

NEW VICTORY

THEATER

NEW VICTORY® SCHOOL TOOL®

RESOURCE GUIDE



2018-19 SEASON

THE NEW VICTORY® THEATER

New York's Theater for Kids and Families

A PROJECT OF THE NEW 42ND STREET

THE NEW VICTORY THEATER

The New Victory Theater brings kids to the arts and the arts to kids. Created in 1995 on iconic 42nd Street, this nonprofit theater has become a standard-bearer of quality performing arts for young audiences in the U.S. Reflecting and serving the diverse city it calls home, The New Victory is committed to arts access for all students, teachers, kids, families and communities of New York to experience and engage with the exemplary international programming of theater, dance, circus, puppetry and opera on its stages. A leader in arts education, youth employment and audience engagement, The New Victory Theater has been honored by the President's Committee on the Arts and the Humanities with the 2014 National Arts and Humanities Youth Program Award, by Americans for the Arts with a national Arts Education Award, and by the Drama Desk for "providing enchanting, sophisticated children's theater that appeals to the child in all of us, and for nurturing a love of theater in young people."

The international productions on NEW VICTORY stages inform and inspire the work of the award-winning NEW VICTORY Education Program through a dynamic combination of school and public programs. Our school programs serve over 40,000 Pre-K through 12th grade students and teachers each season at almost no cost to the kids or their schools. Many of our partners are NYC-area Title I schools, with a high percentage of students who would be unable to experience live theater if it weren't for The New Victory. This nationally-recognized program exemplifies the organization's long-standing commitment to the intrinsic value of cultural participation in the lives of New York City kids.

The NEW VICTORY Education Department is committed to building impactful and long-lasting relationships with schools and after-school programs. We believe that creating strong and meaningful partnerships between schools and arts organizations allows school communities to deeply enrich their arts programs and infuse creativity across the curriculum. By annually enrolling in the unique and award-winning NEW VICTORY Education Partnership Program, schools take advantage of \$2 tickets to NEW VICTORY school-time and after-school performances, free classroom workshops led by highly skilled teaching artists, in-depth resources and professional development that allow teachers to incorporate the arts into their classrooms.

NEW VICTORY® SCHOOL TOOL® Resource Guides

Available to Education Partners for every show in our season, NEW VICTORY SCHOOL TOOL Resource Guides provide educators with comprehensive materials that explore the artistry and key themes of each production. Filled with practical, ready-to-implement activities that allow any teacher to incorporate The New Victory into their classroom, the NEW VICTORY SCHOOL TOOL Resource Guides are designed to enrich the performance experience before, during and after the students' trip to the theater.

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CONTACT INFORMATION

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Making Connections to Learning Standards

NEW VICTORY SCHOOL TOOL Resource Guides align with the Common Core State Standards, New York State Learning Standards and New York City Blueprint for Teaching and Learning in the Arts. We believe that these standards support both the high quality instruction and deep engagement that The New Victory Theater strives to achieve in its arts education practice.

The NEW 42ND STREET® Youth Corps

Available for high school and college-age youth, the NEW 42ND STREET Youth Corps offers paid employment, job training, academic support and mentorship through jobs in the arts. At The New Victory you are greeted by the NEW VICTORY Usher Corps, a rigorous three-year program for New Yorkers ages 16-22, and at The Duke on 42nd Street you are greeted by the NEW 42ND STREET College Corps, a program offered to current CUNY students pursuing graduation. Participants of these programs are paid for their time as front of house staff and for participating in professional development workshops. In our administrative offices, the NEW 42ND STREET Apprentice Corps employs college and graduate students who want hands-on experience in the daily operations of a nonprofit performing arts organization. They are joined by members of the NEW 42ND STREET Fellows Corps, which provides career-launching employment and networking opportunities for former NEW VICTORY Ushers who are actively pursuing non-performing theater careers. Together, these four programs of the NEW 42ND STREET Youth Corps expose students to invaluable life skills and the power of live performance.



NEW VICTORY® SCHOOL TOOL® Resource Guides are made possible by a generous gift in memory of Fr. John R. Scarangelo, OFM whose lifelong passion for the theater was a powerful influence on all who were fortunate to know and love him.



EMILY BROWN And THE THING

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WHAT GUIDES NEW VICTORY EDUCATION: **OUR GUIDING PILLARS!**

*Want to know what guides the work we do in New Victory Education? We'll tell you!
The Guiding Pillars on this page are the foundation of how we strive to cultivate
collaboration and creativity for everyone!*

PLAY

How is the work sparking imagination,
encouraging joy in learning
and evoking laughter?

DISCOVERY

What methods are we employing and questions
are we asking to encourage opportunities for
meaning-making, deepening understanding, inquiry,
curiosity, risk-taking and learning about oneself,
ones' peers, and the world around us?

COMMUNITY

How are we encouraging ensemble and
collaboration within the communities
we work with?

ART FORM

How are we honoring and exploring
the technique of the art forms
presented on our stage?

CREATE

How can we activate art-making and creativity
to explore the art form in each production?

ARTS FOR ALL

How is the work accessible
to and inclusive of everyone?

INSIDE

A behind-the-curtain look at the artists, the company and the art form of this production

COMMON CORE STANDARDS

Reading: 1; 2; 3; 4; 5; 6; 7

Writing: 2; 3; 4; 6; 7; 9; 10

Speaking and Listening: 1; 2; 3; 4; 5; 6

Language: 1; 2; 3

NEW YORK STATE STANDARDS

Arts: Creating, Presenting, Performing,
Responding, Connecting

English Language Arts: 1; 2; 3; 4

Social Studies: 1; 2; 5

BLUEPRINT FOR THE ARTS

Theater: Theater Making
Developing Theater Literacy
Making Connections

Summary

How will Emily Brown ever get to sleep with The Thing making such a racket?! A friendly but woeful creature, The Thing has lost his Cuddly in the Dark and Scary Wood and won't stop crying. Plucky, brave and determined to save the day, Emily and her trusty sidekick, Stanley the rabbit, leap into action. Tall Stories (*Snow White*, 2003; *The Gruffalo*, 2004 & 2015; *The Snail and the Whale*, 2014) returns with an epic, imaginative musical adventure adapted from the popular picture book by Neal Layton and award-winning author Cressida Cowell (*How to Train Your Dragon*).



EMILY BROWN and THE THING

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Where in the world is
TALL STORIES from?

LONDON, ENGLAND



Tall Stories tours quite a bit, but did you also know that their shows have been translated into multiple languages? So far the list includes German, Spanish, Hebrew, Arabic and even Xhosa.

About a third of Tall Stories' shows are based on picture books, another third on fairy tales and the last third are original works.



Those already familiar with author Cressida Cowell, of *How to Train Your Dragon* fame, and illustrator Neil Layton's book will recognize Layton's art incorporated into the design of the show, and those unfamiliar with the namesake story will surely want to go home and read it after!

FUN FACTS:

When most people think of Big Ben, they picture London's famous Elizabeth Tower. The name Big Ben is actually a nickname for the Great Bell housed inside!



12% of people dream in black and white.

COOL

Human beings need 7-9 hours of sleep a night, but a giraffe only needs 1.9 hours of sleep a day!

WOW

You forget 50% of your dream within 5 minutes of waking up.

ZZZ

If you're struggling to fall asleep, one thing you can try is journaling before going to bed. Journaling about only positive things and how you're feeling at the moment can relax you and reduce anxiety about falling asleep.

THEATRICAL STORYTELLING +
IMAGINATION × PUPPETRY ÷ FEAR =

EMILY BROWN and THE THING

A closer look:

Tall Stories co-founders, Olivia Jacobs and Toby Mitchell, love a really good story—as do their annual audiences of over half a million people. Whether an imaginative adaptation of a cherished children's classic (*Snow White*, New Vic 2003; *The Gruffalo*, New Vic 2004 & 2015; *The Snail and The Whale*, New Vic 2014) or an entirely original tale, the London-based company infuses each and every production with their larger-than-life physical style of storytelling that has set them apart since 1997.

Olivia and Toby found each other by happenstance. Following a chance meeting in the box office of Soho Theatre, they decided to team up and co-found Tall Stories in order to take two devised shows to the Edinburgh Festival Fringe. The shows were aimed at a general audience, but they seemed to go down especially well with families. After their success, they brought four shows to the Edinburgh Festival Fringe the next year, including two shows created specifically for families.



THEATRICAL STORYTELLING

Storytelling is the art of creating a story with sound and movement while encouraging the audience to use their imagination. This relationship between audience and storyteller—in this case, the actors—is what makes the art of theatrical storytelling so unique. Sets, sound effects and lighting are three design elements that can enhance a story to support the words spoken by the storytellers, establishing the mood of the world the characters inhabit and igniting the audience's imagination.

PUPPETRY

When an object is animated and manipulated by a performer giving the illusion of independent movement, this is known as puppetry! Examples of puppetry include *The Muppets*, and the puppets in *Sesame Street* and the Broadway production of *The Lion King*. There are many kinds of puppets such as marionettes, hand puppets, rod puppets and shadow puppets. EMILY BROWN AND THE THING uses hand puppets as characters to add to the narrative and give voice to the stuffed animals or “cuddlies,” including Stanley the rabbit, which play a major role in the story.

PAGE-TO-STAGE

Page-to-stage theater is a technique often used to bring literature, like children's books, to life. Artists work to capture the tone and spirit of the underlying material with respect for the original intent of the author. Through a collaborative design process, they incorporate many aspects of theatrical production including character development, technical elements and storytelling to effectively connect with audiences. Tall Stories, which has done page-to-stage at the New Vic before with *The Gruffalo* in 2004 and 2015, as well as, *The Snail and the Whale* in 2014, draws inspiration for EMILY BROWN AND THE THING from Cressida Cowell's book of the same name, and brings it to life on stage.

WHAT DO YOUR STUDENTS ALREADY KNOW?

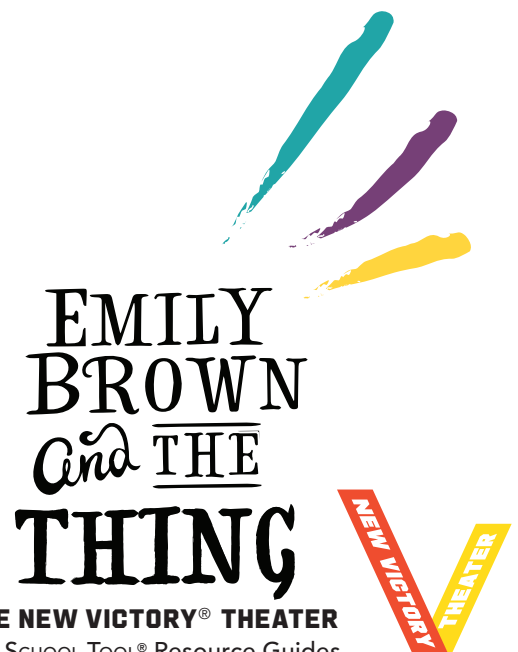
Prior to exploring **EMILY BROWN AND THE THING** with your students, find out how much they already know about **MUSICAL THEATER** and **PUPPETRY**. In addition, allow them to explore the theme: **IMAGINATION**.

Have you ever seen a theater production before?

Have you ever seen a show with puppets? What did you enjoy about it and why?

What element(s) of theater or puppetry do you like best? Why?

What is imagination and when do you use it?



SOMETHING MONSTROUS THIS WAY COMES...

One evening, as little Emily Brown, and her old grey rabbit, Stanley, are trying desperately to fall asleep, they hear strange “Splish, splish! Splish splish” noises coming from just outside their window. Upon some investigation, Emily discovers a Thing sitting on her windowsill weeping. He feels sad because he’s lost his cuddly—the soft object that helps him sleep.

In an effort to help their newfound friend, Emily and Stanley set off on a journey into the Dark and Scary Wood, determined to find the Thing’s lost cuddly. But, upon their return to Emily’s house, they discover that the Thing cannot possibly sleep without his hot milk, nor his tickly cough medicine, both of which he’s also lost! So, Emily and Stanley set off once again, this time into the Whirling Wastes, and finally into the Whiny Witches’ Cavern. But, alas, even with his items returned, the Thing still can’t get to sleep—And neither can Emily or Stanley!

What is really bothering the Thing? Why can’t he seem to quiet down and get some rest? Will Emily, Stanley and the Thing ever get a good night’s sleep? You’ll have to watch to find out!

PICTURE(BOOK) THIS! (ENGLISH LANGUAGE ARTS, THEATER)

Before Tall Stories turned it into a theatrical production, *Emily Brown and the Thing* was a beloved children's book, especially in the U.K. Now it's time for you and your students to become playwrights and composers and bring one of your favorite books from the page to the stage! Encourage your students to think about a book you're currently reading or have read in class and how it could become a play or a musical. To begin the process, have your students sit in a circle as you read the book aloud to them. Make sure to draw attention to descriptive language, different settings, characters and emotions! Then, read select pages through a second time, asking students to take turns becoming the characters, creating songs and creating the set out of classroom objects in the center of the circle! To support this unit, use the **Activity: The Wild Woosh** in the **Before** section.

THE PARTY'S THE THING (VISUAL ARTS, THEATER)

After you see the show, tell your students that the class is going to throw a party and you'll be inviting another class to tell them all about the experience of seeing a real live show at a real live theater! To prepare for the party, ask your students the following questions: *What was your favorite part of the show? Who was/were your favorite character(s)? What song did you like the most? How did you feel when the Thing couldn't get to sleep? What part made you laugh the most?* As a class, pick a party theme. For instance, you could decide that everyone is going to be their very own version of The Thing! Once you've chosen the theme, ask the students to work together, using paper bags, newspaper and fabric, to create costumes for your party! The students can decorate their costumes, and the room, as they see fit—as long as it fits with the theme, of course. Finally, on the day of the party, have the class show off their unique costumes in a parade before telling their peers about their trip to see the show. As an added bonus, have volunteers recreate their favorite moments from the show! To support this unit, use the **Performance Reflection** in the **After** section.

ANYBODY HOME? (ENGLISH LANGUAGE ARTS, THEATER)

Imaginative set design inspired by the original source material is an important component of EMILY BROWN AND THE THING. Use the experience of seeing the show to recreate elements of the story's setting. Encourage your class to become imaginative scenic designers and storytellers to construct "Emily's House," "The Dark and Scary Wood," complete with the twistiest, thorniest tree, or the "Thing's Sleepy Corner" right in your very own classroom! As a group, work together to make your own set fit for Emily and her fluffy bunny Stanley. This could be located in a center, the library or other central area of your classroom. Encourage your students to recreate scenes they remember from the show, and use puppets, objects or drawn figures to help bring fantastical stories to life! To support this unit, use the **Activity: Cuddly Characters** in the **After** section.

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BEFORE

Ready-to-implement classroom activities that explore the themes and artistry of the show

COMMON CORE STANDARDS

Writing: 3; 4

Speaking and Listening: 1; 2; 6

Language: 1; 2; 3

NEW YORK STATE STANDARDS

Arts: Creating, Presenting, Performing,
Responding, Connecting

English Language Arts: 1; 2; 3; 4

BLUEPRINT FOR THE ARTS

Theater: Theater Making

Developing Theater Literacy

Making Connections



EMILY BROWN *and* THE THING

THE WILD WOOSH

Storytelling and adaptation are at the heart of *EMILY BROWN AND THE THING*. In fact, the show is based on a picture book and uses theatrical magic to bring the story from the page to the stage.

In this activity, work with your students to become master storytellers and bring a book to life!

Materials Needed: Suggested reading such as *Where the Wild Things Are* by Maurice Sendak

1. Begin by inviting students to come together in a seated circle and ask them: *What are different ways to tell a captivating story?* Then, write down their suggestions on chart paper for future reference. **Note:** *Suggestions may include fun characters and character voices, moments of suspense, music, comedy, etc.*
2. Tell students, *It's storytime! But, today you're not just going to listen to the story, you're going to become all of the elements that help make up the story!*
3. Read through the book once for the entire class so they get a sense of the story. Then, go back through the book, highlighting vocabulary, characters, settings and other elements of the story using the following questions:
 - *What colors did you see in the book?*
 - *What items or objects did you see in the pictures?*
 - *What characters are part of the story?*
 - *What did they like to do together?*
 - *Where do you think they lived?*
 - *How did the characters feel throughout the story?*
4. Then, tell your students that they're going to bring the story to life in your classroom by exploring engaging elements of storytelling. Select a few elements such as:
 - **Tableau** (A frozen picture)
 - **Participants as Characters** (Who/What is in the story)
 - **Creating Physical Setting** (Where the story takes place)
 - **Soundscaping** (The background music, noise or soundtrack made with the mouth, body or found objects)
 - **Thought Tracking** (Hearing what individual characters are thinking at any given point in the story)
5. Put all of these ideas into practice by leading students through a "Story Woosh," in which they create moments of the story in the center of the circle, while you act as the narrator and offer direction as the story is told. **Note:** *It's best to activate the story one page at a time.*
6. Once you've finished a page or two of the book, have everyone in the center of the circle go back to their seated position by saying the word, "WOOSH!", and making a sweeping motion with your hands. Have seated students do this, too! Once you've repeated this for each page of the story, you will have essentially created your very own storyteller's theater!

REFLECTION QUESTIONS:

What was it like to explore the story and make it come to life?

Did becoming different parts of this story help you better understand it? Why or why not?

What were some of your favorite moments to create?

What was the most challenging part of this activity?

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Be a part of your kid's field trip to EMILY BROWN AND THE THING!

WATCH

Check out the video trailer and a message from
EMILY BROWN AND THE THING!

www.NewVictory.org/EMILYBROWN

While you're there, do the suggested Family
Activities to learn more about the show.



ASK

**After your kid visits the New Vic, talk with them about their theater-going experience!
Use the prompts below to engage in a conversation with them about what they saw
and how the show made them feel!**

BEFORE the show:

Have you ever seen a theater production before?

*How do you think puppetry will be used in the
show?*

*What are you most excited about for your trip to
The New Victory Theater?*

AFTER the show:

What was your favorite part of the show?

*How would you describe a musical theater
performance?*

Did anything about the show surprise you?

VISIT

The New Victory is New York City's only performing
arts theater exclusively devoted to kids, their
families and classmates, bringing exhilarating stories,
innovative art forms and unparalleled performers
from around the world to its historic stage in Times
Square. For a full list of shows in the New Vic 2018-19
season, visit www.NewVictory.org.

EMILY
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The Book of Dreams



Dreams are stories our brains make up while we're deep in slumber. Think about your wildest and zaniest dream; the best story you ever saw while you were sleeping. This is your chance to turn that awesome dream from a story in your head into a story you can share!



**Draw out and
write a sentence
or two to start
writing your very
own book about
your dreams.**



EN ROUTE

Trip logistics and a brief student activity to be completed shortly before seeing the show

Provide this section to all teachers and chaperones attending the show!

COMMON CORE STANDARDS

Reading: 1

NEW YORK STATE STANDARDS

Arts: Creating, Responding, Connecting

BLUEPRINT FOR THE ARTS

Visual Arts: Art Making
Making Connections

Heads up!

EMILY BROWN AND THE THING uses theater to explore the themes of adventure and overcoming fears. Be aware that this production uses simple objects to represent bigger thoughts and themes. Encourage your students to keep their imaginations open as both the actors and audience members create the world of the play in their mind's eye.



EMILY BROWN *And* THE THING

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TRIP GUIDE

Provide this resource to the School Trip Leader and all teachers/chaperones attending the performance.

Before you leave school

We advise you to LEAVE ALL BAGS AND LUNCHES at school, if possible. If not, bags will be collected by NEW VICTORY staff and stored during the performance.

Plan to arrive at the NEW VICTORY venue at least 30–45 minutes before curtain time. The building opens one hour prior to curtain (i.e. 10am for an 11am performance). If you realize that your group is running late, please contact the theater DIRECTLY at **646.223.3020**. If you will be arriving by bus, please ensure that your driver drops your group off on the **north side** of 42nd Street between 7th and 8th Avenues.

Arrival

When you reach 42nd Street, a member of the NEW VICTORY Front of House staff wearing a green vest will check in with the school trip leader.

If you arrive by bus, they will direct your bus to a location on the street where it is safest to unload the students.

It is important to wait until our staff checks in the School Trip Leader and Bus Driver before unloading the students.

They will record the bus number and give the School Trip Leader and the Bus Driver correlating tags.

Please remember to have the School Trip Leader and the Bus Driver exchange cell numbers.

The Front of House staff will give a time for the bus to return to pick up your school group.

The question of lunch

NEW VICTORY venues are not equipped to host lunch/snacks. In the early autumn and spring months, nearby Bryant Park (42nd Street at 6th Avenue) offers a pleasant place for lunching, and there are also public restroom facilities.

Seating

In order to make your experience at the theater as efficient and safe as possible, you will not be issued tickets. Your group will be assigned seats in advance by the Education Department. Your seating assignment will not be available prior to the performance. If you have any questions, please contact the Education Department at: Education_Tickets@NewVictory.org.

Accessibility

Wheelchair accessibility: Wheelchair seating must be requested in advance, at the time of the ticket request, and is subject to availability. Assisted listening devices are available for patrons who have hearing impairments.



TRIP GUIDE

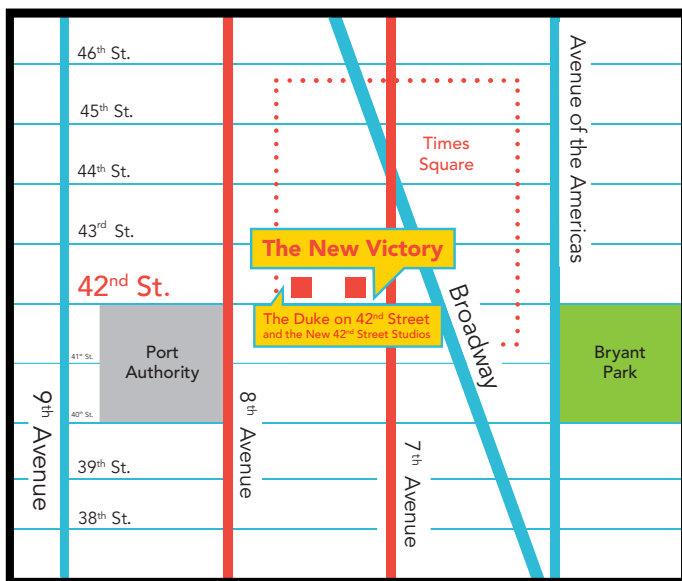
If you are traveling by bus, please also share this important information with the bus driver.

Directions to

THE NEW VICTORY THEATER OR THE DUKE ON 42ND STREET/
NEW 42ND STREET STUDIOS
209 West 42nd Street
229 West 42nd Street

BY SCHOOL BUS

It is safest to drop off and pick up your school group on **the north side of the street** in front of the venue. Turn onto 42nd Street from 7th Avenue so students can unload in front of the theater.



During the show

42nd Street is extremely congested and has a high volume of traffic. According to the New York City Department of Transportation, vehicles are not allowed to sit idle or park on the street without special permission. Once your bus is empty, it is important that the bus driver find parking at a nearby location—see possible parking locations below.

If a driver chooses to park on 42nd Street, they do so at their own risk of being ticketed by the police. The New Victory Theater is not responsible for bus drivers who receive parking tickets.

Possible parking locations

8th Avenue (both sides) between 38th and 39th Streets
11th Avenue (both sides) between 39th and 40th Streets

Pick up

Taking Midtown traffic into consideration, bus drivers should leave their waiting location approximately 10 minutes prior to the return time given by the Front of House staff. Front of House staff will also help find a spot on 42nd Street to safely load your student group after the show has ended.

BY MTA, SUBWAY OR BUS

1/2/3 N/R/Q/W/7

Exit the station at 42nd Street/7th Avenue. When you come out of the turnstile, take the stairs to your right. All NEW VICTORY venues are directly to the west of the subway station.

A/C/E to Port Authority

Exit at 42nd Street/8th Avenue. Walk to 42nd Street, turn east, and continue walking until you arrive at NEW VICTORY venues.

B/D/F/M

Exit at 42nd Street/6th Avenue. Walk west on 42nd Street until you come to 7th Avenue. The venues are on the north side of the street at 7th Avenue, next to the subway station.

The M10, M16, M27, M42, M104 buses all stop within one block of the venues.



IT'S A BEDTIME BOP

Now's your chance to write a lullaby to sing yourself or your fluffy stuffed animal friend to sleep! Think about what makes you sleepy and what makes your favorite lullabies so great.

With the help of an adult, fill in the blanks below to create a song all about what helps you get to sleep!

I LAY DOWN WITH MY _____ TO HELP ME GO TO SLEEP.
(something that helps you sleep)

I _____ WITH _____ AND LOTS OF
(an activity you love) (describe an emotion you feel)

_____ INSTEAD OF COUNTING SHEEP!
(another emotion)

I IMAGINE A TALL _____ AND _____
(a color) (a color)

WITH A _____ ON ITS HEAD.
(a funny feature)

SO, EVERY TIME I SLEEP AND _____, I'M NEVER FILLED WITH DREAD!
(an activity)

I'M GRATEFUL FOR MY _____!
(your favorite thing)

I REALLY LOVE MY _____!
(your favorite thing)

I'M SUPER, DUPER, TRULY, DULY GRATEFUL FOR MY _____!
(your favorite thing)

AFTER

Ready-to-implement classroom activities that offer the opportunity to reflect on and extend the experience of attending the performance

COMMON CORE STANDARDS

Reading: 1

Writing: 2; 3; 4; 5

Speaking and Listening: 1; 2; 3; 4; 6

Language: 3

NEW YORK STATE STANDARDS

Arts: Creating, Presenting, Performing,
Responding, Connecting

English Language Arts: 1; 3

BLUEPRINT FOR THE ARTS

Dance: Theater Making
Developing Theater Literacy
Making Connections



EMILY BROWN *and* THE THING

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AFTER / PERFORMANCE REFLECTION

Following your trip to The New Victory, you may find that your students want to discuss the performance and their own opinions. Reflecting on the show and voicing an aesthetic response is an important part of the theater-going experience. Allowing your students the opportunity to articulate their own thoughts and hear the ideas of their classmates will increase the impact of the theater experience.

Engage in a conversation with your students to help them process their thoughts and feelings about the show. On a large piece of chart paper, draw the outline of The Thing and use the prompts below to guide students through an active reflection. On the outside of the outline, have students write or draw their favorite moments from the show. On the inside of the outline, have students write or draw their own feelings about the show and what the imagery, music and sound effects evoked for them. Then, lead students in a discussion:

What was the story about?

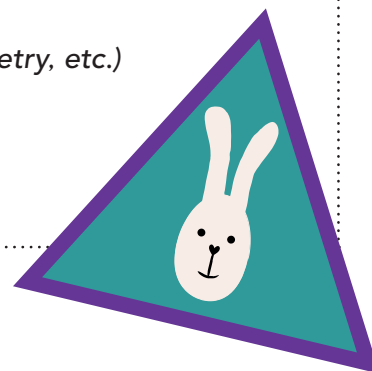
Who were the characters?

What were they in search of? Did they find it?

What were your favorite parts of the show?

What different production elements (music, lighting, puppetry, etc.) did you notice in the show?

How did the show make you feel?



TEACHER TIP

Engaging in dialogue, asking questions and recalling observations are skills that we believe should be fostered and encouraged. When leading a performance reflection discussion, try the following model of critical response:

Describe (*I saw...*)

Analyze (*I wonder...*)

Interpret (*I think/feel...*)

Evaluate (*I believe...*)

EMILY
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CUDDLY CHARACTERS

In *EMILY BROWN AND THE THING*, Emily's "cuddly" (stuffed animal) is a rabbit named Stanley. When Stanley and Emily go on adventures, Stanley the stuffed animal is brought to life!

In this activity, students will personify their own cuddly friends!

Materials Needed: Each student should bring in a stuffed animal/comfort object of their own from home (if they don't have one, the teacher should have extras to provide)

1. First, have students spread out in the room so they have enough space around them to move and explore. Make sure each student has a "cuddly," and if they don't, allow them to choose one from the classroom!
2. Start by guiding students through an exploration of their cuddly friends as puppets. Have students make their stuffed animals breathe, move and walk through space. Ask them: *How does your "cuddly" walk? What sounds do they make? How do they jump? How do they sit?*
3. Once students have spent some time discovering the ways their cuddly friends move, tell them they are going to become their cuddly friends for this activity. Explain that, just like Stanley the rabbit came to life onstage, they are going to bring their stuffed animals to life, too!
4. Have students stand in their own space in the room and lead them in a full-body shake out to reset themselves. Once the shake out is over, they have become their cuddly friends.
5. Ask them questions similar to those in step 2, this time focusing on the way they physically embody their characters. *If your "cuddly" was human, how would it get from place to place? Would it move slowly, or quickly? Does your "cuddly" skip, hop, walk, run? What sounds does it make when it moves? Is its voice high or low? What does your "cuddly" pay attention to? How is it feeling? Is it excited, nervous, confident?*
6. Allow students enough time to feel comfortable embodying their cuddly friends. They should all feel as though they've had sufficient time to explore and experiment, giving life to their fluffy pals.
7. Then, let students know that in a moment, they will each get the opportunity to introduce themselves to the class as their "cuddly," and to demonstrate what their cuddly looks like walking across the room.
8. When students are ready, it's time to share! Give each student the opportunity to introduce themselves to the class as their cuddly, embodying all of the characteristics they've explored throughout the activity! **Bonus:** If time permits it and students so desire, they can also demonstrate what their cuddly looks like as they move around the room!

REFLECTION QUESTIONS:

How did it feel to act as your cuddly?

What did you notice about your friends' performances? How were their cuddlies different from yours?

What made you successful in this activity?

What were some challenges you encountered?

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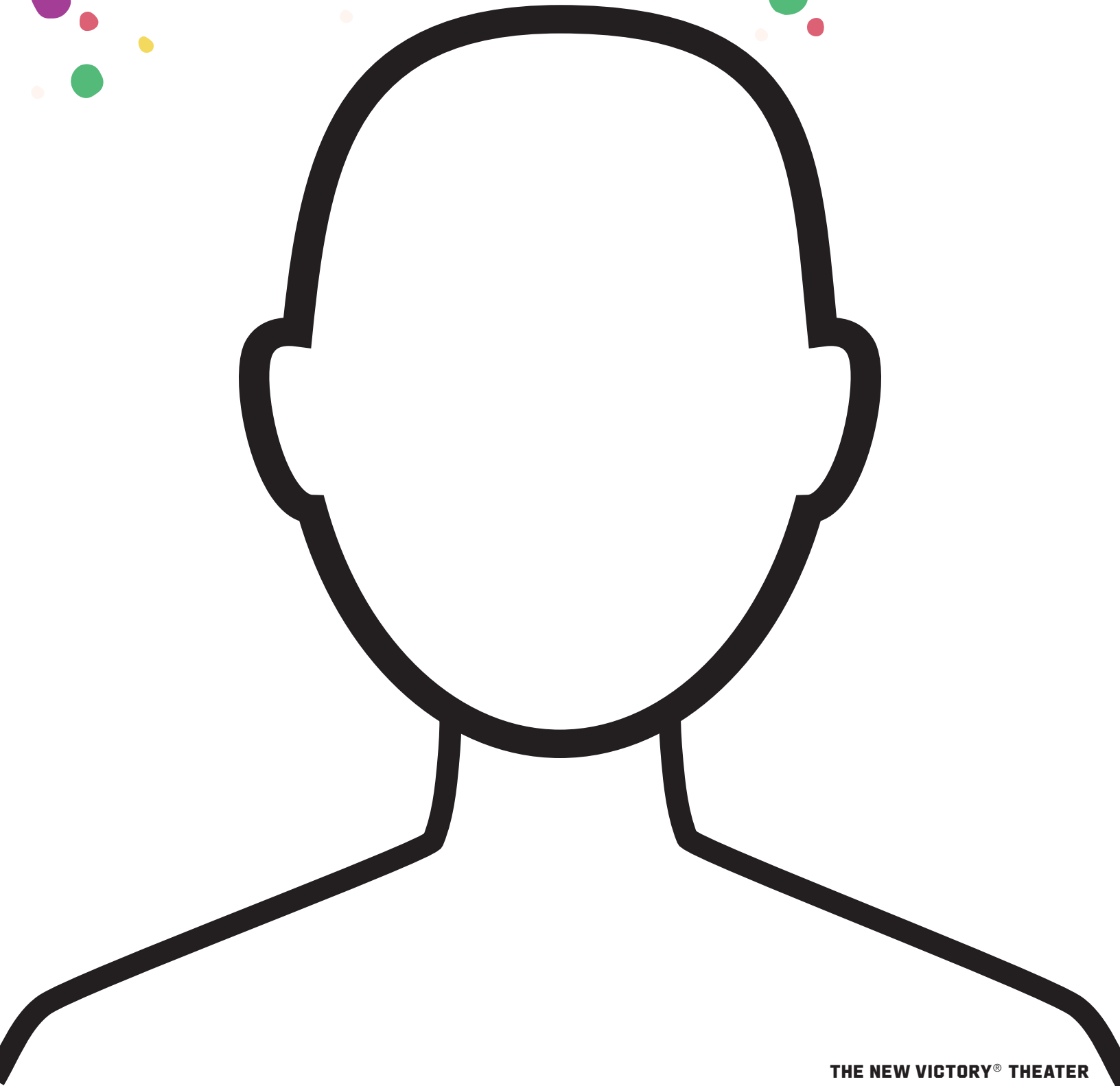
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Everything You Can Be!

What are all the things that make you, you? What's your favorite color? What do you love? What do you fear?

Draw or write things that represent you inside the outline below. Then, ask a friend to draw or write how they see you in the space outside the outline



Sources

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