



The B Street Theatre
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Teacher's Guide

FANTASY FESTIVAL XXVIII



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BEFORE THE PLAY

FANTASY FESTIVAL XVIII WINNERS:

The Teleporter by Diana Vang, Carina Candelario, and Ilynne Xiong; Sierra Enterprise Elementary, Elk Grove

Could You Bring Me Some Eggs? by Lilly Lo, Taylor Street Elementary, Sacramento

A Play by Vitaliy Miroshnichenko, Taylor Street Elementary, Sacramento

The Folded Paper Mystery by Holden Vigna, Williamson Elementary, Rancho Cordova

Cavity Troubles by Michelle Ivanov and Lyuda Skidan, Gateway Community Outreach Academy, North Highlands

The Greek Teaching by River Swanson and Jonny Apodaca, Crocker Riverside Elementary, Sacramento

THEMES: Language and Writing Instruction, Literacy, Developing Thinking and Critical Skills, Increasing Student Motivation, Self-Expression, Creativity, Character Counts

THEATRE TERMS

VISUAL & PERFORMING ARTS

3.0 Historical & Cultural Context

SCRIPT: The written play that tells actors what to say and what to do.

PLAYWRIGHT: The person who writes a play using characters and dialogue to tell a story

ACTORS: The people that say the words and do the actions on stage.

CHARACTER: The person or thing that an actor pretends to be or portrays

DIRECTOR: The person who coaches the actors and tells them when and where to move.

DESIGNER: The person creates/directs the creation of sets, costumes, props, lighting, etc.

SCENERY or the SET: The backdrops, furniture, and other pieces that show the audience where the play is happening.

COSTUMES or WARDROBE: The clothes and other things an actor wears to show who they are.

PROPS: The things that actors use (such as a book or broom) during the play.

SOUND: The sound effects (like a doorbell or thunder) that help to tell the story.

LIGHTING: The lights that help the audience to see the actors and scenery on the stage.

THEATER: The place where a play is performed. It is from the Greek word *THEATRON*, which means “watching place.”

DISCUSSION QUESTIONS

LISTENING & SPEAKING 1.0 Strategies: Comprehension

K:1.2 3:1.3 4:1.1 5:1.2

LISTENING & SPEAKING 1.0 Strategies: Organization and Delivery of Oral Communication

1:1.4 2:1.6 5:1.5

VISUAL & PERFORMING ARTS

1.0 Artistic Perception

1. What is the difference between a movie and a play?
2. If you wrote a play, what would you write about?
3. In a play, how do you know who the main characters are?
4. How do you know what place or time the play takes place in?
5. What are some things that actors can do to make characters interesting, relatable, and sympathetic?
6. Based on the Theatrical Terms list, what do you think a set designer, a costume designer, or a lighting designer does?

DURING AND AFTER THE PLAY

DURING THE PLAY

AUDIENCE BEHAVIOR

While watching a live theatre performance, it is important to sit attentively and listen. It does not mean that you need to be silent. Be sure to laugh at the funny parts (or cry at the sad parts), and certainly applaud at the end! Actors love it when an audience is involved with the show by actively watching and listening.

AFTER THE PLAY

POST-SHOW CRITICAL THINKING ACTIVITY

LISTENING & SPEAKING 1.0 Strategies: Comprehension

K:1.2 3:1.3 4:1.1 5:1.2

LISTENING & SPEAKING 1.0 Strategies: Organization and Delivery of Oral Communication

1:1.4 2:1.6 5:1.5

VISUAL & PERFORMING ARTS

1.0 Artistic Perception

4.0 Aesthetic Valuing

5.0 Connections, Relationships, Applications

Directors and designers must work together as they put on a play to make sure that everything the audience sees helps to tell the playwright's story. While a director does coach actors and tell them where and when to move on stage, he or she also decides how everything on stage should look and works with designers who create costumes, props, sets, lighting, etc.

Review the definitions for *director* and *designer* from the Theatrical Terms list on pg. 3. Then, identify the following:

1. The major movements actors do on stage—entering and exiting, walking, running, sitting, etc—are called blocking. Directors give actors blocking as they practice the play. Name some examples of creative or interesting blocking you saw during the show. Did they help you understand the story better?
2. Name some things you saw during the show that you think were designed by a designer. These can include a unique costume, a colorful set piece, strange sound effects, or even a cool-looking prop. How did they help tell the story?

Now, think about Holden Vigna's *The Folded Paper Mystery*:

1. What did the director, actors, and designers do to show you that George's paper creations were alive? How effective were their efforts individually and as a team?
2. Describe how you would have portrayed George's living origami and his Monster.

CLASSROOM ACTIVITIES

NOW IT'S YOUR TURN!

Help your students write their own plays just like the ones they saw performed in the Fantasy Festival XXVIII!

Playwrighting Process Step 1: Get Inspired!

First, learn how to structure a story and build a character.

ACTIVITY 1: Narrative Elements

READING 2.0: Reading Comprehension and Analysis of Grade-level Texts

3:2.3-4, 2.6 4:2.2 5:2.3-4 7:2.4

READING 3.0: Literary Response and Analysis: Narrative Analysis of Grade-level Texts

3:3.2, 3.4 4:3.2-3 5:3.2-3 6:3.2-3, 3.5 7:3.2, 3.5 8:3.2, 3.4

VISUAL AND PERFORMING ARTS: Theatre

1.0 Artistic Perception

5.0 Connections, Relationships, Applications

Discuss the following narrative elements with your students using a story your students have recently read in class or the nursery rhyme *Jack and Jill* (see below) as an example:

1. CHARACTERS (who)

Jack

Jill

2. SETTING (when and where)

Summertime

Outside

3. PROBLEM (what)

They are thirsty and want to get some water

4. RISING ACTION (events lead to the climax)

They grab a pail

They hike to the top of a hill

They get the water

They start for home

5. CLIMAX (everything leads to this moment)

Jack falls and hurts his head

6. RESOLUTION (the problem is solved)

Jill tumbles after him

Stories and Plays should have a Beginning, Middle, and End. The Narrative Elements can be found in the following sections:

Beginning:

Characters

Setting

Problem

Middle:

Rising Action

End:

Climax

Resolution

Have students get into small groups, and choose one of the five Fantasy Festival plays to discuss. Have them work together to complete the following chart and share it with the class.

CHARACTERS (who)

SETTING (when & where)

PROBLEM (what)

RISING ACTION (events)

CLIMAX (high point)

RESOLUTION (problem solved)

CLASSROOM ACTIVITIES

Activity 2: 3 Bags

WRITING 1.0: Strategies: Organization and Focus

3:1.1 4:1.2 5:1.1

WRITING 1.0: Applications

3:2.1 4:2.1 5:2.1 6:2.1 7:2.1 8:2.1

LISTENING AND SPEAKING 1.0: Strategies: Organization and Delivery of Oral Communication

3:1.9 4:1.9 5:1.6 6:1.5, 1.7 7:1.6 8:1.5-7

LISTENING AND SPEAKING 2.0: Applications

3:2.1 4:2.1 5:2.1 6:2.1 7:2.1 8:2.1

VISUAL AND PERFORMING ARTS: Theatre:

1.0 Artistic Perception

Find three brown lunch bags and label them Characters, Settings, and Problems.

Pass out slips of colored paper to each student. Have them brainstorm examples for each category and write them on the corresponding slips of colored paper (blue for Characters, Pink for Setting, etc.) Characters can be people (historical or fictional), animals, etc. Settings can be real, historical, or imagined places or times. Problems should be stated in a short sentence or phrase.

For example, a student might select the following:

Character:	one-eyed pirate
Setting:	grocery store
Problem:	can't find the car keys

After the bags have been filled, ask each student to **choose** one slip from each bag and outline a short story that incorporates each element. They will have to use their imagination to fit them all together. Have students share their stories with the class.

Playwrighting Process Step 2: Ready, Set, Write!

Now your students can start formulating their ideas and write them into a play!

ACTIVITY 3: Pre-Writing

WRITING 1.0: Strategies: Organization and Focus

4:1.1, 1.3 6:1.1, 1.3 7:1.1, 1.3

VISUAL AND PERFORMING ARTS: Theatre

2.0 Creative Expression

Let your students get quiet and... *think!* Let them see how their thoughts might move in many directions and encourage them to think outside of the box!

Alternatively, encourage students to think about people and events they have studied this year in History/Social Science, Science, Reading, and other subjects. Ask them how they would portray these events or the achievements of these people on stage.

Then, give the students paper and pencils and crayons and markers and have them make pictures of the ideas they were thinking about. Students don't need to illustrate an entire story yet, just the parts of it they are most inspired by and excited about.

Extra Step: have your students sketch a storyboard—or a series of simple pictures that establish each narrative element and show how the plot moves towards its climax.

CLASSROOM ACTIVITIES

ACTIVITY 4: Time to Write\

READING 3.0: Literary Response and Analysis: Structural Features of Literature

3:3.1 4:3.1 5:3.1 6:3.1 7:3.1

WRITING 1.0: Strategies: Penmanship

WRITING 1.0: Applications

3:2.1 4:2.1 5:2.1 6:2.1 7:2.1 8:2.1

VISUAL AND PERFORMING ARTS: Theatre

2.0 Creative Expression

Discuss the differences in form and function between poetry, prose, and drama (or a play).

Poetry (broken lines, rhyming words, rhythm) **Prose** (indented paragraphs, complete sentences)

Jack and Jill
Went up the hill,
To fetch a pail of water.

Jack fell down
And broke his crown,
And Jill came tumbling after.

Once upon a time there was a boy named Jack and a girl named Jill. Together they took a pail and began to walk up a hill. At the top of the hill was a well. They went to gather some water.

On their way back down the hill, Jack tripped over a stone, and bruised his head. In her effort to help him up, Jill stumbled and spilled the water.

Drama/Play (character name, dialogue, directions)

The following is one of the most common script formats:

- Write the character name at the left, followed by a colon. **JACK:**
- Then write the dialogue (words they are speaking). **JACK: Boy, am I thirsty**
- Add stage directions (description of what characters do or how they say their lines) inside parentheses. When an actor reads a script, they *never* say aloud what is inside the parentheses. **JACK: Boy, am I thirsty! (*licks his lips*)**

EXAMPLE:

(Jack and Jill enter)

JACK: Boy, am I thirsty! (*licks his lips*)

JILL: Me too. (*picks up a pail*) Let's walk to the top of the hill and get a pail of water from the well.

JACK: (*smiles*) Great idea!

(They walk up the hill and dip the bucket into the well)

JILL: Let's go home now and enjoy this cool, fresh water.

Now it's your turn! Have your students take their story and character ideas and write/type them out in the play format above. Encourage your students to write *everything* down before they forget it. Don't let them cross anything out or begin to make judgments about what they have written. They can decide afterwards what is good or bad. Tell them not to worry about spelling or punctuation (that comes later in the editing step).

Just sit down and *write!*

CLASSROOM ACTIVITIES

Playwriting Process Step 3: Taking a Closer Look

Now that your students have written a draft of their play, they should read it over or trade papers to see if their ideas made it onto the page. Are the Problem, events of the Rising Action, Climax, and Resolution clear? Do their characters come across the way they imagined? Is the setting clear? If they answered 'no' to any of these questions, they will want to revise their plays.

ACTIVITY 5: Make a Change

WRITING 1.0: Strategies: Evaluation and Revision

WRITTEN AND ORAL ENGLISH LANGUAGE CONVENTIONS: Grammar, Punctuation, Capitalization, Spelling

VISUAL AND PERFORMING ARTS: Theatre

1.0 Artistic Perception

2.0 Creative Expression

In revision, students can do any of the following:

Add: In listening to their play, students may realize that there is something they forgot to say or do. Students may add dialogue and action to make their play better.

Delete: There might be something in their play that doesn't make sense or interrupts the flow of the story. Students may delete anything that is not important.

Rewrite: A character's line may sound "wrong" or may not fit the speech of the character. Students may rewrite dialogue or action to make things more clear.

Reorder: The order of a story is important to understanding. Students may want to move events around or change the order of what is said or done.

Have your students revise their plays to make sure that the story makes sense, the setting and any shifts in setting are clear, and that all characters come across as intended.

Then, have each student look over his/her play again and correct any errors in grammar usage, spelling, capitalization, and punctuation. Give the following examples:

Spelling: Misspelled words can cause confusion.

Write "ghoti" on the board and ask students what it says. Tell them that it spells the word **FISH!**

gh =	the "f" sound	in the word <i>rough</i>
o =	the short "i" sound	in the word <i>women</i>
ti =	the "sh" sound	in the word <i>nation</i>

Capitalization: Show the students how mistakes in Capitalization can make things difficult to read:

mISTakeS iN cAPItaliZTIon cAn mAke thINGs dIfFicUlt tO ReAD

Punctuation: Show how a simple comma can completely change meaning.

Don't stop! (means to *keep* doing something)

Don't, stop! (means to *quit* doing something)

CLASSROOM ACTIVITIES

Playwrighting Process Step 4: Perform!

ACTIVITY 6: Showtime!

LISTENING AND SPEAKING 1.0: Strategies: Comprehension

4:1.4 5:1.2 6:1.1 7:1.2

LISTENING AND SPEAKING 1.0: Strategies: Organization and Delivery of Oral Communication

3:1.6-7, 1.9 4:1.6-7, 1.9 5:1.4, 1.6 6:1.4-5, 1.7 7:1.4, 1.6 8:1.3, 1.7

LISTENING AND SPEAKING 2.0: Applications

3:2.1-2 4:2.1 5:2.1 6:2.1 7:2.1 8:2.1

VISUAL AND PERFORMING ARTS: Theatre

1.0 Artistic Perception

2.0 Creative Expression

Choose a few of the student's plays to present to the class and have their classmates volunteer to be in each performance group (enough kids to play each of the parts in the script).

Give students some time to rehearse before performing each play. Simple set pieces and costumes can be made or brought from home. Clear a space at the front of the room for the "stage" area and you are ready to "raise the curtain!"

Acting 101: Remind the students of where the "audience" is as they rehearse and that they need to face and speak in that direction (unless otherwise noted in the script). Also remind the students of the following 3 elements of speaking:

Volume: Speak loud enough so people in the back can hear you.

Enunciation: Speak clearly enough so people can understand you.

Expression: Speak with enough expression so people can identify the character's emotions.

Reading aloud can also help during the *revision* step. Students will want the language to sound "real" when it comes out of an actor's mouth, and events to make sense when acted out. An informal performance or reading can help a student make positive changes to their script. Explain that playwrights often write several drafts of a play before it is ready to be performed.

ANTI-BULLYING

HISTORY AND SOCIAL SCIENCE

People Who Make a Difference 2.3.2

VISUAL & PERFORMING ARTS

5.0 Connections, Relationships, Applications

Thematic discussion questions for *Fantasy Festival XXVIII*

1. In the plays you saw, who were the bullies? How did they bully others and why?
2. How did the ones being picked on resolve the problem? Can you do the same thing at school? Why/Why not?
3. In *The Folded Paper Mystery*, some characters pick on George because he likes origami, while others ask him questions and express interest in his hobby. What are some appropriate and respectful ways to respond when someone looks different, acts different, or has different interests than you? What are some inappropriate ways to respond and why?
4. What does it mean to have an enemy? What can you do to avoid having an enemy like Carina and Ilynne do in *The Teleporter*? How can you avoid becoming someone else's enemy?
5. Because you have a unique personality, you will get along with some people in your class or school better than others. How should you treat people whose personalities clash with yours?

CLASSROOM ACTIVITIES

CHARACTER COUNTS

HISTORY AND SOCIAL SCIENCE

A Child's Place in Time and Space 1.1

VISUAL & PERFORMING ARTS

5.0 Connections, Relationships, Applications

Thematic discussion questions for *Fantasy Festival XXVIII*

Cooperation and Patience:

1. What does it mean to be patient or have patience?
2. Which characters in the plays you saw were patient? Which characters were impatient and why?
3. What does it mean to cooperate with others? Which characters in the play cooperated well with others and why?
4. What would have happened if...
 - a. Uncle Billy hadn't let John take some eggs from Sally after he dropped Granny May's eggs?
 - b. Granny May hadn't let John help make the birthday cake after he dropped the eggs?
 - c. Dr. Pepper had refused to treat Howie?
5. Think of a time when you showed patience like Granny May. What made it hard for you to be patient? Why did you choose to be patient anyway?

Creativity and Open-Mindedness:

1. What does it mean to be open-minded? Which characters in the plays you saw were open-minded? Which ones were not?
2. Which characters solved their problems creatively? What did they do and why was their creative solution so effective?
3. What does it mean to think "outside of the box?" How can thinking "outside of the box" help you to...
 - a. tell better stories?
 - b. solve conflicts with friends or family?
 - c. better understand and remember what you learn in class?
4. Why didn't Howie want to go to the dentist? What can we do to help us approach new or scary situations with a more open mind?
5. Do you have to be artistic or talented to be creative? Name some different ways people work creatively in everyday life.

Respect:

1. Respect can be broken down in this acronym: TASC: Thoughtful, Aware, Sensitive, Courteous. What examples of these attributes did you see in the plays? What examples do you see around you in school and at home?
2. In the plays where you DIDN'T see this, what happened between the characters?
3. To whom do you owe respect and why? In what ways can you show someone respect?
4. How could Howie have shown more respect towards his mother and the dentist? How would the story be different if he had?
5. In both *The Teleporter* and *The Folded Paper Mystery*, we see some characters steal or destroy other characters' possessions. How can you show respect for other people's belongings? If you want to use something or play with something that belongs to someone else, what should you do?
6. You can't force someone to respect you. How do you gain someone's respect?

RESOURCES & ADDENDUMS

FURTHER READING & LEARNING

Electronic Resources:

Story Skeletons: Teaching Plot Structure with Picture Books

<http://www.readingrockets.org/article/22242>

Plot Structure

http://www.google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=2&ved=0CDUQFjAB&url=http%3A%2F%2Fenglish.learnhub.com%2Flesson%2F4579-plotstructure&ei=meEnU5WcHoGhogT1moDoBg&usq=AFQjCNFQEbN4BI9uXvjccXS0hyZj_1DqQ&sig2=aWhlkyBErw5eABoJHRxjSw

Electronic Activities:

Storytelling Workshop with Gerald Fierst: A Writing with Writers Activity

<http://www.scholastic.com/teachers/activity/storytelling-workshop-gerald-fierst-writing-writers-activity>

Books

A More Perfect 10: Writing and Producing the Ten-Minute Play by Gary Garrison; ISBN 1585103276

Playwrighting: From Formula to Form by William Missouri Downs and Lou Anne Wright; ISBN 0155038613

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ATTENTION 3rd-8th GRADE TEACHERS:

The B Street Theatre is looking for

YOUNG PLAYWRIGHTS

For our annual playwriting contest open to kids in
Northern California!

Give your students the chance to have their plays performed by
The B Street School Tour
in

FanTaSy FeStiVaL XXIX!

Rules

- Students must be 7-14 years of age.
- Plays must be no longer than 10 pages.
- Plays may contain up to 8 characters.
- No more than 2 students may collaborate on a script.
- Send a photocopy of the play to *The B Street School Tour* with your student's name, telephone number, and name of school. Please note that scripts will not be returned.
- Plays are accepted until January 31 every year. That same year, the B Street School Tour performs the winning plays for over 110 schools and organizations from March to June.

To book Fantasy Festival XXIX
please call: (916) 442-5635

Teachers can go to our website and
download our playwriting curriculum guide.

Winners Receive

- Oscar Statuette
- Certificate of Achievement
- Official Notification of Award
- Name announced at every performance.
- Recognition in local newspapers
- Awards will be presented at a public performance in Spring 2015 at the B Street Theatre.



B Street Theatre School Tour
2711 B Street
Sacramento, CA 95816
www.bstreettheatre.org



FanTaSy FeStival!

PLAYWRITING COMPETITION COVER SHEET

Attached is my play for consideration in the B Street School Tour's Annual Playwriting Festival! I understand that I will be contacted at the end of February if my play is selected as one of the 5 winners. I understand that my play may be altered* to fit the performing requirements and standards of the B Street Theatre.

Name: _____

Play Title: _____

Phone #: _____

School: _____

Grade: _____

Mail your script to the following address:

B Street Theatre
2711 B Street
Sacramento, CA 95816

* It is B Street's commitment to uphold the integrity of the writing submitted to us AND to uphold the standards of professional theatre. B Street Theatre's Writers and Directors may make adjustments to content or form of a submitted play as they look at the overall

production values of each play as it fits together with the other plays in the program. [Print this page](#)