



# Funds Distribution Report

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**Recipient Organization:**  
**5th Avenue Theatre Association**

**Address:**  
1326 5th Avenue, Ste 735  
Seattle, WA 98101

**Contact:**  
(206) 625-1418  
<https://www.5thavenue.org/>

**Organization's General Goals:**  
To nurture, advance and preserve all aspects of America's great indigenous art-form: The Musical. We achieve this by creating extraordinary theatrical experiences that enrich, entertain, and inspire current and future audiences everywhere.

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<b>Date of Award:</b>	<b>Level:</b>
2018 Q4	\$2,501 to \$5,000

For more information, please read the attached report from 5th Avenue Theatre Association.

8802 27th Ave NE  
Tulalip, WA 98271

**TulalipCares.org**

## Tulalip Tribes Charitable Contributions

### Wrap-Up Report: Adventure Musical Theatre Production of *Northwest Bookshelf* (2019) Q4 2018 14.2

We are incredibly appreciative of Tulalip Tribes Charitable Contributions' generous support and increased gift this year of The 5<sup>th</sup> Avenue Theatre's *Adventure Musical Theatre Touring Company* youth education program and the 2019 production of *Northwest Bookshelf*. I am pleased to enclose a report on the program's many successes this year and how we were able to provide many free and deeply discounted performances and free classroom workshops thanks to your support.

#### **Adventure Musical Theatre Touring Company's *Northwest Bookshelf* Performances**

The 5<sup>th</sup> Avenue Theatre's *Adventure Musical Theatre (AMT) Touring Company* addresses the need to make the arts available to all students throughout Washington State, including schools in rural communities or those where limited resources make arts access difficult to acquire. Our goal is to make AMT easily accessible for schools so all students can experience and enjoy live musical theater. We know our AMT performances have a significant impact on the teachers and students who see a performance, and that is echoed in the positive feedback we receive each year.

This school year, from January through May 2019, we toured *Northwest Bookshelf*. *Northwest Bookshelf* is a musical review that encourages a love of reading. Six children visit their library and discover the shelves filled with books by Pacific Northwest authors or telling Pacific Northwest stories. With witty lyrics and engaging music, five books become a musical adventure that brings each book to life and encourages new readers. This year we translated four children's books into a new series of mini musicals: Ben Clanton's *Narwhal and Jelly* series, Doug Reynold's *A Normal Turtle*, Samantha R. Vamos' *The Cazuela That the Farm Maiden Stirred*, and Phoebe Wahl's *Sonya's Chickens*. We selected these stories because the themes—making new friends, navigating relationships, pride in being oneself, and interdependence among all living things—encourage empathy and resonate with young audiences. Our approach incorporated Reading Rocket's tips for encouraging new readers, like keeping it fun with mini-plays, introducing a variety of books to peak a child's interest, and encouraging discussions about books. A short video of *Northwest Bookshelf* is available at [https://youtu.be/8PLE\\_x5fcvI](https://youtu.be/8PLE_x5fcvI).



**This year we reached 42,959 students at 127 schools throughout Washington and into Oregon. We provided 62 AMT performances (48% of the 127 total performances) for 58 schools at no cost to the school, serving 15,394 children.** Your increased contribution of [REDACTED] made it possible to provide two performances entirely for free for 700 children. Thank you for making this possible! We had planned to serve more schools but had to cancel 18 school performances due to school weather-related closures, winter driving conditions, actor illness, and an actor issue that required us to hire a replacement for the last two weeks. We were able to reschedule five schools with cancellations in February and March (reaching their 1,710 students); however, rescheduling meant that we could not schedule additional schools. We were unable to reschedule cancellations in May because the schedule was booked and we had no open dates left. As a result, we served about 6,500 fewer youth. We also provided five free community performances for a total audience of 323 at Museum of History and Industry, Populuxe Brewing, Boys and Girls Club of Rochester, and Olympia Hand's On Children's Museum.



***Northwest Bookshelf performance***

### ***Classroom Support with Study Guide***

Each year we provide a teacher study guide that addresses Common Core Standards, and includes activities and lesson plans to make connections with the AMT production and classroom curriculum. The *Northwest Bookshelf* Study Guide was available online and included downloadable activity sheets for teachers to use in their classrooms. The study guide explored the process of creating musical theater from books and provided activities related to each book:

- *Narwhal and Jelly* focused on choosing which significant events in a book are important to include in a musical;
- *Alaska's Three Pigs* focused on a musical theater writer's decision to change the time period or setting in the book;
- *The Cazuela That The Farm Maiden Stirred* focused on choosing which musical style to use for a particular story;
- *A Normal Turtle* focused on adapting prose into lyrics and the use of rhyme and alliteration in lyrics; and
- *Sonya's Chickens* focused on how a director stages a musical, providing activity sheets for selecting sets, props, and costumes and a stage diagram for actor blocking and scenic design.

**(See Attachment B: Online Study Guide for *Northwest Bookshelf*, also available at <https://the5thavenueedu.squarespace.com/northwest-bookshelf-curriculum-guide>.)**

### ***Classroom Workshops***

This is the third year that The 5<sup>th</sup> has offered pre- and post-performance classroom workshops in schools. Workshops were taught by The 5<sup>th</sup>'s own experienced professional teaching artist, Education Engagement Specialist Anya Rudnick. This was an acting workshop that showed students how they could use their bodies, voices, and imaginations to bring characters to life. The culmination of the workshop was an exercise where students collaborated with their peers to devise and perform a short theatrical piece. The characters and conflicts in that exercise were taken directly from one of the books, *A Normal Turtle*. Workshop participants were introduced to theater vocabulary and participated in physical, vocal, and cognitive exercises. After reading *A Normal Turtle* together, there was a discussion of the characters and how Fox takes action to change the story. Students created the character Fox in their bodies and how Fox presents differently at different points in the story. They practiced improvisation techniques together to resolve the conflict presented in the book: that Fox felt uncomfortable in his turtle shell, his parents encouraged him to act like a "normal" turtle, and his friend encouraged him to be himself. **(See Attachment C: *Northwest Bookshelf* Lesson Plan.) In total, we provided 15 free workshops at five public schools for 387 youth.**

### ***Feedback from School Teachers***

One measure of AMT's success is the feedback we receive from teachers and students. Here are some of the teachers' comments:

- "We loved it so much! The kids loved that it related to stories they have heard and were amazed by the performances. We read a lot of fiction books and the stories in the

performances were brought to life through acting and this is encouraged in a couple of the lessons from our reading curriculum.” Hollywood Hill Elementary School Teacher

- “[Our students] were very engaged and wanted to read the books. The performance showed how visualizing books makes reading fun.” Crystal Springs Elementary School Teacher
- “Students were very engaged and focused. They loved the funny parts!” Hollywood Hill Elementary School Teacher
- “All students were completely attentive-captivated. [*Northwest Bookshelf*] got kids excited about reading books!” Hollywood Hill Elementary School Teacher
- “It was a great performance [and related to school curriculum] on friendship, acceptance, inclusion.” Island Park Elementary School Teacher
- “*Northwest Bookshelf* encouraged kids to read [and] modeled team work and kindness.” Shelton View Elementary School Teacher
- “We loved watching the stage, characters and whole books come alive. I personally really appreciated the actor and actress introductions with pronouns. The students were not phased by it, but we had a nice discussion in the staff lounge. My cousin has transitioned and all I want is a world he feels safe, seen, and loved in. You made a small part of the world feel safe and respected.” Eastgate Elementary School Teacher

### **Feedback from Students**

We received letters from elementary school students. Here are some thoughts from letters we received from Eastgate Elementary School (with corrected grammar):

- “I really loved the play very much! It was very funny too! My favorite act was with Narwhal and Jellyfish. So much kindness!”
- “Dear Maddi, I specifically wrote to you because I am small [and] you are small, not to be rude. I am a fifth grader at Eastgate Elementary and I wanted to write to you out of everyone because you are like me except you are an actor which is AMAZING and I want to be an actor but I am a little shy to be up in front of almost five hundred people.”
- “Dear Sophia, I really love your voice. It was beautiful and it was the most beautiful play that I have ever seen and those stories were so cool. I can really see you guys really enjoy all of the stories. The story that I really love was the turtle one. It was one of the kindest stories I have ever seen.”

### **Conclusion**

Tulalip Tribes Charitable Contributions’ generous support is integral to the success of the *Adventure Musical Theatre Touring Company*, helping to underwrite the expenses to provide these free and deeply discounted performances across Washington State and northern Oregon. Your generosity opens the door to educational experiences for all ages, helping to provide scholarships to schools in need and making transformative arts experiences like AMT accessible. Thank you for partnering with The 5th to make AMT possible!

**Attachments:**

- A. Table of Free Performances and Workshops
- B. *Northwest Bookshelf* Online Study Guide
- C. *Northwest Bookshelf* Lesson Plan



Photo by Mark Kitaoka

## ABOUT THE SHOW

When you open a book, you start an adventure! In the musical review *Northwest Bookshelf*, six children visit their school library searching for the perfect book to read. What they discover are shelves filled with books written by authors from the Pacific Northwest. With witty lyrics and enchanting music, the stories come to life as delightfully entertaining musicals. Your students will take a musical journey, meeting zany characters, exploring the world from new points of view, and discovering the rich history and cultural diversity of the Pacific Northwest.

## CURRICULUM CONNECTION

Students will enjoy a live musical theater performance that inspires a love of reading, storytelling, and pride in the Pacific Northwest region. The 2019 production will feature musical adaptations of new stories, ranging from poignant to wacky, and igniting every child's imagination.

CREATING MUSICAL THEATER FROM BOOKS

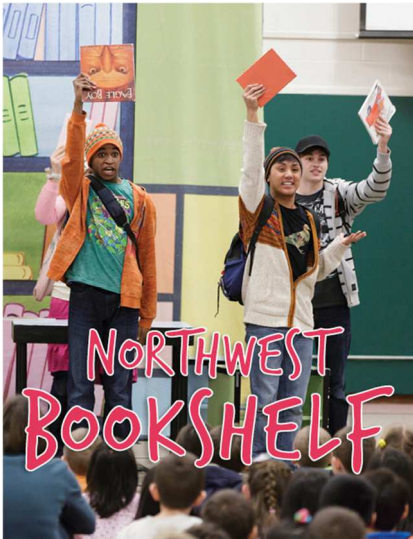


Photo by Mark Kitaoka

All of the musicals in *Northwest Bookshelf* were adapted from books. People who make musicals get ideas from many places, but often they have read and loved a particular book and decide to make it into a musical theater piece. The writers who wrote the musicals in *Northwest Bookshelf* chose children’s books they liked and turned the stories into musicals.

Musicals that started out as books include *Big River* (adapted from Huckleberry Finn by Mark Twain); *Oliver!* (adapted from Oliver Twist by Charles Dickens); *Les Misérables* (adapted from Les Misérables by Victor Hugo); *The Secret Garden* (adapted from The Secret Garden by Frances Hodgson Burnett); and *The Sound of Music* (adapted from The Story of the Trapp Family Singers by Maria Augusta Trapp).

To make a musical, someone must write the **lyrics**, or words of the songs. This person is called a **lyricist**. Someone must also write the music—the melodies the words will be sung to. This person is the **composer**. Finally, most musicals have dialogue—the conversations between characters that is spoken instead of sung—and in musicals this is called the **book**. The **book writer** creates (or adapts) the musical’s story. One person may perform two or even all three of these roles.

This study guide is intended to give students and teachers insight into how lyricists, composers and book writers adapt books into musicals. Each book featured in Northwest Bookshelf is used to demonstrate a different aspect of writing and performing a musical. Our hope is that teachers will use the curriculum guide and suggested activities to prepare students to see *Northwest Bookshelf*, as well as to lead discussions with the class after seeing the show.

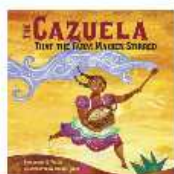
*Northwest Bookshelf* features five books written by authors from the Pacific Northwest. Each story has been adapted into a short musical. Click on each image below to learn how musicals are created from books.



ADAPTING THE EVE...



RETELLING THE ST...



CHOOSING A MUSI...

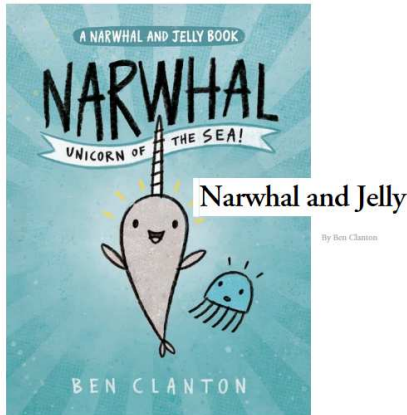


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## ADAPTING THE EVENTS OF THE STORY

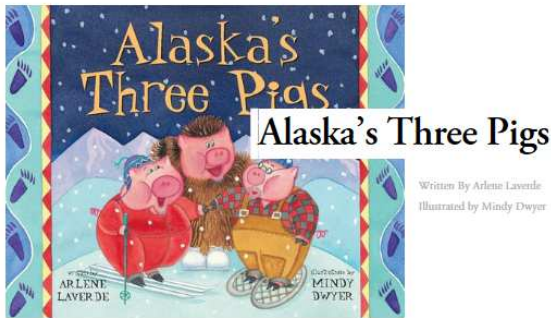
Because the book writer and lyricist can't include every single moment and word of a book, they need to choose the most important moments to tell the story. But how do they choose what to include and what to leave out?

The most significant events or actions in the book are the ones that help tell the story. Certain events or moments in the story are told through dialogue, or narration. Some moments are musicalized and sung.

### ACTIVITY:

1. **Read the book, *Narwhal and Jelly* to the class.** If you do not have access to the book, you may choose another book.
2. **Using a peer-share model, ask students to discuss the events of the story with their classmates. You may also ask them to write the plot of the story in their own words.** Ask them to identify the main characters, the setting, and the plot (beginning, middle and end). Students may also identify the conflict, or problem in the story. Remind students to think about which moments are the most important to communicating the story?
3. **Discuss or circle the moments that the students think might "sing."** Choose one of these musical moments to focus on. What would the song be about? What is happening before the song that makes it necessary? Why does the character need to sing instead of speak?

[Learn more about Ben Clanton and the \*Narwhal and Jelly\* books.](#)



## RETELLING THE STORY

Sometimes, the writers of a musical will decide to change the time period or the setting of the original story. One of the musicals in *Northwest Bookshelf* is called *Alaska's Three Pigs* and is adapted from a book by Arlene Laverde.

Read the book by Arlene Laverde and look at the illustrations by Mindy Dwyer. Ask students to remember the classic story of “The Three Little Pigs.” How does the story become different when it is set in Alaska? What about *Alaska's Three Pigs* is the same as the classic story of “The Three Little Pigs”?

### **Activity: Make up your own version of “The Three Little Pigs”**

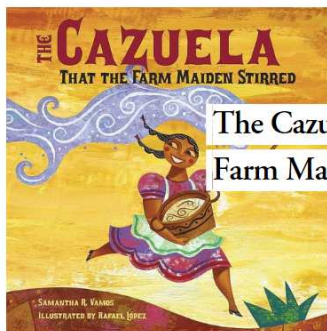
What if you made up your own story of “The Three Little Pigs” and set it in a different place, the same way Arlene Laverde did? What difference would it make in the story? What kind of houses would the three pigs build in this different place? What kind of materials could they find to build with and what kind of houses do people build in this place? What would the pigs do for fun in this place? What animal would threaten the three little pigs in this place? How would the three little pigs defeat the animal that was threatening them?

Ask students to do some research about different countries, states, and cities to learn about what the houses look like, what types of food people eat, what recreational activities are enjoyed, etc.

### **Try the following ideas (and any others you can think of!):**

- “Seattle’s Three Little Pigs”
- “Yakima’s Three Little Pigs”
- “Portland’s Three Little Pigs”
- “Mexico’s Three Little Pigs”
- “Ethiopia’s Three Little Pigs”
- “Korea’s Three Little Pigs”

[Learn more about Arlene Laverde, Mindy Dwyer and the book \*Alaska's Three Pigs\*](#)



The Cazuela That the  
Farm Maiden Stirred

By Samantha B. Ramos  
Illustrated by Rafael López

### CHOOSING A MUSICAL STYLE TO TELL A STORY

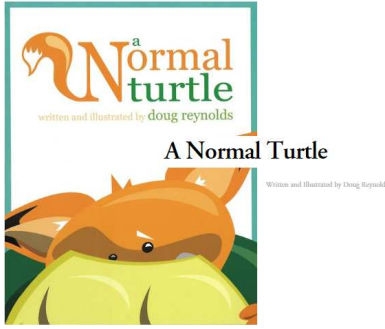
When you see the musicals in *Northwest Bookshelf* you will notice that the writers chose different styles of music to tell each story. A style is a particular kind, sort, or type of music.

For example, *Grease* is a musical about high school boys and girls in the 1950s and tells its story with 1950s-style rock music. In Lin Manuel Miranda's *In the Heights*, the score is comprised of hip-hop and rap. In each case, the writers chose a style of music that seemed right for the story they wanted to tell.

ACTIVITY: Choose a Musical Style for your story.

1. In class, listen to recording of a variety of musical styles. Some examples might be Country Western, Blues, Jazz, Classical, Rock and Roll, Hip Hop, or Soul. You may find examples of different music on websites such as YouTube, iTunes, Spotify, or Pandora.
2. Ask students to discuss the differences in each musical style such as tempo (fast or slow), rhythm, use of lyrics, rhyme, melody, repetition, and harmony.
3. Read the story *The Cazuela That the Farm Maiden Stirred*. Using a peer-share model, ask the students to decide what musical style would best suit the story based on the action of the story, the text, and the characters.

[Learn more about Samantha Ramos, Rafael López, and the book \*The Cazuela that the Farm Maiden Stirred\*.](#)



## ADAPTING PROSE INTO LYRICS

**Lyrics** are the words of a song and a **lyricist** is the person who writes the lyrics. When a lyricist adapts the prose of a story and writes the lyrics for a song, he or she may choose the images and words from the original story and use them in the song. Sometimes, the lyricists will add words or sentences to the song that are not included in the original text. A lyricist may use rhyme and alliteration to create a lyric from the prose.

### Try it with your class:

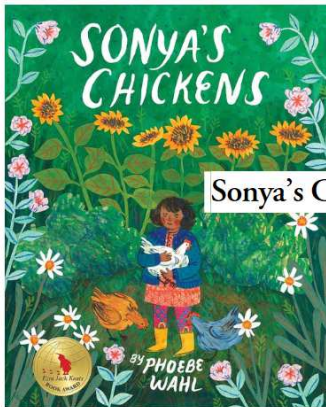
- 1. Choose a story that your students all know and would like to adapt.**
- 2. Take a section of text from the chosen story and ask students to identify the important words and strong images.** Make a list of the important words and strong images. How can you draw attention to and strengthen these images using poetic devices like rhythm, rhyme, alliteration?
- 3. Add poetic devices (rhythm, rhyme, and alliteration) to create a lyric.**
- 4. If you want to try adding music,** start with the melody from a song that everyone knows (for example, “Happy Birthday”) and replace the words with the lyrics the students have written.

## DISCUSSION WITH STUDENTS:

1. When composers and lyricists and book writers create a musical using a book like *A Normal Turtle* they sometimes make changes in the story or the characters. They might do this because they think the story will work better as a play if the story is changed or because they have an idea they believe will improve the story or because they have their own particular style of storytelling. Did Orlando Morales, who wrote the music and lyrics make any changes to the story? Did the play that you saw have the same characters as in the book? Did they speak the same words? Did the same events happen?

2. In musical theater, characters often sing when they feel very strong emotions or when they have decisions to make. Where else in the musical version of *A Normal Turtle* do the characters have strong emotions or a big decision to make?

[Learn more about Doug Reynolds and the book \*A Normal Turtle\*](https://the5thavenueedu.squarespace.com/northwest-bookshelf-curriculum-guide)



Sonya's Chickens

By Phoebe Wahl

## STAGING YOUR MUSICAL ADAPTATION

After a musical is created—the story is adapted, the musical style is chosen, the lyrics and dialogue are written—the director and/or choreographer stage the production. The director and choreographer decide what sets, props, costumes, and movement to use to tell the story on stage.

### TRY IT WITH YOUR CLASS:

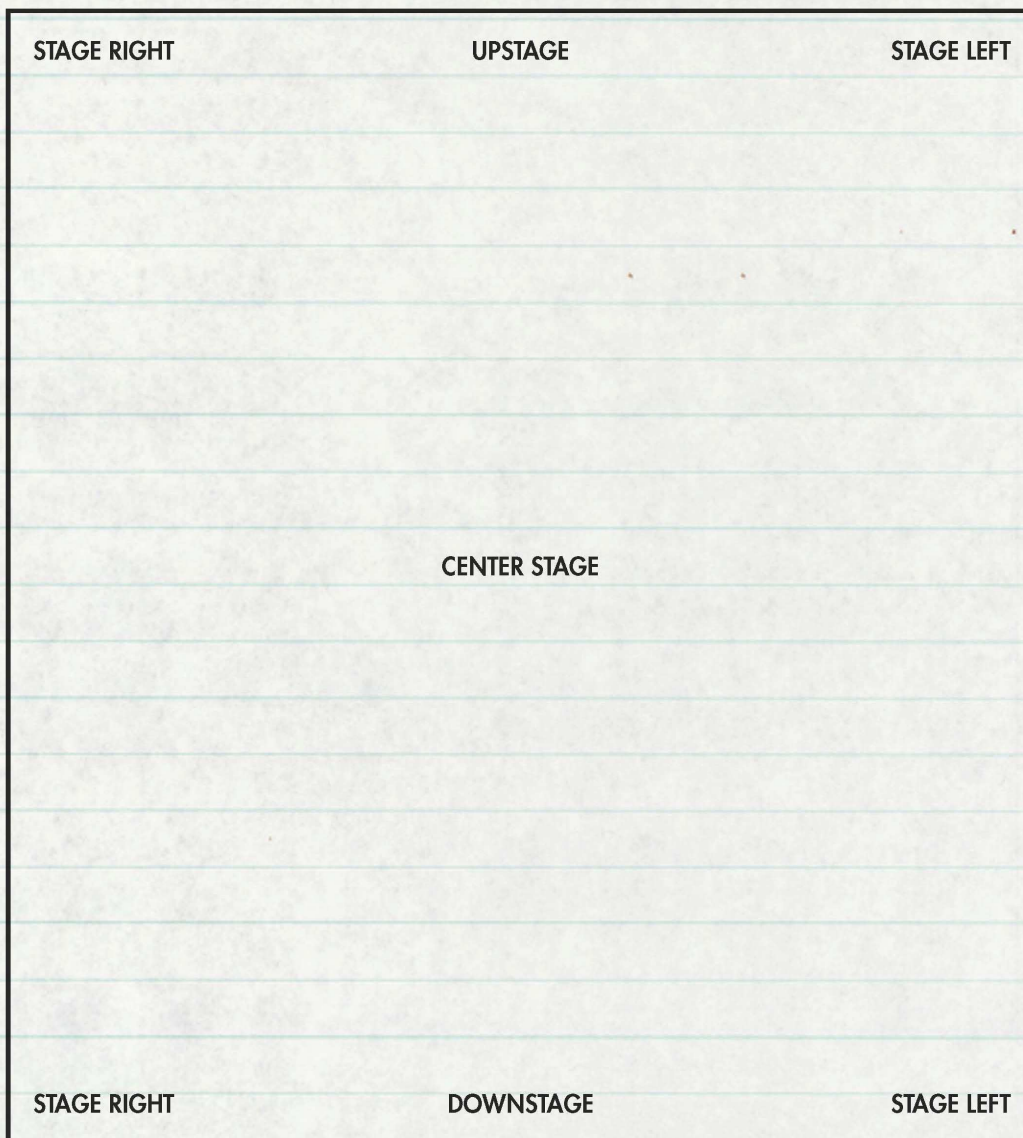
1. Choose a story that everyone knows and would like to begin staging.
2. Using the Activity Sheet provided, begin to make a list of the sets, props and costumes you would need to tell this story.
3. On the Stage Diagram provided, ask students to begin drawing the placement of the sets. Student may also indicate movement of actors, props, and sets in each scene of the story.
4. Ask students to share each scene they have drawn on the stage diagram.

[Click here to access Curriculum Resources.](https://the5thavenueedu.squarespace.com/northwest-bookshelf-curriculum-guide)

## ACTIVITY: STAGING YOUR MUSICAL

NAME \_\_\_\_\_ DATE \_\_\_\_\_

Imagine one scene in your musical. What does the set look like? Is the set indoors or outdoors? Are there walls? What about furniture? Or, if the scene is outside, what natural elements would be on the set (trees, rocks, water, etc)? Draw a picture of the scene on the stage diagram below.





## WORDS TO KNOW

### Musical Theater Vocabulary

#### ACTOR

A person whose profession is acting on the stage, in movies or on television.

#### BLOCKING

The process of deciding how, when and where actors move during a scene.

#### BOOK

The script of *spoken* dialogue scenes in a musical.

#### CENTER STAGE

The part of the stage directly in the center.

#### CHARACTER(S)

The person, animal or object depicted in a story, play, movie or musical.

#### CHOREOGRAPHER

The person who stages the dances and musical scenes of a show.

#### COMPOSER

The person who writes the music for the songs. Sometimes the **Composer** is also the **Lyricist**.

#### COSTUMES

The clothes that the actor wears in the play or musical.

#### DIALOGUE

The words characters say to each other in a play or musical.

#### DIRECTOR

The person who stages the show, coaches the actors, and makes sure the storytelling is clear.

#### DOWNSTAGE

The part of the stage closest to the audience.

#### LYRICIST

The person who writes the words of the song. Sometimes the **Lyricist** is also the **Composer**.

#### LYRICS

The words in a song.

#### MUSIC DIRECTOR

The person who directs the singing and musical elements in a musical.

#### MUSICAL STYLE

A particular kind, sort or type of music.

#### PROPS

The objects, other than furniture or costumes, used on the set of a play, musical or movie.

#### PROSE

Written or spoken language in its ordinary form, without poetic devices.

#### RHYME

Similar sounds between words or the endings of words.

#### RHYTHM

A strong, regular, repeated pattern of movement or sound.

#### SET OR SCENERY

The complete stage setting for a play or musical. The walls, doors, window and furniture used to establish the location of the play or musical on stage.

#### STAGE LEFT

The side of the stage on the actor's left.

#### STAGE RIGHT

The side of the stage on the actor's right.

#### UPSTAGE

The part of the stage farthest away from the audience.



[Learn more about Phoebe Wahl and the book \*Sonya's Chickens\*.](#)

## WORDS TO KNOW

### Musical Theater Vocabulary

NAME \_\_\_\_\_ DATE \_\_\_\_\_

FILL IN THE DEFINITION	DRAW A PICTURE OF THE WORD or USE IT IN A COMPLETE SENTENCE
<b>ACTOR</b>	
<b>BLOCKING</b>	
<b>BOOK</b>	
<b>CENTER STAGE</b>	
<b>CHARACTER</b>	
<b>CHOREOGRAPHER</b>	
<b>COMPOSER</b>	
<b>COSTUMES</b>	

THE 5TH AVENUE THEATRE | ADVENTURE MUSICAL THEATRE TOURING COMPANY

## WORDS TO KNOW

### Musical Theater Vocabulary

NAME \_\_\_\_\_ DATE \_\_\_\_\_

FILL IN THE DEFINITION

DRAW A PICTURE OF THE WORD or  
USE IT IN A COMPLETE SENTENCE

<b>DIALOGUE</b>	
<b>DIRECTOR</b>	
<b>DOWNSTAGE</b>	
<b>LYRICIST</b>	
<b>LYRICS</b>	
<b>MUSIC DIRECTOR</b>	
<b>MUSICAL STYLE</b>	
<b>PROPS</b>	

## WORDS TO KNOW

### Musical Theater Vocabulary

NAME \_\_\_\_\_ DATE \_\_\_\_\_

FILL IN THE DEFINITION

DRAW A PICTURE OF THE WORD or  
USE IT IN A COMPLETE SENTENCE

<b>PROSE</b>	
<b>RHYME</b>	
<b>RHYTHM</b>	
<b>SET OR SCENERY</b>	
<b>STAGE LEFT</b>	
<b>STAGE RIGHT</b>	
<b>UPSTAGE</b>	

## ADVENTURE MUSICAL THEATRE TOURING COMPANY NORTHWEST BOOKSHELF CURRICULUM GUIDE

Meet the cast of the 2019 tour of Adventure Musical Theater production of  
*Northwest Bookshelf*



Rheanna Atendido



Maddi Chancey



Dakota Daley



Alessair Farias



Sophia Pratzella



Chandler Thomas

**RHEANNA ATENDIDO** (she/her) is a singer-songwriter and theater artist recently graduated from the University of Washington. She was most recently seen on stage at The 5th Avenue Theatre, Village Theatre, and Seattle Repertory. Writing credits include Book-It Repertory, ArtsWest Playhouse, and The 5th Avenue Theatre. As both a performer and playwright-composer, she strives to create accessible and intersectional art that inspires folx to embrace the power of their own voices. Favorite books as a young reader: *A Series of Unfortunate Events* by Lemony Snicket and *Love You Forever* by Robert Munsch.

**MADDI CHANCEY** (she/her) is so excited to be performing in AMT with The 5th Avenue Theatre! Maddi is originally from San Antonio, TX. Maddi has interned at Walt Disney World and The 5th Avenue Theatre! She also is a recent college graduate from Cornish College of the Arts in Downtown Seattle. She hopes you enjoy the show! Favorite books as a young reader: *Junie B. Jones* by Barbara Park

**DAKOTA DALEY** (he/him) is thrilled to be a part of *Northwest Bookshelf*! Dakota participated in the 5th Avenue Theatre's education programs in high-school, so being a part of Adventure Musical Theater feels very special. Other stage credits include: Rising Star Project: *The Music Man* (The 5th Avenue Theatre), *American Idiot* (ArtsWest), and *Peter Pan* (Lyric Light Opera). He can't thank the education department enough for this opportunity. Endless thanks to Kelsey, Andrew, Steven, Claire, and his amazing partners in crime, his cast. Enjoy the show! Favorite books as a young reader: *Love You Forever* by Robert Munsch.

**ALEXSAIR FARIAS** (he/him) is originally from Yakima and is very grateful for the opportunity to share the magic of theatre to children all around the Northwest. Alessair has done a few student productions with The 5th Avenue Theatre and runs an online business when he's not acting or singing. Much love to the Kineman family. Favorite book as a young reader: *Corduroy* by Don Freeman.



## ADVENTURE MUSICAL THEATRE TOURING COMPANY NORTHWEST BOOKSHELF CURRICULUM GUIDE

**SOPHIA FRANZELLA** (she/her) is so turtley excited to work with the 5th Avenue Theatre for the first time! She was recently seen on the Village Theatre main stage as Tweeny in *A Proper Place* (Gregory Award nomination). Other recent PNW theatrical credits include Louisa in *Persuasion* (Taproot Theatre Company), Regina in *Ghosts* (ArtsWest Playhouse), and Molly Aster in *Peter and the Starcatcher* (Coeur d'Alene Summer Theatre). When she isn't performing, Sophia enjoys directing and choreographing for theatre. Sophia is also a co-founder and company member of the donation-based Seattle theatre lab FILAMENT: A Collab Lab (@filament.collablab). Favorite books as a young reader: *The Velveteen Rabbit* by Margery Williams and *A bad case of Stripes* by David Shannon

**CHANDLER THOMAS** Is in his third year as a professional actor and is thrilled to be performing in his second educational tour; the first being, *Going Somewhere Special* by Patricia Mckissack with Book-It Repertory Theatre. He's performed in *Annie* and *Mamma Mia* at The 5th Avenue Theatre, as well as, *Dreamgirls* and *Hairspray* at Village Theatre. In addition to acting, Chandler is the Chef/Owner of CHANDLER T 'S HOUSE OF CREOLE, a brand new local catering company, with hopes to one day open a restaurant. Favorite book as a young reader: *Oh, the Places You'll Go* by Dr. Seuss.



## ADVENTURE MUSICAL THEATRE TOURING COMPANY *NORTHWEST BOOKSHELF* CURRICULUM GUIDE

### IN SCHOOL WORKSHOPS FOR GRADES 2-8

When you open a book, you start an adventure! In the musical, *Northwest Bookshelf*, six children visit the library in search of a book to read. What they find are shelves full of books written by authors from the Pacific Northwest. Each story comes to life in delightfully entertaining musicals.

In this interactive workshop, students will learn from an experienced teaching artist to use their body, voice and imagination to bring their favorite stories and characters to life. Students will engage in a theater-based workshop where they will learn character development, setting the scene, and group tableau.

Workshops are 50 minutes and may take place in a classroom or multi-purpose space. Workshops are available for one class at a time (up to 30 students). The classroom teacher must be present during workshop and is welcome to join in the fun.

Workshop fee: \$100. For schools that are located more than 100 miles from downtown Seattle, a travel fee of \$75 will be added to the workshop fee.

To book a workshop for your class, please submit the form below.



## What to Expect

Teachers, please share this information with your students so they will know what to expect when watching *Northwest Bookshelf*.

Watching a play or a musical is different than watching a movie or TV show because the actors are right there, live and in person. They can see you and hear you. And you, the audience, have a very important role to play. Can you imagine actors in costumes and stage makeup, speaking their lines and acting out the play or musicians playing their instruments in a room without an audience? Without *you* there would be no show.

So you have a very important job. Your job is to listen with your whole body. That means your ears are open, your eyes are watching and your voice is silent. You may show your appreciation by reacting to the show appropriately: laugh when something is funny, cry if something is sad, and always clap to show the actors that you appreciate their work. Of course, we know that sometimes movement or noise is necessary, and when it occurs, the actors know how to go on with the show.

Here are some things to remember.

- Please completely turn off all phones and electronic devices that may make noise during the show.
- Please refrain from taking photographs or video recordings of the show.
- It is okay to make noise and/or move in your seat but please do not disturb your fellow audience members or disrupt the performance.

If you feel that you need to leave during the performance, please exit as quietly as possible.



**NAME OF LESSON:** Character-Action-Go! *A Normal Turtle* by Doug Reynolds

**NAME OF INSTRUCTOR:** Anya Rudnick

**GRADE:** 2-5

## BIG IDEA

Actors use their bodies, voices and imaginations to bring characters to life.

## MATERIALS/EQUIPMENT NEEDED

open classroom or auditorium  
white board  
iPod and speakers  
drum or bell

## STATE STANDARDS

TH:Cr1.1.3 Generate and conceptualize artistic ideas and work.

TH:Cr3.1.3 Refine and complete artistic work.

TH:Pr5.1.3 Develop and refine artistic techniques and work for presentation.

TH:Cn10.1.3 Synthesize and relate knowledge and personal experience to make art.

## STUDENT LEARNING ASSESSMENT

Learning Objectives	Assessment Criteria
Use theater vocabulary and concepts to describe characters in stories.	Discuss different types of characters (people, animals, imaginary beings, objects) and describe their emotions, objectives and motivations.
Participate in variety of physical, vocal and cognitive exercises.	Students will actively engage in activities that utilize body, voice and imagination to develop characters.
Collaborate with peers to devise, a short theatrical work.	Students will work in groups to devise a short theatrical piece.

## VOCABULARY

Character—*who* the story is about.  
Action—*what* the character *does* in the story.  
Objective—*what* the character *wants*.  
Motivation—*why* the character wants his/her/their objective.  
Conflict—the problem of the story.  
Resolution—*how* the problem is resolved.



## LESSON PLAN

<p>Welcome, Introductions, Agreements</p>	<ol style="list-style-type: none"> <li>1. Introduce the lesson and tell students that for the next 50 minutes they are going to be actors and learn how to create characters with their body, voice and imagination.</li> <li>2. Review class agreements—be safe with your bodies, give respect to get respect, have serious fun.</li> <li>3. Review an “actor’s tools”—body, voice and imagination.</li> <li>4. Circle game: Bibbity-Bibbity-Bop, woosh/woah, silent ball, etc.</li> </ol> <p><i>Assessment process: room scan/check for understanding.</i></p>
<p>Use theater vocabulary and concepts to describe characters in stories.</p>	<ol style="list-style-type: none"> <li>1. Review student’s prior knowledge of characters in stories.</li> <li>2. Discuss how a play is a story and characters performed by actors.</li> <li>3. Characters have emotions. Characters may be people, animals, objects, or imaginary beings.</li> <li>4. Characters communicate in some way—either with voice or body.</li> <li>5. Characters have <b>objective</b>, <b>motivation</b>, and take <b>action</b> in the story (see theatre vocabulary).</li> </ol> <p><i>Assessment process: room scan/check for understanding.</i></p>
<p>Participate in variety of physical, vocal and cognitive exercises.</p>	<ol style="list-style-type: none"> <li>1. Body/Imagination—character walk, leading with different parts of the body (top of head, nose, shoulder, knees, toes, etc.). Ask students to move around the space in “actor neutral”. Next, ask them to imagine they have a golden thread coming up from the top of their head, making them stand tall. Ask them to move leading with the top of the head and notice what changes in the way they are moving. Do they walk faster/slower/etc? Ask students to identify what types of characters might walk this way (Royalty? Presidents? Leaders? Proud people? Etc.). Continue the exercise, asking students to imagine the thread leading from other parts of the body—nose, shoulder, belly button, knees, etc—and identify different characters for the different walks.</li> </ol> <p><i>Assessment process: room scan to observe students in action.</i></p>
<p>Collaborate with peers to devise and</p>	<ol style="list-style-type: none"> <li>1. Read A NORMAL TURTLE.</li> </ol>

<p>perform a theatrical work.</p>	<ol style="list-style-type: none"> <li>2. Discuss the different characters in the book and describe each character's objective and motivation.</li> <li>3. Discuss how Fox takes ACTION and he changes throughout the story.</li> <li>4. Develop character walks for Fox (trapped in a turtle shell, when he finally breaks free of his shell, etc.) and the other turtles (mom, dad, friend). (Use similar techniques learned in the Character Walk warm up exercise).</li> <li>5. Using improvisation techniques, work to resolve a conflict. Fox feels uncomfortable in his shell/Mom (or dad) tells fox that he needs to act like a "normal" turtle. Fox talks to his friend who tells him to just be himself, no matter what anyone tells him.</li> </ol> <p><i>Assessment process: elect students will perform for their peers and others will provide constructive and supportive feedback.</i></p>
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<b>AMT 2019, Northwest Bookshelf</b>			
<b>School</b>	<b>City</b>	<b>Zip</b>	<b>Free Kids</b>
Amistad Elementary School	Kennewick	99336	143
Badger Mountain Elementary	Richland	99355	223
Barbara McClintock STEM Elementary	Pasco	99309	100
Black Lake Elementary	Olympia	98512	240
Boston Harbor Elementary	Olympia	98506	175
Boys & Girls Club of Rochester	Rochester	98579	0
Canyon View Elementary School	Kennewick	99336	88
Captain Gray STEM Elementary	Pasco	99302	188
Centennial Elementary Olympia	Olympia	98501	500
Chambers Prairie Elementary School	Lacey	98513	500
Children's Garden Montessori School	Richland	99356	24
Classical Conversations of Richland	Pasco	99303	36
Columbia Elementary School (Walla Walla)	Burbank	99323	300
Dearborn Park International School	Seattle	98108	360
Dunlap Elementary School	Seattle	98118	250
East Olympia Elementary	Olympia	98501	538
Eastgate Elementary School	Kennewick	99336	330
Emerson Elementary (Pasco)	Pasco	99304	300
Fuerza Elementary	Kennewick	99336	290
Garfield Elementary School	Olympia	98502	400
Giddens Elementary School	Seattle	98144	130
Graham Hill Elementary School	Seattle	98118	350
Hands On Children's Museum	Olympia	98501	0
Hawthorne Elementary School - Kennewick	Kennewick	99336	70
Highlands Middle School	Richland	99364	300
James McGee Elementary	Pasco	99310	130
Jason Lee Elementary School	Richland	99357	188
Julia Butler Hansen Elementary	Olympia	98502	400
Kimball Elementary School	Seattle	98144	450
Kiona-Benton City Middle School	Benton	99320	300
Leland P Brown Elementary	Olympia	98502	370
Lewis & Clark Elementary School	Richland	99358	145
Lincoln Elementary School	Olympia	98501	300
Longfellow Elementary	Pasco	99307	75
Madrona Elementary	Seattle	98122	250
Maple Elementary School	Seattle	98108	0
Marcus Whitman Elementary	Richland	99359	421
Mark Twain Elementary	Pasco	99312	120
Maya Angelou Elementary	Pasco	99308	150
McKenny Elementary	Olympia	9501	360
McLane Elementary School	Olympia	98502	375
Mesa Elem	Mesa	99343	155
Mid-Columbia Parent Partnership	Kennewick	99336	60
MOHAI	Seattle	98109	0
Olympia Regional Learning Academy - M	Olympia	98501	250