



CLASS SHOW GUIDE



Adapted by Stephanie Jacobson
Based on the story by Hans Christian Andersen

Theater Etiquette

IN-CHAIR ACTIVITY • 10-15 MINUTES

Objective: To actively explore proper theater behavior.

Discussion: “*Etiquette* is a word we use to describe the way people behave when they are in social situations with other people. What is the proper etiquette when you see a play? How should you behave during the show? Is it the same way you should act when watching a movie at home or playing outside? Is it okay to laugh during a play if you think it is funny? Is it okay to talk to your neighbor during the performance?”

Brainstorming: As a class, create a list of ways that audience members might behave, good and bad, while in the theater. Write these behaviors on the board in two different columns: one for “Good Theater Etiquette” and one for “Bad Theater Etiquette.”

Modeling: Pick two students to come and sit in chairs in front of the class. Ask them to act out one of the “Bad Theater Etiquette” behaviors (with the teacher if desired) for ten seconds. Then have the class discuss why the behaviors were inappropriate and how they could be fixed. Now have the two students act out one of the behaviors under “Good Theater Etiquette” and discuss why this behavior is better.

Activity: Give the entire class one of the scenarios from their list of bad behaviors, like talking to their neighbor or not paying attention. Have the class act out this behavior for ten seconds then ask the students how they think this behavior makes the actors or the other audience members feel. Have them fix the behavior and act out this new scenario for twenty seconds. Repeat with a few other bad behaviors from the list.

Monsters OR Meows!

OUT-OF-CHAIR ACTIVITY • 10-15 MINUTES

Objective: Students will act out characters to identify the three basic tools of acting.

Discussion: “We will be going to see a play at The Rose Theater. What is a play? (an answer might be something like “a live performance on stage in which actors pretend to be different characters and tell a story to the audience”) What do we call the people who pretend to be characters and act out a play (actors)? We are going to do a short acting activity to see if we can discover the 3 most important acting tools!”

Brainstorming: List some of the tools that actors need to act out a story on the board (a script or story, costumes, makeup, scenery, props, lights, music, microphones, etc.). Ask students to discuss how each of these tools help the actors to do their job of acting our characters and telling stories.

Modeling: Ask for a volunteer to come up to pretend to be a character from a recent story that the class has read. Give the volunteers about 20 seconds to pretend to be the character (this can use actual words from the story or just gibberish sounds). Once the performance is done, ask the students to identify some of the things that the actor was doing to pretend to be someone else.

Activity: Inform the students that everyone is going to act out ONE of two different specific characters in their own space by their desks (no touching other actors or being a part of their stories—this is a “Solo Performance!”): students can choose to be a “cute, tiny, adorable, meowing KITTEN” or a “big, fierce, frightening, growling MONSTER.” Give the students a “Curtain Countdown”: “3...2...1.CURTAIN!” at which point students will act out their character choice by their desks. Allow the performance to last about 10 seconds, then ask all of the actors to take a bow. Ask the students to identify what “tools” they needed to perform the character (eventually leading them to BODY, VOICE, and IMAGINATION, perhaps also recognizing that the technical tools on the board help the actors--and audience--to use their imaginations).

Extension: Choose a book or story that class has recently been reading. Go through all of the characters and ask the students act them out. Ask the students to note how they are using their bodies, voices, and imaginations for each character. Do some characters seem to require the use of one acting tool more than another?



Where Do We Park?

1. When dropping off please wait until a Rose Staff member has greeted your bus. They will get your bus information, parking instructions and when to unload the students.
2. Follow the staff's direction on where to park. We have three locations:
 - a. Farnam St. between 20th and 24th bagged meters north side (10-15 slots)
 - b. 20th St. North of Farnam- do not block Wells Fargo drive thru exit (4 slots)
 - c. 20th St. East of Rose building (5 slots)
3. Most performances have a run time of 55-65 minutes. We ask that you are back at your bus by 10:50am (if it's a 10am performance) or by 1:50pm (if it's a 1pm performance). If the performance is longer we will notify you at drop off.
4. After the performance is over we ask that the buses form a line behind the busses that are parked on 20th North of Farnam. Please do not double park.
5. Wait until all buses have pulled out away from our building before pulling up on the east side for pickup.(We load 5-6 busses at a time.)
6. After being loaded please keep in mind that other buses are waiting so please try to leave the loading area as soon as possible.

Want to book a workshop? Workshops at Your School

The Rose offers several workshops that can take place AT YOUR SCHOOL. A professional Rose teaching artist can visit your classroom for one to five days in a one week time period to explore, through drama, a curriculum topic of your choice. **To register your class for a workshop that will take place at your school, please contact Lindy Glenn at (402) 502-4625 or lindygl@rosetheater.org.**

Workshops at The Rose

A workshop AT THE ROSE is the perfect way to explore themes from a school field trip show or learn about the profession of theater. A professional teaching artist with a college degree in dramatic arts education will lead your class. **To register your class for a Workshop at The Rose, please contact Lindy Glenn at (402) 502-4625 or lindygl@rosetheater.org.**

Visit www.rosetheater.org for more information!



Free Funding Is Available for Field Trips! We understand that budgets are tight. That's why we're offering two great solutions to help pay for your school's field trip expenses. Both Nebraska Arts Council and Target Stores are offering financial assistance to help underwrite the cost of providing your students with experiences such as those provided by The Rose Theater. For more information, please visit www.nebraskaartscouncil.org (click "Grants" to see all categories) or www.target.com/fieldtrips.

Write To Us!

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Facebook: Rose Theater – Omaha
Twitter: @RoseTheaterCo



Performing Arts
FOR CHILDREN AND FAMILIES



Thumb Theater

IN-CHAIR ACTIVITY • 15-20 MINUTES

Objective: To have students exploring the traits that make a good friend using their imaginations and thumb characters like at the end of the play.

Materials: Washable Markers

Discussion: “In *Thumbelina*, we learn that small friends can accomplish big things, including being a good friend to someone who needs one. What does it mean to be a friend? What did Thumbelina learn about being a good friend on her journey in the play? What are some other things friends do for one another? We are going to make some short plays about friendship using our thumbs as characters!”

Brainstorming: Generate a list of friendship activities on the board. Ask students to think of things they like to do with their friends or times they helped a friend in need. Remind the students that people demonstrate good friendship in happy times and sad times, too.

Modeling: The teacher will then draw a smiley face on their thumb to create tiny character. The teacher can introduce their character (perhaps giving their name, where this small character lives and a couple of favorite activities. Select an activity or situation from the board (for example, “Sharing a Snack”) and ask for a volunteer to come improvise a short “Thumb Theater” scene about the activity (perhaps the student’s thumb character says they forgot their snack and the teacher’s character offers to share theirs). When the short scene is done, have the thumb characters take a dramatic bow!

Activity: Ask each student to draw a smiley face on their thumb with a washable marker to create their character (it’s up to the individual teacher how elaborate—hair, ears, etc.—the ink work should get!). Then pair students up to introduce their characters. Ask each pair to select one of the activities/situations on the board and create a small friendship scene to share with the class.

Extension: Have each pair of Thumb Friends create a large picture illustrating their friendship story. It could include characters made by tracing their thumbs/hands and dialogue bubbles conveying the words their characters might speak in the situation.

Small World Sound & Movement Circle: Animal Friends

OUT-OF-CHAIR ACTIVITY • 15-20 MINUTES

Objective: To create animal movements and sounds based on the characters in the play using the acting tools of body and voice.

Discussion: “In the play, Thumbelina meets a lot of animal friends. What were some of the lessons she learned about friendship from these animal friends? We will imagine we are some of the animal friends that we met earlier and try to move and sound just like they do!”

Activity: Ask students to stand in a circle. The instructor will lead a few rounds, creating a simple sound and movement and passing it around the circle like a wave. Ask for a student volunteer to name one of the animals Thumbelina meets in the story. Ask for a student to do a simple movement and make a sound that represents that animal. This sound and movement must be repeated around the circle until all players have imitated the volunteer. The next person in the circle then becomes the volunteer. Eventually all players share a new sound and movement.

Extension: If time permits, have students discuss which animals Thumbelina should meet next. Students can even propose animals that do not exist and collectively create a new sound and movement for that animal. Students could also try to think of short, simple friendship advice (such as “Use Kind Words” or “Lend a Helping Paw”) that an animal character might offer and use a character voice to pass that “sound” around the circle.



It's a Great Big World Out There

OUT-OF-CHAIR ACTIVITY • 25-30 MINUTES

Objective: Students will use their imaginations to explore what it would be like to be a tiny character in a big world.

Discussion: “*Thumbelina* is the story of a little girl who is only about as big as a thumb! Can you think of other story with a small character in a big world? (Some examples might include Tinkerbell stories, *The Borrowers*, or *The Mouse and the Motorcycle*.) What would it be like to be tiny in a big world? What would be exciting? What could be challenging or scary? We are going to use our imaginations to act like we are little characters in a big place!”

Brainstorming: As a class, create a list of everyday places that could be fun to explore as a little person. Don't forget every day locations like a kitchen or a bathroom or a classroom.

Activity: Ask your students to spread out around the room and select “Imagination Stations” where they can do their pretending. Each student should have enough space to move around a bit in their own space without interfering with the imagination work and movement of others. You may want to ask students to create a “bubble” of space around their Imagination Stations to keep some boundaries. Select one of the locations from the list (for example, a kitchen). Ask students to imagine themselves shrinking down to about 3 inches tall (you may wish to do a “shrinking noise” as a class to assist their imaginations with transformation. Ask the class to name something that might be found in the location (for example, a kitchen stool) and them pretend as a class to interact this the object (pretending through pantomime to climb the stool to the counter). Once they have explored that idea, ask for another object that might be found (say, a coffee mug) and explore that (maybe climbing over the side and swimming around like being in a hot tub). Continue through 4 or 5 objects. Then select another location and begin finding new objects to interact with.

Extension: Students could use this idea to write a short descriptive story about “The Time I Was Only 3 Inches High!” recapping some of the objects they encountered or adding their own new ideas. How did they end up so tiny? Did they ever grow back to their usual size?

Exploring the Job of a Writer: Create Your Own Animal Friendship Tale

Objective: To create a new story in which an animal character teaches a lesson about friendship

Materials: Paper and Pencil

Discussion: “To create the story of *Thumbelina*, the writer had to use her imagination to think about what it would be like to have just arrived in the world and have to learn about friendship. Thumbelina meets several animal characters who teach her about what it means to be a good friend. What are some ways that you can be a good friend? What could animals teach us about being good friends?”

Brainstorming: Under the heading “How to Be a Good Friend,” ask students to list some important ways to be a friend. This might including things like, “Share Your Things,” “Cheer Someone Up If They Are Sad,” or “Invite Someone to Join Your Game.” Ask students to think about animals or insects that might know something about each friendship lesson.

Activity: Divide students into small groups of 4-5 and ask them to select one of the ideas on the board make up a short scene about Thumbelina meeting a group of animals who teach her a lesson about friendship. (You may wish to create one scene as a class using student volunteers and the teacher directing the process: “What would the animals be doing when Thumbelina walked up? How would the animal characters move and talk? What would they tell Thumbelina about friendship? How would they show her? What would Thumbelina do once she learned the lesson about friendship?”). Ask each student team to practice their short scene a couple of times and then share them with the class.

Extension: Students could work individually to create a simple illustrated story version of their scene using story pages. It might be interesting to compare different versions of the story from members of the same group.



HOW TO BE A GOOD FRIEND:

- Play games together
- Share your thoughts
- Cheer someone up if they are sad
- Invite someone to join your game
- Say kind words
- Cheer each other on
- Take turns being the leader

Behind the Scenes Spotlight: The Writer and Director

Meet the Artist, Stephanie Jacobson

Stephanie Jacobson is a member of the Rose Theater team of Teaching Artists. She has directed many shows for The Rose including *Charlotte's Web*, *A Child's Garden of Verses*, *George & Martha: Tons of Fun*, and was a co-creator of the puppetry spectacle of *The Grocer's Goblin & The Little Mermaid*. She has always loved the story of *Thumbelina* and was excited to create a new version of the story incorporating lots of exciting visual elements. We asked Stephanie to tell us about her work as a theater director and about the experience of creating *Thumbelina*.



Q: Can you tell us a little about your job as a director? What does a director do to get a play ready for an audience?

A: A director's job, is to tell a story clearly to the audience. They make sure that all the designers and actors are all communicating clearly and have the same vision for the show. When I start working on a show, I read the script at least five times, and write down all the questions that I have about the story. Then I think about theatrical ways to solve those problems. Like when I directed *The Grocer's Goblin* and *The Little Mermaid*, I wanted the mermaids to look like they were swimming, so that is why I had wanted to do the underwater parts of the play with shadow puppets. With shadow puppets I could have the characters swim and dive. From there, and with a lot of planning, it becomes all about working with the designers and actors to bring the story clearly together.

Q: You wrote the script for this adaptation of Thumbelina and directed it, too. Why did you want to create a play about Thumbelina?

A: I always LOVED the idea that Thumbelina was so small she could visit tiny animals in their homes, and be friends with them. As a young child I used to pretend that I had shrunk down to the size of a mouse. I would make pillow forts and go on adventures in underground fox dens and pretend to visit fairies in flower kingdoms. I would use flashlights to make shadow puppets on the tent walls, and play records in tiny hiding places under the bed. I thought it would be so much fun for children to do that same thing with their friends and families at the theater, where we could have special lights and sets, music and costumes to help EXPLORE our imaginations!

Q: This production has a lot of interesting things to see, including shadow puppets and other puppets. Is there a part of the play you are especially excited for our young audiences to see?

A: Really EVERYTHING, but one moment in particular: When Grandma mouse takes the students and Thumbelina underground to get warm. The actors are going to be drawing tunnels in boxes of sand on top of the overhead projectors, making a lighted up path of where the students are digging the tunnels underground. The music that Adam created for that scene is welcoming and exciting, and I think it will have a sense of wonder as the students follow the rope to Grandma Mouse's home.

Q: What is your favorite part of directing a show like this?

A: I love working with other artists. I have had the opportunity to work closely with Adam Sherrerd, the composer and an actor, who has created a textured and encompassing soundtrack for this journey. It always makes me excited to create with other passionate artists. I have been blessed to collaborate with a great team who is always trying to problem solve and who has the best interest of the story and students at heart. I have also had the privilege of working on this script for two years with our entire education staff. They say "two heads are better than one", but I am lucky to get to say "twenty-four heads are better than one!"

Q: What is one of the most challenging things about retelling the tale of Thumbelina?

A: In the original tale of Thumbelina, she is kidnapped and forced to marry a toad. She escapes, but from then on she is always searching for the perfect husband, which she finds in marrying the fairy prince. What always drew me to the story was that she was small, and got to live in the world of the tiny animals, but I was not as excited about her trying to find a husband. I wanted to make sure that this story was about her going on an adventure, not because anyone told her to, but because she wanted to learn something new and share her accomplishment with a friend.

Q: Do you have any advice for a young person who thinks they might want to write or direct plays when they grow up?

A: Study as many different jobs in the theater as you possibly can, even if you don't think you would be good at it. The more information you have about how theater is created and different artists' point of view, the more tools you have to create with. Take classes, take internships, take jobs in the theater, music, and fine arts. Also write down all your ideas, sketch them out. Plan it out, write down the steps, give yourself a due date. Make up a puppet play and perform it with your friends! Choreograph a dance and video tape it with your friends! Work with groups of your friends, because a director needs to be able to collaborate with others, to listen to others and explain their own ideas. Don't stop any idea: try it, succeed at it, and maybe even fail at it. But always say yes to your creative ideas, and support your friends' creative ideas too.

THANK YOU, STEPHANIE! We appreciate you sharing your time and talents with us!

Explore More!

If you enjoyed *Thumbelina*, be sure to check out these other great resources!

Books You Might Enjoy

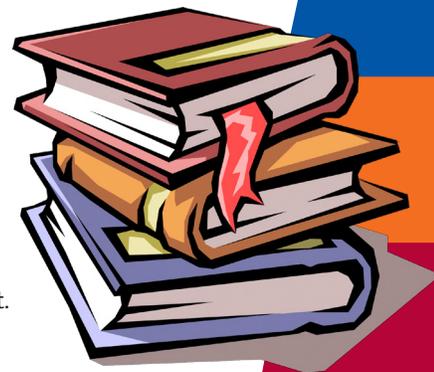
- 1.) Andersen, H. C., and Adrienne Adams. *Thumbelina*. New York: Scribner, 1961. Print.
- 2.) Landolf, Diane Wright., Elise Allen, and Allan Choi. Barbie *Thumbelina*. New York: Random House, 2009. Print.
- 3.) Man-Kong, Mary. *Barbie: A Fairy Secret*. New York: Random House, 2011. Print.
- 4.) Sims, Lesley, H. C. Andersen, and Alan Marks. *The Snow Queen: Hans Christian Anderson*. Tulsa, OK: EDC Pub., 2004. Print.

DVDs

- 1.) **The Tale of Despereaux (2008)** When you are so small, even for a mouse, the world can be a dangerous place, but when your heart is brave, nothing can stand against your dreams.
- 2.) **Honey, I Shrank the Kids (1989)** The scientist father of a teenage girl and boy accidentally shrinks his and two other neighborhood teens to the size of insects. Now the teens must fight diminutive dangers as the father searches for them.
- 3.) **The Adventures of Tom Thumb & Thumbelina (2002)** When two tiny people reunite fifteen years after their village was ransacked by a giant, they learn that they were very special people in the village.
- 4.) **Hans Christian Andersen (1952)** A musical story about the imagination of beloved fairy tale creator Hans Christian Andersen. The opening scene of the movie describes it best: "Once upon a time there lived in Denmark a great storyteller named Hans Christian Andersen. This is not the story of his life, but a fairy tale about the great spinner of fairy tales."

Websites or Apps

- 1.) For lots of fun Thumbelina-related activities, log on to: www.treegatepublications.com/thumbelina.html
- 2.) To read Thumbelina online, log on to: <http://home.in.tum.de/~kirsch/maerchen/englisch/storyofthumbelina.htm>
- 3.) To find out more about Hans Christian Andersen's stories, log on to: <http://hca.gilead.org.il/>



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