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 teachers and students 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, and extend the dramatic experience of the play.

AGES 7 AND ABOVE

MARCH 22 - APRIL 15 STUDENT MATINEE
MARCH 18 - APRIL 10 PUBLIC SHOWS
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, 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 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, creates a cue sheet to guide the crew in getting things on and off the stage during the performances.
During the performance, uses this cue sheet to direct people and things on and off the stage.

The CREW
Builds and operates the scenery, costumes, props, and light and sound during the performance.

The CAST
Performs and presents the story to the audience.

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 TV, you may leave the room or talk. 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. 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 during the performance.

- 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 call out to the actors on stage.
- Sit on your knees or stand near your seat.
- Bring snacks and 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 while you are being seated.
- Keep all hands, feet and items out of the aisles during the performance.
CURTAINS UP AFTER THE PERFORMANCE

Attending a play is an experience unlike any other. 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 before your very eyes. All of these things make seeing a play very different from television, videos, computer games, or CDs and audiobooks 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.

1. What was the first thing you noticed when you entered the theater? What did you notice first on the stage?
2. What about the set? Draw or talk 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 the action took place?
3. 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?
4. 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?
5. Was there music in the play? How did it add to the performance?
6. 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?

• 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?
• Write a letter to a cast member telling them what you liked about their character.
• 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?
• Which job would you like to try? Actor, Director, Lighting or Sound Crew Member, Stage Manager, Set Designer, Costume Designer, or another role? What skills might you need to complete your job?
• Choose a favorite story and draw or use the computer to create a program cover design for a theatrical adaptation of your story.
CURTAINS UP ON THEATER VOCABULARY

ACTOR  any theatrical performer whose job it is to portray a character
CAST  the group of actors in a play
CENTER STAGE  the middle of the stage
CHARACTER  any person portrayed by an actor onstage. Characters may also be animals, and sometimes things.
CHOREOGRAPHER  the person who designs and teaches 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 entire production
DOWNSTAGE  the area at the front of the stage; closest to the audience
HOUSE  the area in the theater where the audience sits
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
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, 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 aspects of the lights, sound and scenery with the actors during the performance
UPSTAGE  the area at the back of the stage; farthest from the audience
DWAYNE HARTFORD is a playwright, actor and director living in Phoenix, Arizona. He is an associate artist and playwright-in-residence at Childsplay, the nationally recognized theatre for young audiences and families. His plays have been developed through the company’s Whiteman New Plays Program. Following premieres at Childsplay, his plays have gone on to productions around the country and Canada. In 2005, his play Eric and Elliot received the distinguished play award from the American Alliance for Theatre and Education. The Imaginators was produced and aired by the Phoenix PBS affiliate. A Tale of Two Cities was developed through funding from the National Endowment for the Arts. The play also was chosen for further development at NYU’s New Plays for Young Audiences Program at the Provincetown Playhouse in New York City. Hartford is from the small town of Smithfield, located in the Belgrade Lakes region of central Maine. He received his BFA in musical theatre from the Boston Conservatory and started writing plays in 2000. In 2012, two of Hartford’s plays premiered: Rock the Presidents, a musical revue with music by Sarah Roberts, and The Color of Stars, a story that takes place in Maine during World War II.

KATE DICAMILLO was named National Ambassador for Young People’s Literature for 2014-15. Born in Philadelphia, the author lives in Minneapolis where she faithfully writes two pages a day, five days a week. After moving to Minnesota from Florida in her 20s, homesickness and bitter winter helped inspire Because of Winn-Dixie—her first published novel, which, remarkably, became a runaway bestseller and snapped up a Newbery Honor. Her second novel, The Tiger Rising, went on to become a National Book Award Finalist. Since then, she has written for a wide range of ages, including two comical early-chapter-book series—Mercy Watson and Bink & Gollie—as well as a luminous holiday picture book, Great Joy. Her latest novel, Flora & Ulysses: The Illuminated Adventures, won the 2014 Newbery Medal, was a 2013 Parents’ Choice Gold Award winner and was chosen by Amazon, Publishers Weekly, Kirkus Reviews and Common Sense Media as a Best Book of the Year.
CURTAINs UP ON THE ADAPTATION

An adaptation is a change made in something so that it can fit a new use. This performance of *The Miraculous Journey of Edward Tulane*, is an adaptation of the book written by Kate DiCamillo, which is meant to be read, into a play, which is meant to be performed and viewed.

Consider these questions for discussion before you attend the DCT production:
• What kinds of things did the author have to consider in writing a script of the story?
• Do you think the performance will be shorter or longer than a book version of the tale?
• What will the characters look like? Will they match illustrations you might have seen? 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?

Give it a try:
Use the compare and contrast template on the next page to illustrate the similarities and differences between the book and DCT’s performance of *The Miraculous Journey of Edward Tulane.*
CURTAINS UPON CONVERSATION

Once, oh marvelous once, there was a rabbit who found his way home.

Use the title of the story to jumpstart a conversation about the theme of the play and words that may have more than one meaning. The following questions may help lead your discussion.

What is the title of the story?

What do you consider to be Edward’s journey?

What makes it miraculous?

Might there be a journey Edward takes that might not be considered a physical journey? Can a journey be made without traveling?

How might it be considered a miraculous journey?

Is there one part of Edward's physical journey you think might have had more effect on his self-journey than another?

Can you think of other examples of times where words might have more than one meaning?

CURTAINS UP ON GEOGRAPHY AND HISTORY

Map Edward’s physical journey. Note the types of environments he found himself in and the conditions of each. While Edward’s exact locations are not mentioned in the story, there are hints throughout that locate him in the United States. Use the map template or allow students to create their own maps to show the journey Edward takes from the house on Egypt Street, to the ship sailing to England. Where did Edward’s travels with Bull and Lucy lead him? Where might Bryce and Sara Ruth's house have been located? Neal's Diner in Memphis? Where was the doll shop and where did Abilene have her garden?

Give it a try!

Encourage students to research hobos using the following questions to jumpstart their research:

What is a hobo?

Where and when might you have found a hobo camp?

What's the hobo code?

Allow students to work in groups or individually to compile facts and photos to share with the class. Create a display for the classroom or hallway.
CURTAINS UP ON WRITING

The story of *The Miraculous Journey of Edward Tulane* is told by a narrator from Edward’s viewpoint. How might the story be told differently by one of the other characters he meets?

Write a short story about Edward Tulane’s miraculous journey from the viewpoint of another one of the characters.

You can choose any one of them you’d like. Think about how Lolly might tell her view of the story or how Nellie might tell it. What might Abilene have to say? Bryce? Sarah Ruth?

Write your story and share it with your class. Students could be encouraged to work in groups and present their stories as Reader’s Theater to extend the activity.

CURTAINS UP ON IMAGINING

Discuss how Edward’s name and clothing changes on each step of his journey and with each person who takes him in. Which name do you think best suits him? Which attire? What might you name Edward if you took him in? How might you dress him?

Give it a try!

Use the portrait templates to draw a picture of Edward using the name and outfit you think best suits him then create one of your own design. Display the finished drawings in your classroom or hallway.
Malone
Clyde
CURTAINs UP ON MECHAnICS

Abilene wound Edward’s watch for him each morning. “Now, Edward,” she said to him after she was done winding the watch, “when the big hand is on the twelve and the little hand is on the three, I will come home to you.”

“THe have been loved,” said Edward to the stars.

CLOCKWORK MECHAnICS

What is clockwork?

Clockwork literally means, “working like a clock.” Most modern clocks and watches are powered by electricity stored in batteries and regulated by quartz crystals. They have few moving or “working” parts. If you want to understand clockwork, you need to understand how clocks used to work in the days when you wound them with a key. Like an old-fashioned clock, a clockwork device is completely mechanical and has these essential parts:

1. A **key** (or crown) you wind to add energy.
2. A **spiral spring** to store the energy you add with the key. Pocket watches and windup wristwatches use tightly wound springs to store energy.
3. A set of **gears** through which the spring’s energy is released. The gears control how quickly (or slowly) a clockwork machine can do things, but they also control how much force it can produce (for climbing inclines, as in the case of a clockwork toy, like a jack-in-the-box).
4. A **mechanism** the gears drive that makes the device do useful or interesting things. In a clock, the mechanism is the set of hands that sweep around the dial to tell you the time.

Adding and storing energy

A basic law of science called “conservation of energy” tells us that we can’t do anything without energy. If you want a clockwork car to drive across your carpet, you have to give it enough energy to do just that before you release it; in other words, you have to wind it up.

The mainspring

What happens when you wind? If you’ve ever wound a clockwork toy, you’ll know that the key (sometimes it’s a little plastic knob called a crown) can be quite stiff and hard to turn. Why is that? When you turn the key, you’re tightening a sturdy metal spring, called the mainspring, and storing up energy. Clockwork springs are usually thick twists of steel, so tightening them (forcing them to occupy a much smaller space) is actually hard work—in both the everyday and the scientific senses of the word. With each turn of the screw, your fingers are doing work they’re moving a force through a distance—in other words, compressing the spring.

Since you’re doing work with your fingers, you’re using energy, but that energy doesn’t vanish into thin air: it’s stored in the spring as potential energy. Tightening the mainspring in a windup toy is like pushing a rollercoaster car up a hill. Just as you can get the energy in a rollercoaster car back by letting it roll down the hill, you can get the energy back from a mainspring by releasing it to drive a clockwork mechanism—the potential energy is converted into kinetic energy (as well as heat and sound energy) in the whirring gears.
If you want a clockwork device to entertain you (or do something useful) for a while, you need to give it plenty of energy. Windup clocks and watches are designed to have springs that will store enough energy to keep the mechanism working for a day or more. Generally, more interesting clockwork devices that run for longer have bigger and sturdier springs capable of storing much more energy. The size and tension of the spring control how much energy it will hold. The harder a spring is to turn and the longer you wind it, the more energy it will store.

**Using energy**

Virtually all clockwork devices have gears, which are wheels with teeth that mesh together. There are generally two reasons why you use them: to make a wheel go faster (with less force) or to make it go more slowly (with more force). Clockwork mechanisms use gears in both these ways. In a pocket watch, gears transform the speed of a rotating shaft so it drives the second hand at one speed, the minute hand at 1/60 that speed, and the hour hand at 1/3600 the speed.

For more information on clockwork mechanics and clockwork toys, visit [www.explainthatstuff.com](http://www.explainthatstuff.com)
CURTAINS UP ON MORE

Books by Kate DiCamillo:
Because of Winn-Dixie
The Tale of Despereaux
Flora and Ulysses: The Illuminated Adventures
The Magician’s Elephant
The Tiger Rising
Mercy Watson Series
Bink and Gollie Series
Tales From Deckawoo Drive Series
Louise: The Adventures of a Chicken

Online:
www.edwardtulane.com - This site provides interactive activities and a wonderful teacher’s guide to use along with the book.
www.katedicamillo.com - Visit this site for even more on the author!
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.

117.13 - 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.

117.16 - 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.

117.19 - Theatre, Grade 5.
5.5 - Response/evaluation. The student responds to and evaluates theatre and theatrical performances.
   A - Analyze and apply appropriate audience behavior at a variety of performances.
   B - Define visual, aural, oral, and kinetic aspects of informal play-making and formal theatre and describe these components in art, dance, and music.
   C - Compare and contrast ideas and emotions depicted in theatre, dance, music, and art and select and explain the use of movement, music, or visual elements to enhance classroom dramatizations.
   D - Analyze and compare theatre artists and their contributions.

117.34 - Theatre, Grade 6.
6.5 - Response/evaluation. The student responds to and evaluates theatre and theatrical performances.
   A - Analyze and apply audience behavior at all performances.
   B - Develop simple oral and written observations about visual, aural, oral, and kinetic aspects of informal play-making and formal theatre and describe these components in art, dance, and music.
   C - Compare and contrast ideas and emotions depicted in art, dance, music, and theatre and demonstrate uses of movement, music, or visual elements to enhance classroom dramatization.
   D - Compare selected occupations in theatre.