

Teacher Guide

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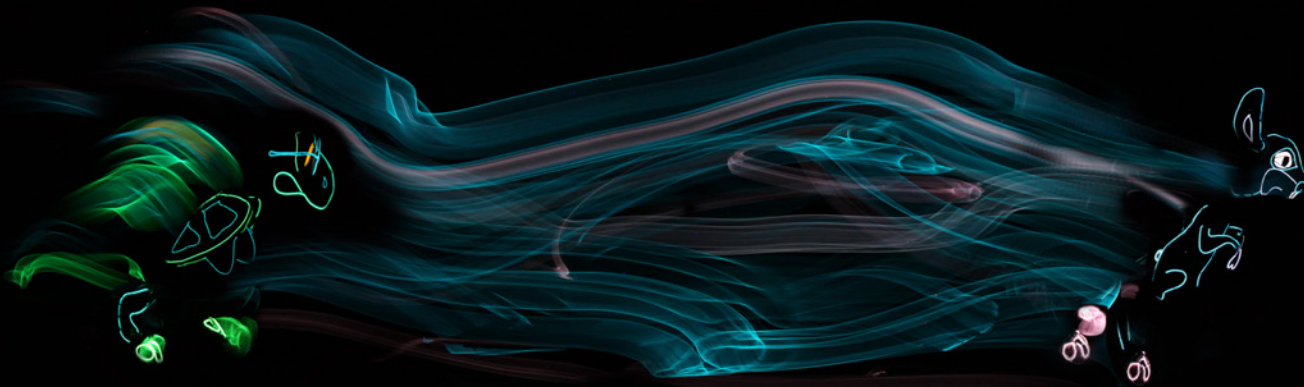


Applause Series

The Adventures of Tortoise and Hare: The Next Gen

Thursday, Nov. 2 - Friday, Nov. 3, 2023

Enduring Understandings



Overarching (aka, “big”) ideas that are central to the core of the artistic discipline and may be transferred to new learning beyond the performance.

1. Communities are made of many different types of people (or animals!).
2. Though different, everyone is capable of contributing to a community in a classroom, or a race. The differences among us often turn out to be valuable strengths.
3. We must get to know others before making assumptions about who they are and their value to the community.
4. Stories help us develop empathy and apply the experiences of those in the story to our own lives.

Want to Explore More?

Check out the Student Exploration Guide here!

Inquiry 01 Connecting to Self

People (or creatures) get along best when everyone is alike. Agree or Disagree? What are some ways that you have seen people (or animals) create friendships with others who are different from themselves in some way? Have you ever made a friend with someone who is different from yourself in some way?

Have students respond with their connections after a five minute quick write.

Inquiry 02 Connecting to Art

How does a story change when it takes on different forms – such as a movie, a book, a cartoon, or a play?

If students haven't yet read the story of *Tortoise and Hare* check the fable [read-a-loud here](#).

Next, ask students to make a list of five other books/movies/cartoons/plays/musicals that they have seen in two (or more!) different forms in whole group discussion or pairs. Ask students to select one example to compare and contrast using the [Venn Diagram linked here](#).

Discuss their results as a whole group noting there are often differences and things that stay the same when we adapt a story into a new form.

Inquiry 03 Connecting to Science or Social Studies

Sometimes people are treated unfairly because of assumptions or stereotypes about them. *Note: a stereotype is an idea or belief many people have about a thing or group that is based upon how they look on the outside, which may be untrue or only partly true.*

Is there anyone in your community who has been treated unfairly because of a stereotype? Has this happened to you? How might you help others who could be in this situation?

Ask students to complete a quick write on their own experience and then to consider the experiences of someone they know or who is in their community. Have students consider what advice they would offer if they were a friend of Tortoise or Hare in the story. Additionally, what advice would they offer to someone in the class, school or community if they are stereotyping other people or are being stereotyped by others?

Create posters with their words of encouragement to be displayed in the classroom.

Investigation

Use this glossary to connect the elements of theater to what you experienced during the performance. We put a star by some of the terms that we think you will spot on stage.

THEATER GLOSSARY

THOUGHT

The big picture of the play

GENRE:

relating to a specific kind or type of drama and theater such as a tragedy, drama, melodrama, comedy, or farce

GIVEN CIRCUMSTANCES:

the underlying actions and events that have happened before the play, story, or devised piece begins

FOCUS:

a commitment by a participant to remain in the scope of the project or to stay within the world of the play

IMAGINARY ELSEWHERE:

an imagined location which can be historical, fictional, or realistic

THEME:

the aspect of the human condition under investigation in the drama; it can be drawn from unifying topics or questions across content areas

THEATRICAL CONVENTIONS:

practices and/or devices that the audience and actors accept in the world of the play even when it is not realistic, such as a narrator, flashback, or an aside

ACTION

The events of a play; the story as opposed to the theme; what happens rather than what it means.

CONFLICT:

the problem, confrontation, or struggle in a scene or play; conflict may include a character against him or herself, a character in opposition to another character, a character against nature, a character against society, or a character against the supernatural

OBJECTIVE:

a goal or particular need or want that a character has within a scene or play

PLOT:

a narrative as revealed through the action and/or dialogue; traditionally, a plot has the elements of exposition, inciting incident, conflict, rising action, climax, and resolution or falling action

CHARACTERS

These are the people presented in the play that are involved in the perusing plot.

BELIEVABILITY:

theatrical choices thought to be true based upon an understanding of any given fictional moment, interpretation of text, and/or human interaction

CHARACTER TRAITS:

observable embodied actions that illustrate a character's personality, values, beliefs, and history

GESTURE:

an expressive and planned movement of the body or limbs

INNER THOUGHTS:

the underlying and implied meaning or intentions in the character's dialogue or actions (also known as subtext)

MOTIVATION:

reasons why a character behaves or reacts in a particular way in a scene or play

LANGUAGE

The word choices made by the playwright and the enunciation of the actors of the language.

DIALOGUE:

a conversation between characters

IMPROVISE:

the spontaneous, intuitive, and immediate response of movement and speech

SCRIPT:

a piece of writing for the theater that includes a description of the setting, a list of the characters, the dialogue, and the action of the characters

MUSIC:

Music can encompass the rhythm of dialogue and speeches in a play or can also mean the aspects of the melody and music compositions as with musical theatre.

SPECTACLE

The spectacle in the theatre can involve all of the aspects of scenery, costumes, and special effects in a production.

NON-REPRESENTATIONAL MATERIALS:

objects which can be transformed into specific props through the imagination

PRODUCTION ELEMENTS:

technical elements selected for use in a specific production, including sets, sound, costumes, lights, music, props, and make-up, as well as elements specific to the production such as puppets, masks, special effects, or other storytelling devices/concepts

STAGING:

patterns of movement in a scene or play



Reflection

Listen to music while responding to these questions in whatever format makes sense to you - writing, drawing, recording a video or responding with technology.

- What did you see? How could you draw it?
- What was your favorite part?
- What did you hear?
- What did you imagine? What idea came to your mind? What do you wonder about?

We love to hear from you. Please send any of your responses to the performance to us at education@dmpa.org. We'll share the responses with the artists and Applause Series donors.