BEHIND THE CURTAIN
A CREATIVE & THEATRICAL STUDY GUIDE FOR TEACHERS

ELLA
Enchanted
THE MUSICAL

By Karen Zacarías
Music by Deborah Wicks La Puma
Adapted from the book by Gail Carson Levine
By special arrangement with Miramax

RECOMMENDED FOR AGES 6 AND UP
JANUARY 24 - MARCH 1, 2019  STUDENT MATINEE
JANUARY 25 - FEBRUARY 24, 2019  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 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, 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.

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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?
<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACTOR</td>
<td>any theatrical performer whose job it is to portray a character</td>
</tr>
<tr>
<td>CAST</td>
<td>group of actors in a play</td>
</tr>
<tr>
<td>CENTER STAGE</td>
<td>the middle of the stage</td>
</tr>
<tr>
<td>CHARACTER</td>
<td>any person portrayed by an actor onstage. Characters may often be people, animals, and sometimes things.</td>
</tr>
<tr>
<td>CHOREOGRAPHER</td>
<td>the designer and teacher of the dances in a production</td>
</tr>
<tr>
<td>COSTUME DESIGNER</td>
<td>the person who creates what the actors wear in the performance</td>
</tr>
<tr>
<td>DIRECTOR</td>
<td>the person in charge of the actors’ movements on stage</td>
</tr>
<tr>
<td>DOWNSTAGE</td>
<td>the area at the front of the stage; closest to the audience</td>
</tr>
<tr>
<td>HOUSE</td>
<td>where the audience sits in the theater</td>
</tr>
<tr>
<td>LIGHTING DESIGNER</td>
<td>the person who creates the lighting for a play to simulate the time of day and the location</td>
</tr>
<tr>
<td>ONSTAGE</td>
<td>the part of the stage the audience can see</td>
</tr>
<tr>
<td>OFFSTAGE</td>
<td>the part of the stage the audience cannot see</td>
</tr>
<tr>
<td>PLAYWRIGHT</td>
<td>the person who writes the script to be performed. Playwrights may write an original story or adapt a story by another author for performance.</td>
</tr>
<tr>
<td>PLOT</td>
<td>the story line</td>
</tr>
<tr>
<td>PROSCENIUM</td>
<td>the opening framing the stage</td>
</tr>
<tr>
<td>PROJECT</td>
<td>to speak loudly</td>
</tr>
<tr>
<td>PROP</td>
<td>an object used by an actor in a scene</td>
</tr>
<tr>
<td>SET</td>
<td>the background or scenery for a play</td>
</tr>
<tr>
<td>SETTING</td>
<td>the time and place of the story</td>
</tr>
<tr>
<td>SOUND DESIGNER</td>
<td>the person who provides special effects like thunder, a ringing phone, or crickets chirping</td>
</tr>
<tr>
<td>STAGE CREW</td>
<td>the people who change the scenery during a performance</td>
</tr>
<tr>
<td>STAGE MANAGER</td>
<td>the person who helps the director during the rehearsal and coordinates all crew during the performance</td>
</tr>
<tr>
<td>UPSTAGE</td>
<td>the area at the back of the stage; farthest from the audience</td>
</tr>
</tbody>
</table>
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. This performance of ELLA ENCHANTED: THE MUSICAL is an *adaptation* of a book, which is meant to be read, into a play, which is meant to be performed and viewed. Karen Zacarías and Deborah Wicks La Puma worked to take the story created by Gail Carson Levine and *adapt* it so 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 Karen Zacarías and Deborah Wicks La Puma have to consider in creating a script and music based on the book?
- What kinds of things would Gail Carson Levine be concerned about with an adaptation of her book?
- What will the characters look like? How will they match the images described by Gail Carson Levine? How might they differ?
- 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, events, or details 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 compare and contrast template to illustrate the similarities and differences between the book and DCT’s performance of ELLA ENCHANTED: THE MUSICAL.*
Compare & Contrast

The Book

The Play

Both
What inspires or motivates you as a writer?

Gail Carson Levine (GCL): My biggest inspiration is my reading experience as a child. Reading was my greatest delight, my escape, my refuge. I read walking down the street, climbing stairs, and in the bathroom. If I didn’t have a book, I was lost. When I wasn’t actually reading, part of me was still living my current book. I imagined myself as the characters and sometimes wrote stories that imitated the books I loved. Today, I write to the reader I used to be, who still lives inside me. I remember what she liked, which was almost everything, and that’s lucky because she isn’t overly critical. Her enthusiasm and interest give me freedom to go anywhere.

How do you get ideas for your books?

GCL: Many of my stories come from other stories: fairy tales, myths, fables, even the Bible. Some ideas are triggered by asking myself, “What if? What if an unpopular girl suddenly became popular? What if she learned that her popularity would end soon?” These questions helped me work out the plot of The Wish. Dave at Night was inspired by my father’s life. For The Two Princesses of Bamarre, I considered fear and courage. Naturally, the big idea that gets a book going isn’t the only idea I need to take me from beginning to end. I have to come up with a thousand more ideas, big and small. So, I write lots of notes and ask myself more what-if questions. What if this character did that? How would the other characters react? What chain of events would I set in motion? Sometimes I interview my characters and ask them what they would do or say in a particular situation. Sometimes I fill out a character questionnaire about a character, and what I learn may lead me to new ideas. My books…are plot and idea driven. I think up characters that fit my plot and my idea. So, ideas are crucial.

What is your favorite part of writing?

GCL: Revising after I’ve finished the first draft. I revise as I go, which I enjoy too, but it’s best when I’ve gotten the whole story down. What’s lovely about revising is that all I have to do is make things better. The hard parts of figuring out the plot and getting to know the characters are over. It’s like when you do a very complicated jigsaw puzzle. Near the end, the pieces fall into place, and that’s a reward for sticking with the puzzle.
KAREN ZACARÍAS’ award-winning plays include the sold-out/extended comedy THE BOOK CLUB PLAY, the sold-out world premiere drama JUST LIKE US (adapted from the book by Helen Thorpe) at Denver Theater Center, the Steinberg Citation award play LEGACY OF LIGHT, the Francesca Primus Award winning play MARIELA IN THE DESERT, the Helen Hayes Award winning play THE SINS OF SOR JUANA, and the adaptation of Julia Alvarez’s HOW THE GARCIA GIRLS LOST THEIR ACCENTS. Karen also has a piece in the Arena Stage premiere of OUR WAR. Her TYA musicals with composer Debbie Wicks La Puma include JANE OF THE JUNGLE, EINSTEIN IS A DUMMY, LOOKING FOR ROBERTO CLEMENTE, CINDERELLA EATS RICE AND BEANS, FERDINAND THE BULL, and FRIDA LIBRE. Her musical CHASING GEORGE WASHINGTON premiered at The Kennedy Center for Performing Arts and went on a National Tour. Her script was then adapted into a book by Scholastic with a foreword by First Lady Michelle Obama.

Karen is currently working on the adaptation of Edith Wharton’s THE AGE OF INNOCENCE, a drama for Oregon Shakespeare Festival, and a Brazilian-themed Oliver Twist musical: OLIVERIO: A BRAZILIAN TWIST ON DICKENS for the Kennedy Center. Her libretto of THE SUN ALSO RISES for the Washington Ballet received accolades in The New York Times, and she is currently writing the libretto for THE LEGEND OF SLEEPY HOLLOW with Washington Ballet Artistic Director, Septime Webre. She is proud to be currently commissioned to write new plays for Arena Stage, Cincinnati Playhouse, Ford’s Theater, Adventure Theater, and First Stage.

Her plays have been produced at The John F. Kennedy Center for Performing Arts, Arena Stage, The Goodman Theater, Round House Theater, The Denver Center, Alliance Theater, Imagination Stage, GALA Hispanic Theater, Berkshire Theater Festival, South Coast Rep, La Jolla Playhouse, Cleveland Playhouse, San Jose Repertory Theater, GEVA Theater, Horizon’s Theater, People’s Light and Theater, Walnut Street Theater, Arden Theater, Milagro Theater, Teatro Vista, Aurora Theater, and many more.

Her awards include: New Voices Award, 2010 Steinberg Citation-Best New Play, Paul Aneillo Award, National Francesca Primus Prize, New Voices Award, National Latino Play Award, Finalist Susan Blackburn, and Helen Hayes for Outstanding New Play.

Karen is represented by the Graham Agency and published by Dramatic Publishing. Karen is fluent in English and Spanish and highly proficient in Danish and French. She has a BA with distinction from Stanford University and a Masters in Creative Writing from Boston University. Born in Mexico, Karen now lives in Washington, DC with her husband and three children.

Excerpted from http://www.karenzacarias.com/bio/
CURTAINS UP ON THE COMPOSER

DEBORAH WICKS LA PUMA is a composer, music director, orchestrator, and choral conductor. Her work for adults and children has been seen by audience members around the globe, from Singapore to Australia to the East Room of the White House, enjoying both popular and critical success. Her awards include the Jane Chambers Playwriting Award, the Robert M. Golden Award, a National Endowment for the Arts’ New American Works Grant, a Helen Hayes Award, two Parent’s Choice Awards, an iParenting media award, and a LA Ovation Award nomination. Her work has been commissioned and premiered at The Kennedy Center for the Performing Arts, Cornerstone Theatre, La Jolla Playhouse, South Coast Rep, the Alliance Theatre, The Theatre at Boston Court, Childsplay, Imagination Stage, and Olney Theatre.

Her musical arranging credits in Theatre for Young Audiences include hits such as The Best Christmas Pageant Ever; Mo Willems’ Knuffle Bunny; Ken Ludwig’s Tom Sawyer; and Joan Cushing’s Junie B. Jones and a Little Monkey Business, Miss Nelson is Missing, and Petite Rouge.

Ms. La Puma received her MFA from NYU’s Tisch School of the Arts, her BA from Stanford University, and studied folk music with ethnomusicologist Alfredo Lopez Mondragona. A proud Mexican-American with dual citizenship who grew up in Brazil and Portugal, her other musical works include a bilingual Mass and two Rock/Jazz albums with the Brazilian band Turba Multa. She is a member of ASSITEJ-USA (TYA/USA), the national association for theatre for young audiences, as well as ASCAP and the Dramatist Guild. She resides in California with her husband Chris, three daughters, and Mimi the cat.

Excerpted from http://crunchynotes.com/about/

CURTAINS UP ON DISCUSSION

Use the following questions to lead a discussion with students after attending DCT’s performance of ELLA ENCHANTED: THE MUSICAL.

- Why does Lucinda bestow her “gift” on Ella?
- What happens to Ella when she tries to disobey?
- How do Ella’s mother and father differ on their views of marriage?
- Why doesn’t Ella’s mother want anyone, including Ella’s father, to know about Ella’s “gift” of obedience?
- What happens to Ella’s mother? What does this mean for Ella?
- Why do you think Dame Olga, Hattie, and Olive come to Ella’s mother’s funeral? What do they do with that information?
- Why does Ella run away from finishing school?
- How does Ella get away from the ogres?
CURTAINS UP ON DISCUSSION (CONT'D)

• What does Lucinda think about the “gifts” she bestows?
• Why is Sir Peter at the giants’ wedding? Why does he agree to mistreating Ella?
• Even though she loves him, why doesn’t Ella want to marry Prince Char?
• What happens when Lucinda tries to free Ella from the spell?
• How does Prince Char recognize Ella when she is wearing the mask at his ball?
• How do you think Ella broke the spell?

CURTAINS UP ON READING

ELLA ENCHANTED: THE MUSICAL is a modern version of the Cinderella story. The Cinderella story your students are probably most familiar with is the one written by French writer Charles Perrault in 1697 (it’s what Walt Disney modeled his 1950 film after). But, did you know that the Cinderella story is potentially thousands of years old and that there are hundreds of versions from all around the world? In this activity, your students will read and compare and contrast Cinderella stories from different world cultures.

Select a few Cinderella stories and read them to the class. Here are some suggestions:
Cinderella by Charles Perrault
Cendrillon: A Caribbean Cinderella by Robert D. San Souci
Sootface by Robert San Souci
Jouanah: A Hmong Cinderella by Jewell Reinhart Coburn and Tzexa Cherta Lee
Yeh-Shen: A Cinderella Story from China by Ai-Ling Louie
The Gift of the Crocodile by Judy Sierra
The Persian Cinderella by Shirley Climo
Domitila adapted by Jewell Reinhart Coburn
The Korean Cinderella by Shirley Climo
Vasilissa the Beautiful: A Russian Folktale by Elizabeth Winthrop
The Egyptian Cinderella by Shirley Climo
The Golden Sandal: A Middle Eastern Cinderella by Rebecca Hickox
Mufaro’s Beautiful Daughters: An African Tale by John Steptoe

Before reading, do a picture walk through the books and ask your students what they think will happen. What will make this Cinderella story different?

After reading, discuss the similarities and differences in the stories.
Some elements to discuss:
• Characters
• Plot
• Setting
• Problem and solution
CURTAINS UP ON READING (CONT'D)

Give your students the option to share Cinderella stories from their own cultures with the class.


CURTAINS UP ON WRITING

“I read novels constantly, as I always had, and one day while I was meditating I asked myself why, since I adored stories, I never made up any.”
- Gail Carson Levine

Now it’s your students’ turn to make up their own Cinderella story. In this activity, your students will utilize the “My Cinderella Story” handout to help craft a new version set in their community.

My Cinderella Story

Begin by discussing what most Cinderella stories have in common (things like goodness and kindness overcoming evil, magic, a main character who is the underdog, etc.). Instruct your students to begin thinking about what a Cinderella story might be like if it was set in their own community. Brainstorm and discuss ways it might be different from the other stories you have read. Talk about how the setting might impact the plot (for example, how a Cinderella story set in a rural location would be different than one set in a big city).

Distribute the handout and have your students fill it out with ideas for their stories. Have them use the handout to help organize and write their Cinderella stories. Allow plenty of time for the students to work on this project and don’t forget to have a story-sharing time!

To extend this activity, have the students create illustrated pages for their stories and bind them together like a real book. Check out this website for some creative ways to bind together your students’ books: https://babbledabbledo.com/design-for-kids-recycled-handmade-journals/

My Cinderella Story handout adapted from https://www.playfullearning.net/resource/a-cinderella-study-for-big-princesses/
My Cinderella Story

Setting (your community):

Good characters:

Evil characters:

Magic:

Problem:

Solution:
CURTAINS UP ON SCIENCE

In ELLA ENCHANTED: THE MUSICAL, Lucinda hints that Ella’s cries can be heard all over the kingdom. Her sounds have traveled a far distance. So, how does sound travel from the source to a person’s ear? In this activity, students will try different experiments to explore sound.

What is sound?
Sound is a type of energy made by vibrations. When any object vibrates, it causes movement in the air particles. These particles bump into the particles close to them, which makes them vibrate, too, causing them to bump into more air particles. This movement, called sound waves, keeps going until they run out of energy. If your ear is within range of the vibrations, you hear the sound.

Excerpted from: http://www.sciencekidsathome.com/science_topics/what_is_sound.html

Try the following experiments and explore sound:

Dancing Wire
Take two identical water glasses and use a measuring cup to fill each with the exact same amount of water. Cut a piece of thin wire that’s 1/2 inch longer than the diameter of one of the glasses. Place the wire across the top center of one glass. Bend the wire so 1/4 inch hangs over each side to keep the wire in place. Rub your finger along the outer rim of the second glass to make sound and watch the wire move. Since both glasses have equal amounts of water, they both have the same natural frequency. Sound is transferred from one glass to the next and thus the vibrations cause the wire to move.

Sound Box
Remove the lid from a cardboard pencil case. Arrange a series of rubber bands stretched over the box from thinnest to thickest. Have students pluck each rubber band and talk about your observations. Place a ruler on its edge across the rubber bands, like a bridge. Pluck each rubber band again and talk about what changed. Students will learn that thinner, shorter bands produce higher sound pitches because they produce shorter sound waves. The ruler across the bands acts like a dampener and should change the pitch the tightened rubber bands make.

Seeing Sound
This is a simple experiment that requires very little setup and only three materials. Tie a piece of thread to some tissue paper and hold the tissue paper by the thread in front of a speaker. Turn on the music and observe what happens to the tissue paper. Try different types of music at different volumes and see if there’s any change to the paper. The tissue should move when the music is played, since the sound waves are hitting it as they leave the speaker.

Excerpted from https://sciencing.com/sound-wave-experiments-kids-8119201.html
CURTAINS UP ON ART

There are many characters in ELLA ENCHANTED: THE MUSICAL, from fairies to ogres, and it’s the costume designer’s job to help bring their different “looks” to life. If your class has seen DCT’s production, discuss what costumes you saw. If your class hasn’t seen the show yet, ask your students what they think the costumes will look like.

Recycled Costume Project

You will need:
• Recycled material (newspaper, paper towel rolls, magazines, fabric scraps, plastic bottles, etc.)
• Glue
• Tape
• Other art supplies (like glitter, paint, etc.)

Now it’s your students’ turn to be the costume designers! Working in small groups, instruct your students to design and create a costume for a character from ELLA ENCHANTED: THE MUSICAL (either encourage them to choose their favorite character or assign one to each group). Remind them to be creative and utilize the different art supplies to assist them in bringing their character to life. When all the costumes are completed, hold a costume fashion show and have the groups show off their designs.

Adapted from https://www.theatrefolk.com/freebies/costume-building-with-recyclable-items.pdf

CURTAINS UP ON LANGUAGES

In the book Ella Enchanted, Ella is passionate about learning different languages.

<table>
<thead>
<tr>
<th>Language</th>
<th>Who Speaks it?</th>
<th>What Does it Sound Like?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ayorthian</td>
<td>The kingdom of Ayortha</td>
<td>Poetic</td>
</tr>
<tr>
<td>Kyrrian</td>
<td>People who live in Frell</td>
<td>It sounds exactly like English</td>
</tr>
<tr>
<td>Elfian</td>
<td>Elves</td>
<td></td>
</tr>
<tr>
<td>Abdegi</td>
<td>Giants</td>
<td>Heavy use of noises (howl, screech, honk, whistle)</td>
</tr>
<tr>
<td>Ogrese</td>
<td>Ogres</td>
<td>Smooth, liquid voices, evil sounding</td>
</tr>
<tr>
<td>Gnomic</td>
<td>Gnomes</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Fairies</td>
</tr>
</tbody>
</table>
1. Using the chart on the previous page:
   a. Determine the qualities of the different languages.
      Do they speak:
      • Loudly or softly?
      • Quickly or slowly?
      • High pitched or low pitched?
      • Do they hold out certain letters or sounds?
   b. In the book, there is no language for the fairies. Using the last box in the chart, give the language a name and fill in what it sounds like.

2. Here are some phrases from the book. Try saying them aloud with the qualities you have chosen.

**AYORTHIAN**

<table>
<thead>
<tr>
<th>Phrase</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Otemso iffibensi asura ippiri.</td>
<td>Sometimes they are much worse.</td>
</tr>
<tr>
<td>Adumma ubensu enusse onsordo.</td>
<td>Please write soon.</td>
</tr>
<tr>
<td>Ecete iffibensi asura edanse evtame oyjento?</td>
<td>Is this how they behave at finishing school?</td>
</tr>
</tbody>
</table>

**ELFIAN**

<table>
<thead>
<tr>
<th>Phrase</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Porr ol pess waddo.</td>
<td>Walk in the shade.</td>
</tr>
<tr>
<td>Aff ench poel?</td>
<td>Who are you / what is your name?</td>
</tr>
<tr>
<td>Vib ol pess waddo.</td>
<td>Stay in the shade.</td>
</tr>
</tbody>
</table>

**ABDEGI**

<table>
<thead>
<tr>
<th>Phrase</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aiiieee ooo (howl) bek aaau.</td>
<td>I miss you already.</td>
</tr>
<tr>
<td>Aaaope! Aiiieee uuu koobee (screech) oob payiipe aau.</td>
<td>Hello</td>
</tr>
<tr>
<td>Oooayaagik (honk)!</td>
<td>Welcome</td>
</tr>
</tbody>
</table>
CURTAINS UP ON LANGUAGES (CONT'D)

OGRESE

<table>
<thead>
<tr>
<th>Phrase</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>ahthOOn SSyng.</td>
<td>Farewell</td>
</tr>
<tr>
<td>forns uiv eMMong FFnOO ehf nushOOn.</td>
<td>It will taste sour for hours.</td>
</tr>
<tr>
<td>szah, suSS fyng mOOng psySSahbuSS.</td>
<td>Yes, and they were delicious.</td>
</tr>
</tbody>
</table>

GNOMIC

<table>
<thead>
<tr>
<th>Phrase</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>fwthchor evtoogh brzay eerth ymmad boech evtoogh brzzaY.</td>
<td>Digging is good for the wealth and good for the health.</td>
</tr>
<tr>
<td>pwich azzoogh fraecH.</td>
<td>Where is my mother?</td>
</tr>
<tr>
<td>ljd gum kwu azzoogH.</td>
<td>Kiss me.</td>
</tr>
</tbody>
</table>

3. Examine the patterns of the different languages (how they are spelled, what letters they use, etc.)
   a. Grab a partner and create a short six-sentence conversation in the language of your choice.
   b. Present your conversation to the class.

Interview with Gail Carson Levine about creating the languages:
*Originally published in Scholastic’s Ella Enchanted reading guide.*

Q: Ella's world is full of people and creatures who speak a variety of languages that you've created for them. How did you go about inventing these languages—were they inspired by their speakers? For instance, is there a reason why the biggest creatures, the giants, use so many words to say a simple “hello” in Abdegi?

Levine: Yes, aspects of some of the languages were inspired by the speakers. The giants are such jovial and emotional creatures that their “hellos” would naturally be lengthy. They'd want to make sure that the depth and sincerity of their welcomes are understood. They have lots of emotive sounds in their language, and their alphabet is only vowels and percussive [sharp, striking] consonants. Abdegi, the name of the language, is also the first six letters in its alphabet. Ogrese is sneaky and insinuating, just like the ogres. I wanted the languages to look different, so the 11 double letters in Ogrese are capitalized. Gnomic has a lot of guttural sounds, and it’s punctuated and capitalized backwards, with the punctuation at the beginning of the sentence and the capital letter at the end of the word. Elfian is phonetically like English, only nonsense words. I was thinking of Italian when I invented Ayorthian, and so every word begins with a vowel and ends with the same vowel. I kept a glossary of the words, but I didn’t do much with grammar. If you look closely you’ll find that plurals and tenses are haphazard.

The CURTAINS UP ON LANGUAGES activity used with permission of South Coast Repertory.
CURTAINS UP ON GAMES

For Ella, obedience was a curse. But, in some children’s games, obedience is what helps you win! Try out these popular games with your class. After you play the games, talk about your students’ experience. Why is it fun to play these games (which require obedience)? How does this compare to Ella’s experience with obedience?

Obedience games (and suggested websites to check out):
- Simon Says
  https://playtivities.com/30-funniest-simon-says-ideas/
- Red Light, Green Light
  http://pbskids.org/zoom/activities/games/redlightgreenlight.html
- Mother May I?
  https://www.grandparents.com/grandkids/activities-games-and-crafts/mother-may-i

CURTAINS UP ON MORE

More books by Gail Carson Levine:
Dave at Night
The Wish
The Two Princesses of Bamarre
Fairest
Ever
A Tale of Two Castles
Stolen Magic

More Cinderella stories from around the world:
Cinderella Stories Around the World: 4 Beloved Tales by Cari Meister
https://www.imnotthenanny.com/2015/03/cinderella-stories-from-around-world.html
https://www.onlypassionatecuriosity.com/15-cinderella-stories-around-world/

Other fairy tales from different cultures:
La Princesa and the Pea by Susan Middleton Elya
Princess and the Peas by Rachel Himes
Brothers of the Knight by Debbie Allen
Lon Po Po by Ed Young
The Dragon Prince: A Chinese Beauty & the Beast Tale by Laurence Yep
Fairy Tales from Around the World by Andrew Lang
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.

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.

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.

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.12 – Composition: listening, speaking, reading, writing, and thinking using multiple texts—genres. The student uses genre characteristics and craft to compose multiple texts that are meaningful.

112.12 – Science, Grade 1
b.4 – Scientific investigation and reasoning. The student uses age-appropriate tools and models to investigate the natural world.

112.13 – Science, Grade 2
b.4 – Scientific investigation and reasoning. The student uses age-appropriate tools and models to investigate the natural world.

112.14 – Science, Grade 3
b.4 – Scientific investigation and reasoning. The student knows how to use a variety of tools and methods to conduct science inquiry.
112.15 – Science, Grade 4
b.4 – Scientific investigation and reasoning. The student knows how to use a variety of tools, materials, equipment, and models to conduct science inquiry.

117.105 – Art, Grade 1
b.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.

117.108 – Art, Grade 2
b.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
b.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
b.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.

117.106 – 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.

117.107 – 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 – Respond to dramatic activities through discussion.

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.