

Study Guide

THE PIRATE LA DEE DA

A New Family Musical

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ATLANTIC THEATER COMPANY

Book, Lyrics & Musical
by Stephen Sondheim
Direction by Nate Weida
Directed by Kristin Hanggi

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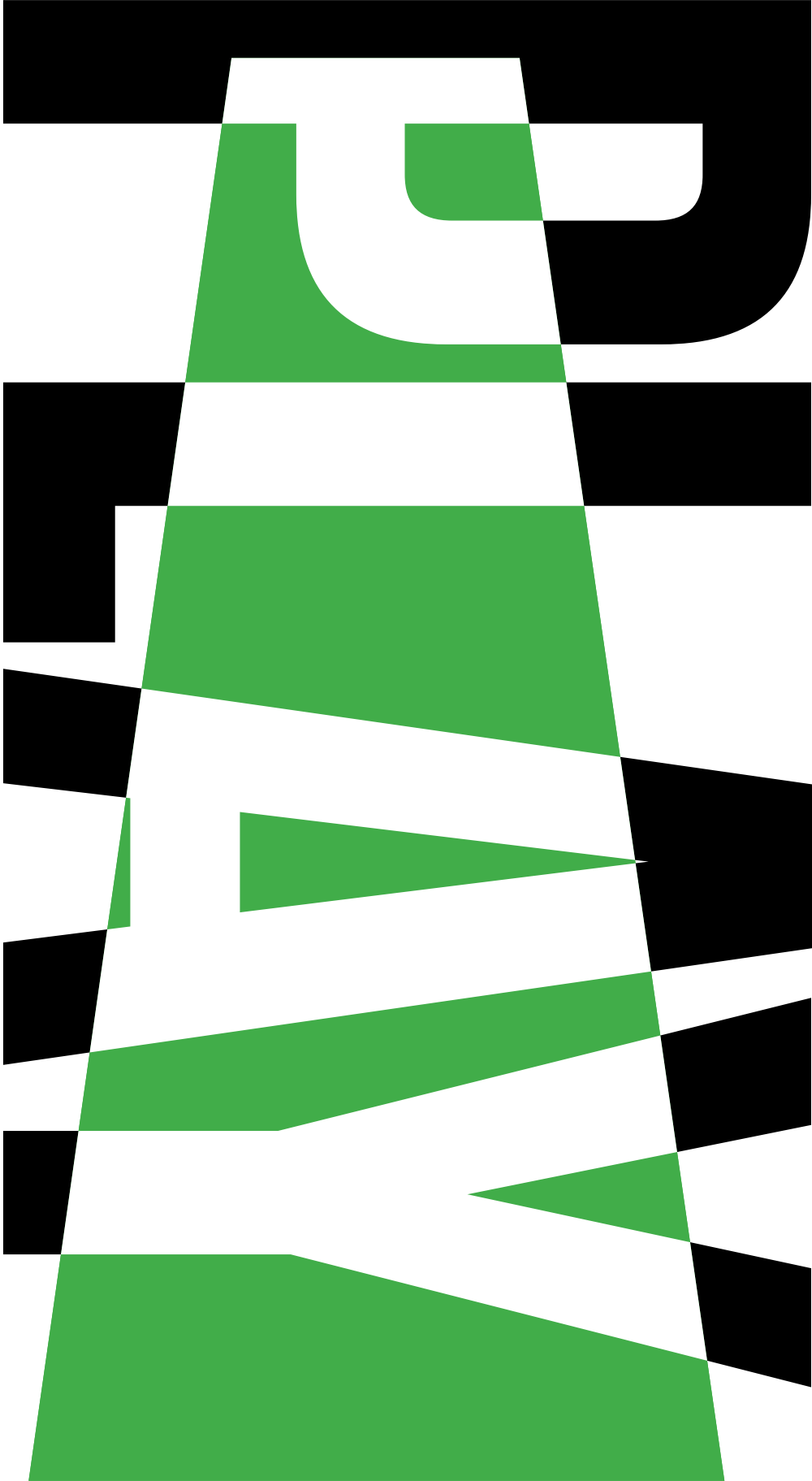
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Atlantic Theater Company,
Atlantic Acting School

Section 1:
The Play
Characters,
Setting,
Themes



TEACHER OBJECTIVE

To introduce students to the characters, settings, and story of The Pirate La Dee Da.

STUDENT GOAL

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

CHARACTERS

PRINCESS LA DEE DA: rebellious tomboy who has spent the last 18 years fighting the constraints of being Princess and has just about had enough. She comes to learn that the hierarchy and traditions she's been fighting against are actually what will empower her to make social change and bring equality to her kingdom.

KING GUDFERD: La Dee Da's father. Gudferd is a strict traditionalist which makes sense considering it was his father, King Gorm The Old, who invented traditions in the first place. His goal is to amass as much wealth as possible and if that means exploiting his subjects, sacrificing his daughter's happiness, and hiding gold in his underpants, so be it.

QUEEN MARGARETHE: La Dee Da's mother who dreamed of having a little girl she could dress up in pink. La Dee Da is her greatest disappointment.

WHIDDY: Whiddy is La Dee Da's nursemaid who also happens to have the ability to morph herself into any animal she wants. Unfortunately, she's old (500 years) and the morphing takes a lot out of her. She often forgets what form she's in and tries to bargain at the village marketplace as a dragon.

PRINCE MARLON: Marlon is the Prince of the neighboring kingdom, Clementine. He enjoys writing stories and performing them for anyone who will watch --usually people shackled in his father's dungeon. He's smart and creative in a time where brawn is valued over brains.

KING ERICK THE UNREASONABLE: Marlon's Father is enmeshed in rivalry with Gudferd that traces back to their fathers and their fathers before them. Erick used to be content with being the second most powerful king in the land but he has a new wife who wants him to be number one and he'd do anything to please her.

QUEEN DAGNEY: She is Erick's second wife: part evil step-mother, part trophy wife. She never wanted kids and since there are no boarding schools in the area, her hope is that Erick's son Marlon just dies.

CAPTAIN GRIZZLEBEARD: A fierce pirate who, after a lifetime of pillaging and plundering, is ready for retirement. He looks forward to leaving the sea behind him and opening up a little snack shack on the beach

NOBEARD: The only pirate on the high seas who can't grow a beard. He hates his nickname and is constantly pitching new ones but the crew won't have it. He even poked his own eye out hoping the name "One Eyed Jack" would stick. It didn't. He'll always be Nobeard.

PALACE GUARDS

VILLAGE PEOPLE

THEMES

Follow Your Heart

Breaking Expectations

Facing your Fears

Empathy

Doing the Right Thing

Trust Yourself

SETTING

Your classic ninth century Scandinavian Kingdom and its oceans.

Section 2:
Cast & Creative
Cast and Creative
Biographies





GABRIELLE ALLAN
Book

Gabrielle Allan started as a writer/producer in television, most notably for "Scrubs" where she was nominated for an Emmy. She partnered with Jen Crittenden and together they wrote the film, *What's Your Number?* starring Anna Faris and were involved in many production rewrites including *Shrek Forever After*. They currently write for the upcoming HBO show "Divorce." In theater, they are developing a musical, *Hollywood Romance*, with Scott Sanders Productions. But it was having two sons that helped inspire *The Pirate La Dee Da*. She is grateful to Atlantic for Kids for producing her theater debut and to Rob Greenberg for everything else.

JENNIFER CRITTENDEN
Book

Jennifer Crittenden started her career writing monologue jokes for David Letterman. From there she went on to write for "The Simpsons," "Seinfeld," "Everybody Loves Raymond" and "Arrested Development" and currently writes for HBO's "Divorce." Jen has won two Humanitas Prizes and has been nominated for and lost countless Emmys. With her partner, Gabrielle Allan, she wrote the movie *What's Your Number?* She is married to the brilliant writer Bill Wrubel and they have two daughters. The search for inspiring princess stories when they were young inspired this play.

NATE WEIDA
Music, Lyrics & Musical Direction

Nate Weida is currently the composer and music director of the The Possibility Project's Foster Care Program. He has written music for over 18 musicals, including *Boats And* (book by Andrew Farmer) performed last year at Ars Nova's AntFest, and *Byuioo*, a gospel musical in a made-up language, directed by Andrew Neisler & produced by Pipeline Theatre Company in 2013 at The Gym at Judson. His show *Salty Folk: A Musical about Oysters*, co-written with Superhero Clubhouse's Jeremy Pickard, will be developed as a part of the current season of New Victory's Labworks. Check out his website at nateweida.com.

KRISTIN HANGGI
Director

Theater (partial credits): *Rock of Ages* - Broadway (Tony Nomination), West End, Australia (Green Room Award), National Tour; LA & NYC original productions of *bare* (Ovation Award Best Musical, LA Weekly Award Best Musical); *Pussycat Dolls Live* (with Christina Applegate, Carmen Electra, Gwen Stefani, Christina Aguilera, & Charlize Theron). Film: *Naomi & Ely's No Kiss List*, *Dear Dumb Diary*, *Grantham & Rose*. Upcoming Projects: *Clueless: The Musical*, *Hollywood Romance* by Gaby Greenberg, Jen Crittenden, Marcy Heisler, & Zina Goodrich; *Romy & Michele's High School Reunion* (to premiere at Seattle 5th Avenue); *Darling Grenadine*. UCLA School of Theater, Film, & Television Distinguished Alumni Award. www.kristinhanggi.com

PEDRO AIJON

King Erick/Percussion

Pedro Aijon is a Spanish actor who has been living and working in NYC for the past three years. Recent work includes *The Walker* (Frida Films), *A Lie Of The Mind* (Flashbulb Project) and *The Last Days of Judas Iscariot* (Savage Detectives). He has also appeared in numerous festivals in the city including Strawberry One Act Festival (nominated as best actor), INTAR One Minute Play Festival and Pornologues. Pedro is a founding member of The Flashbulb Project and Savage Detectives. He is now working on Xavier Galva's original production of *The Parlor* at Soho Rep. Proud alumnus of the Atlantic and RESAD. He is grateful for the love and help of his parents.

JUSTIN DANFORTH

Prince Marlon

Justin Danforth is a happy alumnus of the Atlantic Acting School and is thrilled to be a part of this production! He loves hi-fives, bebop, and bad puns. Special shout out to his Mom and Al, and to *you* for being so awesome.

ANYA GIBIAN

Alf/Brownbeard/Cello

Anya Gibian is an actor, singer, musician, and circus artist living in Brooklyn. She loves working on new work and is thrilled to be back at Atlantic for Kids after last fall's *The Velveteen Rabbit*. Other recent credits include Little Did Productions' world-premiere puppet opera *Solina* (FringeNYC), *#serials@theflea*, and *The Mysteries* (The Flea Theater). www.anyagibian.com

KYLE HINES

Grizzlebeard/Ukelele

Kyle Hines is so excited to be a part of this amazing production! He was last seen on stage at the Oregon Shakespeare Festival in *The Count of Monte Cristo* and Jeff Whitty's world premiere musical *Head Over Heels*. Favorite roles include; Adam/Lazarus in the NY Times Critic Pick play *The Mysteries* (Flea Theater) & Francesco/Clyde in *99 Ways to ... a Swan* (29th Street Rep). A shout-out to Zara Aina, an organization that helps at-risk children expand their capacity for achievement through theatrical performance and storytelling (www.zaraaina.org). As always, thanks to my wife Jen for all her love & support.

BEN LANGHORST

Whiddy/Yellowbeard

Ben Langhorst is an actor, writer, and composer, and is thrilled to be working on this show. Off-Broadway: *Clown Bar* (Pipeline Theatre Company), *I Heard... Noises* (Ars Nova). Last month, Ben performed in and music directed Salty Brine's *These Are the Contents of My Head* at the Red Room. Recent graduate of NYU Tisch (BFA: Drama). NYU credits: *This Room is For Everybody*, *That Poor Girl...*, *Three Sisters*, *The Museum is Closed for a Private Function*.

MELISSA MAHONEY

La Dee Da

Melissa Mahoney is a proud alumna of the Atlantic Acting School through NYU's Tisch School of the Arts. Last year, she played Bean in the Atlantic For Kids production of *Ivy + Bean: The Musical*, which then went on to tour nationally. Recent credits include: Pipeline Theatre Company's *Matchstick Series*, *The Monthly Joust: The Kids are All Screwed* (producer, director, actor), *Nate Weida: Controversy, Scandal, Redemption* (Ars Nova), *Artaud Artaud* (Artilliers, Dream Up Festival), *Boats And* (Ars Nova Ant Fest). Melissa also teaches summer and after school classes at the Atlantic. Founding member of the Joust Theatre Company. www.melissamahoney.me

PRESTON MARTIN

Nobeard)

Preston Martin has performed and directed in nine countries and in over 50 venues in New York City including The Public, La MaMa, Lincoln Center, Ars Nova, and Dixon Place. Selected credits: *La MaMa Cantata* (Elizabeth Swados, international tour), *Wink* (Jen Silverman), *I Wanna Destroy You* (Joshua Conkel), *PS Jones and the Frozen City* (Robert Askins), *Far From Heaven* (Williamstown Theatre Festival), *The More Loving One* (Best Production, FringeNYC), *Kaspar Hauser* (Elizabeth Swados, The Flea), and his one man show *Fun Design With Svelte* (soloNOVA, DR2). He has been a member of the Williamstown Theatre Festival Non-Equity Company and the first Old Vic New Voices US/UK Exchange. Member of musical sketch comedy group Political Subversives, Director of *The Reality Show: NYU* (NYC, Abu Dhabi, Shanghai). BFA NYU/Tisch. Thanks Nate! For mzlz.

ANTHONY MURPHY

King Gudferd

Anthony Murphy is excited to be making his Atlantic for Kids debut. Regional credits: Streetsinger in *Brooklyn* (TheatreZone), Feully/us Jean Valjean in *Les Mis* (Weathervane Playhouse), Piragua Guy in *In the Heights* (American Stage), Nicely Nicely in *Guys and Dolls* (Weathervane Playhouse). Anthony would like to thank his friends and family for all the support they give him and to ATC for giving him the opportunity to be a part of this journey. Blessed to be a blessing.

JEN OLIVARES

Queen Dagny/ Hotpinkbeard

Born and raised on the central coast of California, Jen is a graduate of California State University, Fullerton with a degree in Theatre Arts, cum laude. Credits include: *Rock of Ages* (Natl. Tour/Dance Captain), *Front & Center with Steve Miller Band* at the Honda Center Arena, multiple stage shows at Disney's California Adventure, and the title role in the feature film *Melinda's World* (co-starring Zac Efron). Jen is a National Academy of Sports Medicine certified personal trainer, and aspiring guru. Have a namaste! @_jenolivares

RACHEL PEGRAM

Orangebeard/ Ensemble

Rachel Pegram is an actor, writer, comedian and singer based in New York City. She attended NYU's Tisch School of the Arts and received a BFA in Theater. Recent theater credits: *The Reality Show NYU*, *Story Pirates NYC*, *Volcano Town*, *Or That?* (NYU), *Ragtime* (NYU). Recent film credits: *Don't Think Twice* (dir. Mike Birbiglia), *Better To Live* (Tribeca Film Festival 2014), *Rabbit Food*. Rachel can be seen in videos online from Mashable, Refinery29 and Above Average among others. She performs monthly at The PIT with her sketch duo Peas in a Pod and at UCB in the sketch show *Beeng Boong: The Great & Powerful MTA*.

MCLEAN PETERSON

Queen Margarethe/ Aquamarinebeard

McLean Peterson is thrilled to be back at the Linda Gross for her third Atlantic for Kids production. Past New York credits include: *The Velveteen Rabbit* (Atlantic for Kids), *The Parlour* (Soho Rep-Walkerspace), *Bible Stories* (Bailout Theater), *Boats And* (ANT Fest), and *Ivy + Bean: The Musical* (Atlantic for Kids, First Nat'l Tour). Film: *The First Of Our Friends to Get Married*. She is a founding member of the Joust Theatre Company and a breakfast enthusiast. Much love to Mom, Dad, her three M's, and her super star cast mates. www.mcleanpeterson.com #chugnation

DANIEL TEPPER

Glyle/Jester/Guitar

Daniel Pepper is very excited to work on *The Pirate La Dee Da!* Favorite theater credits include *Loose Canon* (NYC Fringe Encores Selection), *Sammy Spider's First Mitzvah* (92 Street Y), *Making the Move* (Edinburgh Festival Fringe), *You're A Good Man Charlie Brown* (Northeastern Children's Theater Co), *Super Sidekick! The Musical* (NYC Fringe Encores Selection), and *Camp Monster* (Williamstown Theatre Festival). Daniel also performs musical improv around the country with the national touring company Broadway's Next HIT Musical and in NYC with the house team Vern at the Peoples Improv Theater. He is a proud graduate of NYU Tisch School of the Arts. www.heydanieltepper.com

Section 3:
Your Students
As Audience

The Pirate La Dee
Da Vocabulary, Theater
Vocabulary, A Letter
from La Dee Da, Pirate/Princess
Pre-Theater Mind Mapping
Activity



“Plays should tell simple, honest stories.”

—David Mamet, American playwright & noted actor, William H. Macy, founders of Atlantic Theater Company

REHEARSAL PHOTO CREDIT BY: CECILE ORESTE

The following activities will assist your students in understanding the intentions of the playwright to tell a simple story.

THE PIRATE LA DEE DA VOCABULARY

INFAMY

The condition of being known for having done bad things or for being evil.

THE PIRATE LA DEE DA VOCABULARY

DIGNITY

A way of appearing or behaving that suggests seriousness and self-control. Being worthy of honor and respect.

COMPROMISE

A way of reaching agreement in which each person or group gives up something that was wanted in order to end an argument or dispute.

THEATER VOCABULARY

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.

Action: The events that move along the story of the play and which influence the characters within the play.

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.

Musical Theater: A twentieth century creation where writers and musicians collaborate to create a play which features song, dance and drama.

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.

▲ LETTER FROM LA DEE DA ▲

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.

Hello, everybody!

I am so excited that you are coming to see *The Pirate La Dee Da*, the exciting story of a girl who breaks free from her role as princess to become the fiercest pirate on the Seven Seas. My name is Melissa Mahoney and I have the honor of playing La Dee Da, our story's protagonist, or leading character. What I love most about La Dee Da is that while she may seem tough as nails, she actually has a heart of gold. She begins the play strong and determined, but quickly finds out that she has a lot to learn and that things aren't always what they seem, which is one of the themes of the play.

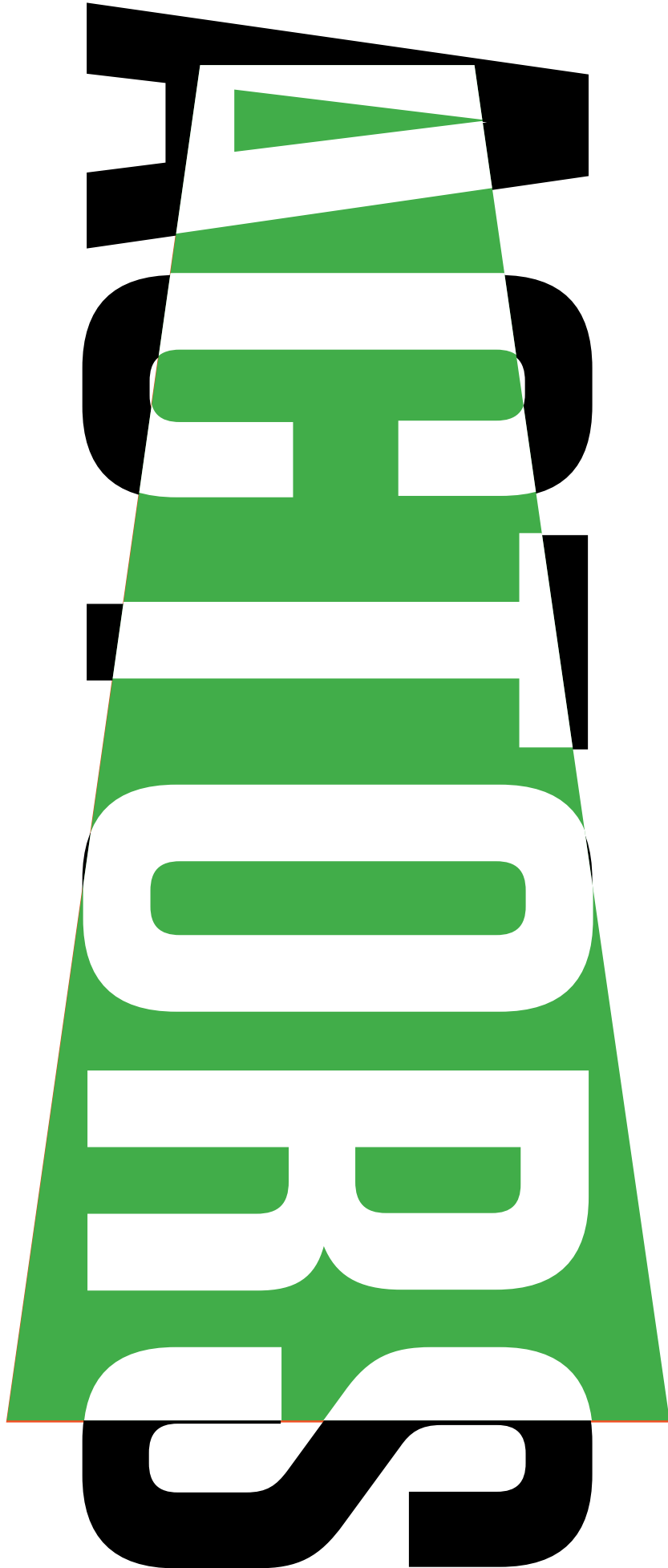
What is so wonderful about this play is that it has a little bit of everything! It is filled with comedy, action, drama, and romance, and since it's a musical, the characters sing and play instruments to tell the story. During the audition for *The Pirate La Dee Da*, I was asked to sing, dance, and perform scenes from the play. Then, on the first day of rehearsal, we sat around at a table and read the play out loud together as a cast. We have been rehearsing this play for a little over a month, learning music and dance choreography, and working on scenes.


What I loved most about working on this play was the sense of play; our director, Kristin, and our choreographer, MK, encouraged us to try anything and to never be afraid of making mistakes or looking silly. I am so excited to share this story with you all, and I hope you enjoy it as much as I have enjoyed working on it!

**Sincerely,
Melissa**

Section 4:
Your Students
As Actors

Actor Warm-Up/
Follow the Leader,
Actor Warm-Up/
Mind Meld,
Reading a Scene
for Understanding





“Actors should remain truthful to the story and their character.”

- David Mamet, American playwright & noted actor, William H. Macy, Founders of Atlantic Theater Company

The following activities are designed to assist your students in understanding the actor's *“job.”* Like every job, even acting has its *“tools.”*

ACTOR WARM-UP/ FOLLOW THE LEADER

GRADES K - 3

Teacher Objective

To engage students in using their minds and bodies together as communication tools.

Student Goal

To explore how to effectively communicate using their mind and body together.

Materials

Large open space for movement.

Step One

Students sit in a circle. Select the first participant, "Student A."

Step Two

"Student A" leaves the room.

Step Three

One person is chosen to be the leader of the students remaining in the circle.

Step Four

The leader starts by doing an action which all other students must follow, as the leader changes his/her actions so must the followers.

Step Five

"Student A" returns, stands in the middle of the circle and tries to discover who is the leader.

ACTOR WARM-UP/ MIIND MELD

GRADES 4 - 6

Teacher Objective

To engage students in using their minds and bodies together as communication tools.

Student Goal

To explore how to effectively communicate using their mind and body together.

Materials

Large open space for movement.

Step One

All students stand in a circle. Starting with a pair of students, the two students face one another and the rest of the class counts “3-2-1.” After “1,” both students say the first word that pops into their head. It can be anything.

Step Two

Moving to the right or left around the circle, we move to a new pair of students (one will be from the original group and one will be the student to their left or right) and we count “3-2-1” again as a class. This time, after “1,” both students are trying to mind meld and say the word that connects the two words said before.

Step Three

Repeat this around the circle until a pair successfully mind melds and says the same word at the same time.

READING A SCENE FOR UNDERSTANDING

GRADES 4 & 5

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 *The Pirate La Dee Da*.

A Scene from *The Pirate La Dee Da*

Prince Marlon
Princess, you don’t have to.

La Dee Da
I want to. Prince Marlon, you showed me what it means to have grace in the face of adversity.

Prince Marlon
You are the reason I found the courage to face that adversity.

La Dee Da
I promise never to run away from my problems again if you promise to be exactly who you are and nothing else.

Prince Marlon
I promise.

SCENE ANALYSIS WORKSHEET

Here are your “tools” for understanding your character:

IF YOU'RE PLAYING LA DEE DA...

IF YOU'RE PLAYING MARLON...

What is my character literally doing?

La Dee Da is literally talking to Marlon about how he leads by example.

Marlon is literally talking to La Dee Da about how she has affected him.

What does my character want?

La Dee Da wants Marlon to understand that he is an inspiration to her.

Marlon wants La Dee Da to realize that she is what motivates him to be better.

What is the action I'm going to play?

To get someone to see their worth.

To get someone to see the light.

**Section 5:
Your Students
As Artists**

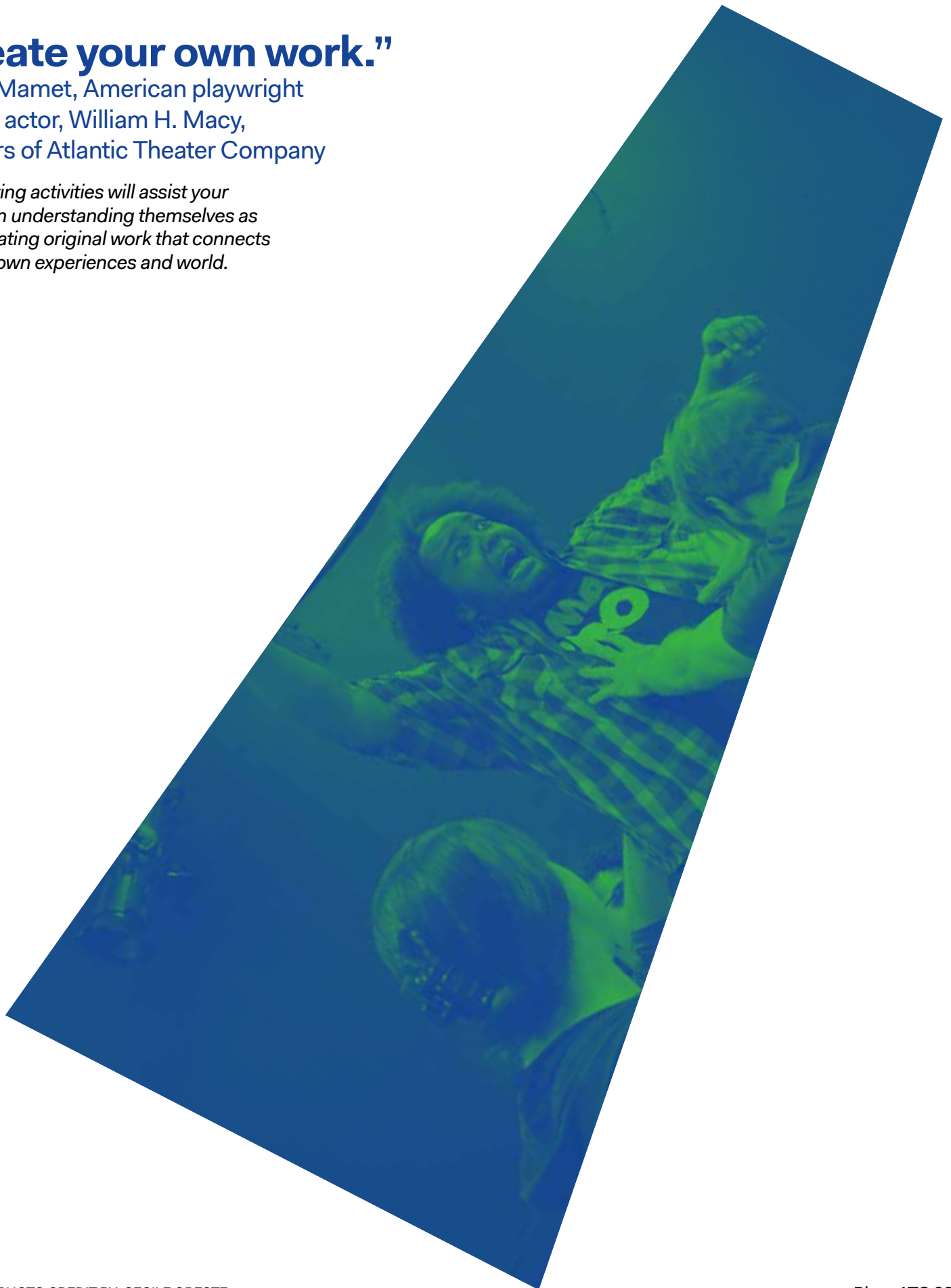
Pirate/Princess Comparison-Contrast Post-Theater Activity, Explode the Moment!, Diction and Dramatization, Drawing to Write Activity, Postcard Activity, Thumbs Up or Thumbs Down?—Student Review, Discussions and DOE Blueprint, STRAND Benchmarks



“Create your own work.”

- David Mamet, American playwright
& noted actor, William H. Macy,
Founders of Atlantic Theater Company

*The following activities will assist your
students in understanding themselves as
artists creating original work that connects
with their own experiences and world.*



PIRATE/PRINCESS PRE-THEATER MIND MAPPING ACTIVITY

Teacher Objective

To engage students in critical thinking around a pre-conceived definition.

Student Goal

To engage in forming new definitions of a familiar word.

Materials

A large white tablet, markers.

Step One

Write the two terms (pirate and princess) on the large white tablet.

Step Two

Ask the students to share their ideas on/ definitions of each word 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 *The Pirate La Dee Da*? Record their ideas on a second large white sheet of paper.

NOTE: This activity can also be done as a “Parking Lot” activity. See the follow up activity in Section 5: Your Students as Artists

EXPLODE THE MOMENT

GRADES 4 - 6

Teacher Objective

To engage students in lively writing on the topic of “You can’t” attitude.

Student Goal

To create a piece of writing about a personal experience with “You can’t” 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 left out or when they felt left out themselves.

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 ...” 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

If you like, you may choose to take it to the publishing phase and put together an anthology of student stories.

PLANNING SHEET

I saw...

I heard...

I felt...

I thought...

I said...

I did...

DICTION AND DRAMATIZATION

GRADES K - 2

Teacher Objective

To develop an understanding of the relationship between the written word and the action of a play.

Student Goal

To gain insight into how plays are constructed.

Materials

Large white sheets of paper, markers and an open space for “acting-out” the dramatization.

Step One

Review the story of *The Pirate La Dee Da*. Discuss how La Dee Da and Marlon deal with their everyday situations.

Step Two

Select one of the themes from *The Pirate La Dee Da* such as “follow your heart” or “breaking expectations.” Another possibility is to let the students create their own personal movie script of their lives.

Step Three

Ask the students to create a story based on one selected theme while the classroom teacher writes the story on a large sheet of paper for all the students to see.

NOTE: There should be one main good character who is on a journey or adventure with a clear goal at the end, and a character who keeps the main character from completing her journey. The main character’s friends help her complete the journey and achieve her goal.

Step Four

When the story is complete, assign one student to each role in the story.

Step Five

Read the story aloud from the paper while the student “actors” improvise the action and the dialogue of each character in front of the entire class.

NOTE: Encourage the students to contribute dialogue to the story as it is created. Pause while the student “actors” improvise the action and dialogue in the “Acting.”

DRAWING TO WRITE ACTIVITY

GRADES 3 - 4

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, 11 X 14 Manila 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 *The Pirate La Dee Da* 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 Section 3 for the definition of dialogue as a reminder. Have each group read their sample scene to the class.

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 *The Pirate La Dee Da* 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.

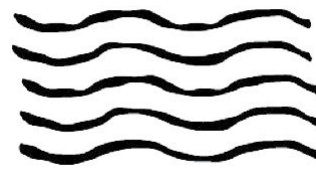
NOTE: Small groups may arrange their postcards in the sequence in which their drawn scenes appeared in the play.

ATLANTIC FOR KIDS

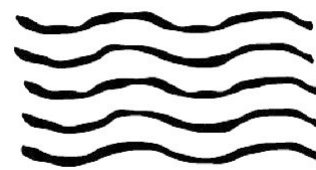


ATLANTIC FOR KIDS





TO:



TO:

CREATING YOUR OWN REVIEW: THUMBS UP OR THUMBS DOWN?

GRADES 4 - 6

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 *The Pirate La Dee Da* program, attached worksheets.

Step One

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

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:

List some images that first spring to mind when you think about the play:

List some words or phrases that will remind you of points you want to make:

What did you think of the play? What was your opinion?

How do you think the costumes, lights, and music affected the performance?

How might you start your paper?

DISCUSSIONS AND DOE BLUEPRINT

Partner Discussions:

When students have the opportunity to discuss a theater production with others, they discover connections that they may not have made to the story and also aspects of the story they might have missed or misinterpreted. Having partner discussions not only brings a social component to experiencing live theater but also supports comprehension. Use the following process to set up an effective partner discussion.

Use the following process to set up an effective partner discussion.

- Face your partner. Be sure you are both on the same level (sitting on the floor or at desks).
- Decide who will go first in sharing his/her connections and insight into the story.
- Place your program under a chair or behind you if you are the listener. This prevents distractions and allows you to be focused on listening to your partner.
- Tell a little about the play. Talk about a scene or character that was interesting or funny. Also share any portion of the play that confused you.
- Share a part of the play where you changed your thinking about the story or about a character.
- Describe details and traits of one of the characters.
- Once you are done, ask your partner if s/he has any questions.

Correlates to Common Core Speaking and Listening: Comprehension and Collaboration, 1-3.1A, 1-3.1D

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.

THE ATLANTIC LEGACY

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 classes in an after school setting as well as summer programs for children ages 4 to 18.

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