

ROALD DAHL'S JAMES AND THE GIANT PEACH

Words & Music by **Benj Paske & Justin Paul**

Book by **Timothy Allen McDonald**

Directed & Choreographed by **MK Lawson**



Heather Baird
Director of Education

Tyler Easter
Education Associate

Fran Tarr
Education Coordinator

TABLE OF CONTENTS

SECTION I | THE PLAY

CHARACTER
SETTING
THEMES

SECTION II | THE CREATIVE TEAM

CAST & CREATIVE BIOGRAPHIES

SECTION III | YOUR STUDENTS AS AUDIENCE

PRE-THEATER MIND-MAPPING ACTIVITY
A LETTER FROM HEATHER
THEATER VOCABULARY
VOCABULARY CARDS

SECTION IV | YOUR STUDENTS AS ACTORS

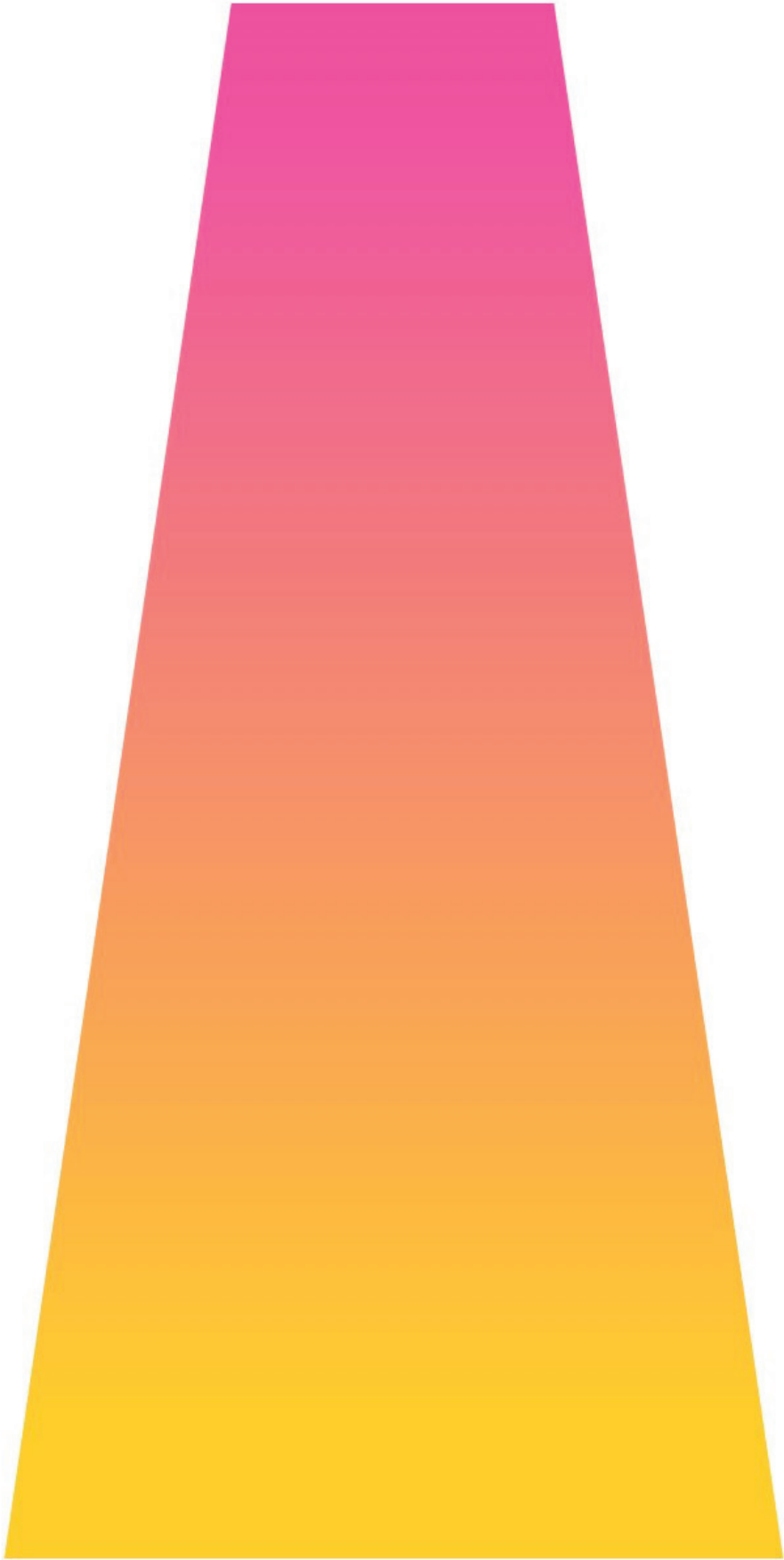
VOCAL WARM-UP SONG
READING A SCENE FOR UNDERSTANDING
SCENE/CHARACTER ANALYSIS
BRITISH ACCENT: HOW TO DO

SECTION V | YOUR STUDENTS AS ARTISTS

EXPLODE THE MOMENT (GRADES 3 - 5)
DRAWING TO WRITE (GRADES 2 - 3)
POSTCARD ACTIVITY (GRADES K - 2)
THUMBS UP OR THUMBS DOWN (GRADES 3 - 5)
STUDENT REVIEW DISCUSSIONS
DOE BLUEPRINT STRAND BENCHMARKS

SECTION VI | THE ATLANTIC LEGACY

Section I:
The Play
Characters
Setting
Themes



CHARACTERS, SETTING & THEMES

TEACHER OBJECTIVE

To introduce students to the characters, settings, and story of
Roald Dahl's James and the Giant Peach

STUDENT GOAL

To understand that the actors will simply and truthfully create the story of the play.

SYNOPSIS

We meet James in the Painswick Orphanage in London, England, he is a young boy whose parents died when they were crushed by an escaped rhinoceros. The Matron Nurse enters and tells James that he's leaving the orphanage to live with his two aunts in Dover. We meet James' aunts, Spiker and Sponge, and learn they are pickpockets and thieves. Spiker and Sponge pick James up at the train station. They take him home and his aunts tell him that the only reason they have taken him in is so that he can be their slave, and that his first task is to cut down their peach tree.

As James is about to cut down the peach tree, he runs into the magical narrator Ladahlord who gives James a magic book with recipes for potions in it. Ladahlord promises that, if James picks a spell from the book and devours the potion, unbelievable things will happen. James chooses slithering crocodile tongues as his spell. He warns James that whomever meets the crocodile tongues first will get the magic. James mistakenly spills the contents of the bag and the tongues chase after a grasshopper, a spider, a ladybug and a centipede.

The tongues also encounter the peach and it begins to grow into a massive piece of fruit, unlike any seen before. Spiker and Sponge see an opportunity to gain fame and fortune through their giant peach and sign contracts with Hollywood agents. James notices a door in the peach and magically enters the peach. Inside the peach, James encounters the insects that ate the crocodile tongues, which are now human-sized creatures that can talk. The peach stem snaps from the tree, and it begins rolling away, running over Spiker and Sponge. It rolls all over town and into the ocean. James emerges from the top of the peach and realizes they are at sea, only time will tell where they are headed!

Act Two

Many days later, the travelers are hungry, thirsty and grumpy. James suggests that they eat the peach for sustenance. Back in Spiker and Sponge's garden, the aunts realize without the peach, they cannot make good on the contracts they signed and will be in big trouble since they already took the advance money. They make a get-away.

On the peach, James and the insects begin telling stories about Spiker and Sponge and James learns they killed and ate Spider's fiance, and killed Centipede's whole family! Spiker and Sponge are traveling to NYC on a cruise ship, where they will pick pockets on Coney Island. Suddenly they notice the peach and decide to follow it. On the peach, Centipede is feeling a bit seasick. He throws up off the side of the peach, and his vomit attracts a hoard of sharks and seagulls overhead. James has an idea: to use Spider's web as rope, and attach themselves to the seagulls and fly away. He convinces the reluctant Earthworm to act as bait so the seagulls will swoop down close to them. Soon enough the peach is flying.

Soon after, they see the top of the Empire State Building: New York City! At first, they think they are safe, but then they hear sirens and realize that Spiker and Sponge are on the ground with the police, trying to bring the peach down. An airplane approaching JFK airport flies through the silk threads attaching the peach to the seagulls, and the peach falls from the sky, landing on the spire of the Empire State Building, where it gets stuck. Spiker and Sponge run to James to take him back and retrieve their prize, but at that moment, the peach falls to the ground, crushing Spiker and Sponge. Now James, again without parental figures, convinces the insects to stay in NYC and pursue their dreams. Grasshopper and Spider become his new foster parents and they all live happily ever after

SETTING

England; The Atlantic Ocean; New York City

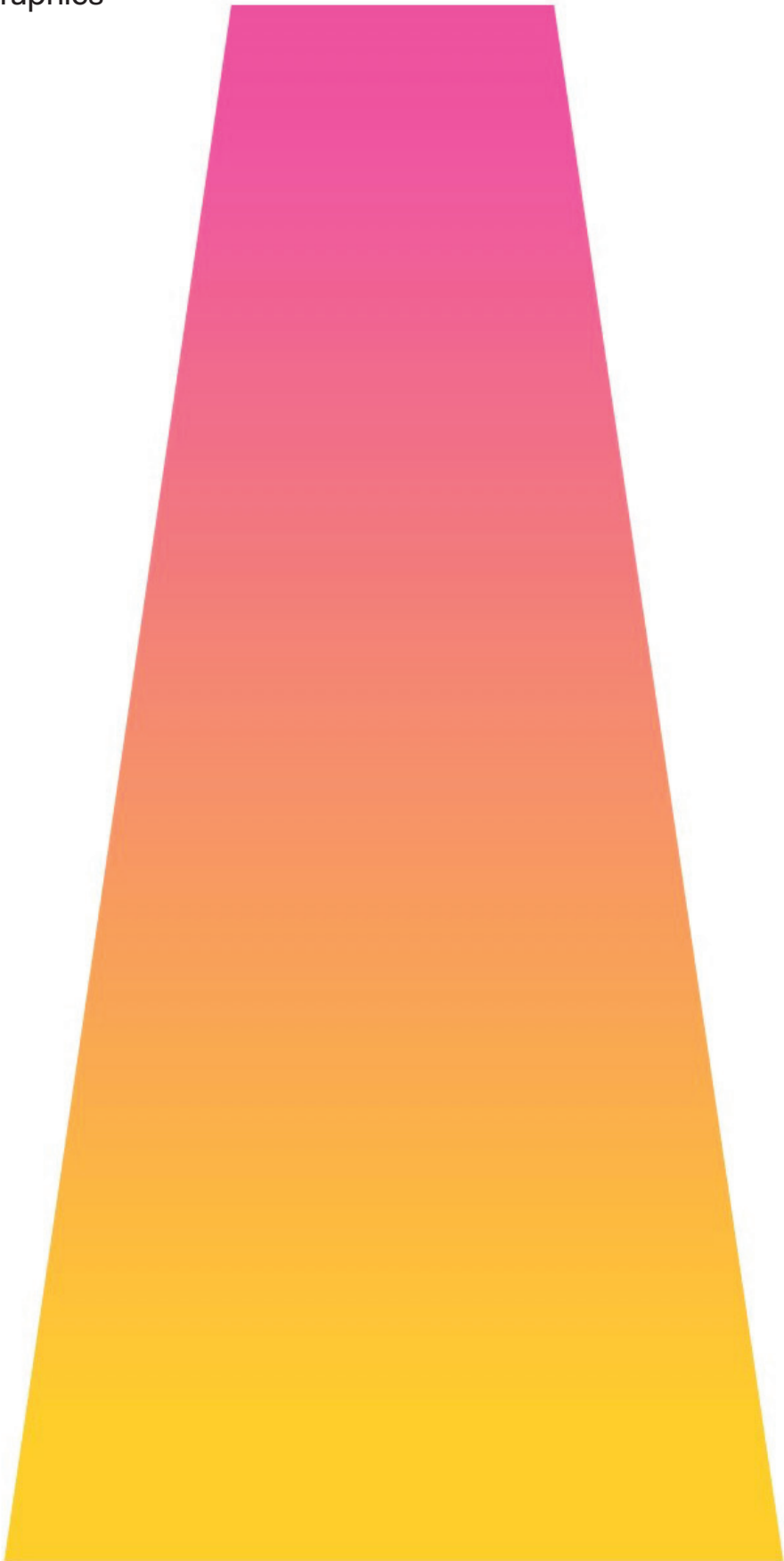
CHARACTERS

Ladybug
Grasshopper
Ladahlord
James
Centipede
Spiker
Sponge
Spider
Earthworm

THEMES

Friends Help Friends
Stereotyping
What Makes a Family?

Section II:
Creative Team
Cast & Creative Biographies



CAST

Heather Sawyer (James)
Justin Chiao (Grasshopper)
Amanda Cordray (Sponge)
Thomas Prast (Earthworm)
Sarah Sutliff (Centipede)

Leann Brunne (Ladybug)
Quinn Corcoran (Ladahlord)
Rori Nogee (Spiker)
Jacqueline Salvador (Spider)

CREATIVE TEAM

BENJ PASEK & JASON PAUL (Words and Music) known together as Pasek and Paul, are an American songwriting duo and composing team for musical theater, films, and television. Their works include *A Christmas Story*, *Dogfight*, *Edges*, *Dear Evan Hansen*, and *James and the Giant Peach*. Their original songs have been featured on NBC's *Smash* and in the films *La La Land*, for which they won both the Golden Globe and Academy Award for Best Original Song for the song "City of Stars," and *The Greatest Showman*. Their work on original musical *Dear Evan Hansen* has received widespread critical acclaim and earned them the Tony Award for Best Original Score. Both artists are graduates of the University of Michigan and winners of the American Theatre Wing's 2007 Jonathan Larson Award, which honors achievement by composers, lyricists and librettists.

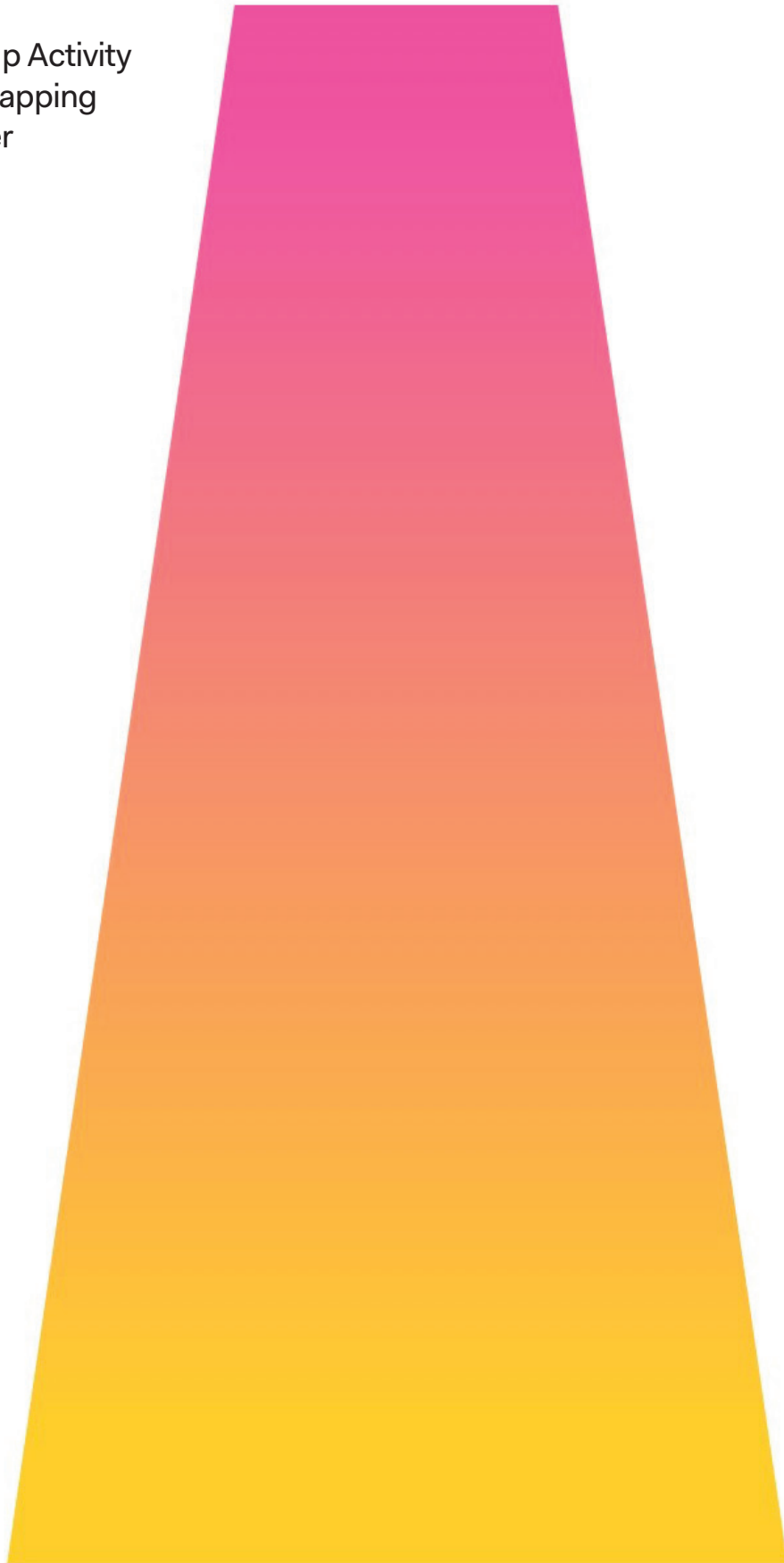
TIMOTHY ALLEN MCDONALD (Book) is an award-winning playwright (*Roald Dahl's Willy Wonka*, *The Musical Adventures of Flat Stanley*, *Jim Henson's Emmet Otter*, *Roald Dahl's James and the Giant Peach*) adaptor of over 65 musicals (highlights include *Guys and Dolls JR.*, *Getting to Know...The Sound of Music*, *The Wizard of Oz YPE*, and *Les Miserables School Edition*). McDonald is also an accomplished director (*Dear Edwina* produced by multi-Tony award winner Daryl Roth, and *The Phantom Tollbooth* at the John F. Kennedy Center for the Performing Arts) and a leading authority on musical theater education.

MK LAWSON (Director/Choreographer) is so happy to be back working for one of her favorite companies, having choreographed 5 amazing projects for Atlantic for Kids! MK has been working as a choreographer, director, and educator in New York City for 10 years. As choreographer MK has worked on award-winning projects for Atlantic for Kids, White Plains Performing Arts Center, Sharon Playhouse, and Ocean State Theatre Company. As a Director/Choreographer she has helped develop new musicals for NY International Fringe Festival and NY Children's Theatre Festival, and has reimaged productions of *The Secret Garden*, *Brigadoon*, *Assassins*, and *The Drowsy Chaperone* for NYU. Also for NYU, MK has choreographed nearly 20 productions and staged industry showcases for many amazingly talented young artists. She served as the Associate Director for the World Premiere of *Romy & Michele's High School Reunion (the musical!)* at the 5th Avenue Theatre last year, and continues to serve as an assistant director on a number of projects currently in development. Proud member of SDC's 2018-2019 Observership Class. Find more of her at mklawson.com.

CALEB HOYER (Musical Director) recently wrote and performed his first solo show, *Caleb Hoyer And A Piano*. Recent music director credits include *Amour*, *A Catered Affair*, *Grand Hotel*, and *Sweet Smell of Success* at NYU. He is the founding music director of the award-winning concert series *If It Only Even Runs A Minute*. Pianist credits include *Anastasia* (Broadway), *Part of His World: A Tribute to Alan Menken* (Carnegie Hall), *The Bridges of Madison County* (National Tour), and *The Hunchback of Notre Dame* (American Premier). Writing credits include the shows *Nightfall*, *Hesitation Waltz*, and *Dance Moms: The Musical*. He holds a degree in composition from New York University, where he received the Alan Menken Award for his music theater writing.

Section III: Your Students As Audience

Study Guide Warm Up Activity
Pre-Theater Mind-Mapping
A Letter from Heather
Theater Vocabulary
Vocabulary Cards



PRE-THEATER MIND-MAPPING ACTIVITY

TEACHER OBJECTIVE

To engage students in critical thinking around new definitions to familiar words.

STUDENT GOAL

To engage in forming new definitions of a familiar word.

MATERIALS

A large white tablet, markers.

STEP ONE

Write the two terms (victim and hero) on the large white tablet.

STEP TWO

Ask the students to share their ideas on victim/hero definitions as the teacher records each idea.

STEP THREE

Review the entire list of ideas for each term, ask if the students have any more ideas to add.

STEP FOUR

Ask the students to predict how these two terms will be presented in *James & the Giant Peach*? Record.

A LETTER FROM JAMES (HEATHER SAWYER):

TEACHER OBJECTIVE

To introduce the students to professional New York City actors, their process and motivation.

STUDENT GOAL

To understand that actors need an enthusiastic, informed audience to view their work.

MATERIALS

Chalkboard, chalk, paper, pens, the webbing and discussion triggers.

Hiya, pals!

I am beyond thrilled that you are coming to see *James and the Giant Peach*. This amazing story follows the adventure of a brilliant, sweet boy, named James, who through tremendous hardship finds his way to a new life and a new family. I have the great joy of playing James, this particular story's title character.

There are so many things I love about James. He's kind, brave, and loyal. He strives to be the person that his parents would want him to be, even when he's scared and unsure. We can all try to be a little bit more like him, I think, by remembering when are scared or unsure or angry, we are still all of the parts that make us who we are. It's okay, not to feel okay, which is a major theme in our story. There are also so many marvelous moments in this show that we can't wait to share with you. We'll laugh, cry, and be fantasmagorically happy together as we take a grand journey all the way across the pond.

To be a part of this production, first I had to audition. This means I submitted myself for an appointment so I could show the director and the rest of the team, what I could do. A few days later, I was asked back for a callback where I read scenes, sang songs, and did a dance, all from the show, to see if I would be a good fit. Then the real fun began, when we came together and started rehearsing! It's been about a month now and we couldn't be having a better time, discovering the characters and bringing this show to life.

The best part about this show is definitely the cast and the team. Our fearless leader and director/choreographer, MK, encouraged us to be as creative as possible and always find the weird. Caleb, our musical director, gave life to the music on the page and used that to inform the story. After seeing the show, I'm sure it will be no secret that the people on stage are truly a family. We are all so excited to share this story with all of you and hope you love it as much as we do!

Keep it peachy,
Heather

TEACHER OBJECTIVE

To be able to discuss theater through a common, shared vocabulary.

STUDENT GOAL

To understand that the most effective way to discuss theater and new ideas is through a shared vocabulary.

OVERTURE: An orchestral piece at the beginning of an opera, suite, play, oratorio, or other extended composition.

GHOST LIGHT: An electric light that is left energized on the stage of a theater when the theater is unoccupied and would otherwise be completely dark.

PROLOGUE: A separate introductory section of a literary or musical work.

VOICE OVER: A piece of narration in a movie or live performance, not accompanied by an image of the speaker.

REPRISE: A repeated passage in music.

NARRATOR (IN REGARDS TO LADAH LORD): A person who delivers a commentary accompanying a movie, broadcast, piece of music, etc.

CURTAIN CALL: The appearance of one or more performers on stage after a performance to acknowledge the audience's applause.

FICTION: Literature in the form of prose, especially short stories and novels, that describes imaginary events and people.

GENDER NEUTRAL CASTING: Casting which allows actors or actresses to portray any character, irrespective of gender.

CHARACTERS: Individuals the audience learns about from their actions and reactions.

ENSEMBLE: A group of performers working together to create a complete production.

DIALOGUE: The exchange of speech between two characters which reveals the feelings of the character as well as the story of the play.

MONOLOGUE: A speech by one actor on stage which is intended to reveal the inner thoughts of the character the actor plays.

CHARACTER ARC: The change produced in a character by the events and other characters in the play.

MOOD: The overall feeling the play evokes.

COSTUME: The clothes, boots, etc., worn by the actors based on their character.

PROP: Objects used by an actor to enhance their character. For example, wine glasses at a bar for drinks.

SET: The constructed environment of a play within which the action takes place.

SOUND: Noises and music used in the play.

VOCABULARY WORDS

DEPICTION: A representation in words or images of someone or something.

ATROCIOUS: Horrifyingly wicked.

SCRUMPTIOUS: (Of food) extremely appetizing or delicious.

ORPHANAGE: A residential institution for the care and education of orphans.

QUID: British Currency slang term; one pound sterling.

SCOTLAND YARD: Term for the headquarters of the Metropolitan Police Service (MPS), the territorial police force responsible for policing most of London.

CACHET: 1) The state of being respected or admired; prestige. 2) A distinguishing mark or seal
Expose: a story in a newspaper or on television that tells the truth about a person or situation, usually with the intention of shocking or surprising you.

DAFT: Silly; foolish.

RUDDER: A flat piece, usually of wood, metal, or plastic, hinged vertically near the stern of a boat or ship for steering.

SOPHISTICATED: Having, revealing, or proceeding from a great deal of worldly experience and knowledge of fashion and culture.

FUMIGATE: Apply the fumes of certain chemicals to (an area) to disinfect it or to rid it of vermin.

NARRATOR

(NOUN) A PERSON WHO NARRATES SOMETHING, ESPECIALLY A CHARACTER WHO RECOUNTS THE EVENTS OF A NOVEL OR NARRATIVE POEM

OVERTURE

(NOUN) AN ORCHESTRAL PIECE AT THE BEGINNING OF AN OPERA, SUITE, PLAY, ORATORIO, OR OTHER EXTENDED COMPOSITION

FICTION

(NOUN) LITERATURE IN THE FORM OF PROSE, ESPECIALLY SHORT STORIES AND NOVELS, THAT DESCRIBES IMAGINARY EVENTS AND PEOPLE

Section IV: Your Students As Actors

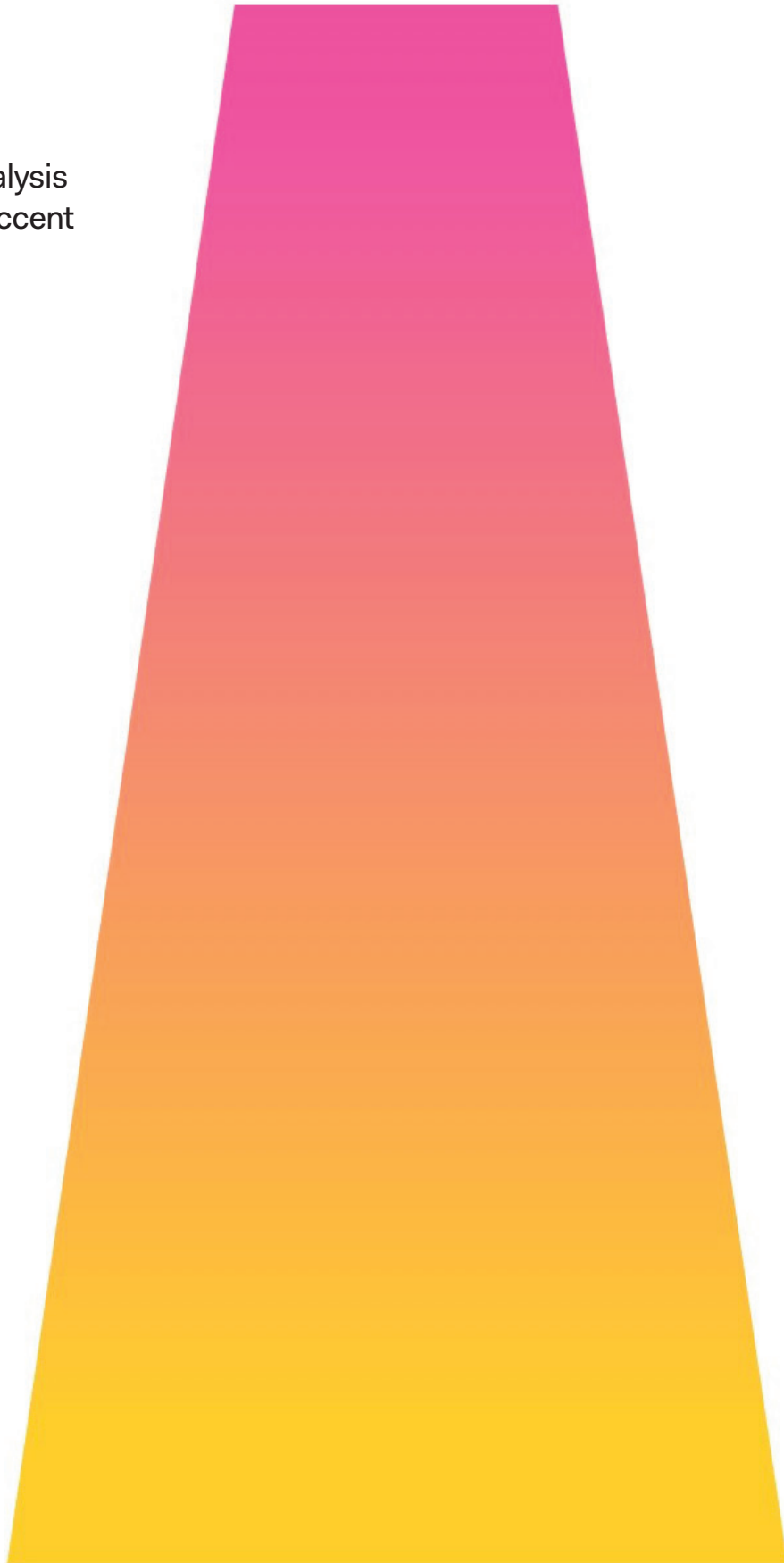
Vocal Warm-up

Reading a Scene for

Understanding

Scene/Character Analysis

How to do a British Accent



VOCAL WARM-UP

Ask the students to breathe into their bodies, especially their bellies, as if it were a balloon-getting bigger with the air they breathe in and getting smaller with the air they breathe out. To help with this process, have the students exaggerate the expansion and deflation with their whole bodies. Then have them focus on just expanding and deflating their bellies through breath. Starting at a low volume (level 1) and ending as loud as possible (level 5), ask the students to echo you, saying the phrase “Hey, I’m cool!” Once they understand the range in which they can use their voices, encourage them to say the phrase with a different emotion, exploring the many ways one phrase can be expressed (happily, sadly, scared, tired, angrily, etc.) The exercise will finish when each student finds a peer to say “Hey, you’re cool too!” Transition to the Song Ask the students to stand very still and get ready. Students will be guided through the “finishing touches” we need to be ready to dive into James & the Giant Peach. Have the students “crank up” their listening ears (pretending to crank their ears as if turning a dial), put on “focus sunglasses” (pretend to put on glasses), wake up their faces (stretch their faces), double check to make sure their imaginations are “on” (gently tap head), and then tell them to give someone next to them a high five while switching on their smiles.

SING-ALONG WITH JAMES & LADAH LORD

TEACHER OBJECTIVE

To introduce the students to a song from the show.

STUDENT GOAL

To understand that actors use the words of a song to advance the storyline of their characters.

SHAKE IT UP

Open wide and crawl inside
The skin of something new
If you believe what’s up my sleeve,
I’ll spin a spell for you
Then sippity sip
A magical trip
Your troubles are skipping town
Once the bubblin broth is frothin thick
Then gobble it quickly down

Shake it up, shake it up
Mix around and around
Hear that bop, that pipin popin sound
Give a twist and a turn
Let it brim, let it burn
We’re gonna whip that potion up,
Then gobble it down, gobble it down

Milkweed milk, a strand of silk
A rare Osaki juice
Two ravens claws, four tiger paws
The marrow of a moose
Then add to our soup, tarantula poop
The tiniest scoop will do

And plop in a drop of sloppy joe
Made from chopped up kangaroo

Shake it up, shake it up
Mix around and around
Hear that bop, that pipin popin sound
Give a twist and a turn
Let it brim, let it burn
We’re gonna whip that potion up,
Then gobble it down, gobble it down

(Dance Break)

Shake it up, shake it up
Mix around and around
Hear that bop, that pipin poppin sound
Give a twist and a turn
Let it brim, let it burn
We’re gonna whip that potion up,
Then gobble it down, gobble it down
Gobble it down, gobble it down
Gobble it down

READING A SCENE FOR UNDERSTANDING

TEACHER OBJECTIVE

To introduce the Practical Aesthetics “tools” for breaking down a scene. To understand the character and the story of the scene by relating the character’s action to the student’s own life.

STUDENT GOAL

To understand that an important part of creating a simple, honest character involves knowing what that character “wants.” Materials Copies of the scene from *James and the Giant Peach*.

JAMES

(seeing Ladahlord for the first time, frightened)
Who are you?

LADAHLORD

Unimportant! Who. Are. You? James Henry Trotter-
(Ladahlord stands and begins to slowly cross towards James)

JAMES

If you come any closer I’ll scream for my aunts.

LADAHLORD

And what makes you think those two hideous creatures would come running to your rescue?

JAMES

They’re my family.

LADAHLORD

Ha! Says who?

JAMES

That’s what I’ve been told.

LADAHLORD

Ah! But do YOU think so?

JAMES

I....I...?

LADAHLORD

(Passionately with enthusiasm.)

And there it is! The very first primordial ooze of an inkling that has the potential to lead to so many other fan-tas-ma-rific things! Ha! James! That bag right over there, contains something remark-u-lous! Are you willing to reach into the great unknown and find out what’s inside?

JAMES

i...I don’t know.

LADAH LORD

Come on James! Only you have the power to change the course of your wretched little life. What's it gonna be? Victim? Or Hero?

James looks at Ladahlord and then at the bag. And then James thrusts his hand deep inside the bag.
(screaming at the top of his lungs)

AA!!!!!!!!!!!!!!

JAMES

(screaming in reaction to Ladahlord)

AAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAA!!!!!!!!!!!!

James removes a dusty old book from the bag.

It's okay! It's okay! It's just a book! Why are you screaming?!

LADAH LORD

To get your undivided attention.

(whispering)

What's inside the book, James?

JAMES

(reading)

It's full of recipes, with very strange ingredients.

LADAH LORD

Not recipes-No! Potions, tonics, spells! Now, you must pick a spell from the book, devour the potion, and fabulous, unbelievable things will happen to you!

SCENE ANALYSIS

James meets Ladhallow. Initially, James is scared of the stranger, but then begins to wonder who really to be scared of: a kind soul that is encouraging him to explore a better life or the wicked aunts that have recently become his guardians. James has to decide who to trust and how to help himself.

KEYWORDS IN THIS SCENE

- Victim
 - Hero
-

KEYWORDS CONCEPTS

Standing up for yourself and what family means

IF YOU'RE PLAYING JAMES...

What is my character literally doing?

James is talking to Ladhallow about who he has been told is his family.

What does my character want?

James wants to feel safe in a loving home.

What is the action I'm going to play?

To get someone to take me under their wing.

The As-If...

IF YOU'RE PLAYING LADHALORD...

Ladallow is talking to James about the reality of his family situation.

Ladallow wants James to seize control of his life.

To get someone to take a leap of faith.

HOW TO DO A BRITISH ACCENT!

START WITH THE RS.

Understand that in most British accents, speakers don't roll their Rs (except for those from Scotland, Northumbria, Northern Ireland, and parts of the West Country and Lancashire), but not all British accents are the same. For example, a Scottish accent varies greatly from an English accent. After a vowel, don't pronounce the R, but draw out the vowel and maybe add an "uh" (Here is "heeuh"). In words like "hurry", don't blend the R with the vowel. Say "huh-ree".

- In American English, words ending with "rl" or "rel" can be pronounced using either one or two syllables, completely interchangeably. This is not the case in British English. "-rl" words like "girl", "hurl", etc., are pronounced as one syllable with silent R, while "squirrel" is "squih-rul", and "referral" is "re-fer-rul".
- Some words are easier to say in a British accent. For example, mirror, which sounds like "mih-ra". Do not say "mirror" like "mere"; British people almost never do that.
- Some awkward pauses in sentences are also removed by the addition of "r" before a vowel. For example, "I saw it" becomes "I saw-rit", to avoid the pause between the words 'saw' and 'it'. Another example is "Bacteria are small", pronounced "Bacteria-rar-small".

PRONOUNCE U in stupid and in duty with the ew or "you" sound. Avoid the oo as in pronounced ; thus it is pronounced stewpid or commonly schewpid, not stoopid, etc. duty would be pronounced dewty or more often jooty. In the standard English accent, the A (for example, in father) is pronounced at the back of the mouth with an open throat—it sounds like "arh". This is the case in pretty much all British accents, but it's exaggerated in RP. In southern England and in RP, words such as "bath", "path", "glass", "grass" also use this vowel (barth, parth, glarss, grarss, etc.). However, in other parts of Britain "bath", "path", etc. sound like "ah".

ENUNCIATE ON HEAVY CONSONANT WORDS. Pronounce that T in "duty" as T: not as the D as doody so that duty is pronounced dewty or a softer jooty. Pronounce the suffix -ing with a strong G. This way it sounds like -ing rather than -een. But sometimes it is shortened to in as in lookin.

- The words human being are pronounced hewman being or yooman been in certain areas, though it could be pronounced hewman bee-in.

SOMETIMES DROP THE TS. With some accents, including cockney accents, Ts aren't pronounced in words where Americans use D to replace it. However, there is usually a short pause or "hiccup" in its place. So "battle" might be pronounced ba-ill but it would be a rare occasion to find someone saying "Ba-ill" catching the air behind the back of the tongue at the end of the first syllable before expelling it on pronunciation of the second syllable. This is known as the glottal stop. use glottal stops, too, for words like "mittens" and "mountain". It's just that British use them more often.

- People with Estuary English, RP, Scottish, Irish and Welsh accents do consider it lazy and rude to drop the Ts, and this feature doesn't exist, but in almost all accents it's accepted to do it in the middle of words in casual contexts and almost universal to put a glottal stop at the end of a word.

OBSERVE THAT SOME WORDS ARE PRONOUNCED AS WRITTEN. The word “herb” should be pronounced with an H sound. The word “been” is pronounced “bean”, rather than “bin” or “ben”. For RP, “Again” and “renaissance” are pronounced like “a gain” and “run nay seance”, with the “ai” as in “pain”, not “said.” The words ending in “body” are pronounced as written, like “any body”, not “any buddy.” But use a British short O sound.

OBSERVE THAT H IS NOT ALWAYS PRONOUNCED. The “H” is pronounced in the word “herb,” in contrast erb. However, in many British accents, the H at the beginning of a word is often omitted, such as in many Northern accents and the Cockney accent.

SAY “BEAN,” NOT “BIN” FOR THE WORD BEEN. In an American accent, this is often pronounced been. In an English accent, been is a common pronunciation, but “bin” is more often heard in casual speech where the word isn’t particularly stressed.

NOTICE THAT TWO OR MORE VOWELS TOGETHER MAY PROMPT AN EXTRA SYLLABLE. For example, the word “road” would usually be pronounced rohd, but in Wales and with some people in Northern Ireland it might be pronounced ro.ord. Some speakers may even say “reh-uud.”

LISTEN TO THE “MUSIC” OF THE LANGUAGE. All accents and dialects have their own musicality. Pay attention to the tones and emphasis of British speakers. Sir Johnathan Ive is a good example, listen to his accent at Apple revealings. Do sentences generally end on a higher note, the same, or lower? How much variation is there in tone throughout a typical sentence? There is a huge variation between regions with tonality. British speech, especially RP, usually varies much less within a sentence than American English, and the general tendency is to go down slightly towards the end of a phrase. However, Liverpool and north-east England are notable exceptions!

- For example, instead of saying, “is he going to the STORE?” Say, “is he GOING to the store?” Have the question descending in tone as opposed to ascending in tone (going up in tone is more common in American or Australian English).

Section V: Your Students As Artists

Explode the Moment

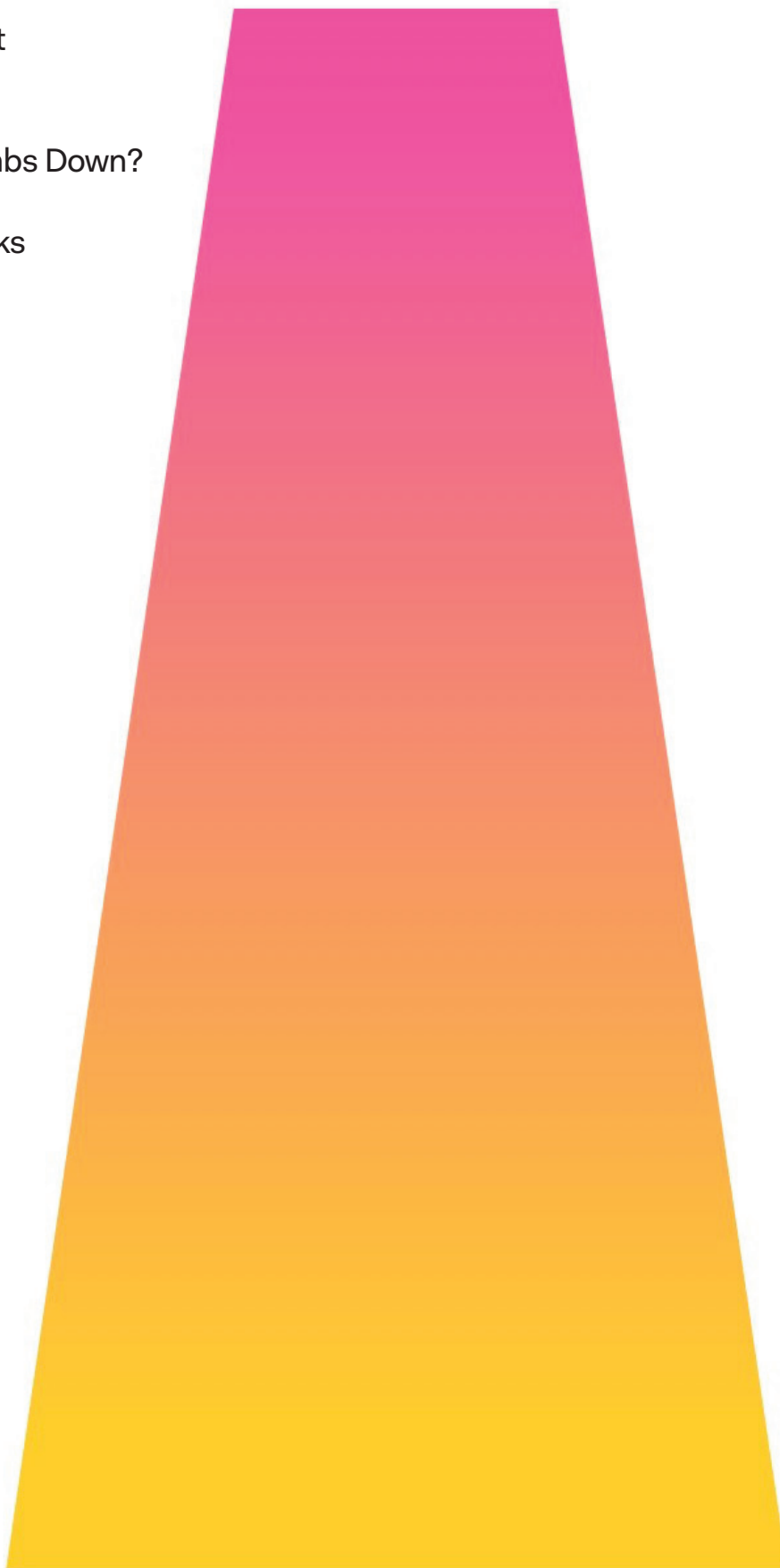
Drawing to Write

Postcard Activity

Thumbs Up or Thumbs Down?

DOE Blueprint

STRAND Benchmarks



EXPLODE THE MOMENT

GRADES 3 - 5

TEACHER OBJECTIVE

To engage students in lively writing on the topic of “you can” attitude.

STUDENT GOAL

To create a piece of writing about a personal experience with “you can” attitude.

MATERIALS

Paper for writing, copy of Explode The Moment Planning Sheet (on the next page), pen or pencil. One tool in a writer’s toolkit is the “explode the moment” tool, in which the writer slows down the action of a particular moment to describe it in vivid detail.

STEP ONE

Ask students to think of a moment when they saw someone else being pre-judged or when they felt pre-judged themselves and decided to challenge the limit being set on them.

STEP TWO

Instruct students to think on that experience for a moment and remember the details: specific things they heard, saw, said, felt, thought, and did.

STEP THREE

Have students fill out the pre-writing worksheet. Encourage students to think of at least two examples for each category.

NOTE: It is alright if one or two categories has only one detail—each should have at least one, most two, and in general as many more as they’d like.

STEP FOUR

Once students have finished the pre-writing brainstorm, tell them to start writing. Encourage them to use all of the details they brainstormed and to dive right in with a strong detail. For example, instead of “One time my friend was made to feel different and then they ...” they might try starting with a quote or with something they saw, felt, or thought.

STEP FIVE

If you like, as additional writing practice, have students revise their work to ensure that every sentence is active and the writing is rich and descriptive.

STEP SIX

You may choose to take it to the publishing phase and put together an anthology of student stories.

EXPLODING THE MOMENT PLANNING SHEET

I SAW...

I HEARD...

I FELT...

I THOUGHT...

I DID...

DRAWING TO WRITE ACTIVITY

GRADES 2 - 3

TEACHER OBJECTIVE

Facilitate the students' abilities to gather details by having them write a story based on an original drawing. Encourage the students to develop their own creative insight by using these drawings as triggers for short written scenes

STUDENT GOAL

To understand that recalling vivid details of an experience is a great artistic "tool."

MATERIALS

Pencils, crayons, markers, drawing paper, writing paper.

MOTIVATION

Discuss the following concepts with your students:

- Does adding small details to your drawing make it more interesting to look at?
- Do these small details help your drawing tell a good story? Why?
- Do details in writing a story make it more interesting? Believable? Funny?

STEP ONE

Using the art materials, ask students to draw their favorite scenes from *James & the Giant Peach* and feel free to mix the scenes and characters together.

STEP TWO

Use the students' individual drawings to trigger ideas for a written story about the images in their drawing.

AT A LATER DATE: STEP THREE

Have the students divide into small groups.

STEP FOUR

Each student should create six lines of dialogue for their character. Check the vocabulary list from

POSTCARD ACTIVITY

GRADES K - 2

TEACHER OBJECTIVE

Develop the student's critical thinking skills, drawing on a number of skills.

STUDENT GOAL

To draw the details from their favorite visual moment in the play and to write a personal response to the play.

MATERIALS

Pens, pencils, crayons and markers, copies of the postcard design provided.

MOTIVATION

Discuss the play with your students, asking them to select their favorite "moment" in the performance.

STEP ONE

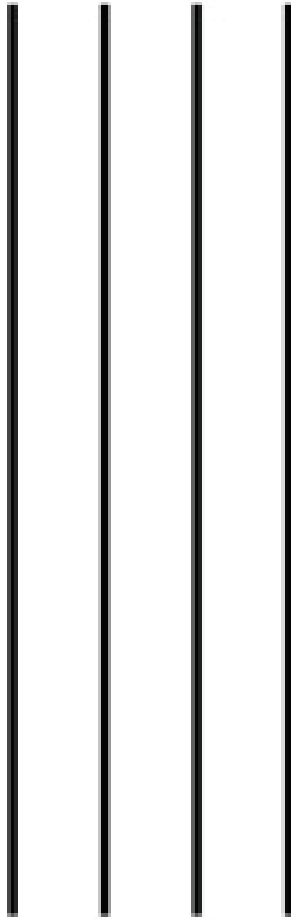
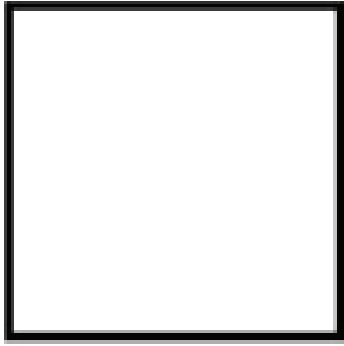
On the front of the card, draw your favorite scene from *James & the Giant Peach* with as much detail as possible - color, design, background. Fill the entire front of the postcard with your drawing.

STEP TWO

On the back of the card, write to a friend or family member about your feelings concerning the scene on the card's front.

STEP THREE

Address the postcard to the friend or family member.



CREATING YOUR OWN REVIEW: THUMBS UP OR THUMBS DOWN?

GRADES 3 - 5

TEACHER OBJECTIVE

To introduce the critical thinking skills involved in expressing one's personal opinion.

STUDENT GOAL

To understand that the 4Ws can be used to critically describe an artistic experience. To enhance the literacy skills of the 4Ws and sequencing in writing.

MATERIALS

Paper, pen, copy of *James & the Giant Peach* program, attached worksheets.

STEP ONE

Review the four W's (who, what where, when). For example, who - James.

STEP TWO

Review the "Thumbs Up or Thumbs Down" worksheet with your students. Remember there is no right or wrong response. Each student's review will be based on individual opinion.

STEP THREE

Using the "Thumbs Up or Thumbs Down" worksheet, ask the students to write their review in three paragraphs - beginning, middle and conclusion.

STEP FOUR

Post the reviews in the classroom.

THUMBS UP OR THUMBS DOWN?

Who:

What:

Where:

When:

[illegible]

COMMON CORE & DOE THEATER BLUEPRINT

Strand Benchmarks

THEATER MAKING: ACTING

Benchmark: Students increase their ability as imaginative actors while continuing to participate as collaborative ensemble members. Students demonstrate the ability to reflect on and think critically about their own work.

THEATER MAKING: PLAYWRITING/PLAY MAKING

Benchmark: Students refine their ability as playwrights to express point of view and personal vision.

DEVELOPING THEATER LITERACY

Benchmark: Students develop skills as critics by analyzing the critical writings of others.

MAKING CONNECTIONS THROUGH THEATER

Benchmark: Students demonstrate a capacity for deep personal connection to theater and a realization of the meaning and messages of theater.

WORKING WITH COMMUNITY AND CULTURAL RESOURCES

Benchmark: Students invigorate and broaden their understanding of theater through collaborative partnerships with theater professionals.

Section VI:

The Atlantic Legacy

Atlantic Theater Company &

Atlantic Acting School

Inspired by the Group Theater, Stanislavsky, and a passion for ensemble acting, David Mamet and William H. Macy formed the Atlantic Theater Company with a select group of New York University Undergraduate drama students. Since its inception in 1985, Atlantic has produced more than 100 plays and garnered numerous awards, including: 12 Tony Awards, 15 Lucille Lortel Awards, 16 OBIE Awards, six Outer Critics Circle Awards, seven Drama Desk Awards, three Drama League Awards, three New York Drama Critics Circle Awards and the Pulitzer Prize for Drama. Noted productions include: Spring Awakening, Port Authority, The Lieutenant of Inishmore, The Beauty Queen of Leenane, Boy's Life, and American Buffalo. The Atlantic Theater Company's mission is to produce plays simply and truthfully, utilizing an artistic ensemble. Atlantic believes that the story of the play and the intent of its playwright are at the core of a successful theatrical production.

The Atlantic Acting School fosters new generations of actors by passing on the tools learned from Mamet and Macy and by preparing students for all aspects of a career in film, television and theater. The Atlantic offers studies through New York University, a full-time conservatory program, part-time programs and summer workshops. Atlantic for Kids offers acting

Linda Gross Theater
336 West 20th Street
New York, NY, 10011

Atlantic Stage 2
330 West 16th Street
New York, NY, 10011

ATLANTIC ACTING SCHOOL

