MUSIC BY ALAN MENKEN
LYRICS BY HOWARD ASHMAN & TIM RICE
BOOK BY LINDA WOOLVERTON
DIRECTED BY NANCY SCHAEFFER

Disney’s BEAUTY AND THE BEAST JR is presented through special arrangement with Music Theatre International (MTI). All authorized performance materials are also supplied by MTI. MTIShow.com

RECOMMENDED FOR AGES 5 AND UP
SEPTEMBER 22 - OCTOBER 27, 2019  PUBLIC SHOWS
OCTOBER 11 - OCTOBER 25, 2019  STUDENT MATINEE

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 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; extending the dramatic experience of the play.
Dallas Children's Theater

BEHIND THE CURTAIN
A Creative & Theatrical Resource Guide for Teachers

DCT Executive Artistic Director .....................................Robyn Flatt
Resource Guide Editor ......................................................Jessica Colaw

Play .................................................................Disney's BEAUTY AND THE BEAST
Music by .................................................................Alan Menken
Lyrics by .................................................................Howard Ashman & Tim Rice
Book by .................................................................Linda Woolverton

DALLAS CHILDREN’S THEATER, one of the top five family theaters in the nation, serves over 250,000 young people and their families from 197 zip codes, 101 cities and 89 counties and 27 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 38 full time staff members and nearly 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 Resource Guide.

Permission is granted for material included in this Resource Guide to be copied for use in the classroom.
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 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 in something so that it can fit a new use. Disney’s *BEAUTY AND THE BEAST* is an adaptation of a film, which was based on a fairytale. Linda Woolverton, Alan Menken, Howard Ashman, and Tim Rice took the story written hundreds of years ago and adapted it for a modern audience.

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

- What kinds of things did Linda Woolverton, Alan Menken, Howard Ashman, and Tim Rice have to consider in writing a script, music and lyrics of the story?
- If still alive, what kinds of things would the fairytale author be concerned about in an adaptation of the story?
- Do you think the performance will be shorter or longer than the film?
- What will the characters look like? How will they be like the characters from the film (or fairytale)? 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 film (or fairytale) 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 story to the stage?
- What things helped to tell the story on stage?

*Use the following template to illustrate the similarities and differences between the film (or fairytale) and DCT’s performance of Disney’s BEAUTY AND THE BEAST.*
<table>
<thead>
<tr>
<th>FILM (OR FAIRYTALE)</th>
<th>BOTH</th>
<th>PLAY</th>
</tr>
</thead>
</table>

DISNEY'S BEAUTY AND THE BEAST JUNIOR COMPARE & CONTRAST
CURTAINS UP ON THE PLAYWRIGHT, COMPOSER, AND LYRICISTS

LINDA WOOLVERTON
Linda Woolverton (playwright) was born in Long Beach, California in 1952. She was an honors student in her high school’s theater program and graduated from California State University, Long Beach with a BFA in Theater Arts in 1973. While working as a substitute teacher, she completed a Master’s Degree in Theater for Children at California State Fullerton in 1976. She then formed her own children’s theater company, writing, directing and performing all over California in churches, malls, schools, and local theaters. In 1980, Woolverton began working as a development executive for CBS, concentrating on both children’s and late-night programming. During her lunch breaks at CBS, she wrote her first young adult novel, Star Wind. She left this job after several years to pursue a writing career full time. While working as a substitute teacher, she completed another young adult novel, Running Before the Wind. These books were published in 1986 and 1987 respectively. Between 1984 and 1989, Woolverton worked as a children’s television writer, penning scripts for shows such as Ewoks, The Real Ghostbusters, Dennis the Menace and Popples. Eventually, she expressed her wish to work for Disney, but was discouraged by her agent. Not giving up, Woolverton went to the Disney offices in Burbank and dropped off a copy of Running Before the Wind for a secretary, asking to “give it to somebody to read.” Two days later, she received a call from Disney Chairman Jeffrey Katzenberg inviting her for an interview. As a result, she was hired to write the script for the animated motion picture Beauty and the Beast (1991). She was the first woman to write an animated feature for Disney and the movie was the first animated feature to be nominated for Best Picture at the Academy Awards. The success of Beauty and the Beast led to a long professional relationship with Disney. She co-wrote the screenplay of the live-action film Homeward Bound: The Incredible Journey (1993) and co-wrote the screenplay of The Lion King, released in 1994. During this time, Linda also adapted her Beauty screenplay into a Broadway musical, which opened to critical acclaim in 1994 and garnered Linda a Tony Award nomination for Best Book in a Musical. Linda also co-wrote the book of the Disney musical Aida, which opened on Broadway in 2000. Most recently, Woolverton wrote the screenplays for Disney’s live action films Alice in Wonderland (2010), Maleficent (2014) and the sequel Alice Through the Looking Glass (2016). Throughout these stories Woolverton reimagined classic heroines and tales for a modern audience. Linda Woolverton resides in Los Angeles.

Excerpted from https://oac.cdlib.org/findaid/ark:/13030/c8930xfb/entire_text/

ALAN IRWIN MENKEN
CURTAINS UP ON THE PLAYWRIGHTS (CONT'D)

He is also known for his work on musical theater works for Broadway and elsewhere. Some of these are based on his Disney films, but other stage hits include Little Shop of Horrors (1982), A Christmas Carol (1994) and Sister Act (2009).

Menken has collaborated with such lyricists as Howard Ashman, Tim Rice, Glenn Slater, Stephen Schwartz and David Zippel. With eight Academy Award wins (four each for Best Score and Best Song), Menken is the second most prolific Oscar winner in the music categories after Alfred Newman, who has 9 Oscars. He has also won 11 Grammy Awards, a Tony Award and other honors.

Excerpted from https://en.wikipedia.org/wiki/Alan_Menken

![Howard Ashman]

HOWARD ASHMAN
Best known as a pivotal creative mind behind the renaissance of Disney animation and his work on The Little Mermaid, Aladdin and Beauty and The Beast (which is dedicated to, "Our friend, Howard Ashman (lyricist), who gave a Mermaid her voice and a Beast his soul...") Ashman's first love was theater. Ashman was a founder of off-off Broadway's renowned WPA Theater, where he conceived, wrote and directed God Bless You, Mr. Rosewater, as well as the classic musical, Little Shop of Horrors (both music by Alan Menken). In 1986, he wrote and directed the Broadway musical Smile (music by Marvin Hamlisch). Lamented as a lost treasure of the 1980's theater scene, Smile remains popular on high school and college campuses throughout the country. Howard Ashman died in 1991 from complications of AIDS.

Excerpted from https://www.mtishows.com/people/howard-ashman

![Tim Rice]

TIM RICE
Tim Rice (lyricist) has worked in music, theater, and film since 1965, when he met Andrew Lloyd Webber, a fellow struggling songwriter. Rather than pursue Tim's ambitions to write rock or pop songs, they turned their attention to Andrew's obsession - musical theater. Their first collaboration, The Likes Of Us (lyrics by Tim, music by Andrew), was an unsuccessful show based on the life of Dr. Barnardo, the Victorian philanthropist. Their next three works together were much more successful: Joseph and the Amazing Technicolor Dreamcoat, Jesus Christ Superstar, and Evita. Tim has also worked with other distinguished popular composers such as Elton John (The Lion King, Aida), Alan Menken (Aladdin, King David, Beauty and the Beast), and Bjorn Ulvaeus and Benny Andersson (Chess). From Here to Eternity, with music by newcomer Stuart Brayson, coproduced with Lee Menzies, directed by Tamara Harvey, and with book by Bill Oakes, premiered in the West End at the Shaftesbury Theatre in 2013. He formed his own cricket team in 1973 and was president of the MCC in 2002. In 2013, he wrote and presented a 52-part series for BBC Radio 2, American Pie, a trawl through the music and musicians of every American State. He has won several awards, mainly for the wrong thing or for simply turning up.

Excerpted from https://www.mtishows.com/people/tim-rice
CURTAINS UP ON DISCUSSION

Use the following questions to lead a discussion with students after attending DCT’s performance of Disney’s BEAUTY AND THE BEAST.

- Why did the enchantress turn the prince into a beast?
- How can the Beast break the spell and turn back into a prince?
- How is Belle different from the other villagers?
- Why does Gaston want to marry Belle? Do you think they would be compatible?
- Why does Maurice leave the village?
- How do the servant’s reactions to Maurice’s presence in the castle differ from the reactions of the Beast?
- What does Gaston ask Belle?
- Why does the Beast release Maurice?
- What is the area of the castle Belle must never visit?
- What happens when Maurice tells Gaston and the other villagers about the Beast?
- What emotion does the Beast need to learn to control?
- How do the servants try to make Belle feel more at ease in the castle?
- Why does Belle run away from the castle and what makes her return?
- How does the relationship between Belle and the Beast change?
- What makes Belle decide to leave the castle?
- How does Gaston try to make Belle marry him?
- What happens when Belle shows the villagers the Beast in the magic mirror?
- Describe the battle between the villagers and the servants.
- What finally breaks the spell?

CURTAINS UP ON LANGUAGE ARTS

“I deliberately set out to create a Disney heroine who was about more than her looks or how nicely she could behave when terrible things were happening to her.”
- Linda Woolverton


Disney's BEAUTY AND THE BEAST is an updated fairytale that portrays a different kind of heroine than the one in the original story. Linda Woolverton, the playwright, fought hard for her empowered version of Belle. Check out the following articles to see the differences between Woolverton's Belle and the “Beauty” character from fairytales around the world:

https://www.huffpost.com/entry/beauty-and-the-beast-original-fairy-tales_n_58c1d5e4e4b054a0ea694eb5
https://www.pookpress.co.uk/project/beauty-and-the-beast-history/
FAIRYTALE RE-WRITE

You will need:
• A selection of fairytales
• Fairytale Re-Write handout
• Materials to create books (drawing material, paper, etc.).

As a class, discuss the differences between the original “Beauty” character and Belle from Disney’s BEAUTY AND THE BEAST. Talk about ways in which Belle was an empowered character in the show. How does she “write” her own story? Choose a few selected fairytales (ones with an un-empowered character that has the potential to be empowered, like Little Red Riding Hood or Cinderella). Read them aloud in class or allow time for students to peruse them. Have each student select a fairytale they wish to re-write with an empowered character. Instruct the students to utilize the Fairytale Re-Write handout to reimagine their fairytale character. Provide materials, like markers and paper, for students to create an illustrated book of their updated fairytale. Finally, enjoy these stories as a class. Gather in a circle, have each student read their story aloud, and celebrate the reimagined fairytales.

Adapt this activity as needed for your students. For younger students, perhaps you want to create a class fairytale instead of individual ones. Or, for older students, encourage them to write longer, more detailed stories.
Name:________________________________________

FAIRYTALE RE-WRITE

Original fairytale title:______________________________________________________________

Reimagined fairytale title:______________________________________________________________

Reimagined character:______________________________________________________________

What made the character weak?

How will you make the character stronger?

Rough outline of story:

• Beginning: ________________________________________________________________
  ________________________________________________________________
  ________________________________________________________________
  ________________________________________________________________

• Middle: ________________________________________________________________
  ________________________________________________________________
  ________________________________________________________________
  ________________________________________________________________

• End: ________________________________________________________________
  ________________________________________________________________
  ________________________________________________________________
CURTAINS UP ON ENGINEERING

Belle's father, Maurice, was an inventor. As an inventor, he needed to understand mechanical engineering concepts. In this activity, your students will learn about simple machines which are vital devices for engineers (devices Maurice would have incorporated in his inventions).

Begin by discussing with your class – what is a machine? What is the purpose of a machine? Have them give several examples of machines and how they serve their purpose of making our lives simpler. Now introduce them to the concept of simple machines. A simple machine is a mechanical device that makes our work easier by changing the direction or magnitude of the effort or force required.

A lot of machines that we see around us are fairly complex. These machines made by combining several simple machines are called Compound Machines.

THE 6 SIMPLE MACHINES

Your students may not be familiar with the concept of force. So elaborate upon the definition by using the following examples:

• On a see-saw, as one person goes down, the person on the other side goes up. So, the direction of force is changed here. The downwards force applied by the first person is converted to an upwards force on the second person.

• It is easier to climb up a staircase than to climb up a ladder, even though the ladder is a shorter path. The stairs change the magnitude of force required to climb up the stairs.

Write the names of the 6 simple machines on the board, along with the basic purpose of each. Discuss examples.

1. Pulley: changes the direction of force.
2. Inclined plane: raises objects by moving up a slope.
3. Lever: moves around a point to increase or decrease effort.
4. Wedge: cuts through objects.
5. Wheel and axle: reduces friction between moving parts.
6. Screw: holds things together or lifts things by changing circular motion to motion in a line.

DEMONSTRATING THE SIMPLE MACHINES

Now, one by one, show them each one of the simple machines using pictures, demonstrations and examples. Demonstrating some of these is relatively easy; the rest might take a bit of effort. Call one or two students per demonstration in front of the class to test the change in force themselves.

• Pulley: Fix a pulley to a wooden stand. Pass a rope over it. Tie a load at one end. Pull it downwards from the other side. The load is pulled up.

• Inclined plane: Get a very heavy load. Ask the student to lift it. Make an inclined plane by putting a wooden board slanting on a thick pile of books. Now ask the student to move it up using the inclined plane.
CURTAINS UP ON ENGINEERING (CONT'D)

• Lever: Demonstrate how you can lift a heavier load on the other end by a small load on one end of the ruler set on a fulcrum.
• Wedge: Explain how an axe easily cuts things.
• Wheel and axle: Get a screw driver. By rotating the larger diameter handle, the screw can be easily removed with lesser effort.
• Screw: Get a screw and a soft wooden block. Let them insert the screw in the board using the screw driver.

AN ACTIVITY FOR THE CLASS

Ask your students to work in groups of 3 or 4 each (or for younger students, do this as a whole class activity). Each of the groups must make a list of 7-10 examples of simple machines around them. Each of the machines should include the following description:

• Name of the device
• The job that is made simpler
• The simple machine(s) used, as understood by the students.
• Any suggestions for changes that might make the machine better.

Discuss the groups' findings with the class.

CURTAINS UP ON MUSICAL THEATER

Musicals are a special form of theatrical performance in which music and songs, not to mention dancing, help drive the story forward. In Disney’s BEAUTY AND THE BEAST, songs such as Belle and Something There give the audience important information, like backstory, and explain how characters are feeling. It is vital that the actors not only just sing the songs, but “tell” the story through their singing and performance.

Circle up as a class and listen to songs from Disney’s BEAUTY AND THE BEAST. Talk about what’s happening in the songs (what’s the story they are telling?). As one big group, try singing along with one of the songs without any acting (no emotion or movement). Then, sing along just as if you were one of the actors in the show. Discuss how it was different. What was challenging? What did the students like about pretending to be a musical theater actor?

Extend the activity by having students try out the songs individually, or allowing groups to practice and perform a song for the group. Don’t forget to applaud - actors love a good audience!

CURTAINS UP ON FRANCE AND FRENCH CULTURE

Disney’s BEAUTY AND THE BEAST is based on a French fairytale. France is a country rich with history and culture. From its science and political contributions to fashion and food, there’s so much to learn about France!

“BE OUR GUEST” AT A FRENCH FÊTE

Have students choose an area or subject of France to investigate (could be a geographical region or art, culture, food, etc.). Check out books from the library and look at resource online. Create posters that detail your findings. Present them in class and display them around their room. Celebrate what you’ve learned with a French-inspired party. Play French music, eat French foods, and try to incorporate French words into your conversation.

This activity can be as detailed as you choose. To make it simple, read a book about France together and work on a whole class poster during one class period. Or, for deeper study, assign or allow students (individually or in groups) to choose an area they want to research in books and online sources, and allow several days for students to investigate and create a poster.
TALK LIKE LUMIERE

Try out these French words:

- Oui/Non (whee/no) - yes/no
- S’il vous plaît (see voo play) - Please
- Parlez-vous anglais? (parlay vooz ong-glai) - Do you speak English?
- Merci (mair-see) - Thank you
- De rien (du-rhee-en) - You're welcome
- Excusez-moi (escoosay mwah) - Excuse me
- Je ne sais pas (zhe-nhe say paw) - I don't know

Excerpted from: https://french.lovetoknow.com/Basic_French_Words

CURTAINS UP ON MINDFULNESS

The Beast's temper often gets him in to trouble. In fact, many characters comment that he must control his temper! Have you ever had a hard time controlling your temper? Have a class discussion and talk about:

- What does it mean to control your temper?
- What emotion is someone feeling when they have trouble controlling their temper?
- What do you do when you need to control your temper?

One way to help calm our brains whenever we feel out of control with emotions is to practice mindfulness. Mindfulness can add to the quality of our lives in numerous ways, from nurturing a sense of inner peace to improving the quality of a workout, from enhancing self-confidence to facilitating deeper and more meaningful relationships with others.

Try these activities that inspire mindfulness with your students:

MINDFUL POSING

One easy way for children to dip their toes into mindfulness is through the simple method of body poses. To get your kids interested, tell them that doing fun poses can help them feel strong, brave, and happy. Have them go somewhere quiet and familiar, a place they feel safe. Next, tell them to try one of the following two poses:

- The Superman: this pose is practiced by standing with the feet just wider than the hips, fists clenched, and arms reached out, stretching the body out as long as possible.
- The Wonder Woman: this pose is struck by standing tall with legs wider than hip-width apart and hands or fists placed on the hips.

SPIDEY SENSES

While you're on the subject of superheroes, there is a fun and easy way to introduce your kids to paying attention to the present.
Instruct your kids to turn on their “Spidey senses”, the super-focused senses of smell, sight, hearing, taste, and touch that Spiderman uses to keep tabs on the world around him. This will encourage them to pause and focus their attention on the present, opening their awareness to the information their senses bring in. This is a classic mindfulness exercise, packaged in a fun and easy to understand format that kids will find no difficulty in trying out.

THE MINDFUL JAR

This activity can teach children about how strong emotions can take hold, and how to find peace when these strong emotions come up.

First, get a clear jar, like a Mason jar, and fill it almost all the way with water. Next, add a big spoonful of glitter glue or glue and dry glitter to the jar. Put the lid back on the jar and shake it to make the glitter swirl.

Finally, use the following script or take inspiration from it to form your own mini-lesson:

“Imagine that the glitter is like your thoughts when you’re stressed, mad or upset. See how they whirl around and make it really hard to see clearly? That’s why it’s so easy to make silly decisions when you’re upset – because you’re not thinking clearly. Don’t worry, this is normal and it happens in all of us (yep, grownups too).”

[Now put the jar down in front of them.]

“Now watch what happens when you’re still for a couple of moments. Keep watching. See how the glitter starts to settle and the water clears? Your mind works the same way. When you’re calm for a little while, your thoughts start to settle and you start to see things much clearer”.

This exercise not only helps children learn about how their emotions can cloud their thoughts, it also facilitates the practice of mindfulness while focusing on the swirling glitter in the jar.

Excerpted from: https://positivepsychologyprogram.com/mindfulness-for-children-kids-activities/#mindfulness-activities-children

CURTAINS UP ON MORE

- Learn more about Linda Woolverton’s groundbreaking career in these video interviews (FYI, one of these interviews contains adult language): https://www.makers.com/profiles/591f251b6c3f64632d4fb81c
- There are two Disney Beauty and the Beast movies (an animated version from 1991 and a live action version from 2017).
- Check out these other tales with empowered female characters:
  - Thunder Rose by Jerdine Nolen
  - The Emperor and the Kite by Jane Yolen
  - Wild Swans by Xanthe Gresham Knight
  - Dara’s Clever Trap by Liz Flanagan
T.E.K.S. SATISFIED BY DISNEY’S BEAUTY AND THE BEAST

110.3 - English Language Arts and Reading, Grade 1
b.6 - Comprehension skills: listening, speaking, reading, writing, and thinking using multiple texts. The student uses metacognitive skills to both develop and deepen comprehension of increasingly complex texts.
b.7 - Response skills: listening, speaking, reading, writing, and thinking using multiple texts. The student responds to an increasingly challenging variety of sources that are read, heard, or viewed.
b.11 - Composition: listening, speaking, reading, writing, and thinking using multiple texts - writing process. The student uses the writing process recursively to compose multiple texts that are legible and uses appropriate conventions.

110.4 - English Language Arts and Reading, Grade 2
b.6 - Comprehension skills: listening, speaking, reading, writing, and thinking using multiple texts. The student uses metacognitive skills to both develop and deepen comprehension of increasingly complex texts.
b.7 - Response skills: listening, speaking, reading, writing, and thinking using multiple texts. The student responds to an increasingly challenging variety of sources that are read, heard, or viewed.
b.11 - Composition: listening, speaking, reading, writing, and thinking using multiple texts - writing process. The student uses the writing process recursively to compose multiple texts that are legible and uses appropriate conventions.

110.5 - English Language Arts and Reading, Grade 3
b.6 - Comprehension skills: listening, speaking, reading, writing, and thinking using multiple texts. The student uses metacognitive skills to both develop and deepen comprehension of increasingly complex texts.
b.7 - Response skills: listening, speaking, reading, writing, and thinking using multiple texts. The student responds to an increasingly challenging variety of sources that are read, heard, or viewed.
b.11 - Composition: listening, speaking, reading, writing, and thinking using multiple texts - writing process. The student uses the writing process recursively to compose multiple texts that are legible and uses appropriate conventions.

110.6 - English Language Arts and Reading, Grade 4
b.6 - Comprehension skills: listening, speaking, reading, writing, and thinking using multiple texts. The student uses metacognitive skills to both develop and deepen comprehension of increasingly complex texts.
b.7 - Response skills: listening, speaking, reading, writing, and thinking using multiple texts. The student responds to an increasingly challenging variety of sources that are read, heard, or viewed.
b.11 - Composition: listening, speaking, reading, writing, and thinking using multiple texts - writing process. The student uses the writing process recursively to compose multiple texts that are legible and uses appropriate conventions.
110.7 - English Language Arts and Reading, Grade 5
b.6 - Comprehension skills: listening, speaking, reading, writing, and thinking using multiple texts. The student uses metacognitive skills to both develop and deepen comprehension of increasingly complex texts.
b.7 - Response skills: listening, speaking, reading, writing, and thinking using multiple texts. The student responds to an increasingly challenging variety of sources that are read, heard, or viewed.
b.11 - Composition: listening, speaking, reading, writing, and thinking using multiple texts - writing process. The student uses the writing process recursively to compose multiple texts that are legible and uses appropriate conventions.

112.12 - Science, Grade 1
b.2 - Scientific investigation and reasoning. The student develops abilities to ask questions and seek answers in classroom and outdoor investigations.

112.13 - Science, Grade 2
b.2 - Scientific investigation and reasoning. The student develops abilities necessary to do scientific inquiry in classroom and outdoor investigations.

112.14 - Science, Grade 3
b.2 - Scientific investigation and reasoning. The student uses scientific practices during laboratory and outdoor investigations.

112.15 - Science, Grade 4
b.2 - Scientific investigation and reasoning. The student uses scientific practices during laboratory and outdoor investigations.

112.16 - Science, Grade 5
b.2 - Scientific investigation and reasoning. The student uses scientific practices during laboratory and outdoor investigations.

117.106 – Music, Grade 1
b.6 – Critical evaluation and response. The student listens to, responds to, and evaluates music and musical performances.

117.109 – Music, Grade 2
b.6 – Critical evaluation and response. The student listens to, responds to, and evaluates music and musical performances.

117.112 – Music, Grade 3
b.6 – Critical evaluation and response. The student listens to, responds to, and evaluates music and musical performances.

117.115 – Music, Grade 4
b.6 – Critical evaluation and response. The student listens to, responds to, and evaluates music and musical performances.

117.118 – Music, Grade 5
b.6 – Critical evaluation and response. The student listens to, responds to, and evaluates music and musical performances.
117.107 – Theatre, Grade 1
b.5 – Critical evaluation and response. The student responds to and evaluates theatre and theatrical performances.
   A – Discuss, practice, and display appropriate audience behavior.
   B – Discuss dramatic activities.

117.110 – Theatre, Grade 2
b.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
b.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
b.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
b.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.