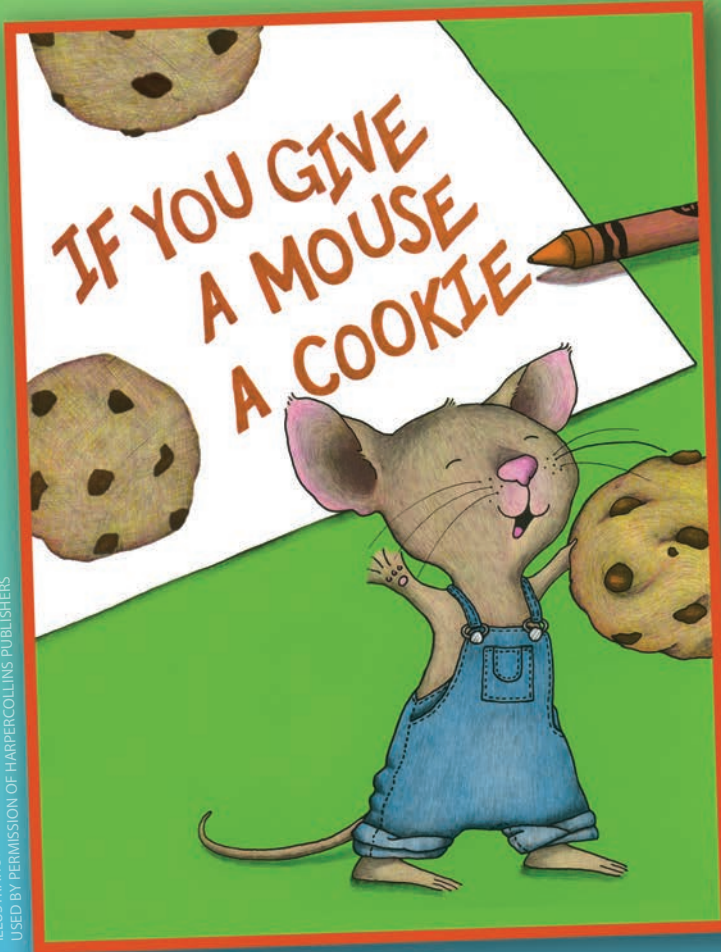


BEHIND THE CURTAIN

A CREATIVE & THEATRICAL RESOURCE GUIDE FOR TEACHERS

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



ILLUSTRATIONS COPYRIGHT © 1985 BY FELICIA BOND
USED BY PERMISSION OF HARPERCOLLINS PUBLISHERS

Based on the book by LAURA NUMEROFF Illustrations by FELICIA BOND
Adapted by JODY DAVIDSON

GRADES Pre-K through 5th

JAN 19 - MAR 2 STUDENT MATINEE

JAN 20 - FEB 26 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

DCT Executive Artistic DirectorRobyn Flatt

Resource Guide EditorVirginia Preuss

Additional MaterialMarty Sherman

Resource Guide Layout/Design.....Kim Lyle

PlayIF YOU GIVE A MOUSE A COOKIE

Based on the book byLaura Numeroff

Illustrations byFelicia Bond

Adapted byJody Davidson

Director of Production.....Nancy Schaeffer

Cover Art.....Felicia Bond

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.

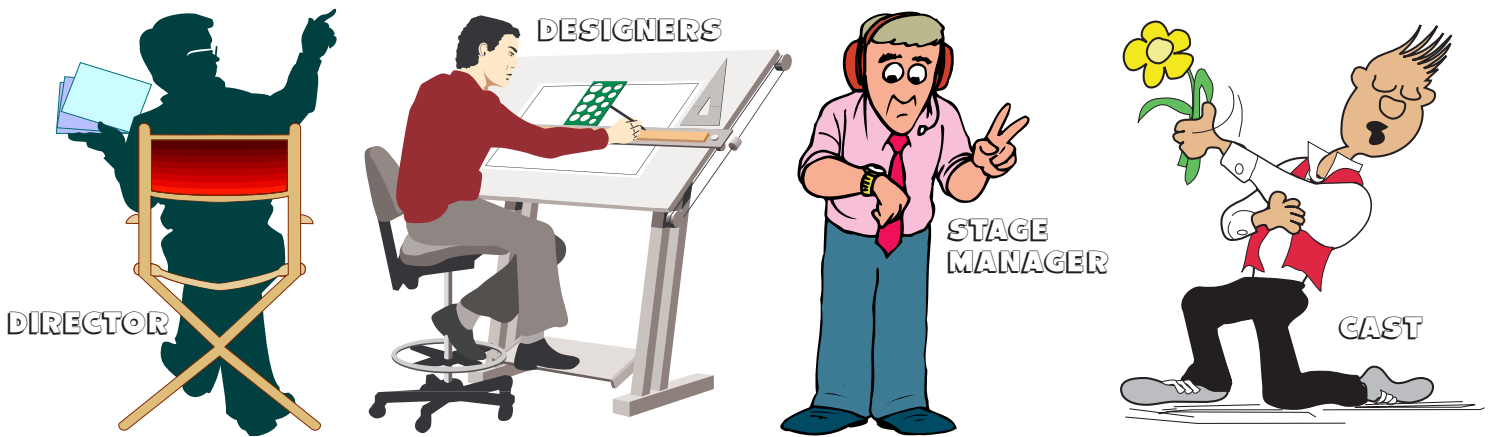
DCT is committed to the integration of creative arts into the teaching strategies of academic core curriculum and educating through the arts. Techniques utilized by DCT artist/teachers are based upon the approach developed in *Making Sense with Five Senses*, by Paul Baker, Ph.D.

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 page 18 for the TEKS that your field trip to
Dallas Children's Theater satisfies!**

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.

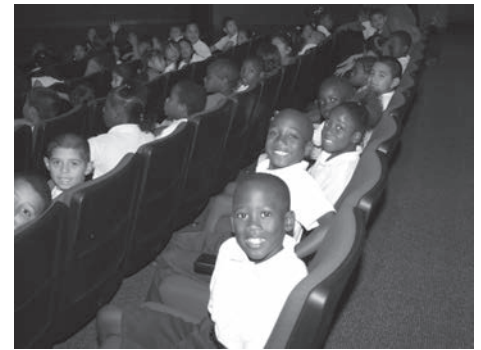
Audience

- 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

BEFORE THE CURTAIN RISES...

IF YOU GIVE A MOUSE A COOKIE

by Laura Numeroff

A Synopsis

A boy is visited by a demanding little mouse who keeps wanting more and more. The play explains what happens when you give a mouse a cookie and the results always lead to something else until it's a disaster. In the second act, the boy tries to get the mouse to sleep by reading him the comic book adventures of a super hero. Mouse gets into the act by becoming all the characters and pantomiming action as the boy reads. The audience is treated to more fun and no small amount of chaos.

CURTAINS UP ON THE AUTHOR

Laura Numeroff

By the time I was nine years old, I loved to write and tell stories and knew someday I would be an author. But when I was fifteen, I decided I wanted to be a designer, just like my big sister, Emily. I went to Pratt Institute in Brooklyn, New York to study fashion design. But after my first year of college, I realized it wasn't my cup of tea. So, I took classes in illustration, animation, photography...and a class called "Writing and Illustrating Children's Books" with Barbara Bottner. In that class, we had a homework assignment to write and illustrate our own children's book. I ended up selling my homework, and *Amy For Short* was published by Macmillan in 1975, just before I graduated. That's when I realized that writing for children combined my three favorite things to do: writing stories, drawing, and reading!

More books by Laura Numeroff

If You Give a Moose a Muffin, Harper Collins Children's Books

The Chicken Sisters, Harper Collins Children's Books

If You Give a Pig a Pancake, Harper Collins Children's Books

The Best Mouse Cookie, Harper Collins Children's Books

If you Give a Cat a Cupcake, Harper Collins Children's Books

Two for Stew, Harper Collins Children's Books

Monster Munchies, Random House

Chimps Don't Wear Glasses, Alladin Paperbacks

Sometimes I Wonder If Poodles Like Noodles, Simon and Schuster

CURTAINS UP ON THE ILLUSTRATOR

Felicia Bond

Felicia Bond is the illustrator of numerous books for children. In addition to the *If You Give . . .* series, she has also illustrated, among other titles, *Big Red Barn* by Margaret Wise Brown and *Little Porcupine's Christmas* by Joseph Slate. She's the author and illustrator of the *Poinsettia* books, *The Day It Rained Hearts*, *The Halloween Play*, and *Tumble Bumble*. She lives in Santa Fe, New Mexico.

CURTAINS UP ON RESEARCH

To the teacher: Students should use the library or encyclopedia to find out which of these facts about mice are true. Cross out the sentences that are not true.

FACTS ABOUT MICE

1. Mice only have their babies in the spring.
2. Some kinds of mice live almost everywhere in the world.
3. Mice are rodents.
4. Mice are gray so their enemies can't see them.
5. You can keep mice away by locking your doors.
6. All mice live in holes in people's houses.
7. Hawks are enemies of the mouse.
8. Mice help people.
9. If you have a mouse in your home, it is a sign of good luck.

Write two more facts that you have learned from your research:

circle the correct answer

If you give a mouse a cookie,
he'll ask you for:

- (a) A glass of milk
- (b) A pet cat
- (c) A good book

circle the correct answer

If you give a mouse
a glass of milk:

- (a) He'll ask you for a straw.
- (b) He'll send it back and ask for soda.
- (c) He'll give it to the dog.

circle the correct answer

If a mouse washes
all your floors:

- (a) He'll want to take a nap.
- (b) He'll charge you for it.
- (c) He'll paint them,too.

CURTAINS UP ON MATH

Name: _____

Date: _____

Show your work.

1) The mouse and the boy have a box of 24 crayons. The mouse lost 10 of the crayons. How many crayons are left?

2) The boy has 2 cookies and the mouse has 8 cookies. How many cookies do they have altogether?

3) The mouse has 3 cookies, 4 straws for his milk, and 1 glass of milk. How many things does he have?

4) The boy eats 6 cookies in one day. The mouse eats the same amount. How many cookies did they eat in one day?

5) There are 4 people in the mouse's family. Mother Mouse baked 12 cookies. How many cookies can each mouse have if they each have the same amount?

6) The mouse drew 2 pictures for the refrigerator. He used 4 pieces of scotch tape for each picture. How many pieces of tape did he use?

CURTAINS UP ON MATH (continued)

To the teacher: The activities on this page are designed to develop beginning estimation skills. You will need three clean glass jars, of different sizes, filled with mini chocolate chip cookies for activity #1. You will need a large cookie for each child for activity #2.

Activity #1

1. Look closely at the jars with mini cookies inside. Without counting, which jar do you think has the most/least cookies inside? How many cookies do you think are in each jar? Write down your estimate. Look under the jar for a slip of paper that tells you the exact amount. Which jar really had the most? least? What might have made this difficult to determine?

Activity #2

1. Each child gets a cookie and estimates the number of chips in it. Then the class should brainstorm how they would go about finding out how many chips are really in the cookie.

CURTAINS UP ON COOKIES

2 1/2 cups all purpose flour	1 tsp vanilla extract
1 tsp baking soda	2 large eggs
1 tsp salt	2 cups semi sweet chocolate morsels
1 cup (2 sticks) butter, softened	3/4 cup granulated sugar
1 cup chopped nuts	3/4 cup packed brown sugar

Preheat oven to 375.

Combine flour, baking soda and salt in a small bowl. Beat butter, sugars and vanilla extract in a large bowl until creamy. Add eggs one at a time, beating well after each addition. Gradually beat in flour mixture. Stir in morsels and nuts. Drop by rounded teaspoons onto ungreased baking sheets.

Bake 9 to 11 minutes or until golden brown. Cool on baking sheets for 2 minutes; remove to wire racks to cool completely. Makes about 5 dozen cookies.

CURTAINS UP ON CAUSE & EFFECT

To the teacher: Students should fill in from the best of their memory the effect of each cause.

1. If you give a mouse a cookie, he'll want a _____ .
Why? _____

2. If you give him a glass of milk he'll want a _____ .
Why? _____

3. If you give him a straw, he'll want a _____ .
Why? _____

4. If you give him a napkin, he'll want a _____ .
Why? _____

5. If you give him a mirror, he'll want a _____ .
Why? _____

6. If you give him some scissors, he'll want a _____ .
Why? _____

7. If you give him a broom, he'll want a _____ .
Why? _____

8. If you give him floor washing stuff, he'll want a _____ .
Why? _____

9. If you give him a bed, he'll want a _____ .
Why? _____

10. If you give him a cover, he'll want _____ .
Why? _____

11. If you give him a story, he'll want a _____ .
Why? _____

CAUSE & EFFECT (continued)

12. If you give him paper and crayons, he'll want a _____ .
Why? _____ .
13. If you give him a pen, he'll want _____ .
Why? _____ .
14. If you give him tape, he'll want _____ .
Why? _____ .
15. If you give him a glass of milk, he'll want _____ .
Why? _____ .

CURTAINS UP ON CIRCLE STORIES

To the teacher: Before seeing the play, read the book, *If You Give a Mouse a Cookie* to the class. To introduce the book, draw a circle on a large piece of paper. Ask "Does anyone know what I am drawing?" Discuss the difference between a circle and a line and be sure the students understand that a circle ends the same place it began. Some stories begin with one event and end with a different one, but others begin with one event and end back at the same place. Have the students think of different linear and circular stories. Tell them that they will be hearing a circle story, a story that ends in the same place it began.

1. Read the first page of the story. Ask, "Where does this story begin?" Students should predict where they think it will end. Continue reading but have the students predict what they think will happen next after each new demand from the mouse.
2. Remind the students why this is called a circle story.
3. Either in small groups or individually, have the students write their own circle stories using the prompt, "If you give a _____ a _____ ---". Students should supply an animal and food or some other object, adding at least five events and working back to the original prompt.
4. Make a tiny thumbprint book of their circle stories, following the directions on the next page. Using a stamp pad, children create drawings of the animals they choose.

CURTAINS UP ON MAKING A THUMBPRINT BOOK

Make a tiny thumbprint book following the directions below and using the template on page 14. Using a stamp pad, children create drawings of the mice and any other characters to illustrate their own adventures.

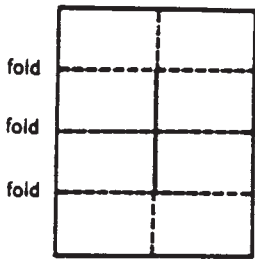


FIGURE 1

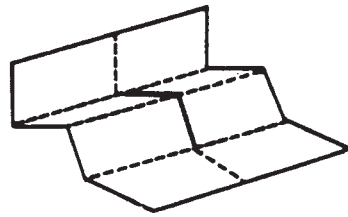


FIGURE 2

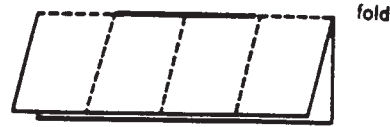


FIGURE 3



1. Cut out along the thin-line outer border to make page look like figure 1
2. Fan-fold the paper across the shorter (7.5 inch) horizontal lines. (figure 2) Open and fold along the longer (10 inch) vertical line so that the pages are facing you as you fold. (figure 3)

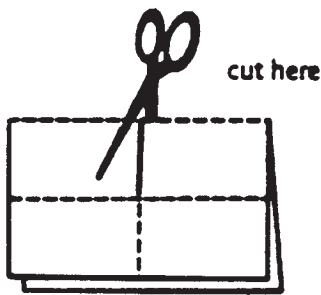
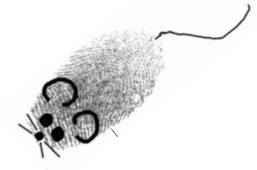


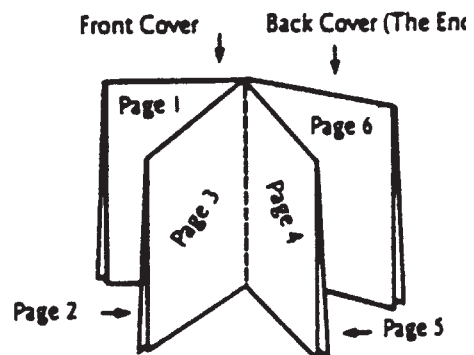
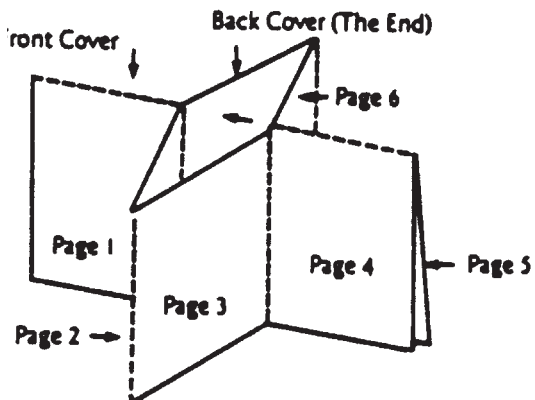
FIGURE 4

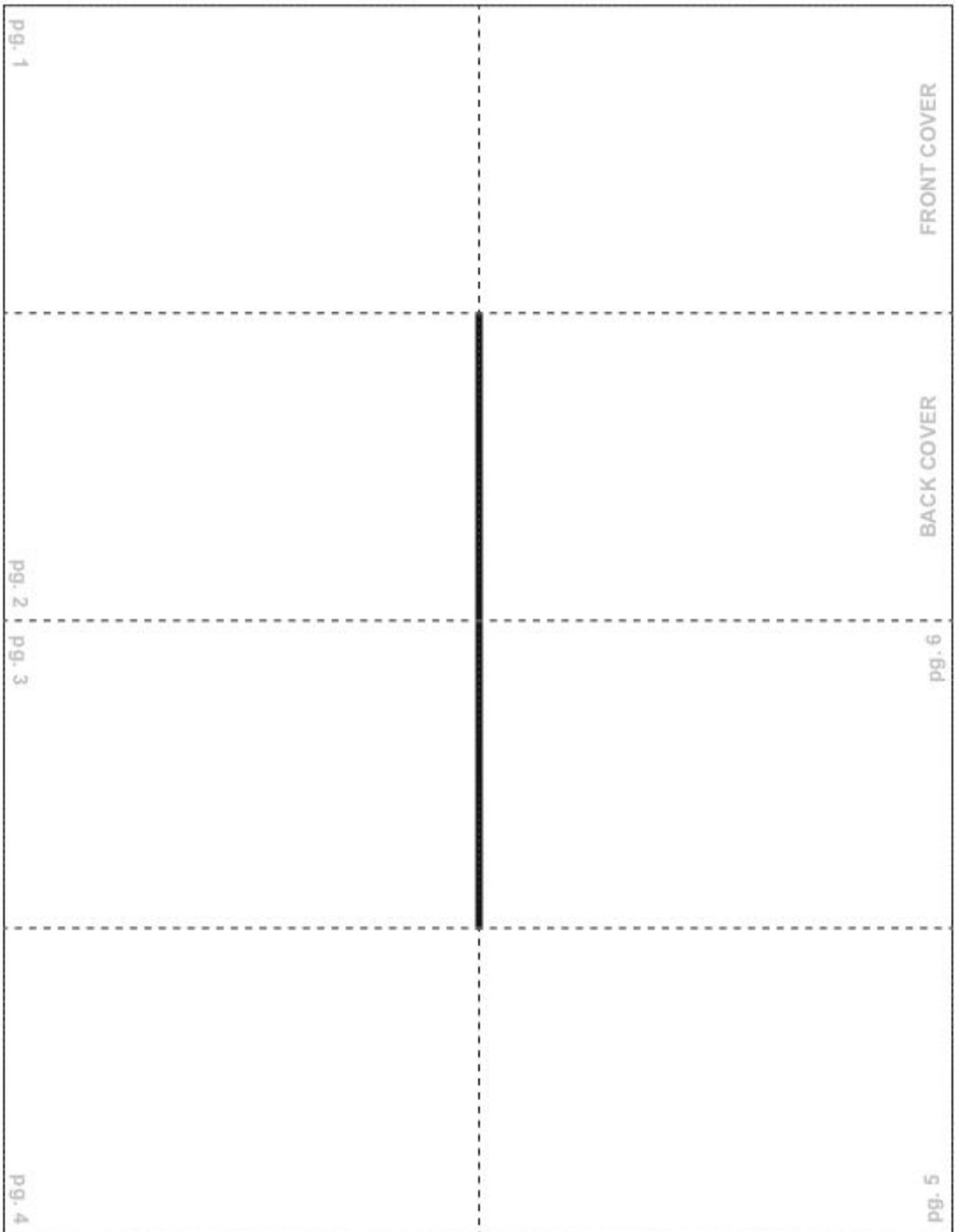


FIGURE 5



3. Open the paper and fold it in half across the middle 7.5 inch dotted line. Cut along the center dark line through both halves. (figure 4)
4. Unfold and re-fold in half horizontally across the 10 inch length. (figure 5)
5. Fold the ends in so that page 2 is back-to-back with page 3 and page 6 is back-to-back with the back cover. See figure 6 below--the view looking down from the top of a completed book. (If correctly assembled, the front cover and backcover will be side-by-side facing the back when the book is standing.) Close the pages to form a book!





CURTAINS UP ON COMPARING

Activity #1

Choose one of the books below from the library. Each one has a mouse as the main character. After you read each book, compare the mouse in the book you read to the mouse in *If You Give a Mouse a Cookie*.

Mouse Mess by Linnea Riley

Frederick by Leo Lionni

Mice Squeak, We Speak by Arnold Shapiro

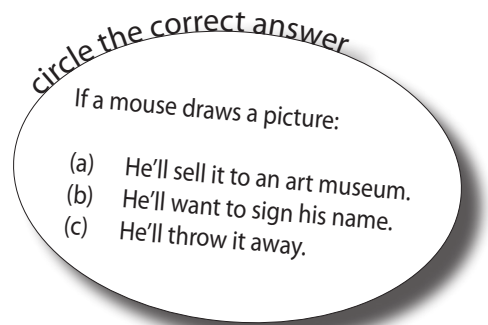
Mouse Paint by Ellen Walsh

Mouse Count by Ellen Walsh

A Mouse Called Wolf by Dick King-Smith

Town Mouse, Country Mouse by Jan Brett

One Gray Mouse by Katherine Burton

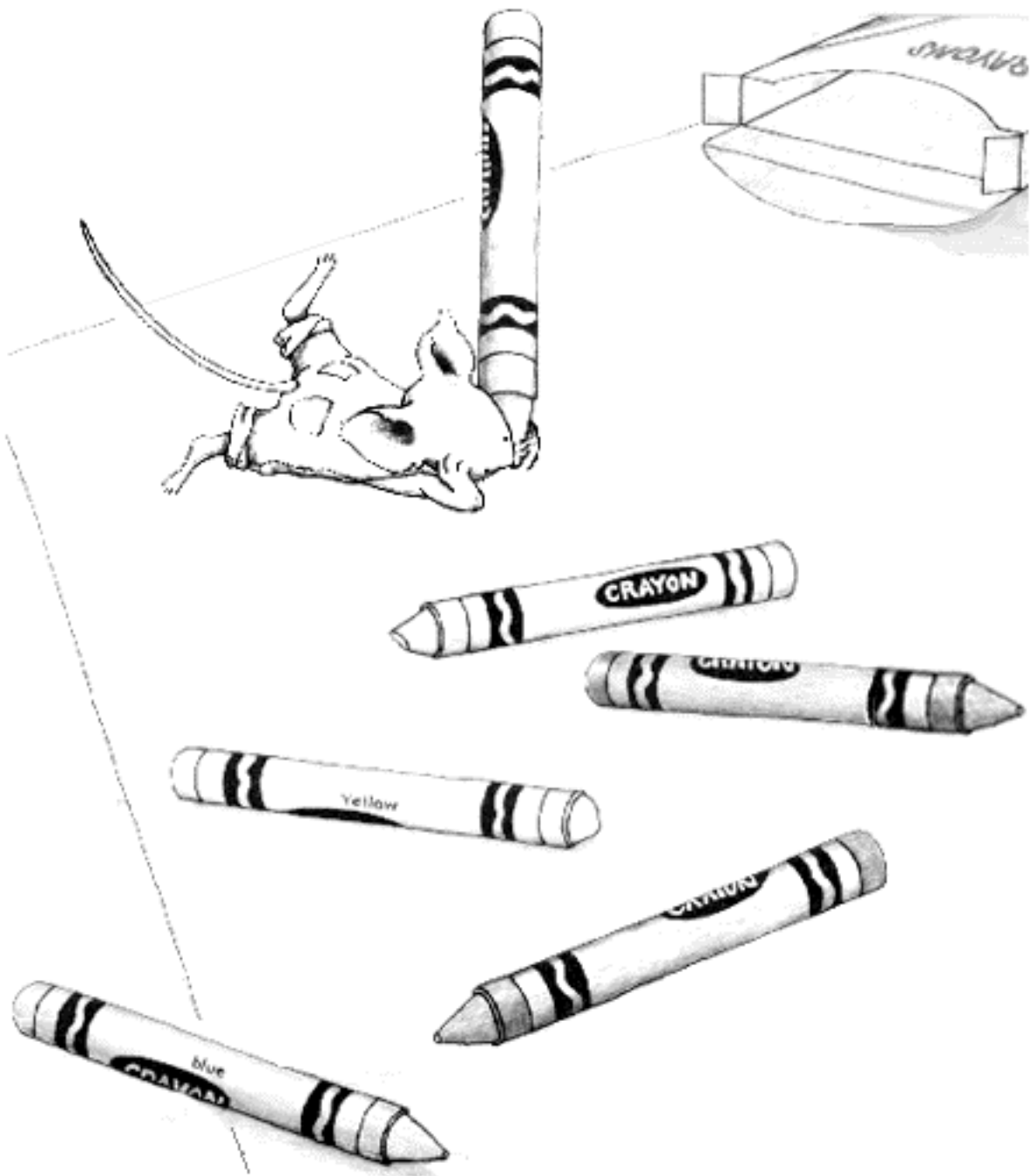


Activity #2

After you have seen the play, ...*Give a Mouse a Cookie*, read the book by Laura Numeroff. Compare the book with the play. How were they alike? How were they different?

SAME:	DIFFERENT:

CURTAINS UP ON COLORING



Adapted from *If You Give a Mouse a Cookie* by Laura Numeroff, illustrated by Felicia Bond.
Art Copyright © by Felicia Bond. Reprinted by permission of HarperCollinsPublishers.

CURTAINS UP ON COLORING



Adapted from *If You Give a Mouse a Cookie* by Laura Numeroff, illustrated by Felicia Bond.
Art Copyright © by Felicia Bond. Reprinted by permission of HarperCollins Publishers.

T.E.K.S. satisfied by IF YOU GIVE A MOUSE A COOKIE

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.

B - Respond to dramatic activities.

D - Observe the performance of artists and identify theatrical vocations.

117.7 - Theatre, Grade 1.

1.5 - Response/evaluation. The student responds to and evaluates theatre and theatrical performances.

A - Identify appropriate audience behavior.

B - Respond to and begin to evaluate dramatic activities.

D - Observe the performance of artists and identify theatrical vocations.

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.

B - React to and begin to evaluate dramatic activities.

D - Observe the performance of artists and identify theatrical vocations.

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.

B - Evaluate simple dramatic activities and performances.

D - Observe the performance of amateur and professional artists and begin to compare vocations in theatre.

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.

B - Define visual, aural, oral, and kinetic aspects of informal play-making and formal theatre and discuss these aspects as found in art, dance, and music.

D - Compare theatre artists and their contributions.

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.

B - Define visual, aural, oral, and kinetic aspects of informal play-making and formal theatre and describe these components in art, dance, and music.

D - Analyze and compare theatre artists and their contributions.