

BEHIND THE CURTAIN

A CREATIVE & THEATRICAL STUDY GUIDE FOR TEACHERS



KATHY BURKS THEATRE OF PUPPETRY ARTS

Adapted from the Brothers Grimm
Book, Original Songs & Lyrics by B. Wolf

AGES 4 AND ABOVE

MARCH 3 - APRIL 1 STUDENT MATINEE

MARCH 4 - APRIL 3 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.

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Dallas Children's Theater

BEHIND THE CURTAIN

A Creative & Theatrical Resource Guide for Teachers

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PlayHANSEL AND GRETEL

By.....B. Wolf

Based on the books bythe Brothers Grimm

Kathy Burks Theatre of Puppetry Arts

Artistic StaffKathy Burks, Douglass Burks, Sarah Jayne Fiorello,

.....Patricia Long, B. Wolf, Becky Burks Keenan

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CURTAINS UP ON THE ROLE OF THE AUDIENCE

Watching a play is different from watching television or a sporting event. When you watch TV, 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 puppet actors are saying.
- The puppeteers 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.



Are you ready for your role in this performance?

Circle 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 shout out to the actors on stage.
- Sit on your knees or stand near your seat.
- Bring snacks and chewing 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 when you are being seated.
- Keep all hands and feet and items out of the aisles during the performance.



1. Draw a picture of what the audience might look like from the stage. Consider your work from the viewpoint of the puppeteers behind the stage. How might things look from where they stand?
2. Which job would you like to try? Puppeteering, Directing, Lighting and Sounds, Stage Manager, Set designer, Costume designer, or another role? What skills might you need to complete your job?
3. Choose a favorite story and draw or use the computer to create a program cover design for a puppet adaptation of your story.

CURTAINS UP AFTER THE PERFORMANCE

Attending a puppet show is an experience unlike any other entertainment experience. Because it is presented live, it provides a unique opportunity to experience a story as it happens. **Kathy Burks Theater of Puppetry Arts** brings to life stories through its performances. Many people are involved in the process. **Playwrights** adapt the stories you read in order to bring them off the page and on to the puppet stage. **Designers and Artists** plan and build the puppets who will act out the story. **Puppeteers** manipulate the puppets to bring them to life. **Carpenters** build the scenery and make the place of the story become a real place, while costumers can turn the puppets into the characters you meet in the stories. **Directors** help the puppeteers 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 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:

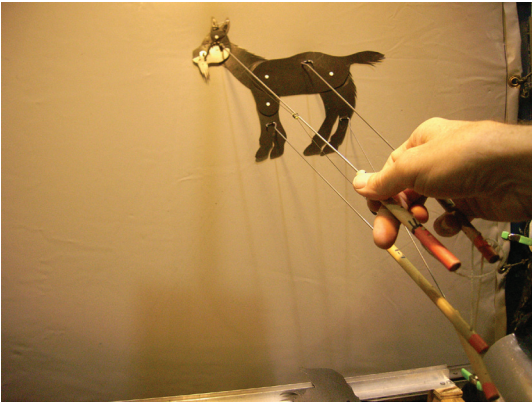
1. What was the first thing you noticed when you entered the theater?
2. What did you notice first on the stage?
3. What about the set? Draw or tell about things you remember. Did the set change during the play? How was it moved or changed?
4. Was there any space besides the stage where action took place?
5. 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?
6. What did you think about the puppets and their costumes? Do you think they fit the story? What things do you think the costume designers had to consider before creating the costumes for puppets?
7. Was there music in the play? How did it add to the performance?

CURTAINS UP ON A BRIEF HISTORY OF PUPPETRY

Puppetry, like music and dance, is an ancient art ever evolving and renewing itself. A puppet is an inanimate figure that is caused to move by human effort before an audience. The four most common kinds of puppets are:

SHADOW PUPPETS

Operated from below the stage behind a screen or curtain. Light shines through the holes to create a shadow on the screen



Hobey Ford

ROD PUPPETS

Manipulated from below the stage or from directly behind the playing area, as in Black Theatre



GLOVE OR HAND PUPPETS

Operated from below the stage



MARIONETTES OR STRING PUPPETS

Manipulated from above the stage.



CURTAINS UP ON A BRIEF HISTORY OF PUPPETRY (CONT'D.)

Puppets exist in a wide variety of types, and may be two- or three-dimensional. They vary in size from finger puppets to larger than life-size, and range from simplest shapes to elaborately articulated figures.

The origins of puppetry are veiled in antiquity, but it is known that primitive peoples made puppets long before the invention of writing. Puppets probably served a function in the ritual magic practices by early man. Extensive use of puppetry for religious purposes is recorded in every subsequent civilization.

For centuries, puppetry was effectively utilized in the church, but gradually some of the comic characters and scenes, originally introduced to lighten the miracle plays, got out of hand and became offensively boisterous and vulgar. Eventually, puppets were totally expelled from the church. Henceforth, the art of puppetry was practiced in the streets, fairgrounds, inns, and later, when it had gained status again, in theaters of its own. In the present day it has returned to some churches. Whatever the setting, audiences have always responded wholeheartedly to those qualities unique to the art.

When operated with skill and artistry, puppets can convey with great intensity every emotion known to humankind, distilling the essence of feelings common to everyone. Puppets eloquently express the gamut of dramatic styles, from slapstick to riotous comedy to heart rending pathos and soul wrenching drama.

CURTAINS UP ON KATHY BURKS THEATRE OF PUPPETRY ARTS



Kathy Burks Theatre of Puppetry Arts, a professional company, is the oldest resident puppet theatre in the southwest. Established in 1973 as Kathy Burks Marionettes, and performing continuously since that time, the troupe has provided family entertainment for audiences in the Dallas/Ft. Worth Metroplex and throughout the United States.

At its inception the company performed exclusively with the antique marionettes which belong to Kathy Burks. Formerly owned and toured throughout the world by The Sue Hastings Company, of New York City, this is one of the largest collections of antique marionettes in the country, consisting of approximately 1,000 unique figures from the 1920's and '30's. These antiques proved too fragile, however, to withstand the rigors of continual performance. They currently make their home at Dallas Children's Theater, where they appear in various exhibits celebrating the power of Drama, past and present. Now the public may enjoy both the beauty and the history of these incredible puppets.

With the retirement of the Hastings collection, Kathy Burks Marionettes began to design and construct new marionettes for performance, and to incorporate other styles of puppetry into its presentations. At last the company name seemed a misnomer, and in 1992 Kathy Burks Marionettes became Kathy Burks Theatre of Puppetry Arts, one of the few puppet theatres in the country to perform using all styles of puppetry, including traditional bridge and cabaret marionettes, hand puppets, shadow puppets, and Black Theatre rod puppets. Performance material ranges from adaptations of classic stories and fairy tales, to scripts based on original themes, and to puppet theatre interpretations of musical masterpieces such as *The Nutcracker*, *Til Eulenspiegel*, and *Carnival Of The Animals*. The company has also collaborated with Dallas Children's Theater in live productions.

Although entertainment is the troupe's primary goal, educational aims are inextricably interwoven. Both the founder of the company and the playwright/composer possess degrees in education.

Each member of the company is a dedicated artist with an extensive background in various theatre arts. Skills in set and costume design, acting, directing, dance, lighting design, playwrighting, and musical composition all combine with expertise in puppet manipulation to produce a complete theatrical company which specializes in elaborate puppet productions.

CURTAINS UP ON THE AUTHOR



B. WOLF (Playwright / Composer) Ms. Wolf has composed and orchestrated music and served as musical director for many DCT productions including *Madeline's Christmas*; *A Year with Frog and Toad*; *Pinkerton!!!*; *If You Give a Pig a Party*; *The Velveteen Rabbit*; *Jack & the Giant Beanstalk*; *Pecos Bill*; *James and the Giant Peach*; and *Go, Dog. Go!* (2007). An award winning playwright, Ms. Wolf has authored several children's plays that have been performed nationwide, including the original adaptation of Beatrix Potter's *The Tale of Peter Rabbit*. Since 1976, as resident playwright and composer with Kathy Burks Theatre of Puppetry Arts, she has written more than thirty puppet plays, musicals, and operettas, most of which remain in the troupe's repertoire. Ms. Wolf has worked with numerous other theaters throughout the Dallas area and she was honored with a Dallas-Fort Worth Theater Critics Forum Award for her unique musical underscore of *Bootstraps Comedy Theater's The Boxer*. She was most recently seen (and heard) providing the live sound track to *The Curse of Castle Mongrew*, *Goodnight Moon* and *Go, Dog. Go!* She composed the music and lyrics for *Little Women* performed in February by the Teen Scene Players of DCT.

CURTAINS UP ON MATHEMATICS



Younger students will enjoy matching the small, medium and large gingerbread children to their gingerbread cottages. (Use Worksheet on page 10) For added fun, encourage them to draw a breadcrumb path to the match.



Give each student a zipper bag with mixed candies. Encourage them to sort the candy. Then try making patterned chains with it. Try sorting and patterning by color, type, shape and allow students to offer other ideas.

DRAW LINES TO MATCH THE SMALL, MEDIUM, AND LARGE GINGERBREAD CHILDREN TO THEIR PROPER HOUSES.



CURTAINS UP ON GEOGRAPHY

MAKE YOUR OWN MOUSE HAND PUPPET

Hansel and Gretel certainly could have used a map to help them find their way back home from the woods. Encourage students to imagine the map they might have drawn once Hansel and Gretel were safely home.



You will need:

Forest map template (Page 12)

colored pencils or crayons

Here's how:

Provide each student with pencils and a map template sheet. Encourage them to draw a map from the witch's house in the woods safely back to their cottage. Remind them to include things Hansel and Gretel encountered in the woods, map key symbols, and directions on the compass rose.

CURTAINS UP ON WRITING

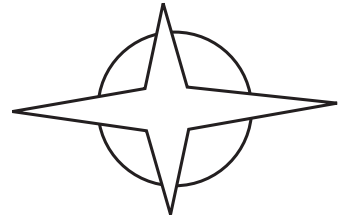
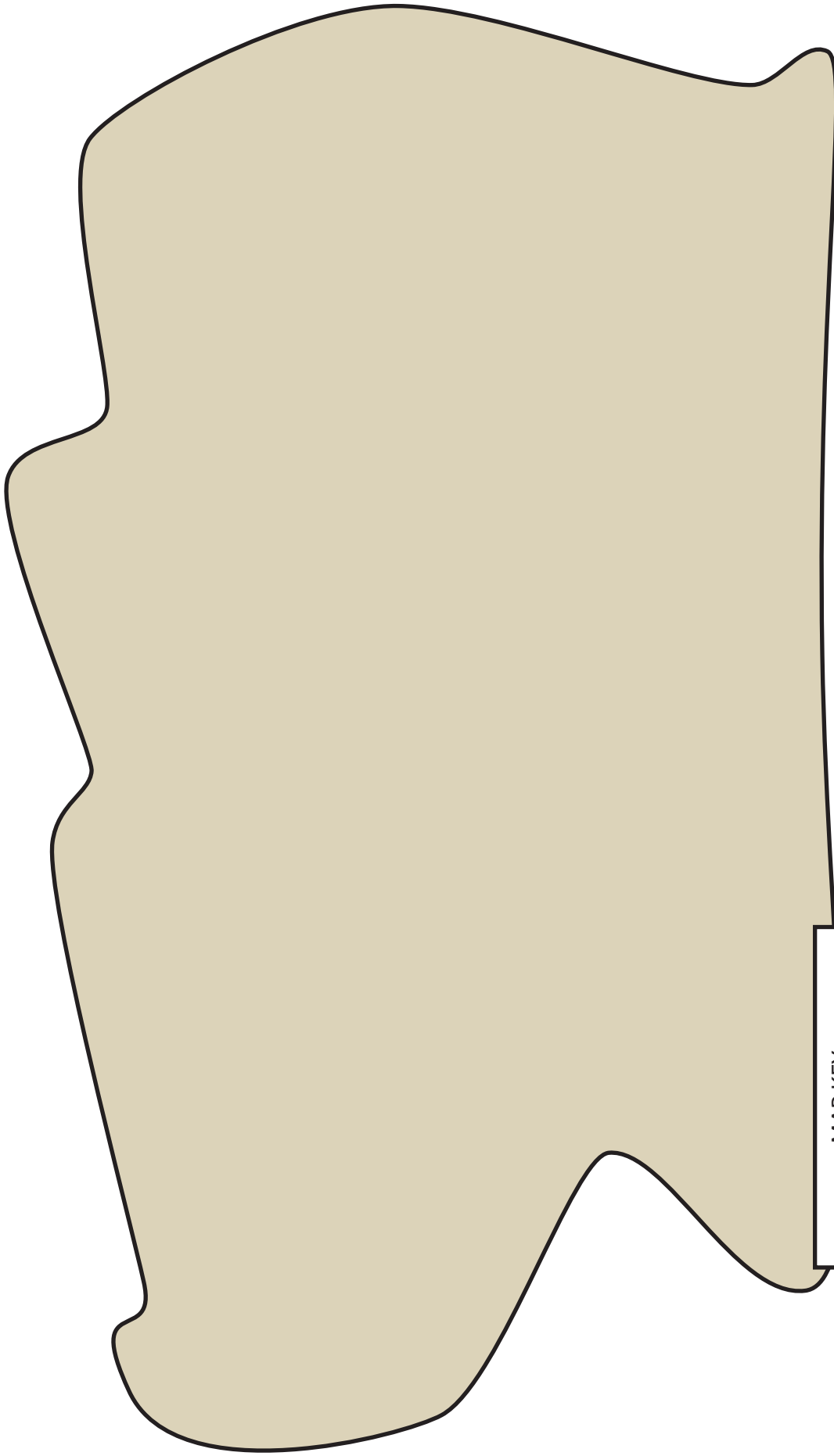
"Now all our dreams have come true! Our dreams have come true." -Hansel and Gretel

As happens in most fairy tales, Hansel and Gretel were able to live happily ever after with their parents. Encourage students to brainstorm what the family might do with their treasure and write a paragraph describing the "happily ever after" for Hansel and Gretel. Copy the blackline master (on page 13) for each student and allow them to write their final paragraphs for display in the classroom.

EXTRA, EXTRA READ ALL ABOUT IT!

News reporters must ask who, what, where, when, why and how in order to gather information for a news story. Encourage students to put themselves in the place of a news reporter investigating the story of Hansel and Gretel's disappearance and return. Use the "Daily News" template (on page 14) and encourage them to write their final draft and add an illustration for display in the classroom.

Start your investigation by choosing any one of the characters from performance and then ask the who, what, where, when, why, and how questions to compile your report.



FORE FOREST MAP BY HANSEL & GRETTEL

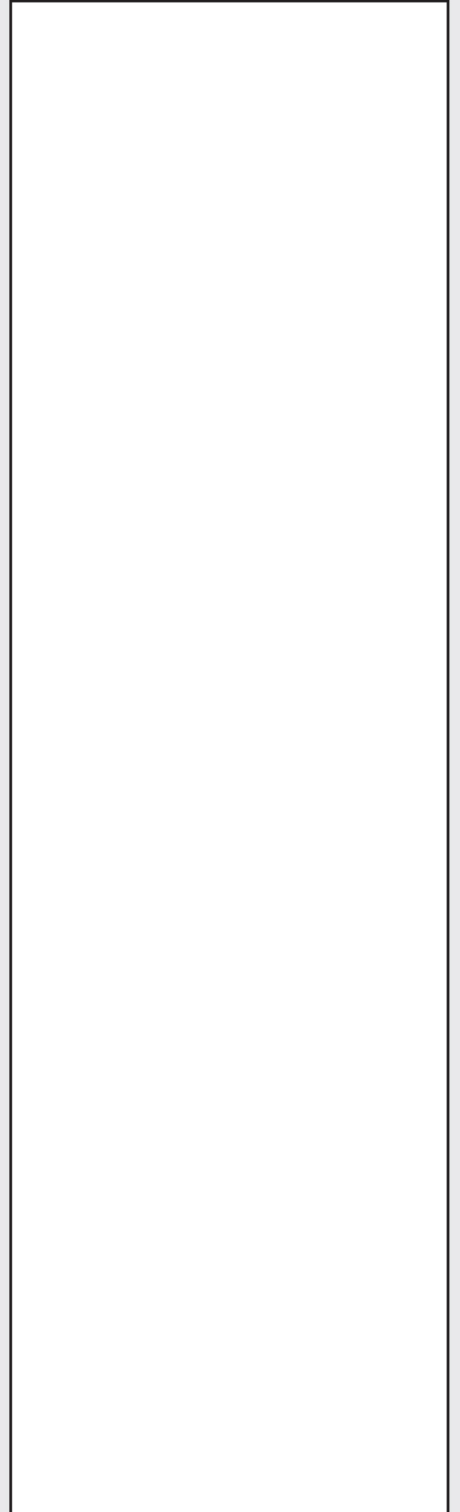
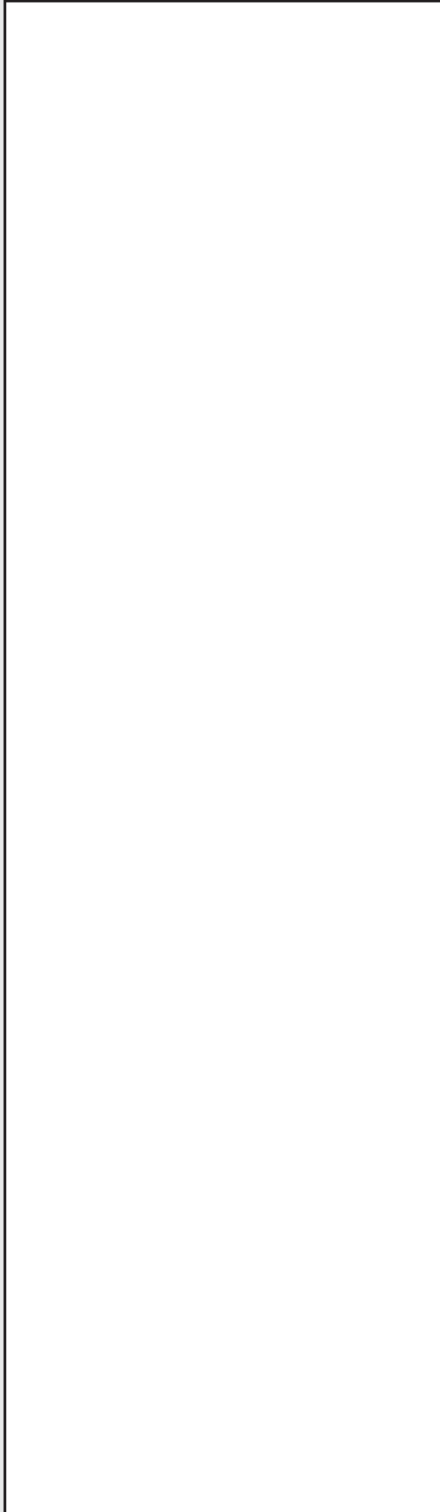


MAP KEY

And They All Lived...

Happily Ever After

The Daily News



CURTAINS UP ON MUSIC HISTORY

The story of Hansel and Gretel has been adapted for performances of many kinds. B. Wolf adapted the story and created the beautiful music and lyrics for the puppet performance you will see at DCT.

A German composer and teacher in the early 1900's also adapted the story for an opera performance of Hansel and Gretel. **Engelbert Humperdinck** first wrote sixteen songs as a song-play and later created a full opera which he presented to his wife as a wedding present! His Hansel and Gretel opera was the first complete opera ever broadcast when it played on the radio in 1923. Humperdinck's sister wrote the libretto (the story and words of the opera) and added characters to the original Grimm's Fairy Tale. It is Adelheid Wette, Engelbert's sister who gave us the Sandman and the Dew Fairy and provided the happy ending!



Engelbert Humperdinck



Try listening to or viewing one of the following with your class. Compare and contrast the opera with the DCT performance.

- 1953: A now-famous recording featuring Dame Elisabeth Schwarzkopf and Elisabeth Grümmer, sung in German with Herbert von Karajan conducting, was issued by EMI. Many critics consider this version the best ever recorded. It has been chosen as one of EMI's Great Recordings of the Century and is now available on CD.
- 1978: Sir Georg Solti and the Vienna Philharmonic Orchestra made a studio recording for Decca with Lucia Popp as Gretel and Brigitte Fassbaender as Hansel. This recording also featured Walter Berry as the Father and the Vienna Boys Choir as the gingerbread children.
- 1993: Sir Colin Davis and the Staatskapelle Dresden recorded the opera for Philips Classics with Edita Gruberova and Ann Murray as the children.
- 2007: Sir Charles Mackerras conducted the Philharmonia Orchestra in an English-language recording for the "Opera in English" series on the Chandos label. This recording featured Jennifer Larmore as Hansel and Rebecca Evans as Gretel and was a Gramophone Editor's Choice for September 2007.

Video

- 1981: August Everding made a color film of the opera which was first shown in the United States on Great Performances, and now available on DVD. It is conducted by Sir Georg Solti, and features Brigitte Fassbaender as Hänsel, Edita Gruberová as Gretel, Sena Jurinac in her last role before her retirement, as the Witch, and Hermann Prey as the father.

CURTAINS UP ON ART

BUILD YOUR OWN CANDY HOUSE

You will need:

4 graham cracker squares
Stiff white icing
Assorted candies
Paper plates
Craft sticks

Provide each student with a paper plate, craft stick, graham crackers and some stiff icing. Encourage them to dip the edges of the crackers in to the icing to “glue” them to the plate and each other in a house shape. Allow the houses time to dry and the icing to stick.

When they are sturdy, provide the children with assorted candies and allow them to use icing to decorate their ‘gingerbread candy house’.

CURTAINS UP ON MORE

Try reading these versions of the story:

Hansel and Gretel by The Brothers Grimm

Hansel and Gretel by Dom DeLuise

Hansel and Gretel by James Marshall

Hansel and Gretel by Rika Lesser

Or check out these sites for more fun activities:

<http://www.thevirtualvine.com/hansel.html> - This site has fun activities especially for younger students.

http://www.lessonplanet.com/search?grade=All&keywords=hansel+and+gretel&media=lesson&rating=3&search_type=related - Lesson Planet provides lesson ideas directed at older students. Their ideas are reviewed and rated by teachers and have cross-curricular application.

T.E.K.S. satisfied by HANSEL AND GRETEL

110.2 - English Language Arts and Reading, Kindergarten.

- K.11 - Reading/text structures/literary concepts. The student recognizes characteristics of various types of texts.
B - Understand simple story structure.

110.3 - English Language Arts and Reading, Grade 1.

- 1.12 - Reading/comprehension. The student uses a variety of strategies to comprehend selections read aloud and selections read independently.
F - Make and explain inferences from texts such as determining important ideas and causes and effects, making predictions, and drawing conclusions.
- 1.14 - Reading/text structures/literary concepts. The student recognizes characteristics of various types of texts.
G - Analyze characters, including their traits, feelings, relationships, and changes.

110.4 - English Language Arts and Reading, Grade 2.

- 2.9 - Reading/comprehension. The student uses a variety of strategies to comprehend selections read aloud and selections read independently.
F - Make and explain inferences from texts such as determining important ideas and causes and effects, making predictions, and drawing conclusions.
- 2.11 - Reading/text structures/literary concepts. The student analyzes the characteristics of various types of texts.
H - Analyze characters, including their traits, relationships, and changes.

110.5 - English Language Arts and Reading, Grade 3.

- 3.9 - Reading/comprehension. The student uses a variety of strategies to comprehend selections read aloud and selections read independently.
F - Make and explain inferences from texts such as determining important ideas, causes and effects, making predictions, and drawing conclusions.
- 3.11 - Reading/text structures/literary concepts. The student analyzes the characteristics of various types of texts.
H - Analyze characters, including their traits, feelings, relationships, and changes.

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.
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.
B - Begin to practice appropriate audience behavior during live 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.
B - Respond to and begin to evaluate dramatic activities.
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.
B - Show appropriate audience behavior during live performances.

T.E.K.S. satisfied by HANSEL AND GRETEL (CONT'D.)

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.

B - Exhibit audience etiquette during live 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.

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