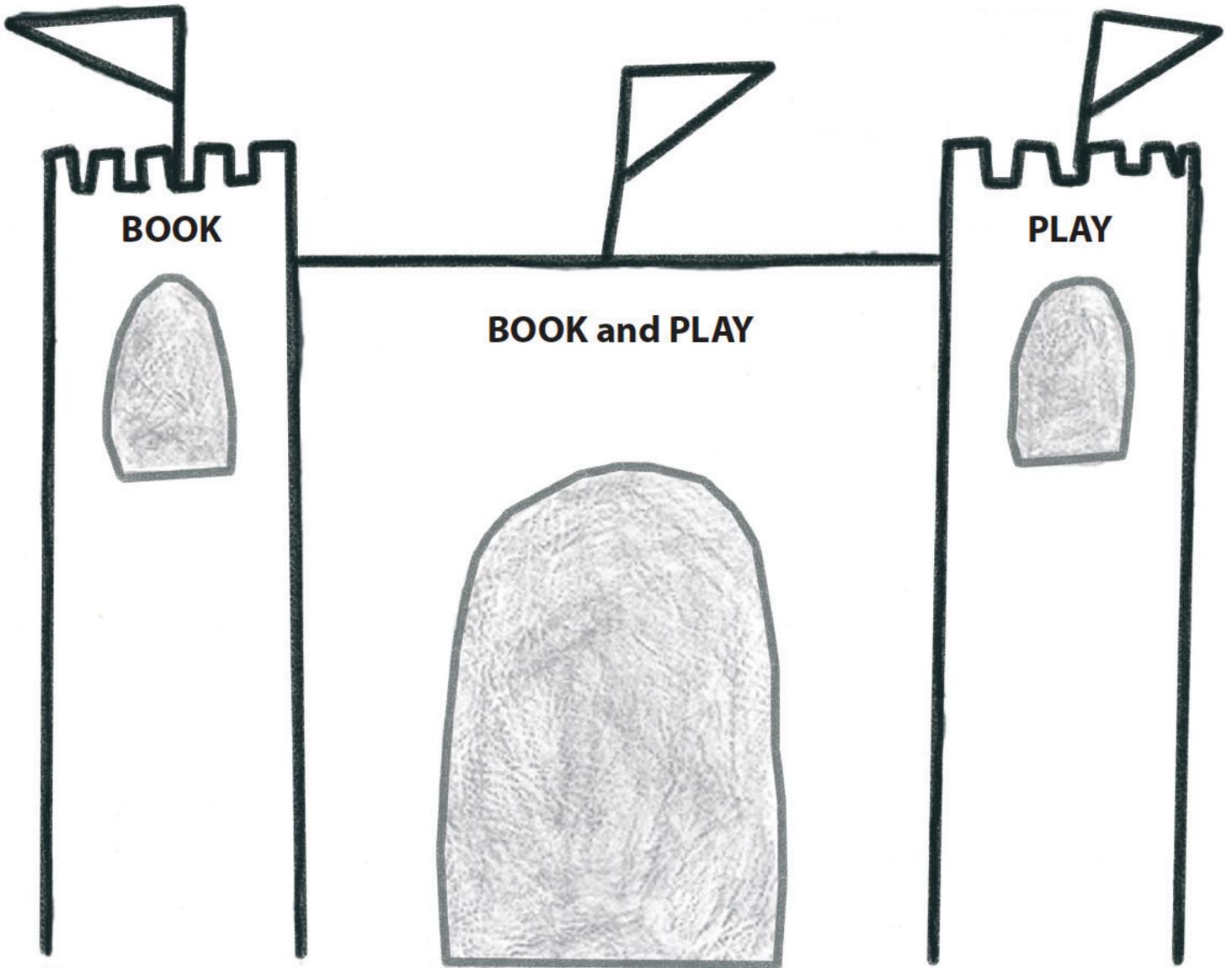
After the performance, consider these questions:

- 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 sandcastle template to illustrate the similarities and differences between the book and DCT's performance of HOW I BECAME A PIRATE.

**COMPARE AND CONTRAST SHEET
BOOK VS. STAGE PERFORMANCE**



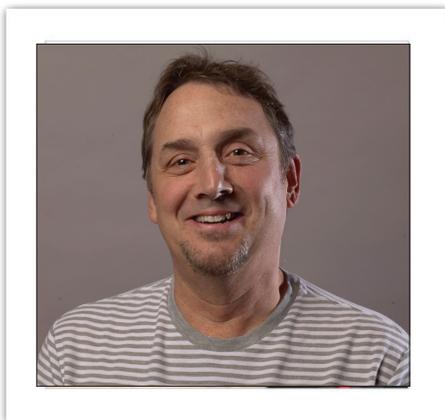
CURTAINS UP ON THE AUTHOR



MELINDA LONG says she spent her childhood burying treasure in her backyard and has always had an affinity for pirates. She is a former teacher with the ability to speak pirate fluently and insists on bedtime stories for both pirates and landlubbers! Ms. Long lives in South Carolina with her husband and two children not too far from actual former “pirate hangouts.”

Learn more about the author at www.melindalong.com.

CURTAINS UP ON THE ILLUSTRATOR



DAVID SHANNON is both an author and illustrator of many books for children. He was born in Washington, D.C., but grew up across the country in Spokane, Washington. Mr. Shannon studied art and graduated from the Art Center College of Design in Pasadena, California and then moved to New York City. He currently lives in Los Angeles where he remains a fan of baseball and plays softball.

Learn more about the illustrator at www.nodavidshannon.com.

“The words tell one part of the story and the pictures tell another part.”

-David Shannon



As Mr. Shannon’s words suggest, it is the role of an illustrator to bring life to an author’s story through pictures. Try the following activity in order to gain insight into the difficulties of both the author and the illustrator in collaborating on a project.

You will need:

- Writing paper
- Drawing paper
- Pencils
- Drawing pencils, crayons, markers, colored chalk, or watercolors

CURTAINS UP ON THE ILLUSTRATOR (CONT'D)

- + Provide each student with writing paper and pencil. Encourage them to pursue the role of the author and write a clear description of a character or scene from their imaginations. The description should be four or five sentences with vivid adjectives to paint a picture with words of the character or place.
- + Next, ask the students to trade papers with each other and switch roles to that of the illustrator. Provide them with drawing materials and encourage them to follow the author's word description as closely as possible when creating the images.
- + Follow up with a discussion of the difficulties each faced as author and as illustrator in the exercise.



CURTAINS UP ON THE PLAYWRIGHTS

JANET YATES VOGT AND MARK FRIEDMAN are creative partners. Working together, they compose music, write lyrics, and create dialogue for their plays. They have created plays for both children and adults. Their work has been performed on stages around the world, including in the United States, Canada, Europe, and Australia. In addition to their collaborations and other work, Ms. Vogt coaches piano and voice students, and Mr. Friedman has toured the country as an actor and musician.

Learn more about the playwrights at www.vogtfriedmancomposers.com.

CURTAINS UP ON DISCUSSION

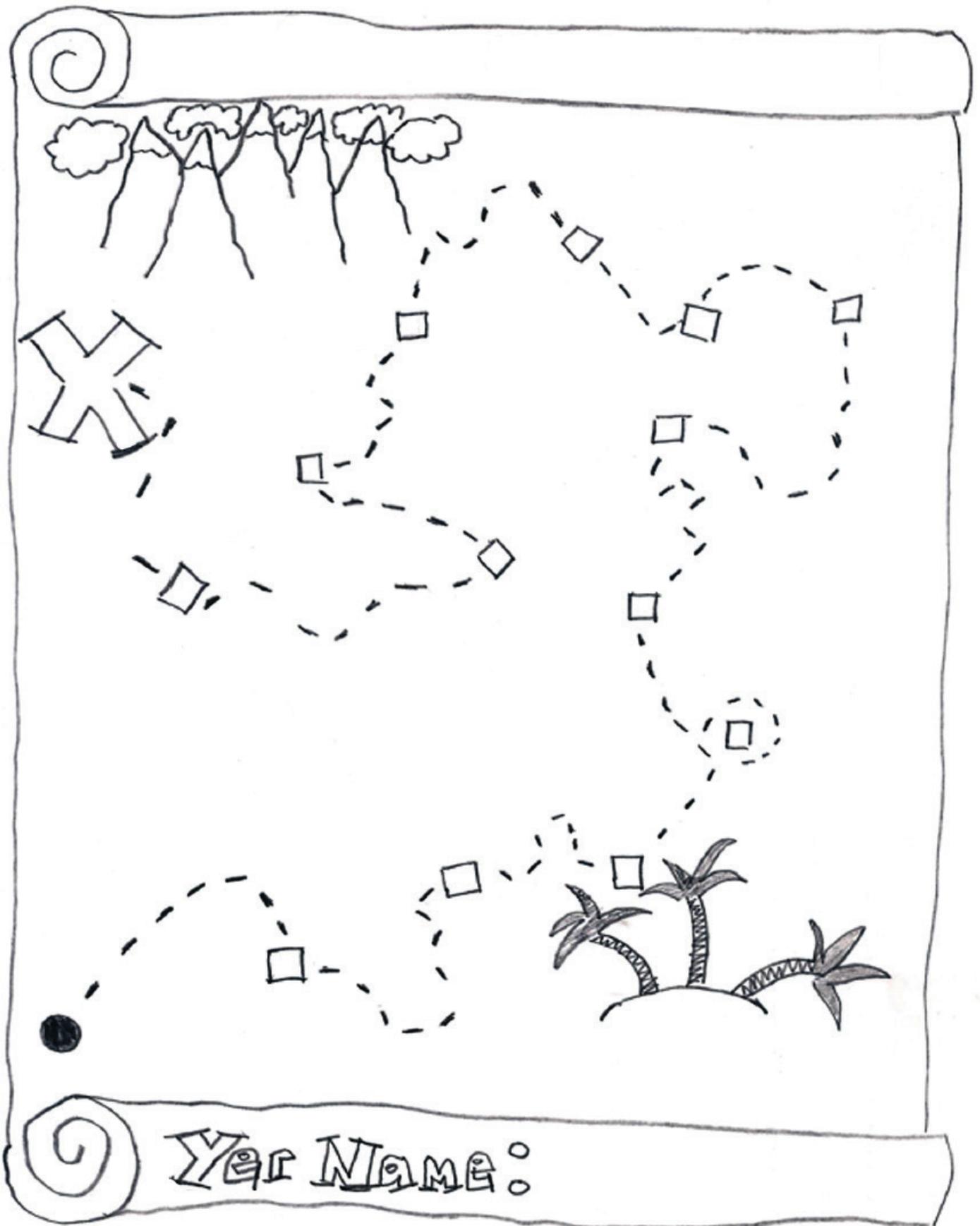
- What do you think makes pirates so appealing to readers and writers?
- What did Jeremy learn from his experience with the pirates?
- What was Jeremy able to teach the pirates, aside from his attempt with the soccer ball?
- Whom do you believe learned the greater lesson?
- What other stories do you know that teach us the value of our homes?
- What kind of bedtime routines do you share with your family?

CURTAINS UP ON MATHEMATICS

The pirates have a terrible time reading a map and keeping count of their steps. Try this fun activity, which measures students' ability to follow directions, count properly, solve problems, and successfully navigate to the pirate treasure.

Use the following Treasure Map Mathematics Master as a springboard sheet for students' math practice. Instruct students to number each of the squares on the map in sequence from the starting point to the X. Then provide students with math facts questions either on the board, from a book, or on a handout and have them work their way to the treasure by writing the correct solutions on the lines.

TREASURE MAP MATHEMATICS MASTER



CURTAINS UP ON LANGUAGE ARTS

“There’s No Place Like Home” Poem

Jeremy Jacob enjoys his adventure with the pirates until it’s time for bed. Jeremy realizes he has no one to tuck him in or read him a bedtime story, and he starts missing home.

Think about those things about home that are special to you and use the following format to write a poem about home. Extend the activity by encouraging students to illustrate their poems and display them in the classroom or hallway.

Home

(write three words that describe your home)

(write three things that you love to do at home)

(write the names of those who live with you at home)

Home

“Talk Like a Pirate Day”

Enjoy a celebration of your trip to the theater with a “Talk Like a Pirate Day” of your own. Use the “Do-It-Yourself Pirate Bandana” and “Pirate Flag” activities to decorate, and pass out the following vocabulary list to students and encourage them to “talk like a pirate” throughout your day. Add to the list any words the students might discover in their pirate studies. Utilize these new vocabulary words in a writing activity during the day.

ARGHHa pirate exclamation of disgust or agreement

AHOY hello

AVASTbeware or stop

MATEY OR ME HEARTIESfriends

DROP ANCHOR..... we’re there

GRUB.....food

GROGdrink

HORNSWOGGLE.....to cheat someone

SCURVY DOG OR BILGE RATunfriendly names to call another pirate who takes your share

SHIVER ME TIMBERS!a surprised exclamation

YEyou

Check out this website for more pirate lingo: [www.ducksters.com/holidays/talk like a pirate day.php](http://www.ducksters.com/holidays/talk_like_a_pirate_day.php)

CURTAINS UP ON READING

If you enjoyed this story, you might try other books by the author and illustrator including:

By Melinda Long: *Pirates Don't Change Diapers*
Hiccup Snickup
When Papa Snores
The Twelve Days of Christmas in South Carolina

By David Shannon: *No, David*
David Goes to School
Duck on a Tractor
Duck on a Bike
The Rain Came Down
How Georgie Radbourn Saved Baseball
A Bad Case of Stripes
Amazing Christmas Extravaganza

CURTAINS UP ON ART

DO-IT-YOURSELF PIRATE BANDANA

Pirates rarely go without something covering their heads. For those who want to look like a pirate, a fun art project is to create special personalized pirate bandanas.

You will need:

- 20x20 inch square of plain fabric or a plain light-colored bandana
- Fabric markers or other permanent ink markers

Provide each student with a square of fabric and allow time to decorate it with permanent markers. Once dry, wear them for your "Talk Like a Pirate Day" or to the performance of HOW I BECAME A PIRATE.

DESIGN A PIRATE FLAG

Pirates flew flags on their ships in an effort to appear bold, fearless, and frightening. Below are pictures of some actual pirate flags and the names of the captains on whose ships they flew. Talk with your class about what the flags might be trying to depict.

You will need:

- Pirate flag masters for each student
- Drawing pencils, crayons, or markers

Use the pirate flag master and allow each student to design his or her own pirate flag. Cut out the flags and tape them to the students' desks (or ships, if you will!) for your own "Talk Like a Pirate Day" celebration.

You might extend the activity with older students by having them research in groups the pirates listed and their flags.



Walter Kennedy



Bart Roberts



Henry Every



Edward England



Richard Worley



Christopher Moody



Stede Bonnet



Edward Low



Bart Roberts (2nd Flag)



Jack Rackam



Blackbeard (Edward Teach)



Emanuel Wynne



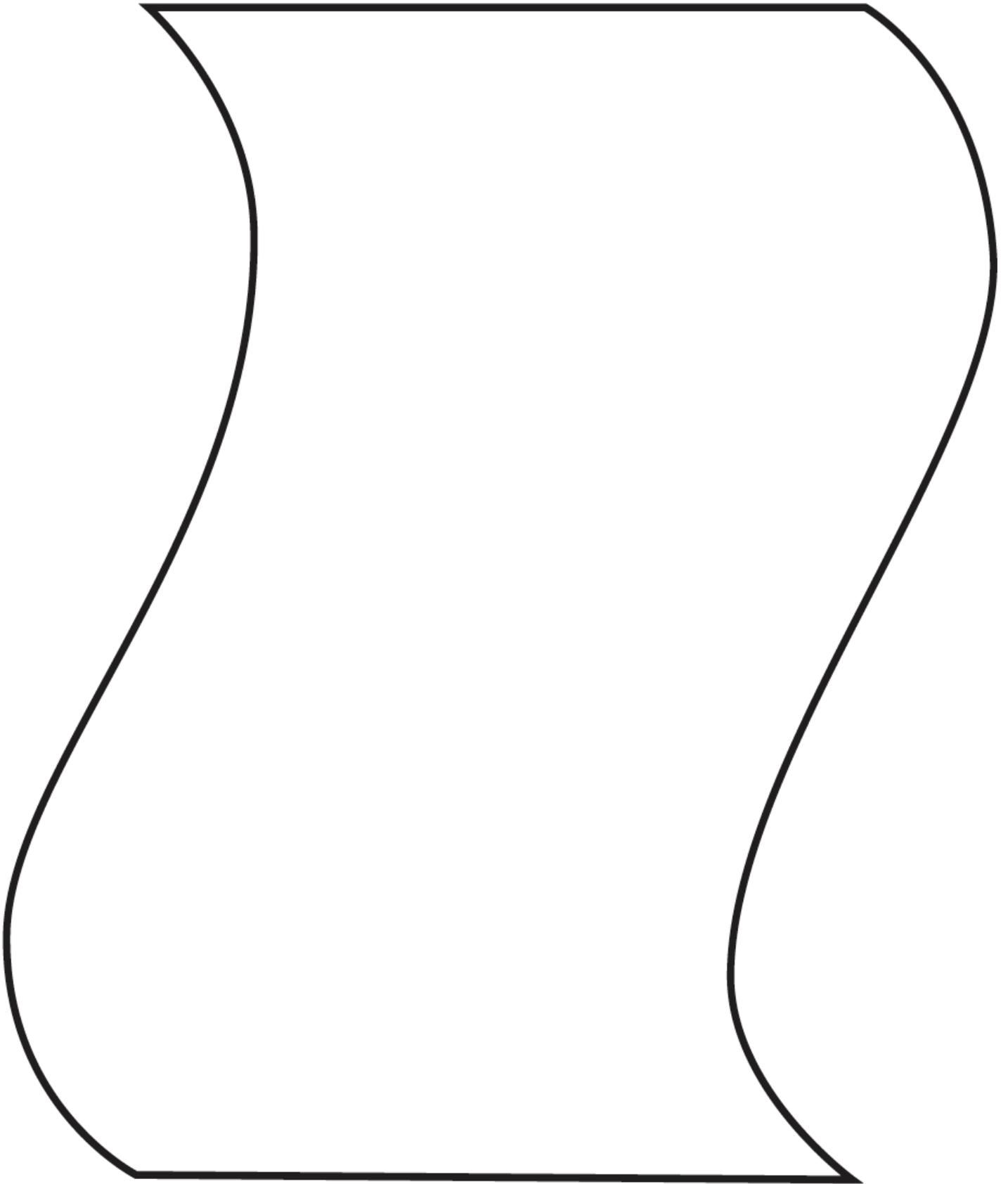
Thomas Tew



Christopher Condent

- image from The Dangerous Book for Boys by Conn & Hal Iggulden

PIRATE FLAG MASTER



CURTAINS UP ON MORE

Fiction and nonfiction books:

Pirate Princess by Sudipta Bardhan-Quallen

Do Pirates Take Baths? by Kathy Tucker

Shiver Me Letters: A Pirate ABC by June Sobel

Pirates: Robbers of the High Seas by Gail Gibbons

Pirate from DK publishing

Websites:

www.piratemuseum.com/pirate.html

www.chesapeakepirates.com/20-pirate-activities-for-kids/

T.E.K.S. SATISFIED BY HOW I BECAME A PIRATE

- 110.2 - English Language Arts and Reading, Kindergarten.
K.11 - Reading/text structures/literary concepts. The student recognizes characteristics of various types of texts.
B - Understand simple story structure.
- 110.3 - English Language Arts and Reading, Grade 1.
1.12 - Reading/comprehension. The student uses a variety of strategies to comprehend selections read aloud and selections read independently.
F - Make and explain inferences from texts such as determining important ideas and causes and effects, making predictions, and drawing conclusions.
- 1.14 - Reading/text structures/literary concepts. The student recognizes characteristics of various types of texts.
G - Analyze characters, including their traits, feelings, relationships, and changes.
- 110.4- English Language Arts and Reading, Grade 2.
2.9 - Reading/comprehension. The student uses a variety of strategies to comprehend selections read aloud and selections read independently.
F - Make and explain inferences from texts such as determining important ideas and causes and effects, making predictions, and drawing conclusions.
2.11 - Reading/text structures/literary concepts. The student analyzes the characteristics of various types of texts.
H - Analyze characters, including their traits, relationships, and changes.
- 110.5 - English Language Arts and Reading, Grade 3.
3.9 - Reading/comprehension. The student uses a variety of strategies to comprehend selections read aloud and selections read independently.
F - Make and explain inferences from texts such as determining important ideas, causes and effects, making predictions, and drawing conclusions.
3.11 - Reading/text structures/literary concepts. The student analyzes the characteristics of various types of texts.
H - Analyze characters, including their traits, feelings, relationships, and changes.
- 117.3 - Music, Kindergarten.
K.4 - Response/evaluation. The student responds to and evaluates music and musical performance.
A - Identify steady beat in musical performances.
B - Identify higher/lower, louder/softer, faster/slower, and same/different in musical performances.
- 117.4- Theatre, Kindergarten.
K.5 - Response/evaluation. The student responds to and evaluates theatre and theatrical performances.
A - Begin to identify appropriate audience behavior.
B - Respond to dramatic activities.
C - Demonstrate awareness of the use of music, creative movement, and visual components in dramatic play.
D - Observe the performance of artists and identify theatrical vocations.
- 117.6 - Music, Grade 1.
1.6 - Response/evaluation. The student responds to and evaluates music and musical performance.
A - Distinguish between beat/rhythm, higher/lower, louder/softer, faster/slower, and same/different in musical performances.
B - Begin to practice appropriate audience behavior during live performances.

117.7- Theatre, Grade 1.

1.5 - Response/evaluation. The student responds to and evaluates theatre and theatrical performances.

A - Identify appropriate audience behavior.

B - Respond to and begin to evaluate dramatic activities.

C - Identify the use of music, creative movement, and visual components in dramatic play.

D - Observe the performance of artists and identify theatrical vocations.

117.9 - Music, Grade 2.

2.6 - Response/evaluation. The student responds to and evaluates music and musical performance.

A - Distinguish between beat/rhythm, higher/lower, louder/softer, faster/slower, and same/different in musical performances.

B - Show appropriate audience behavior during live performances.

117.10 - Theatre, Grade 2.

2.5 - Response/evaluation. The student responds to and evaluates theatre and theatrical performances.

A - Identify and apply appropriate audience behavior.

B - React to and begin to evaluate dramatic activities.

C - Employ music, creative movement, and visual components in dramatic play.

D - Observe the performance of artists and identify theatrical vocations.

117.12 - Music, Grade 3.

3.6 - Response/evaluation. The student responds to and evaluates music and musical performance.

A - Define basic criteria for evaluating musical performances.

B - Exhibit audience etiquette during live performances.

117.13 - Theatre, Grade 3.

3.5 - Response/evaluation. The student responds to and evaluates theatre and theatrical performances.

A - Evaluate and apply appropriate audience behavior consistently.

B - Evaluate simple dramatic activities and performances.

C - Incorporate music, movement, and visual components in dramatic play.

D - Observe the performance of amateur and professional artists and begin to compare vocations in theatre.

117.15 - Music, Grade 4.

4.6 - Response/evaluation. The student responds to and evaluates music and musical performance.

A - Apply basic criteria in evaluating musical performances and compositions.

B - Justify, using music terminology, personal preferences for specific music works and styles.

C - Practice concert etiquette as an actively involved listener during live performances.

117.16 - Theatre, Grade 4.

4.5 - Response/evaluation. The student responds to and evaluates theatre and theatrical performances.

A - Identify and apply appropriate audience behavior at performances.

B - Define visual, aural, oral, and kinetic aspects of informal play-making and formal theatre and discuss these aspects as found in art, dance, and music.

C - Compare and contrast the ways ideas and emotions are depicted in art, dance, music, and theatre and select movement, music, or visual elements to enhance classroom dramatizations.

D - Compare theatre artists and their contributions.