THE INTERGALACTIC NEMESIS: BOOK ONE: TARGET EARTH

Applause Series Curriculum Guide
April 29-May 9, 2014

DES MOINES PERFORMING ARTS
Dear Teachers,

Thank you for joining us for the Applause Series presentation of *The Intergalactic Nemesis: Book One: Target Earth*. Intrigue and danger are the name of the game in this original story inspired by classic adventures such as *Raiders of the Lost Ark* and *Star Wars*. In creating this new adventure tale, the creators of *The Intergalactic Nemesis* have also created a new type of performance — a “live action graphic novel.” With a look back to 1930s radio dramas and paired with comic book images, the result is a new multimedia mash up. In addition to putting students on the edge of their seats as they follow the escapades of intrepid reporter Molly Sloan, we hope this unique multimedia experience will inspire your students own creativity.

We thank you for sharing this special experience with your students and hope that this study guide helps you connect the performance to your in-classroom curriculum in ways that you find valuable. In the following pages, you will find contextual information about the performance and related subjects, as well as a variety of discussion questions and activities. Some pages are appropriate to reproduce for your students; others are designed more specifically with you, their teacher, in mind. As such, we hope that you are able to “pick and choose” material and ideas from the study guide to meet your class’s unique needs.

See you at the theater,

Des Moines Performing Arts Education Team

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**Support for Des Moines Performing Arts education programs and the Applause Series is provided by:**


and more than 200 individual donors.

This study guide was compiled and written by Yvette Zarod Hermann; edited by Karoline Myers and Michelle McDonald.
Des Moines Performing Arts is a private, nonprofit organization and is an important part of central Iowa’s cultural community. It is recognized nationally for excellence as a performing arts center and is committed to engaging the Midwest in world-class entertainment, education, and cultural activities.

Des Moines Performing Arts presents professional touring productions, including theater direct from Broadway, world-renowned dance companies, family programming, comedy, and concerts.

Education and Community Engagement programs are core to Des Moines Performing Arts' mission as a nonprofit performing arts center. Public education programs allow audience members and local artists to make meaningful and personal connections to the art they experience on our stages. Guest lectures and Q&As with company members allow audiences to explore the inner workings of the performance. In addition, master classes, workshops, and summer camps taught by visiting performers give local actors, dancers, and musicians the chance to increase their skills by working directly with those who know what it takes to succeed on the professional stage.

Through its K-12 School Programs, Des Moines Performing Arts strives to ensure that central Iowa students have affordable access to high quality arts experiences as part of their education. More than 50,000 students and educators attend curriculum-connected school matinee performances through the Applause Series annually. In addition, Des Moines Performing Arts sends teaching artists into the schools to provide hands-on workshops and residencies in special opportunities that engage students directly in the creative process. And, through its partnership with the John F. Kennedy Center, Des Moines Performing Arts provides teachers with in-depth professional development training on how to use the arts in their classrooms to better impact student learning.

DID YOU KNOW?

More than 350,000 people visit Des Moines Performing Arts venues each year.

Des Moines Performing Arts opened in 1979.

Des Moines Performing Arts has three theater spaces:
- Civic Center, 2744 seats
- Stoner Theater, 200 seats
- Temple Theater, 299 seats (located in the Temple for the Performing Arts)

No seat is more than 155 feet from center stage in the Civic Center.

Cowles Commons, situated just west of the Civic Center, is a community gathering space that is also part of Des Moines Performing Arts. The space features the Crusoe Umbrella sculpture by artist Claes Oldenburg.

As a nonprofit organization, Des Moines Performing Arts depends on donor funding to support facilities, programming, and education programs.

The Applause Series started in 1996. You are joining us for our 18th season of school performances.
GOING TO THE THEATER . . .

YOUR ROLE AS AN AUDIENCE MEMBER

Attending a live performance is a unique and exciting opportunity. Unlike the passive experience of watching a movie, audience members play an important role in every live performance. As they act, sing, dance, or play instruments, the performers on stage are very aware of the audience’s mood and level of engagement. Each performance calls for a different response from audience members. Lively bands, musicians, and dancers may desire the audience to focus silently on the stage and applaud only during natural breaks in the performance. Audience members can often take cues from performers on how to respond to the performance appropriately. For example, performers will often pause or bow for applause at a specific time.

As you experience the performance, consider the following questions:

* What kind of live performance is this (a play, a dance, a concert, etc.)?
* What is the mood of the performance? Is the subject matter serious or lighthearted?
* What is the mood of the performers? Are they happy and smiling or somber and reserved?
* Are the performers encouraging the audience to clap to the music or move to the beat?
* Are there natural breaks in the performance where applause seems appropriate?

THEATER ETIQUETTE

Here is a checklist of general guidelines to follow when you visit the theater:

* Leave all food, drinks, and chewing gum at school or on the bus.
* Cameras, recording devices, and personal listening devices are not permitted in the theater.
* Turn off and put away all cell phones, pagers, and other electronic devices before the performance begins.
* Do not text during the performance.
* Respect the theater. Remember to keep your feet off of the seats and avoid bouncing up and down.
* When the house lights dim, the performance is about to begin. Please stop talking at this time.
* **Talk before and after the performance only.** Remember, the theater is designed to amplify sound. Other audience members and the performers on stage can hear your voice!
* Use the restroom before the performance or wait until the end. If you must leave the theater during the show, make sure the first set of doors closes before you open the second — this will keep unwanted light from spilling into the theater.
* Appropriate responses such as laughing and applauding are appreciated. Pay attention to the artists on stage — they will let you know what is appropriate.
* Open your eyes, ears, mind, and heart to the entire experience. Enjoy yourself!

A SPECIAL EXPERIENCE

Seeing a live performance is a very special experience. Although it is not required, many people enjoy dressing up when they attend the theater.

GOING TO THE THEATER information is adapted from the Ordway Center for the Performing Arts study guide materials.
TEMPEL THEATER FIELD TRIP INFORMATION

Thank you for choosing the Applause Series with Des Moines Performing Arts. Below are tips for organizing a safe and successful field trip to the Temple Theater.

ORGANIZING YOUR FIELD TRIP

- Please include all students, teachers, and chaperones in your ticket request.
- After you submit your ticket request, you will receive a confirmation e-mail within five business days. Your invoice will be attached to the confirmation e-mail.
- Payment policies and options are located at the top of the invoice. (Full payment and cancellation policies may be viewed at DesMoinesPerformingArts.org/education.)
- DMPA reserves the right to cancel unpaid reservations after the payment due date.
- Tickets are not printed for Applause Series shows. Your invoice will serve as the reservation confirmation for your group order.
- Schedule buses to arrive in downtown Des Moines at least 30 minutes prior to the start of the performance. This will allow time to park, walk to the Temple for the Performing Arts, and be seated in the theater.
- Performances are approximately 60 minutes unless otherwise noted on the website and printed materials.
- All school groups with reservations to the show will receive an e-mail notification when the study guide is posted. Please note that study guides are only printed and mailed upon request.

DIRECTIONS

- The Temple Theater is located in the Temple for the Performing Arts located at Tenth and Locust Streets in downtown Des Moines.
- Directions from I-235: Take Exit 8A (downtown exits) and the ramp toward Third Street. Travel south on Third Street approximately six blocks to Grand Avenue. Turn west on Grand Avenue and travel to Thirteenth Street. Turn south on Thirteenth Street and then east on Locust Street.
- Buses will park on the south side of Locust Street in front of the Nationwide building. See next column for additional parking information.

PARKING

- Police officers stationed at the corner of Tenth and Locust Streets will direct buses to parking areas with hooded meters near the theater. Groups traveling in personal vehicles are responsible for locating their own parking.
- Buses will remain parked for the duration of the show.
- Buses are not generally permitted to drop off or pick up students near the theater. If a bus must return to school during the performance, prior arrangements must be made with DMPA Education staff.

ARRIVAL

- When arriving at the theater, please have an adult lead your group for identification and check-in purposes. A staff member may be stationed outside the building to direct you.
- DMPA staff will usher groups into the building as quickly as possible.
- Seating in the theater is general admission. Ushers will escort groups to their seats; various seating factors including group size, grade levels, arrival time, and special needs seating requests may determine a group’s specific location in the theater.
- We request that an adult lead the group into the theater and other adults position themselves throughout the group: we request this arrangement for supervision purposes, especially in the event that a group must be seated in multiple rows.
- Please allow ushers to seat your entire group before rearranging seats or taking groups to the restroom.

IN THE THEATER

- In case of a medical emergency, please notify the nearest usher.
- We ask that adults handle any disruptive behavior in their groups. If the behavior persists, an usher may request your group to exit the theater.
- Following the performance groups may exit the theater and proceed to their bus(es).
- If an item is lost at the Temple Theater, please see an usher or call 515.246.2355.

QUESTIONS?

Please contact the Education department at education@DesMoinesPerformingArts.org or 515.246.2355.

Thank you!
VOCABULARY

**collaboration:** Working with other people to achieve something that you could not do alone. The *Intergalactic Nemesis* requires collaboration, both in the original creation and amongst the performers.

**Foley art:** a way of producing sound effects with real objects. Foleying is a way of supplying the sounds that production microphones often miss, like the rustling of clothing and a squeak of a seat when a person gets into a car. A good Foley artist must "become" the actor with whom they are synching effects and can look at objects and imagine the sounds they can make.

**graphic novel:** a story or novel told with comic strip-style pictures published as a book.

**intergalactic:** spanning more than one galaxy. The Milky Way is our galaxy, which includes our Sun, solar system, and millions of other solar systems around other stars.

**multi-media:** more than one type of art is used to create a final piece. The *Intergalactic Nemesis* uses live performances, lighting, illustrations and sound. For example, *The Intergalactic Nemesis* uses live performances, lighting, illustrations and sound.

**nemesis:** any formidable opponent or obstacle. The word comes from the name of a Greek goddess who cursed those who were blessed with countless gifts.

**radio drama:** A type of storytelling that is purely audio with no visual component; also called audio drama, audio play, radio play, or radio theater.

**trilogy:** A trilogy is a set of three works of art that are connected or can be viewed separately as single works. The *Intergalactic Nemesis* is a trilogy that you will see only one part of.
**ABOUT THE PERFORMANCE, pg. 1**

**The Intergalactic Nemesis** is a mash-up of the radio play and comic book, or, a live graphic novel. A book comes to life before your eyes with giant comic book illustrations while the story is told by voice actors, music and live sound effects.

**Run Time:** Approx. 60 minutes

**ORIGINS**
The Intergalactic Nemesis began as a short radio-style drama performed before small audiences. Writer and director Jason Neulander then expanded it into a whole adventure, inspired by films like *Raiders of the Lost Ark* and *Star Wars*. When asked to perform the show in a large theater, he worked with artist Tim Doyle to turn the story into a graphic novel—a book of illustrations and dialogue boxes that show and tell the whole story, like a longer comic book. Those drawings became images projected on stage during the performance.

**WHAT YOU WILL EXPERIENCE**
In addition to projections of comic book illustrations, three voice actors line up behind old-fashioned 1930’s microphones. A keyboardist plays all the music live, and you can see every footstep, squeak, pop and ka-bang produced by a Foley artist (named after Jack Donovan Foley who created the sound effects for the first sound movie in 1927) with a deft hand, a keen sense of timing, and nothing but everyday objects to make his sounds.

**THE TRILOGY**
Due to its success, The Intergalactic Nemesis has grown to be a trilogy! You will experience Book One: Target Earth — the first installment of three parts:

- **Book One: Target Earth** was named “Best of Austin” in 2011 and has been featured on NPR and TBS’ CONAN (with Conan O’Brien as a performer). It is touring the world, including runs on Broadway.

- **Book Two: Robot Planet Rising** premiered in June 2012 at the Long Center for the Performing Arts to rave reviews and is now touring nationally.

- **Book Three: Twin Infinity** premieres in 2014.

**Did you know?**
The Intergalactic Nemesis stories are also published in graphic novel form.

“Something you must experience if you’re a fan of awesome!”

-collider.com
ABOUT THE PERFORMANCE, pg. 2

THE PLOT
Love a good secret? Molly Sloan investigates secrets—some of the world's darkest—and writes award-winning newspaper stories.

It's 1933, and she and her assistant Timmy Mendez are in Eastern Europe, searching for clues about a smuggling operation. After hearing about monsters and finding a mysterious map, Molly thinks there's an even bigger story. To get the "story of the century," she and Timmy have to confront the evil Mysterion, enlist the help of strange librarian Ben Wilcott and travel around the world. Will they be able to save Earth from the evil Zygonians—the intergalactic nemesis?

⇒ A HELPFUL HINT
Each voice actor will play multiple characters during the show. Listen carefully for how they change their voice's pitch, timbre, or accent to differentiate the characters.

THE PRIMARY CHARACTERS

MOLLY SLOAN
Pulitzer Prize-winning reporter and daughter of a millionaire publisher.

TIMMY MENDEZ
Molly's brilliant and intrepid assistant.

BEN WILCOTT
A mysterious stranger, a librarian from Flagstaff. He's the only one who knows the terror of the Zygonians, but his story is so outrageous, no one believes him.

MYSTERION THE MAGNIFICENT
World famous mesmerist and entertainer. He can control the mind of anyone under his gaze and is an expert on medieval torture devices.

ABOUT THE PERFORMANCE pages adapted from Kennedy Center Cuesheet Performance Guide.
ABOUT THE CREATORS

Jason Neulander started *The Intergalactic Nemesis* as a small radio-style show in a coffeehouse in 1996. When asked to perform the show in a large theater, he sought the help of collaborators Tim Doyle and Graham Reynolds to help him expand it into a live action graphic novel, complete with comic book images and soundscape.

**JASON NEULANDER**
*Writer, Director, Producer*

Based in Austin, Texas, Jason Neulander is the founder of Salvage Vanguard Theater where he directed and produced more than fifty world premiers plays, musicals, and operas. He has been recognized three times as Austin’s “Best Theatre Director” in the *Austin Chronicle*’s “Best of Austin” readers polls.

He is the writer and director of two short films and two feature-length screenplays.

Of *The Intergalactic Nemesis*, Neulander shares, “In 20 years of directing and producing plays, I’ve never seen an audience respond so positively.”

**Graham Reynolds**
*Composer*

Reynolds has been called “the quintessential modern composer” by the *London Independent*. The Austin-based composer-bandleader creates, performs and records music for film, theater, dance, rock clubs and concert halls. He has collaborated with a variety of artists from DJ Spooky to Ballet Austin and has been heard throughout the world on TV, on stage, in films and on radio. As bandleader of Golden Arm Trio, Reynolds has toured the country and released four critically acclaimed albums. As co-artistic director of Golden Hornet Project with Peter Stopschinski, Reynolds has produced over fifty concerts of world-premiere alt-classical music. Reynolds’s score to the Robert Downey, Jr. feature *A Scanner Darkly* was named Best Soundtrack of the Decade by *Cinema Retro Magazine*.

**Tim Doyle**
*Artwork*

Doyle is an illustrator and printmaker in Austin, Texas. Growing up in the suburban sprawl of the Dallas area, he turned inward and sullen, only finding joy in comic-books, television, and video games. Moving to Austin, Texas in 1999 to fulfill a life-long dream of not living in Dallas, Doyle began painting and showing in galleries in 2001. He self-published a diary “zine” from 2001-2003. Doyle has held many nerd-friendly jobs, including running a small chain of comic-book stores, designing t-shirts and art-directing a poster series for the Alamo Drafthouse Cinema. Doyle launched his company, Nakatomi, Inc in January of 2009. Since then, he has produced art for ABC/Disney’s *Lost* Poster project, Mattel’s He-Man art show in LA, Lucasfilm/ILM and Hasbro.

**collaboration:** Working with other people to achieve something that you could not do alone.
A LOOK AT RADIO THEATER AND FOLEY ART

Imagining a Time...

Imagine a time without television, computers, and smartphones. Without modern technology, people heard the news and their entertainment—both funny and dramatic stories—from their radios. In the 1930s, radio producers and performers practiced the art of bringing stories to life using just voices and sound effects, while audiences used their imaginations to fill in the rest.

The creative team behind The Intergalactic Nemesis took this style of performance and put it on stage!

The Creation of Sound Effects

Obviously, sound is incredibly important for a radio play. Every sound is part of the overall “soundscape” of the piece and is intended to contribute to the overall shape, tone, and imagery of the performance.

In The Intergalactic Nemesis, there is a Foley artist on stage. Foley art is the reproduction of everyday sound effects to enhance the quality of audio for films, television, video, video games, and radio. These reproduced sounds can be anything from the swishing of clothing and footsteps to squeaky doors and breaking glass.

Foley artists have a large bag of tricks of ways to make common sounds. Here are some examples of a few classics you can try:

• A pair of gloves can sound like bird wings flapping
• Gelatin and hand soap make great squishing noises
• Cellophane creates crackling fire effects
• A heavy phone book makes great body punching sounds

What else can you think of?

Learn more about radio theater and Foley art prior to seeing the performance!

Adapted from Kennedy Center Cuesheet Performance Guide and the Flynn Center Study Guides for The Intergalactic Nemesis.
1) SAY A LINE!

Suggested for: Grades 3-12

Goals: To experiment with voice acting and the skills associated with voice acting: fluency, pronunciation, projection, articulation and expression.

Explanation: In this short activity, students will take on the role of a voice actor. Activity could be used as an introduction to creating a radio play (see Post-show Assessment Activity on page 15.)

Activity:
1. Ask for students to stand or sit in a circle.
2. Explain that they are going to pass each of these lines around the circle.
   ◊ “This could be the story of the century!”
   ◊ “Watch out for that laser!”
   ◊ “Ve haff vays of learning secrets, no?”
3. Encourage each student to say the line in a way she or he thinks works best, either copying a style that another student used or coming up with her or his own interpretation.
4. Ask students to create their own original lines and pass them around the circle one at a time.

Follow-up Questions:
1. What was your favorite line to say in this activity?
2. What skills do you think someone needs to become a professional voice actor?
3. Can someone with an unusual voice succeed as a voice actor? Why or why not?
4. What did you learn about voice acting? Is it a career you might like?

Adapted from the Flynn Center Study Guides for The Intergalactic Nemesis.

2) ILLUSTRATED ACTION

Suggested for: 3-6

Goals: To provide students experience working in the genre of a show they are about to see.

Explanation: Students will experiment with the form of a graphic novel.

Materials: crayons/colored pencils, blank paper

Activity:
1. Begin with a read-aloud of an action-packed story.
2. Ask students: What kinds of books do you like to read and look at? Do you like books with pictures or books with just text? What kinds of pictures do you like best?
3. Record their answers as they speak in order to refer to this list as a class. Record every answer, even if it repeats a previous response.
4. Ask students to create a character. They should: Create it, name it, and be able to describe it.
5. Refer to the class list you just made. Share your character names.
6. Ask each student to fold a blank piece of paper two times, to make four sections when you unfold it. Each of these sections will be one piece of a story about the character, like a comic strip. Remind students not to write on it yet!
7. Hand out colored pencils/crayons. Now ask students to follow instructions carefully and keep pace because they only have 1-3 minutes for each step. (You decide how long.)
8. Using the time interval you choose, tell the students at proper intervals:
   ◊ In box #1 draw the character doing nothing. Just standing there. Or sitting there.
   ◊ In box #2 draw the character saying something.
   ◊ In box #3 draw the character doing something.
   ◊ In box #4 draw the character saying one last thing.
9. Allow students to go back over their work for 5-10 minutes to prepare it for others to see. Some may want to start over. Guide their revisions: students can add a setting, a title, a small detail. 
10. Ask students to leave their drawings on their desks. Play instrumental music for a “gallery walk,” allowing students to browse the images their classmates have made.

Follow-up Questions:
1. Which way did your boxes go? Why did you arrange them that way? Would you change your arrangement if you did this activity again?
2. Do your four drawings have any connection to each other? Why or why not? Did you make a comic strip? If not, what would you call it?
3. Did you use words with your pictures? Why or why not?
4. Did you like to draw the same character four times in a row? Why or why not?
5. How many pictures would it take you to tell a whole story? (The Intergalactic Nemesis uses over a thousand pictures!)
Follow-up Questions:
1. How does the way information is arranged on a page affect your understanding of it? What’s the easiest thing for you to read? The hardest?
2. What role do illustrations play in graphic novels that is different from other books?
3. What is different about your experience of a story as told through a graphic novel versus a traditional chapter book?
4. How do you learn about characters, action and setting in a graphic novel?
5. What is different about the way you read a graphic novel (physically, emotionally, comprehensively)?
6. Is one genre of text more valuable or important than another? Consider nonfiction, fiction and all types of writing. When and why?

PREVIEW CHAPTER

2. Ask students: What did you notice about the story?
3. Every student must respond. Record all responses. Encourage unique responses for variety — pictures, color, action, suspense, foreshadowing, characters...
4. Ask students to work in small groups to make a chart recording the differences and similarities between chapter books, graphic novels and comic books.
5. Allow students to design their own graphic organizer to chart similarities and differences.
6. Each group shares their chart with the class. Ask about their graphic organizer’s effectiveness. “Why did you choose a nice triple-circle Venn diagram?” Or “Why did you choose a three-column chart?”
7. Once the charts have been presented, ask students to regroup and succinctly define the relationship these three genres have to each other.

A page from the preview chapter of the graphic novel Target Earth, the first installment in The Intergalactic Nemesis series. Preview the whole chapter with students for this activity.
PRE-SHOW EXPLORATION, pg. 3

3) A SLICE OF A GRAPHIC NOVEL

Suggested for: 7-12

Goals: To provide students experience working in the genre of a show they are about to see.

Explanation: Students will create one page of a graphic novel, which will develop an appreciation for the illustration work involved in creating the hundreds of images of The Intergalactic Nemesis. This project can be completed as a homework assignment or in class.

Materials:
Art supplies such as unlined paper, colored pencils and markers.

Activity—Day 1:
1. Introduce the concept of graphic novels and ask students to define this genre and give examples.
2. Introduce the word manga, if a student hasn’t mentioned it already. Manga are Japanese graphic novels, and they are widely popular with readers of all ages in Japan.
3. Show students the Japanese kanji for manga (at right) by hand-drawing it or having a student draw it on the board.
4. Explain to students that the first character means “whimsical” or “impromptu” and the second means “sketches” or “drawings.”
5. Ask students to hypothesize why graphic novels have a stronger tradition in Japan than they do in America. Why are Japanese manga becoming popular world-wide now?
6. Challenge students to create one page of a graphic novel. It could be the first page, the last, or any page in between, as long as it includes a “slice” of a story with a completely original hero/heroine/characters.

Tip: Assign as homework or begin as a timed assignment in class. In class, limit time to 15 minutes or less.

Activity—Day 2:
1. When students returned to class with their finished page, provide each of them with two pieces of tape and an index card. (It’s ideal when you can have this on students’ desks as they arrive.)
2. Ask students to take three minutes to title their work prominently and legibly on the index card.
3. Ask them to hang up their work in a specified “gallery area” with the index card directly below it. You can use a classroom wall or even a quiet hallway.
4. Enjoy a gallery walk with your students. Ask students to choose their favorite and be able to say why in one word.

Follow-up Questions:
1. What was your favorite page, and what is your one-word compliment?
2. Did you see any suspense or foreshadowing? Where? Did you use it yourself? How?
3. Was this assignment easy or difficult? Why?
4. What was the most fun part for you? The least?
5. Would you prefer to collaborate if you had to work on another graphic novel project? What role would you like to fill? Creator? Illustrator? Dialogue Specialist?

The Japanese kanji for manga, or graphic novels that are widely popular with readers of all ages in Japan.
DISCUSSION

1. What was the most memorable moment of the performance for you? Why?

2. Think about the main characters. How would you describe their personalities? Their strengths and weaknesses?

3. How many countries did the characters visit during the story? How could you tell they had changed location?

4. Did the show remind you of other stories you have experienced, in books, film, or television? How were the stories similar? How were they different?

5. What did you notice about the drawings? Were all of the panels the same size? Why do you think the artist chose to include different-sized panels at certain moments in the show?

6. How did the music add to the show?

7. Did you have a favorite sound effect in the performance or a least favorite sound? Why? Did any of the sound effects surprise you by how they were made?

8. What ways did you see the performers use their face and body to change characters? How did they use their voices?

9. One of the themes, or big ideas, of the performance is destiny, or that certain things are meant to happen. Do you think this is true? Why or why not? How did you see this theme at work during the show.

10. The Intergalactic Nemesis is a passion project of Jason Neulander. It started as a small show in a coffeehouse in 1996 and eventually grew to three actors voicing dozens of characters, a sound effects master providing a full aural landscape, and a keyboardist performing the music while a screen projects more than 1,250 full-color, hand-drawn, hi-res comic book images. Can you imagine following through with one project for years and years? What kind of project would that have to be for you?

POST-SHOW ASSESSMENTS

1) WRITE A REVIEW
Ask students to imagine that they are a critic for the school newspaper. They are going to write a review of The Intergalactic Nemesis to inform others about what they experienced. They should describe with detail: what they saw; what they heard; how the performance made them feel; what the performance reminded them of; and what their favorite part was and why. Remind students that they must paint a picture of the experience with their words so that others who did not see the performance can imagine it.

2) WRITE TO THE ARTISTS
Once you have seen the performance and you and your students have had a chance to discuss what you saw and heard, write to the The Intergalactic Nemesis artists.

Letters may be sent to:

Education Department
Des Moines Performing Arts
221 Walnut Street
Des Moines, IA 50309

3) WHAT HAPPENS NEXT?
Because The Intergalactic Nemesis is a serial, or part of a longer series, the show ends on a cliffhanger. Have students write a short story in which the reader finds out what happens to Molly Sloan, Timmy Mendez, and Ben Wilcott next. What do the Zygonians do? Is Earth saved and if so, how?

4) WRITE YOUR OWN SCIENCE FICTION STORY
Write a short science fiction story. The basic requirement for science fiction is that your setting is somehow “fictional” or made up. It could be another planet, another universe, the future, the imagined past, somewhere in space… and your characters could be human or not. The details can be realistic, or as fantastical as you can imagine. You may leave the ending as a cliff-hanger, ending right at a suspenseful moment.
5) CREATE A RADIO PLAY

Suggested for: Grades 3-12

Goals: Students will strengthen their abilities in creative writing, particularly writing dialogue; students will also experience the limited media of the 1930s. (Optional: Students will demonstrate their understanding of key scenes in a piece of literature.)

Explanation: In a radio play, the plot moves forward primarily through dialogue and sound effects. Narration is kept to a minimum. Students will create their own radio play, keeping in mind at all times that they cannot be seen and that they must create the story using dialogue.

Materials: This activity can be done simply as a live unseen performances behind a room divider or curtain. For teachers with access to basic recording equipment, the radio play can be recorded, edited, and turned into a podcast.

Activity:
1. Choose a passage with both dialogue and narration for your class to explore adapting into a radio play.
2. Read the passage out loud.
3. Tell the class they will hear the passage a second time, but this time take volunteers to read the dialogue. Have the students read their parts, but only the dialogue. Do not read anything that is not in quotation marks.
4. Discuss with students: “Can we tell from only the dialogue what is happening in this scene?” Guide students to conclude that it is difficult to understand the setting or context through the dialogue.
5. Next discuss “How can we make the listeners know what the setting is, what the mood is, etc. without a narrator? What can we add?”
6. Point out descriptive parts of the narration – how can those parts be made into sounds or dialogue instead of being narrated?
7. Record student ideas on the board, have students develop creative ways to express setting, mood, and other elements through using only sounds and dialogue.

8. Establish the parameters of a radio play and create a scoring rubric with the class. Things you may want to include are:
   ◇ Minimal narration is used.
   ◇ Plot is dialogue-driven.
   ◇ Sound effects are used to add to the story.

9. Give students a sample pages of a radio play to guide their writing. Here’s the professional submission format template for American-produced radio plays:

   ![SAMPLE SCRIPT PAGE]

   Note: depending on age, students may elect to not use several of the features within the sample page.

10. Assign student groups. Have each group choose a scene from the piece you are currently reading, subject to teacher approval to turn into a short radio play.
11. Students should identify dialogue within the section and explore what dialogue they can add to replace narration.
12. They should also identify actions that should have a corresponding sound effect and think about how sound effects can be used to communicate the setting of the scene. Have students create a list of items needed for their scene’s sound effects.
13. Allow students time to create a script (one or two 20-minute scripting sessions are recommended). Set a deadline.
14. The final script should be typed and copies given to each performer. Each group is responsible for finding their own sound effect materials.
15. Allow rehearsal time in class. Remind students to use realistic voices that represent the characters in their scene.
16. Share radio play performances. Set up a room divider (a curtain or sheet works well, anything to hide the performers). If recording the radio play, Set up recording equipment (optional).
17. Have groups perform their radio play.

Score according to the class-created rubric.

Follow-up Questions:
1. What was the most fun about this activity?
2. How well did your group adapt to the “rules” of radio?
3. Critique your own group. What would you do differently next time? What did you do well?
4. Do you have any new understandings or thoughts about the piece of text we used?
CLASSROOM RESOURCES ABOUT GRAPHIC NOVELS

Your computer-using students will love this fun graphic novel creator... Complete with background images, characters, speech bubbles and special effects.

Graphix Teacher Site. Scholastic.
http://www.scholastic.com/teachers/collection/graphix-teacher%E2%80%99s-site
Scholastic brought together artists and educators to think about the benefits of using graphic novels and how best to do it. This link takes you to the teaching materials from their conference.

Get Graphic. Graphic Novel Resources for Educators.
http://www.getgraphic.org/teachers.php
A resource for teachers and librarians that gives an overview of what graphic novels are, provides teaching strategies for using graphic novels, and provides graphic novel titles with grade level recommendations.

“Using Comics and Graphic Novels in the Classroom”
http://www.ncte.org/magazine/archives/122031
This article from the National Council of Teachers of English includes some interesting information regarding graphic novels as a teaching tool and includes links to some other helpful resources.

STUDY GUIDE SOURCES

Visit the official website for the project to read the blog from their tour, learn more about the project, and watch videos of the show and interviews with the creative team.

The Kennedy Center Cuesheet Performance Guide for Intergalactic Nemesis Book One: Target Earth

The Flynn Center Matinee Study Guide for Intergalactic Menace Book One: Target Earth