

# BEHIND THE CURTAIN

## A CREATIVE & THEATRICAL RESOURCE GUIDE FOR TEACHERS

STUDENT MATINEE SERIES 2011-2012 is made possible by major support from



CARL B. & FLORENCE E.  
KING FOUNDATION



# MADELINE'S CHRISTMAS

Based on the book by LUDWIG BEMELMANS  
Book and Lyrics by JENNIFER KIRKEBY Music by SHIRLEY MIER

**GRADES K through 6th**

**NOV 17 - DEC 22** STUDENT MATINEE

**NOV 18 - DEC 22** 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 student 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.**

Your Family Arts Center

# DALLAS CHILDREN'S THEATER

Astonishing kids & families with the fun of Broadway-like plays & a lot more!

Dallas Children’s Theater

# BEHIND THE CURTAIN

A Creative & Theatrical Resource Guide for Teachers

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Play .....MADELINE’S CHRISTMAS

Based on the book by .....Ludwig Bemelmans

Book and Lyrics by .....Jennifer Kirkeby

Music by.....Shirley Mier

Director of Production.....Nancy Schaeffer

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DALLAS CHILDREN’S THEATER, one of the top five family theaters in the nation, serves over 250,000 young people from 100 zip codes, 40 cities and 12 counties each year through its nine 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, folktales, 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 artist/teachers are based upon the approach developed in Making Sense with Five Senses, by Paul Baker, Ph.D.

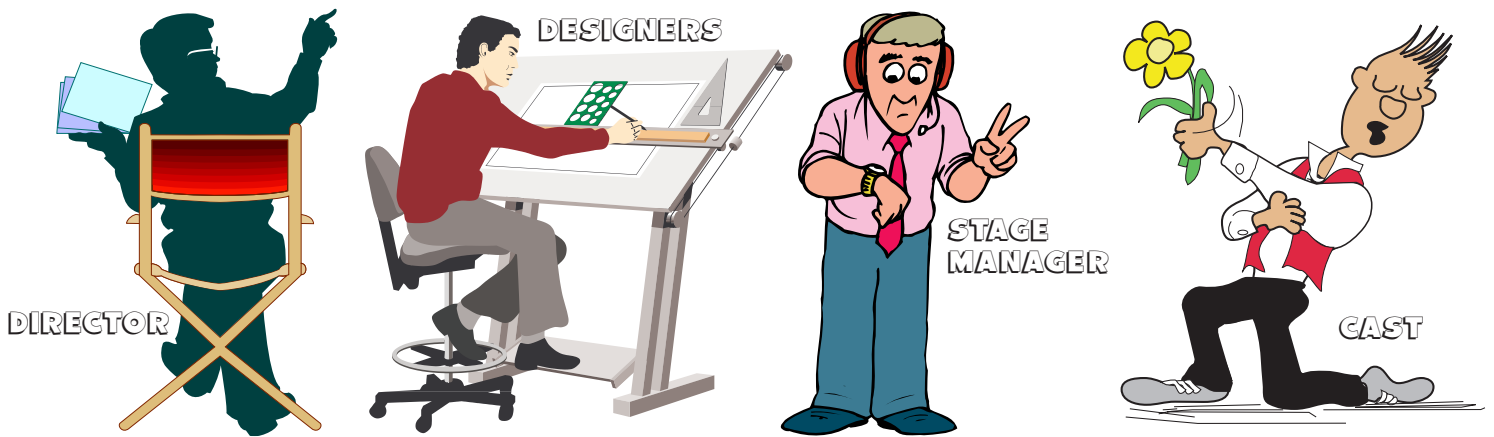
DCT founder and Executive Artistic Director, Robyn Flatt defines the artistic mission and oversees the operations of the organization, consisting of twenty-five full time staff members and more than 200 actors, designers, theater artists and educators.

**See pages 16 for the TEKS that your field trip to  
Dallas Children’s Theater satisfies!**

Permission is granted for material included in this Resource Guide to be copied for use in the classroom

# CURTAINS UP ON PUTTING TOGETHER A PERFORMANCE

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 that you do not see who help before, during, and after every production.



## Director

- Determines the overall performance “look” of the performance
- Guides the actors in stage movement and character interpretation
- Works with designers to plan the lights and sound, scenery, costumes and make-up, and stage actions

## Designers

- Plan the lights, scenery, costumes, make-up, sound, 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.

## Stage Manager

- Before the performance, creates a cuesheet to guide the crew in getting things on and off the stage during the performances.
- During the performance, the stage manager uses this cuesheet to direct people and things on and off the stage at the proper times.

## Crew

- Build and operate the scenery, costumes, props, and light and sound during the performances.

## Cast

- Includes all of the performers who present the story on stage.

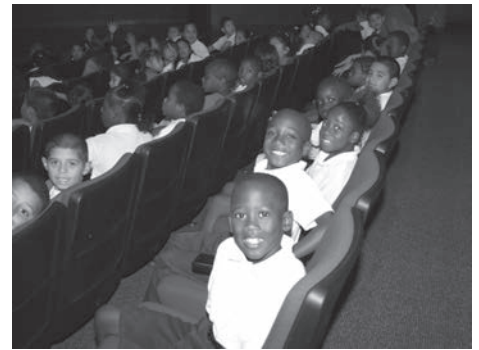
## Audience

- 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 DCT 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 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.



**GIVE IT  
A TRY!**

## 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 call out to the actors on stage.
- Sit on your knees or stand near your seat.
- Bring snacks and gum to enjoy during the show.
- Reward the cast and crew with applause when you like a song or dance and at the end of the show.
- Arrive on time so that you do not miss anything or disturb other audience members while you are being seated.
- Keep all hands and feet and items out of the aisles during the performance.

## 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 to life stories through its performances. Many people are involved in the process. Writers adapt the stories you read in order to bring them off the page and on to the stage. Designers and technicians create lighting effects so that you can feel the mood of a scene. Carpenters build scenery and make the “place” 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 and tapes of stories.

Hold a class discussion when you return from the performance. Ask students the following questions and allow them to write or draw pictures of their experience at DCT.

1. What was the first thing you noticed when you entered the theater? What did you notice first on the stage?
2. What about the set? Draw or 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 the action took place?
3. How did the lights set the mood of the play? How did they change throughout? What do you think “house lights” are? How do they differ from stage lights? Did you notice different areas of lighting?
4. What did you think about the costumes? Do you think they fit the story? What things do you think the costume designers had to consider before creating the costumes?
5. Was there music in the play? How did it add to the performance?
6. What about the actors? Do you think they were able to bring the characters to life? Did you feel caught up in the story? What things do you think the actors had to work on in order to make you believe they were the characters?



**GIVE IT  
A TRY!**

- Draw a picture of what the audience might look light from the stage. Consider your work from the viewpoint of the actors on stage. How might things look from where they stand?
- Write a letter to a cast member telling what you liked about the character.
- Write how you think it might feel to be one of the actors. Are the actors aware of the audience? How might they feel about the reactions of the audience today? How would you feel before the play began? What about after the show ends?
- Which job would you like to try? Acting, Directing, Lighting and Sounds, Stage Manager, Set designer, Costume designer or another role? What skills might you need to complete your job?
- Choose a favorite story and draw or use the computer to create a program cover design for a theatrical adaptation of your story.

# CURTAINS UP ON THEATER VOCABULARY

Actor	any theatrical performer whose job it is to portray a character
Cast	group of actors in a play
Center Stage	the middle of the stage
Character	any person portrayed by an actor onstage. Characters may often be people, animals, and sometimes things.
Choreographer	the designer and teacher of the dances in a production
Costume designer	the person who creates what the actors wear in the performance
Director	the person in charge of the actors' movements on stage
Downstage	the area at the front of the stage; closest to the audience
House	where the audience sits in the theater
Lighting Designer	the person who creates the lighting for a play to simulate the time of day and the location
Onstage	the part of the stage the audience can see
Offstage	the part of the stage the audience cannot see
Playwright	the person who writes the script to be performed. Playwrights may write an original story or adapt a story by another author for performance.
Plot	the story line
Proscenium	the opening framing the stage
Project	to speak loudly
Prop	an object used by an actor in a scene
Set	the background or scenery for a play
Setting	the time and place of the story
Sound Designer	the person who provides special effects like thunder, ringing phone, or crickets chirping
Stage Crew	the people who change the scenery during a performance
Stage Manager	the person who helps the director during the rehearsal and coordinates all crew during the performance
Upstage	the area at the back of the stage; furthest from the audience

# CURTAINS UP ON THE AUTHOR

## Ludwig Bemelmans



Ludwig Bemelmans was born on April 27, 1898 and died on October 1, 1962. He was an essayist, humorist, novelist, artist and an author of books for children.

He was born in Austria and moved to the United States in 1914. When he arrived in the United States he worked in the hotel industry. But when the United States entered World War I, Bemelmans enlisted in the United States Army. He became a United States citizen in 1918, and after the war he returned to the hotel business.

Although Mr. Bemelmans had a huge interest in art, and took art lessons when he was young, he never intended to be a writer. In fact, he became a restaurateur and an accomplished artist before penning any books.

It wasn't until 1934 that he turned to writing at the suggestion of May Masee, a children's book editor for Viking Press. Hansi was the first of Ludwig Bemelmans' fifteen children's books. It was very well received by most reviewers. But it was Madeline, which brought Bemelmans his greatest success. From the time of his marriage to Madeline Freund in 1935 (they had one daughter, Barbara...whom the Madeline character is modeled after) until his death Mr. Bemelmans wrote approximately one or two books a year.

Besides children's books, Ludwig Bemelmans wrote adult books and was a contributor to Vogue, Town and Country, The New Yorker, Fortune, Harper's Bazaar, McCall's, Holiday, and StageTown and Country, and Horizon magazine.

He also did many cover illustrations for The New Yorker, designed a set for a Broadway show and did several projects in Hollywood. One of the famous murals Mr. Bemelmans painted at New York's Carlyle Hotel is the only surviving Bemelmans commission which remains open to the public. Madeline and her classmates appear in Central Park in that mural. Although Ludwig Bemelmans became famous for his Madeline books, he always considered himself more an artist illustrator than a writer, and later in life he became a serious painter with works now on display in the Metropolitan Museum in New York and the Musée National d'Art of Paris. That isn't to say he did not take his writing seriously, for he was careful never to insult his young audience. "We are writing for children, but not for idiots," he once stated.

**For a 1989 audio interview with Mrs. Bemelmans discussing the life and works of Ludwig Bemelmans, visit this website:**

**<http://wiredforbooks.org/madeleinebemelmans/>**

**Interview by Don Swaim**



Ludwig Bemelmans, his wife Madeleine and their daughter, Barbara in front of one of the murals he painted for the Carlyle Hotel in New York.

# CURTAINS UP ON WRITING

## Poetry and Imagery

DCT's production of Madeline's Christmas brings to life the imagery portrayed in Ludwig Bemelmens's series of Madeline books. It is easy to "see" Madeline at the zoo, the house all covered with vines, even flying through the air on her magic carpet ride. Ludwig Bemelmens was able to portray vivid images with words and pictures to take readers along with Madeline, Miss Clavel, and all the girls on their adventures in Paris.



**GIVE IT  
A TRY!**

Encourage students to combine the use of words and pictures in image poems of their own.

Provide copies of the image poem examples and allow students to choose an image from the performance to write about. Allow them time to brainstorm descriptions of their images and then provide them with paper and colored pencils, crayons, or markers so that they might create an illustration with their words.



## CURTAINS UP ON WRITING (contintued)



**USE  
WHAT  
YOU'VE  
LEARNED**

The author's use of rhyme in the Madeline stories is as endearing as are the adventures of Madeline and her friends. Use the following activity to encourage students to rhyme.

**You'll need:**

- One of the Madeline books by Ludwig Bemelmens
- One copy of the Rhyming Pairs page (on page 10) per student
- Scissors
- Tagboard
- Hole punch
- Glue
- String or yarn

Read a selection from one of the Madeline books and encourage students to pick out the pairs of rhyming words.

Provide each student a copy of the Rhyming Pairs page, scissors, a pencil or marker, and a length of yarn. Encourage each student to write a pair of rhyming words-one word of the pair on the hat and one word on the coat. Cut out the shapes; glue them to tag board or sturdy cardstock, and punch a hole where indicated. You can add a loop of yarn and hang the matching pairs as decorations for a class Christmas tree or on a bulletin board. Use the pairs as a matching game for students to practice rhyming by allowing them to find pairs that "go together".

## CURTAINS UP ON MATHEMATICS

*"In an old house in Paris that was covered in vines, lived twelve little girls in two straight lines..." – Ludwig Bemelmens*

### Symmetry and Scissors

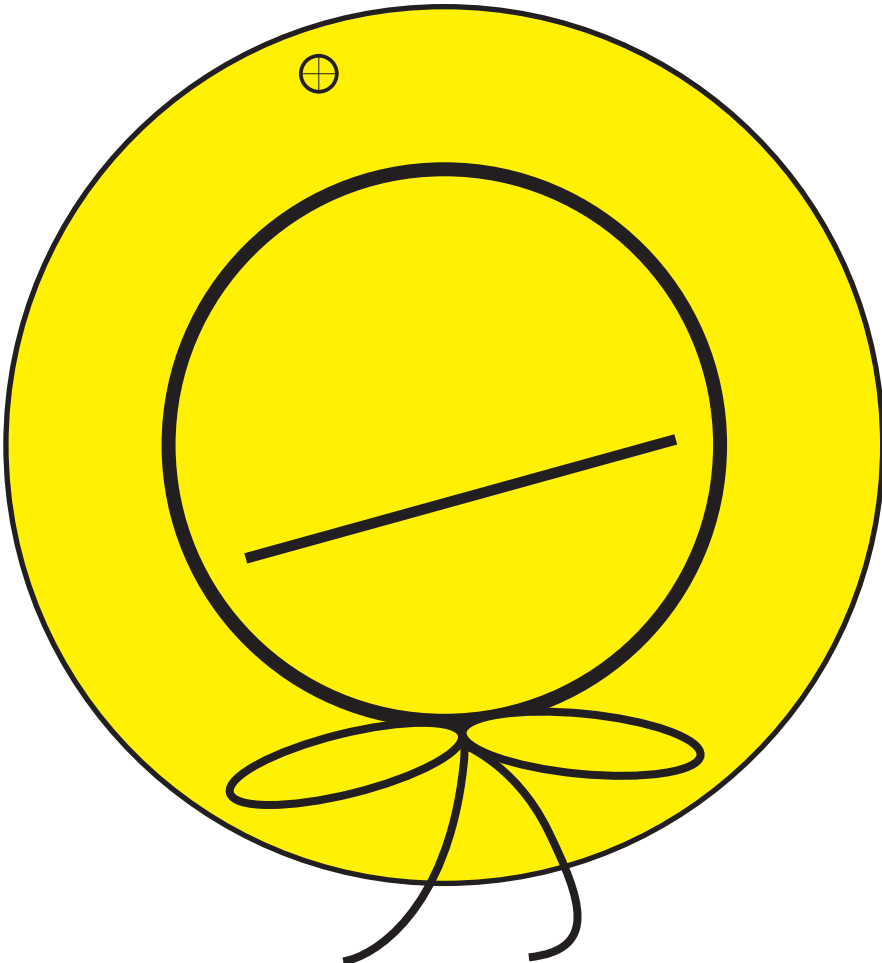
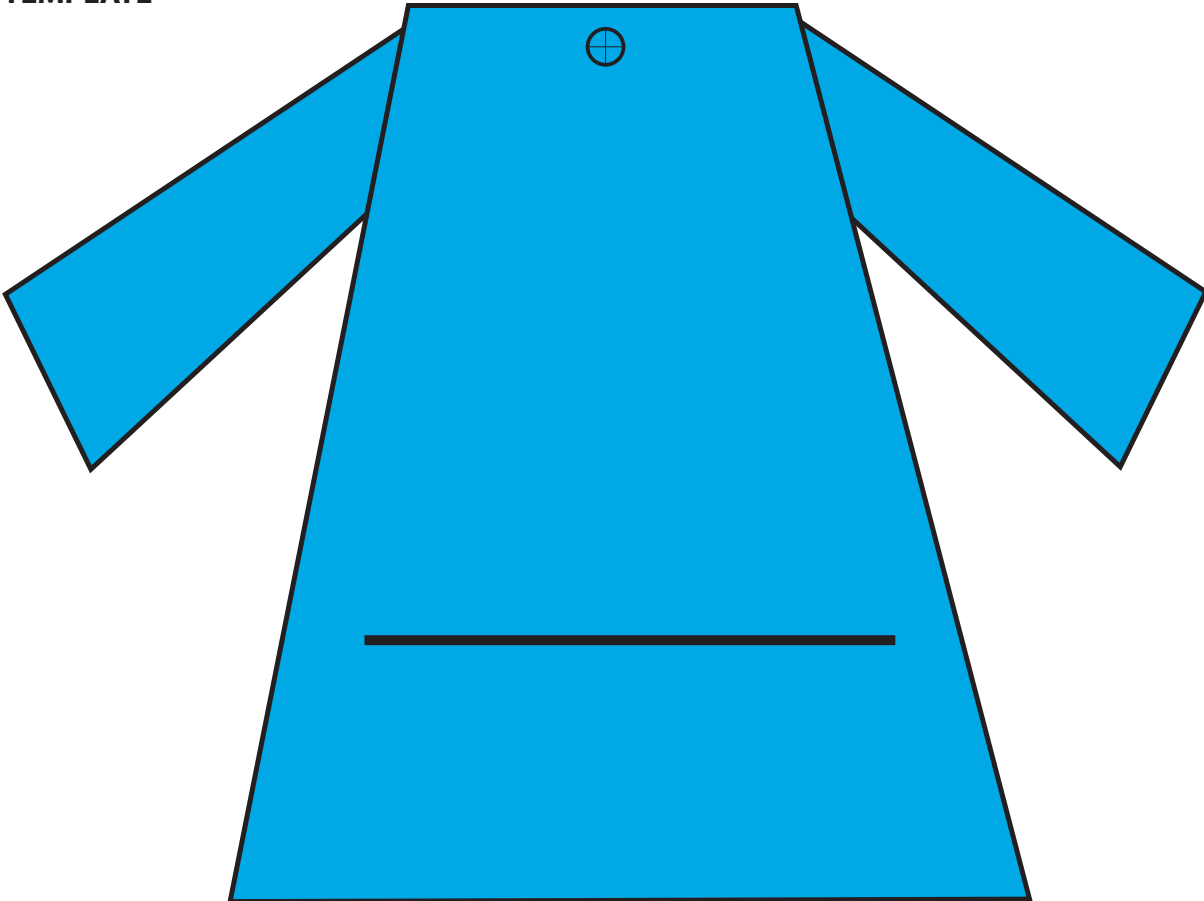
You will need:

- Scissors
- Paper Doll Blackline Master (page 11)

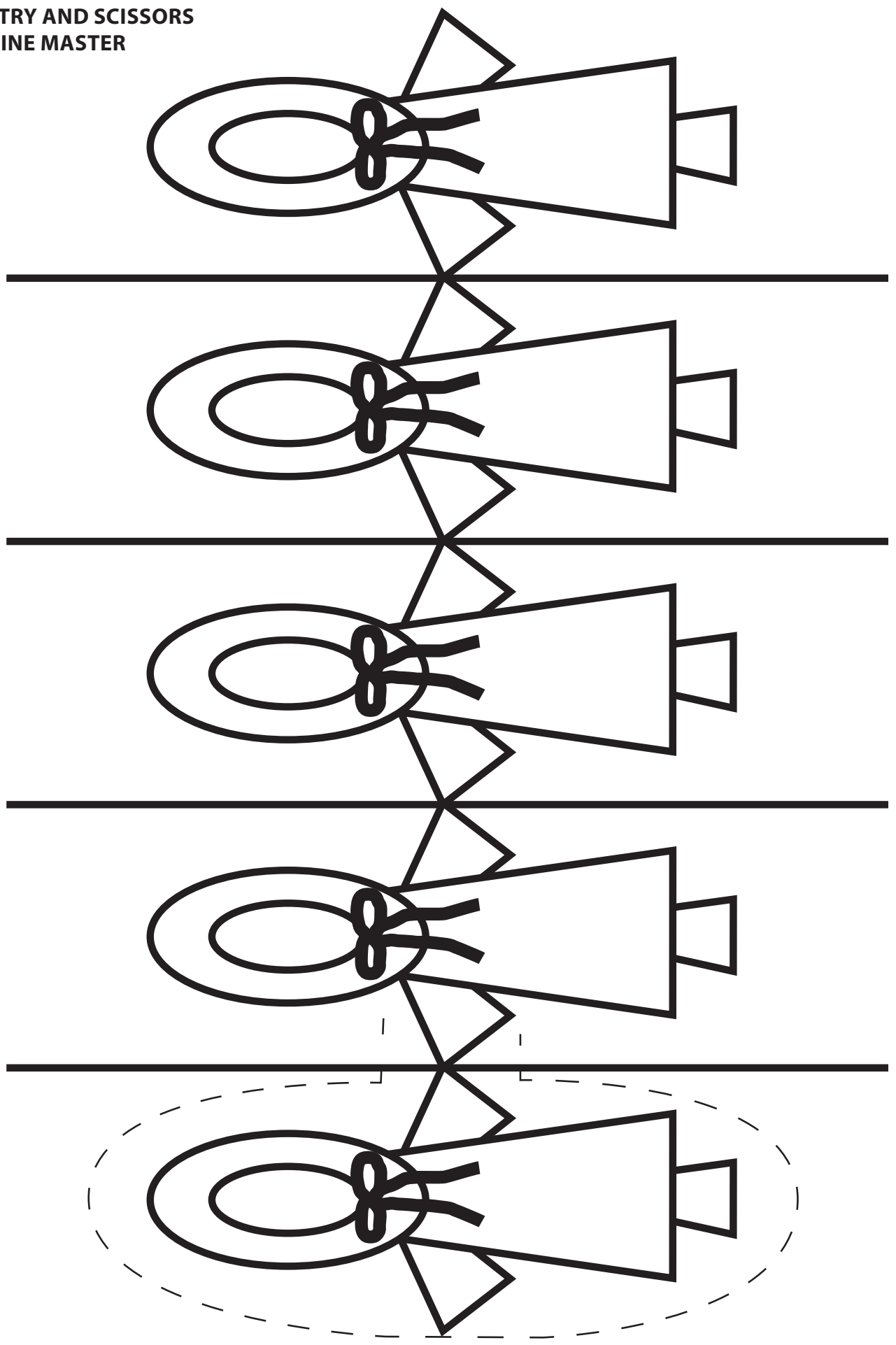
Discuss symmetry with your students and show them examples of shapes that can be folded into mirror images. Encourage them to practice folding paper shapes along a line of symmetry and then pass each student a copy of the blackline master.

Allow your students to color the page before folding on the heavy black lines. Cut carefully around the dotted lines to complete a string of paper dolls. You might string the dolls together for a garland for your classroom Christmas tree or use as a bulletin board border.

RHYMING PAIRS TEMPLATE



**SYMMETRY AND SCISSORS  
BLACKLINE MASTER**



# CURTAINS UP ON ART

## Weave A Magic Carpet

*"Now for my next trick. Since you are all well, you are going to go on a magic-carpet ride to visit your families for Christmas!" -Harsha*

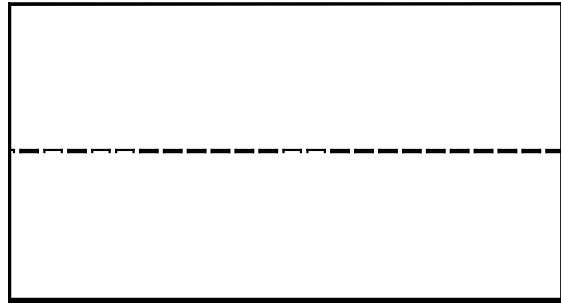
You will need:

Construction Paper

1" Paper strips

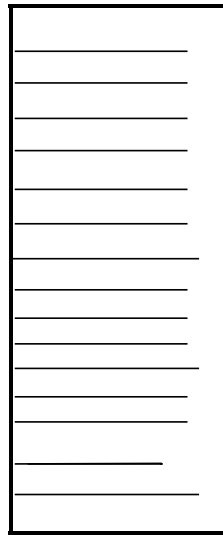
Scissors

First, fold your paper the long way like this...

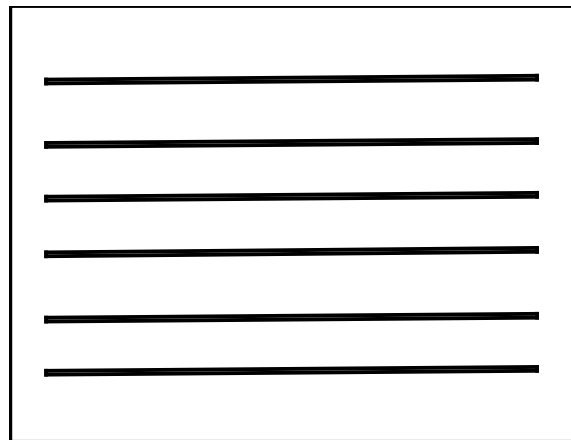


With scissors, cut straight lines like so....  
being careful not to cut through  
to the other side!

FOLDED EDGE

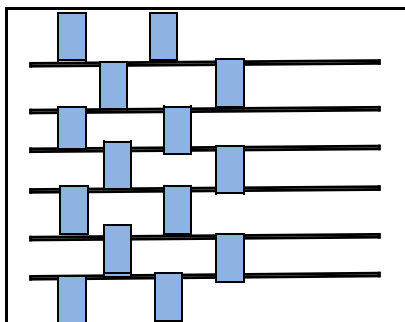


Unfold your paper like this...

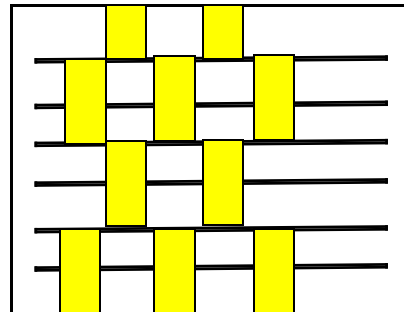


## CURTAINS UP ON ART (continued)

Choose your paper strips and weave them in and out of your sheet in a pattern like one of these:



Pattern A  
Over 1, Under 1  
Under 1, Over 1



Pattern B  
Over 2, Under 2  
Under 2, Over 2

Encourage your students to try patterns of their own and vary the weaving materials. Try weaving with: raffia, crepe paper, chenille stems, yarn, ribbons, twigs, or corn husks. Try weaving into: fish net, burlap, rug canvas, or vegetable crates and fruit sacks.

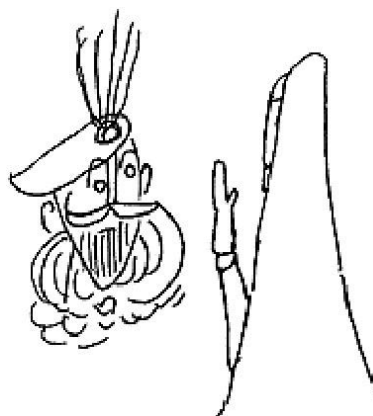
## CURTAINS UP ON READING



### TEACHER TIP

Perhaps the most interesting collection of Bemelmans' notes concerns *Madeline's Christmas*. The book version was published over twenty years after Bemelmans' death, based on the story as it appeared in magazine form. The verse is taken from the magazine, but the art had to be recreated as the originals could not be found.

Bemelmans was not happy with the story; at the time of his death, he was reworking the tale for a book to be entitled *Madeline and the Magician*.



These are original notations and drawings from Ludwig Bemelmans' notebooks.

Find many more interesting items at the website done by his grandson. <http://www.up-set.com/bemworld/artof/mx.htm>

## TRY THESE OTHER BOOKS IN THE MADELINE SERIES BY LUDWIG BEMELMENS:



Madeline  
Madeline's Rescue - winner of the 1954 Caldecott medal  
Madeline and the Bad Hat  
Madeline and the Gypsies  
Madeline in London  
Madeline's Christmas, which was first published in McCall's magazine in 1956  
Madeline in America and Other Holiday Tales, which reveals Madeline's surname so check it out!

*(FYI-It's Fogg - her name is Madeline Fogg)*

## CURTAINS UP ON GEOGRAPHY

Madeline and her friends live with Miss Clavel in "an old house in Paris" in the country of France. Use a globe or world map to answer the following questions individually, in small groups, or as a class.

1. Locate France on your map or globe. On which continent is France located?
2. Name the countries which share a border with France.
3. Which ocean do you find on the eastern border of France?
4. Find the city of Paris within the country of France. Is it in the northern or southern part of France?
5. What does the symbol marking Paris tell you about the city?



**GIVE IT  
A TRY!**

### Do-It-Yourself Eiffel Tower

One of the most well-known buildings around the world is the Eiffel Tower which is located in Paris. It has a rich and interesting history.

Encourage students to research the tower using the official Eiffel Tower website: [www.tour-eiffel.fr/teiffel/uk](http://www.tour-eiffel.fr/teiffel/uk)

After students have shared their findings, provide them supplies for the following activity.

You will need:

A variety of materials with which students can build like:

blocks

clay or play dough

toothpicks, straws, or chenille stems

sturdy paper or card stock

sugar cubes

empty plastic tubs, bottles, or jars

cardboard boxes

Print by Sally Gall



Allow students to work in groups to build a tower of their own. They can either fashion it after the Eiffel Tower, research another well-known structure, or build a tower from their own imaginations. These towers can be done either in miniature with toothpicks or sugar cubes or can be "life-sized" by using cardboard boxes or empty tubs. Thick glue like Tacky glue is recommended for holding the structures together

## UP, UP AND AWAY!

*"Now for my next trick. Since you are all well, you are going to go on a magic-carpet ride to visit your families for Christmas!" –Harsha*

Harsha's magic carpet was able to fly because of the science of lift, the force that comes in part from the air that flows swiftly over the carpet's "wings". Use the following experiment with your class to help them understand the science of keeping an airplane in the air.

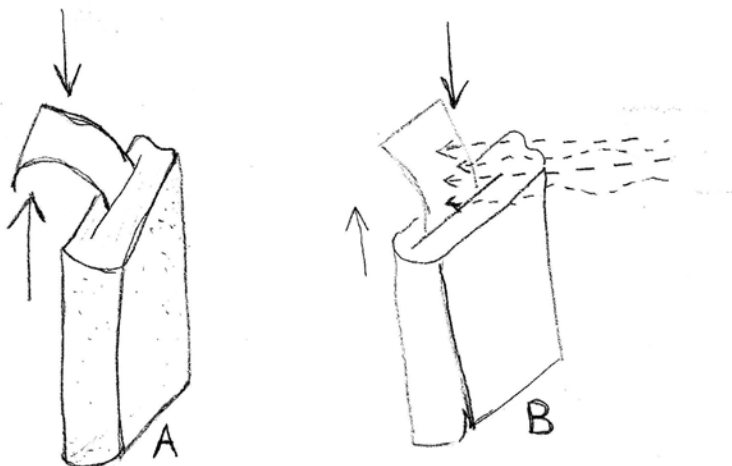
### You will need:

Newspaper  
Book  
Paper clips  
Electric fan

Provide students with strips of newspaper about 2 inches wide and 10 inches long. Encourage them to make a wing by placing one end of the strip of paper between the pages of the book so that the other end hangs over the top of the book. (picture A) Ask them to blow across the top of the strip of paper and notice that it flutters upward. Try holding the book in front of the electric fan.

Next, encourage children to remove the strip of paper and hold one end against their chins just below their mouths. Hold it in place with a thumb and blow over the top of the strip. What happens? (The paper should rise) Try it again with a paper clip attached to the end of the strip. How many paper clips can you lift?

Students should notice that it doesn't matter whether they blow across the paper or move the paper quickly through the air. The air moving around the wing causes the wing to lift. Bernoulli's principle shows that if you can cause the air to move rapidly on one side of a surface, the pressure on that side of the surface is less than on its other side so the pressure underneath a wing can cause it to rise.



# T.E.K.S. satisfied by MADELINE'S CHRISTMAS

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- 117.3 - Music, Kindergarten.  
K.4 - Response/evaluation. The student responds to and evaluates music and musical performance.  
A - Identify steady beat in musical performances.
- 117.4 - Theatre, Kindergarten.  
K.5 - Response/evaluation. The student responds to and evaluates theatre and theatrical performances.  
A - Begin to identify appropriate audience behavior.  
C - Demonstrate awareness of the use of music, creative movement, and visual components in dramatic play.  
D - Observe the performance of artists and identify theatrical vocations.
- 117.6 - Music, Grade 1.  
1.6 - Response/evaluation. The student responds to and evaluates music and musical performance.  
A - Distinguish between beat/rhythm, higher/lower, louder/softer, faster/slower, and same/different in musical performances.
- 117.7 - Theatre, Grade 1.  
1.5 - Response/evaluation. The student responds to and evaluates theatre and theatrical performances.  
A - Identify appropriate audience behavior.  
C - Identify the use of music, creative movement, and visual components in dramatic play.  
D - Observe the performance of artists and identify theatrical vocations.
- 117.9 - Music, Grade 2.  
2.6 - Response/evaluation. The student responds to and evaluates music and musical performance.  
A - Distinguish between beat/rhythm, higher/lower, louder/softer, faster/slower, and same/different in musical performances.
- 117.10 - Theatre, Grade 2.  
2.5 - Response/evaluation. The student responds to and evaluates theatre and theatrical performances.  
A - Identify and apply appropriate audience behavior.  
C - Employ music, creative movement, and visual components in dramatic play.  
D - Observe the performance of artists and identify theatrical vocations.
- 117.12 - Music, Grade 3.  
3.6 - Response/evaluation. The student responds to and evaluates music and musical performance.  
A - Define basic criteria for evaluating musical performances.
- 117.13 - Theatre, Grade 3.  
3.5 - Response/evaluation. The student responds to and evaluates theatre and theatrical performances.  
A - Evaluate and apply appropriate audience behavior consistently.  
C - Incorporate music, movement, and visual components in dramatic play.  
D - Observe the performance of amateur and professional artists and begin to compare vocations in theatre.
- 117.15 - Music, Grade 4.  
4.6 - Response/evaluation. The student responds to and evaluates music and musical performance.  
A - Apply basic criteria in evaluating musical performances and compositions.
- 117.16 - Theatre, Grade 4.  
4.5 - Response/evaluation. The student responds to and evaluates theatre and theatrical performances.  
A - Identify and apply appropriate audience behavior at performances.  
C - Compare and contrast the ways ideas and emotions are depicted in art, dance, music, and theatre and select movement, music, or visual elements to enhance classroom dramatizations.  
D - Compare theatre artists and their contributions.
- 117.18 - Music, Grade 5.  
5.6 - Response/evaluation. The student responds to and evaluates music and musical performance.  
B - Evaluate, using music terminology, personal preferences for specific music works and styles.
- 117.19 - Theatre, Grade 5.  
5.5 - Response/evaluation. The student responds to and evaluates theatre and theatrical performances.  
A - Analyze and apply appropriate audience behavior at a variety of performances.  
C - Compare and contrast ideas and emotions depicted in theatre, dance, music, and art and select and explain the use of movement, music, or visual elements to enhance classroom dramatizations.  
D - Analyze and compare theatre artists and their contributions.
- 117.33 - Music, Grade 6.  
6.5 - Historical/cultural heritage. The student relates music to history, to society, and to culture.  
D - Relate the other fine arts to music concepts.
- 6.6 - Response/evaluation. The student responds to and evaluates music and musical performance.  
C - Exhibit concert etiquette as an informed, actively involved listener during varied live performances.
- 117.34 - Theatre, Grade 6.  
6.5 - Response/evaluation. The student responds to and evaluates theatre and theatrical performances.  
A - Analyze and apply audience behavior at all performances.  
C - Compare and contrast ideas and emotions depicted in art, dance, music, and theatre and demonstrate uses of movement, music, or visual elements to enhance classroom dramatization.  
D - Compare selected occupations in theatre.