

Overture Center  
FOR THE ARTS

RESOURCE GUIDE

2010/11 Season

# OVERTURE ONSTAGE

A Performing Arts Series for Students



The Adventures of Harold and the Purple Crayon | TUE, OCT 5, 2010



# Overture Center FOR THE ARTS

## ABOUT OVERTURE CENTER FOR THE ARTS

Overture Center for the Arts fills a city block in downtown Madison with world-class venues for the performing and visual arts. Made possible by an extraordinary gift from Madison businessman W. Jerome Frautschi, the center presents the highest-quality arts and entertainment programming in a wide variety of disciplines for diverse audiences. Offerings include performances by acclaimed classical, jazz, pop, and folk performers; touring Broadway musicals; quality children's entertainment; and world-class ballet, modern and jazz dance. Overture Center's extensive outreach and educational programs serve thousands of Madison-area residents annually, including youth, older adults, people with limited financial resources and people with disabilities. The center is also home to ten independent resident organizations.

### **RESIDENT ORGANIZATIONS**

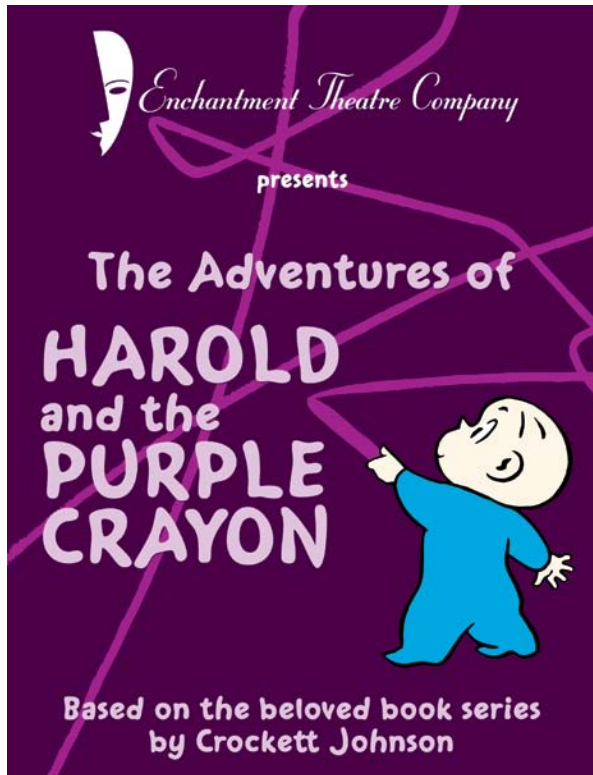
Bach Dancing and Dynamite Society  
Children's Theater of Madison  
Kanopy Dance Company  
Li Chiao-Ping Dance Company  
Madison Ballet  
Madison Museum of Contemporary Art  
Madison Opera  
Madison Symphony Orchestra  
Wisconsin Academy's  
James Watrous Gallery  
Wisconsin Chamber Orchestra

Internationally renowned architect Cesar Pelli designed the center to provide the best possible environment for artists and audiences, as well as to complement Madison's urban environment. Performance spaces range from the spectacular 2,250-seat Overture Hall to the casual and intimate Rotunda Stage. The renovated Capitol Theater seats approximately 1,110, and The Playhouse seats 350. In addition, three multi-purpose spaces provide flexible performance, meeting and rehearsal facilities. Overture Center also features several art exhibit spaces. Overture Galleries I, II and III display works by Dane County artists. The Playhouse Gallery features regional artists with an emphasis on collaborations with local organizations. The Wisconsin Academy of Sciences, Arts and Letters' Watrous Gallery displays works by Wisconsin artists, and the Madison Museum of Contemporary Art offers works by national and international artists.

### **RESOURCE GUIDE CREDITS**

Executive Editor: Beth Racette  
Writer/Designer: Lauri Brenning  
Portions provided by Enchantment Theatre Company

# HAROLD AND THE PURPLE CRAYON



## Dear Teachers

This Spotlight on Learning: Educator's Resource Guide for the *The Adventures of Harold and the Purple Crayon* OnStage performance is designed to:

- Maximize students' enjoyment and appreciation of the performance
- Extend the impact of the performance by providing discussion ideas, activities, and further reading that promote learning across the curriculum;
- Promote arts literacy by expanding students' knowledge of storytelling and theater;
- Illustrate that the arts are a legacy reflecting the values, customs, beliefs, expressions, and reflections of a culture;
- Use the arts to teach about the cultures of other people and to celebrate students' own heritage through self-reflection.

## TABLE OF CONTENTS

2	Letter to Teachers
3	Student Backstage Pass
4	About the Artists and Author
5	About the Performance
6	Pre-Performance Activities
9	Drama Activities
10	Language Arts Activities
11	Post-Performance Activities
12	Additional Resources
13	Wisconsin Academic Standards

In this Resource Guide, you will find valuable information and suggestions for activities that can help prepare students to see this performance, ideas for follow-up activities and resources you can access on the web. We've also included Wisconsin Academic Standards for each activity in order to align the experience with your curriculum requirements.

## We Want Your Feedback!

OnStage performances can be evaluated online! Evaluations are vital to the future and funding of this program. Your feedback educates us about the ways the program is utilized and we often implement your suggestions. [CLICK HERE](#) to fill out an online evaluation. We look forward to hearing from you.

Enjoy the show!  
Overture Education Team

# STUDENT BACKSTAGE PASS

Every performance you see is the result of many people working together to create a play. You see the **Actors** perform on stage, but there are people that you do not see who help before, during, and after each production.



**Playwrights** adapt the stories you read in order to bring them off the page and on to the stage. *Did you feel caught up in the story?*

**Set Designers** create scenery and make the “place” of the story become a real location. *Did the set change during the play?*

**Costumers** and **Make-up Designers** can turn actors into the characters you meet in the stories. *Did the costumes fit the story?*



**Technicians** create lighting and sound effects so that you can feel the mood of a scene. *How did the lights set the mood?*

**Directors** develop a concept for the play, decide who the characters are, what the setting will be, help the actors bring the story to life, and communicate a message to the audience. *Did the characters come to life?*

Every performance is a collaborative effort that also requires you—the **Audience!** Attending a play is an exciting adventure unlike any other entertainment experience. Live theater provides you with a unique opportunity to participate in a story “as it happens.”

*What is the first thing you notice when you enter the theater?  
Write down all the things you remember.*

## Theater Jobs

What theater job would you like to try?

- Directing
- Lighting/ Sound
- Stage Manager
- Set Designer
- Costume Designer
- Another job?

What skills might you need for that job?



# ABOUT THE ARTISTS



[Enchantment Theatre Company](#) is a professional non-profit arts organization based in Philadelphia whose mission is to create original theater for children and families. For more than 25 years, the Company has performed throughout the United States and the Far East, presenting imaginative and innovative theatrical productions for school groups and families.

[Visit](#) Enchantment Theatre Company

- [Meet the Cast](#)
- [Watch a Video](#) of an ETC performance
- Learn more about the ETC's [Artistic Mission](#)

## ABOUT THE AUTHOR

[Crockett Johnson](#) (1906-1975)

The "Harold" books have captivated families for more than fifty years, celebrating the imagination of children and the unique way they see the world.

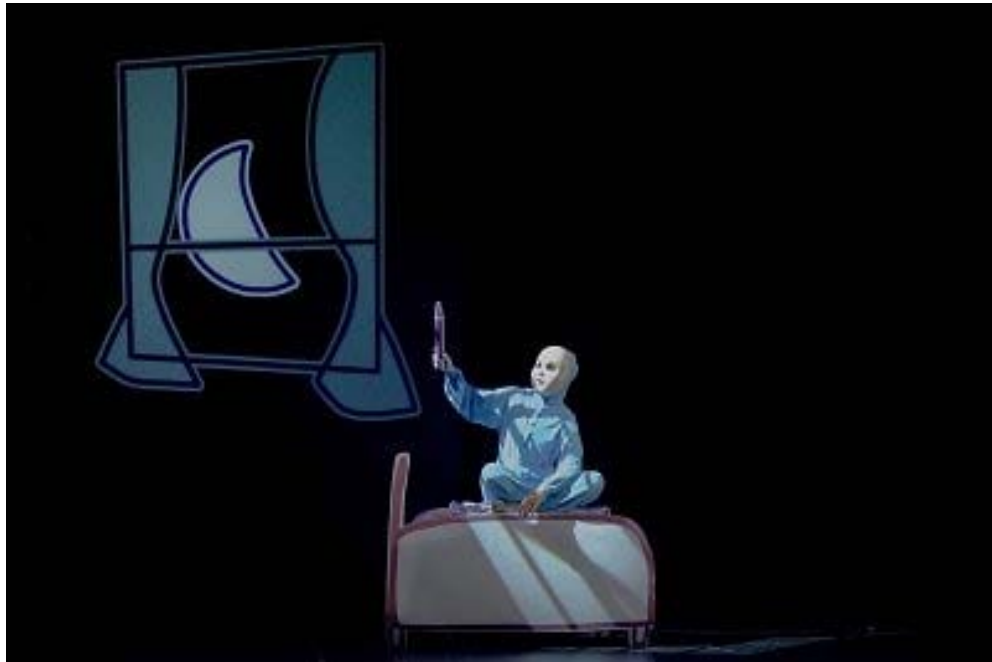
- *Harold and the Purple Crayon* (1955)
- *Harold's Fairy Tale* (1956)
- *Harold's Trip to the Sky* (1957)
- *Harold at the North Pole* (1958)
- *Harold's Circus* (1959)
- *A Picture for Harold's Room* (1960)
- *Harold's ABC* (1963)

Find these books at the [school library](#).

Find these books at the [public library](#).



# ABOUT THE PERFORMANCE



*"One evening, after thinking it over for some time, Harold decided to go for a walk in the moonlight."*

So begins *The Adventures of Harold and the Purple Crayon*. However, as it turns out, there wasn't any moon that night, nor was there a path to walk on, so Harold simply drew them. Resourceful and brave, Harold creates the world he wants to explore, using nothing more than a big purple crayon and his sky's-the-limit imagination.

Combining life-size puppets, masks, magic and music, this show will take you on a wild ride as Harold jets to Mars (shooting stars, spaceships!), joins a circus (he walks a tightrope!), and meets a king in an enchanted garden (of course, there's a dragon).



# PRE-PERFORMANCE ACTIVITIES

## Getting Started

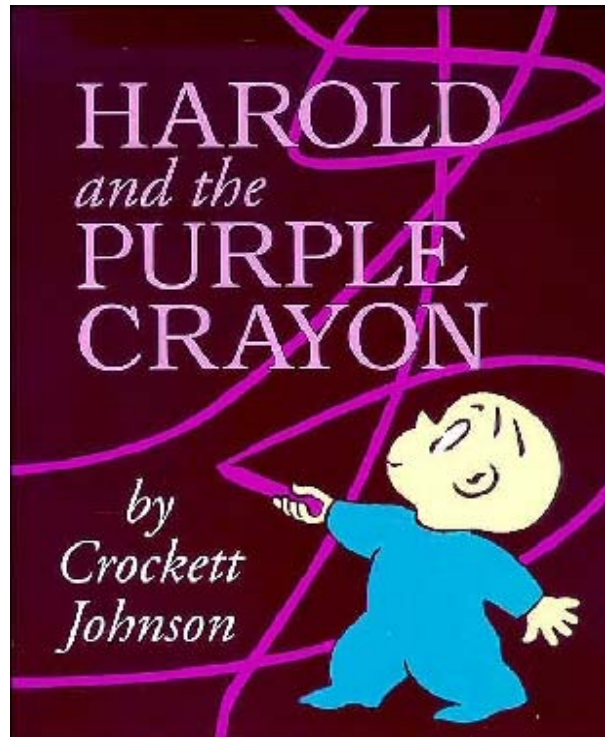
As a class, read the book *Harold and the Purple Crayon*.

## Predict the Story

Show the students the front cover of the book and have them predict what characteristics Harold will portray in the story. During reading, stop and have students guess what will happen next based on the setting and plotline of the story.

## Understanding The Story

After reading, review the plot and characters with your students.



1. Who is the main character of this story? Are there any other characters?
2. Is the crayon a character? Why or why not?
3. What are some words to describe Harold? Explain.
4. Can you recall some of the things Harold drew in this story? (Ask students to come to the blackboard and draw items with purple chalk.)
5. When does the moon appear in this story? Why does Harold draw the moon?
6. Ask the students to recall examples from the story, such as a time when Harold drew something...
  - to get out of trouble.
  - he hadn't meant to draw.
  - because he was scared.
  - because he was bored.
  - because he was tired.



## Draw Your Own Story

Imagine that you have a magic purple crayon just like Harold's. What would you draw?

*Wisconsin Academic Standards: Language Arts –Art and Design*

# PRE-PERFORMANCE ACTIVITIES

## Exploring Imagination

Harold's imagination (and his purple crayon) take him on exciting adventures, introduce him to outrageous creatures, and get him out of some tricky situations. Having an active imagination can help us in real life, too. Ask students if they have ever used their imagination to—

- solve a problem or find your way out of a difficult situation?
- make something ordinary become more exciting (for example, pretending that the jungle gym is a rocket ship)?

Sometimes Harold's drawings come to life on their own. But sometimes, they come to life because Harold believes they are real. In pairs or small groups, have students discuss the following questions and share their own stories.

- Have you ever had a dream that seemed so real you almost believed it really happened?
- Can you think of a time that your imagination "played a trick on you" and you imagined something scary was happening that turned out to be something different?



## Use Your Imagination

Ask students to scribble on a sheet of paper with their eyes closed. After a few seconds have everyone open their eyes and look closely at the scribbled page.

- What does your scribble look like?
- Can you find an image in the design?

Have students take a crayon or marker and trace the outline of the image they see. Then, ask them to add details to turn their scribble designs into complete pictures.

## Group Imagination

In small groups, have each student start their own drawing of a landscape. After 15 seconds, ask everyone to put their crayons down and pass their paper to the left. Then, ask students to add on to this new drawing. After another 10 seconds, ask students to put down their crayons and pass their paper again. Repeat these steps until each student gets back the landscape they started.

*Wisconsin Academic Standards: Social Studies--Art and Design*

# PRE-PERFORMANCE ACTIVITIES

## Music and Character

The music for *Harold* is designed to highlight the action and help the performers tell the story. One of the ways the composer helps to tell the story is to create musical “themes” or melodies that occur again and again throughout the play.



In this performance, Harold has his own musical theme that captures some of his happy, playful personality. When the audience hears this theme, they know Harold isn't far away.

- If you were the composer, what kind of music would you write for *Harold and the Purple Crayon*?

## Music and Setting

The music in a performance can often indicate a new setting, especially when it shifts suddenly and dramatically. When Harold arrives at the circus, the audience knows where he is right away by the familiar sound of festive carnival music.



- Have you ever been to a carnival or circus? Describe the music you heard. Why do you think that type of music was played?

## Music and Tone

The composer has an important job in setting the tone of a play by the music he/she creates. When Harold is in a scary situation, the music is much different than when he is safe in his bed.

- Have you ever seen a scary movie or been to a haunted house? Describe the music you heard. How did the music help make the movie/experience scary?

When you attend the performance, encourage your students to pay attention to the music, and remember how the music created different moods within the piece.

**Wisconsin Academic Standards: Music**

# DRAMA ACTIVITIES

## Communicate Without Words

In Harold, the actors were able to communicate ideas and feelings without using words. Discuss with students how the actors let the audience know what was happening, even when they weren't using their voices.



Use the following activities to explore the possibilities of communicating without speaking.

- Think of ways to act surprised using only your face.
- Make different faces: fear, anger, happiness, etc.
- How can you use your hands?

Make a space in the classroom for the students to move freely.

Tell the students they are standing on a towel on a very hot beach and in order to get to the ocean they must walk through the scalding hot sand. How do they move across the space?



Other suggestions for environments to move through—

- A sidewalk covered with chewed bubble gum
- A frozen pond
- A very steep hill
- A pond scattered with stepping stones
- The surface of the moon
- A giant bowl of Jell-O

Extend the space exploration to include other imaginary activities—

- Carefully paint a door. After finishing, open the door and step through it without getting any paint on your clothes.
- Build a snowman. The teacher should be able to tell how big the snowman is by how the student uses the space.

## Reflection

After the activities, ask the students to list the ways they saw one another communicate without using words (through facial expressions, movement, gesture).

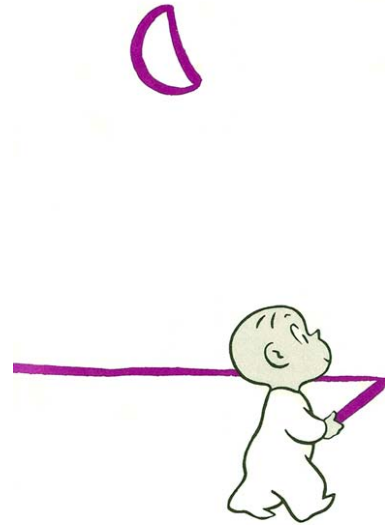
# LANGUAGE ARTS ACTIVITIES

## Group Storytelling

Tell a story as a group with each student telling just one line at a time. You can begin the story to set-up the adventure, but you never know where it will go.

For example: "One day, Hawthorne School's fourth grade class (substitute your school and class) decided to go on a walk to Blue Creek Park (substitute a location near you.)"

Go around the room with each student contributing one line. Remind students to listen to what has been said and build on what has already happened in the story.



## Storytelling in Pairs

Divide students into pairs. Ask each student to write the first line of a story and trade papers with their partner. Read the first line of their partner's story, and add a second line. Repeat this process until partners reach a conclusion to both stories.



The policeman pointed the way Harold was going anyway. But Harold thanked him.

## Write Your Own "Harold" Book

Ask students to imagine that they have a very special crayon (their favorite color) and everything they draw with it comes to life. Ask students to write a story about their adventures.

Once they are done, have students copy these stories onto blank paper, one or two lines per page, and have them illustrate using just that color crayon.

Create covers using the student's names and favorite color in the title.

# POST-PERFORMANCE ACTIVITIES



## **Performance Review**

Ask students to describe with as much detail as possible what they remember about the performance.

- How was the play different than the story we read in class (if you read the story prior to coming)? How was it the same?
- What type of costumes did you see?
- List the characters Harold meets along the way. How was each portrayed?
- How did the actors transform themselves to play different characters?
- What happened in the story that was exciting? Scary? Funny?
- What kind of music was used? How did it help tell the story?
- What were some of the ways that Harold's drawings came to life?
- Describe Harold's relationship with the little girl and how it changes throughout the story.
- Why does Harold break his crayon at the end of the story?

## **Draw or Paint your Impression of the Performance**

Draw or paint a picture that expresses how the performance made you feel. Or draw or paint your impression using shapes, lines, colors, patterns and other elements from your imagination that convey qualities of the show.

## **Performance Feedback**

We love to hear from you. Send your performance reviews and/or drawings to:

**Education Department  
Overture Center for the Arts  
201 State Street, Madison, WI 53703**

*Wisconsin Academic Standards: Language Arts – Art and Design – Theater*

# ADDITIONAL RESOURCES

[Harper Collins](#). Harold and the Purple Crayon.

[HBO Family Series](#). The Adventures of Harold and the Purple Crayon.

[The Internet Movie Database](#). Harold and the Purple Crayon.

Lucek, Lisa. [Kaboose: Harold and the Purple Crayon-The Complete Series](#).

[The Crockett Johnson Homepage](#).

Scholastic. [Harold and the Purple Crayon Discussion Guide](#) (2008)

NPR. [The Appeal of Harold and the Purple Crayon](#) (2005)

## BOOKS

*Maskmaking*, Carole Sivin

*Marionettes, Masks and Shadows*, by Winifred H. Mills and Louise M. Dunn

*Mask Improvisation for Actor Training and Performance*, Sears A. Eldredge

*The Wonderful World of the Theatre*, J.B. Priestly

*The Open Door*, Peter Brook

*The Power of Myth*, Joseph Campbell with Bill Moyers

*The Writer's Journey*, Christopher Vogler

# WISCONSIN ACADEMIC STANDARDS

## **MUSIC**

### **Music Analysis**

- F.1 Describe specific musical events upon listening to a given example, using appropriate terminology
- F.3 Analyze and compare the use of the elements of music upon listening to examples representing diverse genres and cultures

## **ART AND DESIGN**

### **Visual Communication and Expression**

- E.1 Communicate basic ideas by producing studio art forms, such as drawings, paintings, prints, sculpture, jewelry, fibers, and ceramics
- E.5 Use the visual arts to express ideas that cannot be expressed by words alone

### **Personal and Social Development**

- I.1-3 Use art to understand how they feel. Talk or write about feelings in a work of art
- I.4 Recognize their own feelings when they look at work of art
- I.7 Work alone and with others to develop visual ideas and objects

### **Visual Imagination and Creativity**

- L.1 Use their knowledge, intuition, and personal experiences to develop ideas for artwork
- L.7 Exhibit imagination by interpreting situations from more than one point of view

## **SOCIAL STUDIES**

### **The Behavioral Sciences**

- E.7 Explain the reasons why individuals respond in different ways to a particular event and the ways in which interactions among individuals influence behavior

## **LANGUAGE ARTS**

### **Writing**

- B.1 Write expressive pieces in response to reading, viewing, and life experiences (narratives, reflections, and letters) employing descriptive detail and a personal voice

### **Oral Language**

- C.1 Orally communicate information, opinions, and ideas effectively to different audiences for a variety of purposes

## **THEATER**

### **Play Reading and Analysis**

- A.1 Attend a live theatre performance and discuss the experience, including: what happened in the play, identify and describe the characters, say what they liked and didn't like, describe the scenery, lighting and/or costumes

### **Performance**

- B.1-2 Pretend to be someone else, creating a character through physical movement with sounds and/or speech, using facial expressions

# THEATER ETIQUETTE AND EXPERIENCES

We have a wonderful opportunity at this performance to help youth learn about attending live performances.

Please discuss the following with your students:

1. Sometimes young people do not realize how a live performance differs from watching a movie or television show. A live presentation has not been pre-recorded with the mistakes edited out. This makes it riskier for the performer and more exciting for the audience. It also means the audience has a real contribution to make to the overall event. Each audience member affects those around him/her as well as the performer. Concentrate to help the performers. The audience gives energy to the performer who uses that energy to give life to the performance.
2. An usher will show you where to sit. Walk slowly and talk quietly as you enter the theater.
3. For safety's sake, do not lean over or sit on the balcony railings or box ledges. Please be careful on the stairs. Avoid horseplay and running throughout the building.
4. If necessary, use the restroom before the performance begins. Adults need to accompany young students.
5. You may talk quietly to the people next to you until the performance begins.
6. When the lights in the theater begin to dim, it is the signal that the performance is about to begin. Stop talking and turn your attention to the stage.
7. Stay in your seat throughout the entire performance.
8. During the performance, listen quietly and watch closely. Talking during the performance will distract other audience members and performers. Try not to wiggle too much and don't kick the seat in front of you. These disruptions make it hard for others around you to concentrate on the show.
9. Sometimes during a performance you may respond by laughing, crying, or sighing. By all means feel free to do so! LAUGHING IS APPROPRIATE. (Teachers, please do not hush the students while they are laughing.) If something is funny, it's good to laugh. If you like something a lot, applaud. This will let the performers know that you are enjoying the show.
10. At the end of the show, applaud to say thank you to the performers. The performers will bow to acknowledge your appreciation and thank you for coming.
11. When the lights get brighter in the theater, the show is over. Stay in your seats until the OnStage Coordinator dismisses your school.
12. Please remember:
  - Taking photographs or using recording devices is strictly prohibited.
  - Beverages and food, including gum and candy are not allowed in the theater.
  - You are only one person among several hundred in the audience.
  - Please respect the performers and your fellow audience members.

Please inform your adult chaperones that ushers will be available throughout the performance if there are any difficulties.

## **AMERICAN GIRL'S FUND FOR CHILDREN**

Funding for this resource guide and the OnStage Performing Arts Series for Students is provided by a generous grant from American Girl's Fund for Children, a philanthropic foundation created to support programs and services for school-age children in Dane County. Since its founding in 1992, American Girl's Fund for Children has supported programs in the arts, culture, and environment.

## **OVERTURE CENTER FOR THE ARTS**

Tom Carto, President & CEO

Susan Crofton, Vice President of Programming

Tim Sauers, Director of Education and Community Engagement

Beth Racette, Education and Outreach Manager

Karra Beach, OnStage Coordinator

Lauri Brenning, Resource Guide Writer

© 2010/11 Overture Center for the Arts



Overture Center  
FOR THE ARTS

201 State Street, Madison, WI 53703 | 608.258.4165  
onstage@overturecenter.com | OVERTURECENTER.COM