

# Study Guide

## GEMS: The World's Wisdom Stories



**Did you know?** This performance is a public service of the Sampson CenterStage Performing Arts Series and the County of Sampson and is totally funded and underwritten through the financial contributions of many businesses, corporations, civic organizations, and individuals from across Sampson County and is provided **FREE** to students in Clinton City Schools and Sampson County Schools.

Many thanks to all **Class Acts-Sampson CenterStage for Students** Sponsors...On the day of the performance a complete list of Class Acts Sponsors will be distributed to each teacher...

**TEACHERS, How you can help?** Please take a moment to have **YOUR** students write a note of appreciation to our sponsors...without them this performance would not be possible!

This study guide is provided as a courtesy of the *Class Acts-Sampson CenterStage for Students* series and is designed to aid in preparing students for an exciting performance.

We encourage you to make use of this valuable resource designed to not only enhance each student's theatergoing experience; but to also complement their total educational experience.

# GOING TO THE THEATRE (101)



## Going to the Theatre

Watching a live performance is very different than watching television or going to the movies. When you see a live performance you play a part too! Your role is an audience member. As an audience member you should obey the following instructions:

When you arrive, follow an usher to your seat. Your group may be assigned to specific areas or seats in the theatre. Please stay in the seat that you are given until the show is over.

Most theaters do not allow cameras, cellular telephones or recording devices. Please leave these at home or in your classroom.

Food, drink, candy and chewing gum are not allowed in the theatre.

Book bags and/or oversized handbags are not allowed in the theatre.

When the theater lights dim, it means the show is about to begin...Please be quiet.

Listen and watch carefully. Talking and making noise disturbs the performers on stage and your fellow audience members. Please hold your comments until after the performance. Of course when something is funny you may laugh. You may even cry when something is sad.

Show your appreciation by clapping when the performance is over and when the performers take a bow.

Stay seated after the show and an usher or your teacher will lead you out of the theater.

### SPECIAL NOTE

This show will have a question and answer period following the performance. Please stay seated after the curtain call. If you have a question, raise your hand. Speak loudly and clearly when you are called upon.

# Theatre Collaborators



When we see a show, we often think of only the performers on stage. However, many people come together to make a performance happen. Read the list of theatre collaborators and answer the discussion questions with a partner.

**Artist** - A person who creates (makes) art.

**Professional Artist** - A person who creates art as an occupation, that means the person earns his/her money with art.

**Storyteller** - A teller of stories, a relater of anecdotes, a reciter of tales (as in a children's library)

**Mask(s)** - is an object normally worn on the face, typically for protection, disguise, performance, or entertainment. Masks have been used since antiquity for both ceremonial and practical purposes, as well as in the performing arts and for entertainment.

**Director** - helps the performers understand their roles and tells them where to move on stage. The director also collaborates with designers to create the entire picture you see on stage.

**Costume Designer** - imagines and designs the clothing and other items worn by the performers on stage.

**Lighting Designer** - imagines and creates the lights of a performance to enhance the mood and the setting.

**Set Designer** - makes a map of each set and its changes

**Props** - items held or used by the actors on stage that help tell the story

## THINK ABOUT IT!

Why is changing the color of lights important for the mood in a scene?

Can you create a mask using a sheet of paper and crayons?

Why would you wear a mask?

Have you ever worn a mask? If so, why?



## DISCUSSION QUESTIONS...

1. If you were to work in the theater business, which theater collaborator would you rather be?
2. Which job seems most challenging? Why?



RESOURCE MATERIAL



*MIME, MASK & PHYSICAL THEATRE*

*by*

*DOUG BERKY*

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## A NOTE TO TEACHERS

Enclosed are some materials for you and your students. You will find information about me, a synopsis of the performance, and some general information and classroom resources relating to some of the physical theatre arts your students will experience. These are for your use. Please feel free to copy and reproduce them. I hope you find them helpful.

I have been performing in school settings for over twenty years. I have included material in the show that will entertain and educate the teachers as well as the students. Please, as a courtesy, do not use the performance time as a time to grade papers or conduct other business. You are modeling behavior for your students. Please model the kind of behavior you desire from your students in your classroom.

I encourage you to use this and other cultural arts events as an opportunity to study the art of communication. Take note of the concepts that connect with your students and also those that don't. What are the elements and tools used that keep focus and attention. In my work, listening to my audience is essential for me to know how and when to present an idea. Being present in the moment, being sensitive to the timing of a response or a gesture, and working at being spontaneous in a structured discourse is key to a successful presentation. Enjoy the show, but observe and learn by watching the relationship that develops with the audience. We all strive for the same result; attention, interest, and the sharing of ideas.

## "NO SHOW" . . . A SYNOPSIS

In many theatrical performances the play happens on a stage behind an invisible fourth wall. The characters of the play are unaware they are being watched by an audience. This is not the case in Doug Berky's, "*NO SHOW*". The premise of "*NO SHOW*" is that a performance has been scheduled. The stage is set. The audience is seated and waiting, but the actors are a "no show". A "member" of the audience begins to search for the cast. When they cannot be found he discovers the set and all the props waiting to be used. Theatrical masks, juggling equipment, and a tutu are just a few of the items discovered. "*NO SHOW*" is a structured improvisation with audience interaction. It weaves together elements of mime, circus, masks, and silent movie shtick. It is designed as a family show and is appropriate for all ages.

## DOUG BERKY BIOGRAPHY

Doug Berky has been a performer of mime and movement theatre since the mid 1970's. He first became interested in drama by participating in plays in high school and college. After seeing Marcel Marceau perform in Portland, Oregon, Doug began to look for a school of mime. He attended the Dell'Arte School of Mime and Comedy in Blue Lake, CA. The training there involved all aspects of movement and performance. Classes were held in acrobatics, mime, dance, theatrical improvisation, clowning, circus skills, mask work and other movement disciplines. It was here that Doug learned how to make masks and became interested in mask theatre.

From California, Doug moved to Vermont to perform with the Two Penny Circus. The Two Penny Circus was a touring theatre company that toured all over New England presenting three shows, all utilizing mime, masks and circus skills. After Two Penny, Doug became an apprentice to mime artist Tony Montanaro and performed with the Montanaro Mime Theatre. The Montanaro Mime Theatre toured the United States and several other countries and produced a children's television series entitled "SeeSaw" for NBC in Portland, ME, as well as three specials for Swedish National Television. In 1982, Doug helped the National Technical Institute for the Deaf create a Commedia dell'Arte production that toured the United States and he performed with their touring company, "Sunshine Too". At the end of that year, Doug drew on all his performance experiences and put together his one man show. As a solo artist he has traveled, performing and teaching, in the United States, Europe, Mexico, Canada and Cuba. Along with his live performances, Doug has been involved with a number of video and television projects. He makes masks for his own work and also designs and makes masks for colleges, theatre productions, and other artists. In 1995, Doug completed a B.A. in drama at Furman University in Greenville, SC.



## MIME - WHAT IS IT?

How do you define this thing, mime? One of my first teachers of theatre, Carlo Mazzone-Clementi, told us one day in class that mime was "everything an actor does before he/she needs to speak". Another of my teachers, Tony Montanaro, defines mime as "physical eloquence". I will dare to add my own definition to these - my mentors. I like to describe mime as physical theatre. The popular perception of mime as limited to a white face silent character is like allowing an opera singer to be the definer of music. This is a ridiculous idea, because we all know that music includes many different styles, variations and cultural influences. Just so, mime is a very diverse art form and has far more to offer than somebody getting stuck in a box.

The word "mime" is used interchangeably to refer to both the performer and the performance. Historically, many types of popular entertainments and entertainers have been grouped under the heading of "mime". Mimes typically could be short plays, mimetic dances, imitations of animals and birds, singing, acrobatics, juggling and so on. Early scripts show short satirical treatments of daily routines or burlesqued myths as common mime material.

Most likely what held these diverse elements together under the label of "mime" was and is the visual or physical nature of these entertainments. Performing artists have few rules. There is one, however, that most performers rely on. Do whatever works!

There are many anecdotes about the roots of the silent nature of some mime. Tony Montanaro, in his book, *MIME SPOKEN HERE*, talks of an early Roman mime, Livius Andronicus. One day he lost his voice before a performance. Rather than cancel his performance, he had one of the choristers deliver his lines while he moved silently on stage. It went so well it became his style. There is another wonderful story about the Italian Commedia players who took their performances to France during the reign of Louis XIV. Their work was so well received that the state theatres lost their audiences and, more importantly, their money. The Italians were ordered by the government to be silent on stage. The Italians only became more inventive and visual, and they continued to thrive.

A Frenchman, Etienne Decroux, is generally recognized as the father of modern mime. In the mid 1900's, he originated many of our now classic mime illusions. It was one of Decroux's star pupils that brought mime it's world wide popularity.

Marcel Marceau, also from France, developed his own personal style of illusion mime. His work is characterized by precise movements and impeccable technique. He, more than any other, is responsible for the popular perception of mime as a silent art form. With the advent of television in the 1950's he became an international sensation. His silent stories and mime studies were acted with poetic eloquence.



In the United States from about 1800-1930 vaudeville was one of the most popular of theatrical entertainment venues. Vaudeville was essentially a collection of variety acts performed together as an event. Many famous mime and variety performers cut their teeth in vaudeville. Many later became popular through their work in the silent movies and then eventually the talkies. People such as Charlie Chaplin, Buster Keaton, Laurel and Hardy, and W. C. Fields pioneered new venues for mime and physical comedy. Continuing this fine theatrical tradition into the mid and late 20th century were people like Red Skelton, Carol Burnett, Lucille Ball, Don Knotts and Tim Conway.



## THEATRE EXERCISES FOR THE CLASSROOM

*OBSERVATION* - These first exercises are to help students develop the skill of observation. In mime, we can show an audience only as much as we have been able to observe and understand. Observation and study are our first tasks.

### Observation Game

Have all but one of your students sit in a circle. Have the student who is left out study the circle and take note of where each student is. When he/she is satisfied that they know everyone's place have them leave the room. While they are out have several students change places. Call the student back in the room. Have them identify the people who have changed and move them back to their original place.

As your students' observation skills increase, you can increase the difficulty of the exercise by having them notice body posture changes, or students can exchange items of clothing such as sweaters or shoes.

This same exercise can be done with a tray of objects instead of students.

*CONCENTRATION* - In order for an actor or mime to perform we must learn to concentrate and focus on our job. This next exercise will help to take observation a step further and add the concentration of a task . . . to mirror what we see.

### The Mirror Exercise

Divide your students into pairs. It helps at the beginning if they are about the same height. Have them stand facing each other about arms length apart. Choose one to lead and one to follow. Two Rules: 1) They must always maintain eye contact.  
2) They must move slowly.

The idea is for them to move together so closely that someone watching will not be able to tell who is leading and who is following. If they do well the effect will be that of a mirror. Ask the leader to slowly move one thing at a time. The follower is to follow trying to mirror the leader. They may be able to make the movement more complicated as they get better. Remind them that the idea is not to trick each other but mirror so well the audience will not have a clue about who is leading.

### The Name Game

Have your class stand in a large circle. One at a time each student will walk into the center of the circle and say their first name, then walk back to their place in the circle. After each student has done this, the rest of the class is to imitate them. This means in order for them to do a good imitation they must first observe carefully and then as closely as possible to move and speak like each student. Have them take note of each person's rhythm, posture, gestures, facial expression and vocal dynamics. The

temptation will be for the students to make fun of each other, but insist they concentrate and work carefully. The Name Game can be repeated with each person doing a funny character or movement.

*MOVEMENT STUDIES* - One of the first things we do in mime is learn to move in different ways. Here are some beginning exercises.

### Animal, Insect, Character

Have your students go home and observe an animal. This can be a pet or an animal in a zoo, or something like a squirrel that they can study for at least ten minutes. After their study have them work on an imitation of that animal. Have them practice the movements of the animal and even create a facial expression. The next day in class have them present their animal for each other. The same can be done for insects, characters and any other thing you may think of.

### The Statue

This is an exercise in stillness. In groups of three or more, one person takes a pose like a statue. Other members of the group gently move the statue by tilting and turning it. The person who is the statue must try to maintain their shape and original position. The statues should be moved slowly and carefully. If the statue fears for their safety, they will not be able to succeed.

### What's Your Trade

Have your class divide into two groups. Each group secretly decides on an occupation. They should discuss among themselves what kind of actions and movements would indicate this occupation. They, as a group, act out this job and the other group should guess the occupation. The other group then does their occupation.

### Machines

This is a basic acting exercise and a beginning of improvisation. Have your students sit in a semi-circle. One student at a time gets up in the empty space of the semi-circle and begins a simple, machine-like movement with a machine-like sound. After the first student has established their movement and sound, the next student adds to the first person a different machine-like movement and different sound. They both continue as a third person adds a new movement and sound. This continues until all the students have joined in. The machine they create will be an abstract invention of their own. Encourage the students physically to connect to each other and to do different movements and sounds.

## *ILLUSIONS*

### Hand Isolation

The basis for many of the mime illusions is an exercise called a hand isolation. Have your students imagine a table in front of them. Have them place their hands on that imaginary table. Next, have them walk forward and back, side to side. The idea is to learn to keep your hands still in space as you move. When you do this the stillness of the hands creates the illusion that there is something there. A key to this exercise is relaxation.

### Pushing A Heavy Object

Have your students go to a solid door frame and push against it. Ask them, while they are pushing against this object, to take a mental picture of their body position. Have them stop, move six inches from the door frame and recreate the push using the mental picture. If they do this correctly, they will also use the hand isolation. The imaginary door frame should not move.

### Pulling A Rope

This illusion uses a moving isolation. Have your students grab an imaginary rope that is hanging from the ceiling. It should look like two clenched fists, one above the other with about a six inch space separating the two hands. Ask them to pull the rope down. The hands should move together keeping the distance between them the same. Have them pull something light and something heavy. Once they get the hang of the rope, pair them up. One person will squat on the floor with the person pulling the rope next to them. Imagine the rope going up to the ceiling, through a pulley, and down, attaching to the top of the head of the student squatting. Have the student with the rope begin to pull slowly. As they do, the squatting student should follow the motion of the rope and rise the amount or distance moved. When they are able to coordinate their movement we will be able to see the relationship between the rope puller and the object being lifted. One more detail can be added. As the person is being pulled up by the rope, have them add a slight turning movement to show the movement of a suspended object.

### Tug Of War

Using the same movement the students practiced in the rope pull, have two students mime a tug of war. They must move slowly. Choose one person to lead and the other to follow. The idea is to keep the distance between the rope consistent to create the illusion. Eventually, they can choreograph their movements so the tug of war can be at a natural speed.

## The Wall

Have the students imagine a wall in front of them. Slowly, have them place one hand on the wall. This illusion uses the hand isolation. As well as being still, the hand should flatten out or take the shape of the wall. When the student takes their hand off the wall, their hand should relax. Have them touch the wall in different places.

Other illusions can be created by watching an action and then trying to do it in mime.

## Acting Out A Story

Choose a story or historical event. As the story is read have your students act out what is happening.



## THEATRICAL MASKS

From antiquity to the present, from Asia around the world to Europe, masks have been a part of the life of almost every culture on our planet. They serve the purpose of disguise in festivals, they enhance the mystery of drama, they bring mysticism to religion. The faces of animals, ancestors, kings and pharaohs, demons and dummies have all been set in mask. Although this article will deal with theatrical masks, it is well worth the time and effort to look at other masks from different areas of the world.

Masks are an integral tool of the theatre. The first historical record of organized drama in western civilization is of Greek drama around 500 BCE. These dramas used masks that were a part of religious ritual and story. The Greeks used large full face masks, often with very large, open mouths, shaped like a megaphone. The Greeks had large beautiful amphitheatres. We think that these masks helped the actors project their voices in these wide open spaces. None of the masks have survived the years so all we know about them are what we learn from writings or see represented on art work of the time.

The most popular and enduring theatre form that utilized masks was the Italian Commedia dell'Arte. It emerged somewhere around the 1500's. It grew out of earlier Roman influence, and perhaps even earlier Italian farces. It was physical. It was improvisational. It established firmly many of the comedic stock characters that dominate our comedy even today. A unique trait of the Commedia dell'Arte was the fact that almost all characters wore masks that covered the upper half of their face. These masks were comic caricatures, some even grotesque. Only the young lovers went without masks. Other characters of the commedia were Pantalone, a miser, the Capitano, the cowardly braggart soldier, the Dottore, the babbling pedant professor, and Arlecchino, the servant who was the trickster and often the mover of the slim plot line. If you have seen a Marx Brothers film you can get a sense of the commedia style, larger than life characters and broad suggestive humor. The story lines are easy to find because a writer named William Shakespeare borrowed many of the commedia scenarios as a basis for his comedies.

Masks still play an important part in modern theatre. In the mid 1970's, a Swiss mime company called, "Mummenschanz", created a show that eventually ran on Broadway and was still touring in the late 1990's. Their work explored the concept of mask. In fact, not a real face was seen until the curtain call. Their masks were not only worn on their faces but they developed wonderful characters and living things by wearing body masks.

Running on Broadway as I write is a wonderful mask piece designed by Julie Taymour. The Disney production, "Lion King", utilizes beautiful masks, puppets, and many other inventive production ideas. Much of its success is due to the effective use of masks.

Discussion and activities:

*Bring in masks from home. Develop a character and use it to tell its story.*

*Take a character from a favorite story of a history lesson and make a mask to dramatize that story.*

*Looking at pictures of masks from other cultures, discuss what they are made of and how the artist might have made that mask and why.*

*Identify masks that have a practical use. Talk about what people do when they wear those masks.*

*If masks are things we use to alter our appearance to create a desired image, what are the things we wear everyday to create our daily "mask"?*



## MAKING MASKS

There are many ways to make masks and many materials available. Historically, different cultures have used materials that were plentiful to them. For example, the Iroquois Indians often wove corn husks. The Northwest Pacific Indians and many African peoples carved wood. Eskimos stretched seal skin and the Italians used leather.

### *Garbage Masks*

One material that is plentiful to us in our culture is garbage. Have your students bring in a bag of washed, unbreakable, non sharp, but interesting looking things from their garbage cans. These could include various shapes of plastic bottles, cardboard containers, lids, and other packaging. Using tape, glue, twist ties, or any other kind of fastener, have them select from the wealth of your materials several objects and create a garbage masks.

### *Nature Masks*

Using the same principles as the garbage mask, have your students bring in elements of nature; leaves, feathers, tree bark, straw, and other materials and gather them into a mask.

### *Paper Mache*

There are several ways to do paper mache. The method I am about to describe takes some time and patience but can lead you to some wonderful masks.

- > Materials needed: Clay, modeling tools (Popsicle sticks work well), jar of Vaseline, plastic mixing bowls, Elmer's glue, newspaper and brown paper bags, a small square of cardboard or plywood for the students to build their masks on, acrylic paints, brushes, elastic band 1/2" width, needle and thread.
- > Design: Ask students to think about the kind of mask they would like to make. It is easier to work with clay when you have a model, picture or drawing from which to work. Have them find pictures or sketch out what they envision. Encourage them to make the first mask simple.
- > Sculpting: On the cardboard or plywood board for each student, have them start to build up the clay to make a general shape of the face. If your amount of clay is limited you may use rocks or other things as filler and build the clay on top of those things. Have them rough out the whole face creating the general shape of the mask before trying to focus on details. Some things can be added to a mask to finish it after it is made such as teeth, hair, etc. Again, keeping it simple will



make the best mask. When the students are finished sculpting, discuss the mask with them. Help them step back and look at it from all angles. If they are happy it is time to continue.

- > Preparation: Take the vaseline and thinly cover the clay mask. You only need a little. This will serve as a release agent so the mask will come off the clay when dry. In your plastic mixing bowl mix the Elmer's glue about half and half with warm water and thoroughly mix it. Rip your paper into strips and drop them into the glue/water solution and let them soak.
- > Making the mask: Gently begin to place pieces of soaked paper on the clay mold. Place them on carefully so they do not wrinkle but accurately show the shape of the clay. These should overlap on each other. The more detail sculpted in the mask, the smaller the paper pieces will need to be and the more patience will need to be exhibited. About five layers will be needed for a normal size mask. To help me keep track of my layers, I will do a layer of newspaper and then a layer of brown paper bag. By alternating the layers I can easily keep track of my layers and make sure I evenly cover the mask. You may do all five layers at one sitting, or may do a layer and come back to it. It will not make a difference. When you are done the mask must be left a day or so to dry.
- > Removing the mask: Give your masks enough time to dry. Temperature and humidity will both effect how quickly the masks dry. Also note: the top layer will dry before the bottom layer, so please allow plenty of time. When you are sure the masks are dry, try working one of the sculpting tools between the mask and the clay all around the base of the mask. Sometimes the weight of the clay will make it drop out of the mask, other times you will need to patiently work the mask free from the clay. When the mask is free of the clay, wipe out the vaseline with some paper towels and let it dry a little more.
- > Finishing mask: With a scissors or exacto knife trim the edges of the mask and eye or mouth holes if desired. Paint the mask with acrylic paints. Hair or other effects may be added. A slit can be cut or grommets placed in the side of the mask through which to slide an elastic band and then sew the ends together.
- > Using the masks: Have students write a brief biography about their mask character.

Have students develop a character walk and voice for these new masks.

Have these characters tell a story or sing a song.

Create a scene with several different characters.

## RESOURCES FOR FURTHER STUDY

### Theatre History

CLOWNS,

John H. Towsen (Hawthorn Books, 1976)

THE OTHER FACE: THE MASK IN THE ARTS,

Walter Sorrell, (The Bobbs-Merrill Company, 1966)

COMMEDIA DELL'ARTE,

Bari Rolfe, (Persona Books, 1977)

MIMES ON MIMING,

Bari Rolfe, editor, (Panjandrum Books)

### Mime

MIME SPOKEN HERE,

Tony Montanaro, (Tilbury House, 1995), also available on video

THE MIME BOOK,

Claude Kipnis, (Harper and Row, 1966)

TALKING ABOUT MIME,

David Alberts, (Heinemann, 1994)

### Masks

THE PROP BUILDER'S HANDBOOK ON MASKMAKING,

Thurston James, (Betterway Books, 1989)

MASKMAKING,

Carole Sivin, (Davis Publications, 1986)

BEHIND THE MASK,

Bari Rolfe, (Persona Books, 1977)

### Improvisation

IMPROVISATION FOR THE THEATER,

Viola Spolin, ( ? )

Other areas of reading that may be helpful are some beginning acting texts or creative drama tests.

*I hope these ideas are helpful. Be creative and have fun!*

## VOCABULARY WORDS

*MIME* - is often used as a shortened version of pantomime. The original meaning was to imitate something. It also is used to describe a kind of physical theatre or short farcical drama. These short sketches are often thought of as silent but need not be so. Mime can also refer to the person performing the dramatic or comic routine.

*ILLUSION* - In mime an illusion is the acting out of an action or event in a way that looks like it is really happening. Often mimes create illusions in an empty space, like touching an invisible wall, other times we can create an illusion using a real object, perhaps making a real object look heavier than it really is.

*MASKS* - In theatre, a mask can be anything that conceals or disguises someone. Most often we think of face masks that look like another person or animal, but masks can cover the whole body or cover a small part of the face.

*UNICYCLE* - A one wheel vehicle that is pedaled like a bicycle by a person straddling the seat. It takes good balancing to ride one.

*JUGGLE* - To keep several objects in the air by alternately tossing and catching them, it can also involve balancing and spinning objects.

*IMPROVISATION* - An act in which an actor makes up the drama on the spur of the moment or creates spontaneously the performance an audience sees.

*COMEDY* - A drama style that focuses on the humorous or funny aspect of ideas or characters.

*STAGE* - The area in the theatre where the performance happens.

*PROPS* - The objects that an actor or mime uses in the course of the play or drama.

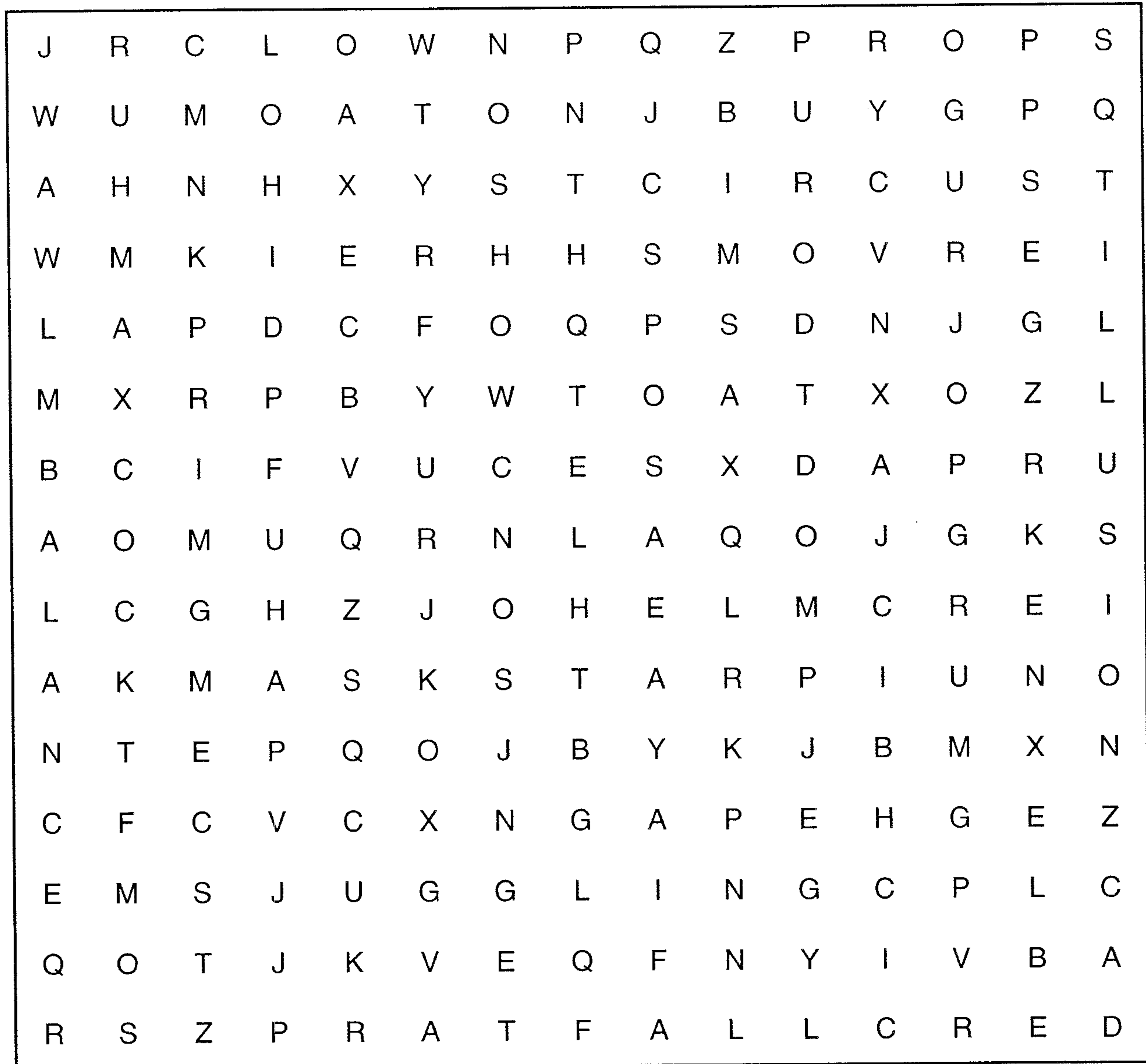
*SET* - This is usually the background or the environment constructed on the stage to show a place or context for a show. The set can be changed many times throughout a play.

*CHARACTERS* - These are the people or individuals that the play is about. The actors play the characters. We see the characters on stage.

*PRATFALL* - A comic fall. An intentional fall by an actor to make the audience laugh.

## WORD SEARCH - K - 2

Locate and circle the words  
below that are elements of Doug Berky's 'No Show'



BALANCE  
CIRCUS  
CLOWN  
ILLUSION  
JUGGLING  
MASKS  
MIME

NO SHOW  
PROPS  
PRATFALL  
STAGE  
UNICYCLE

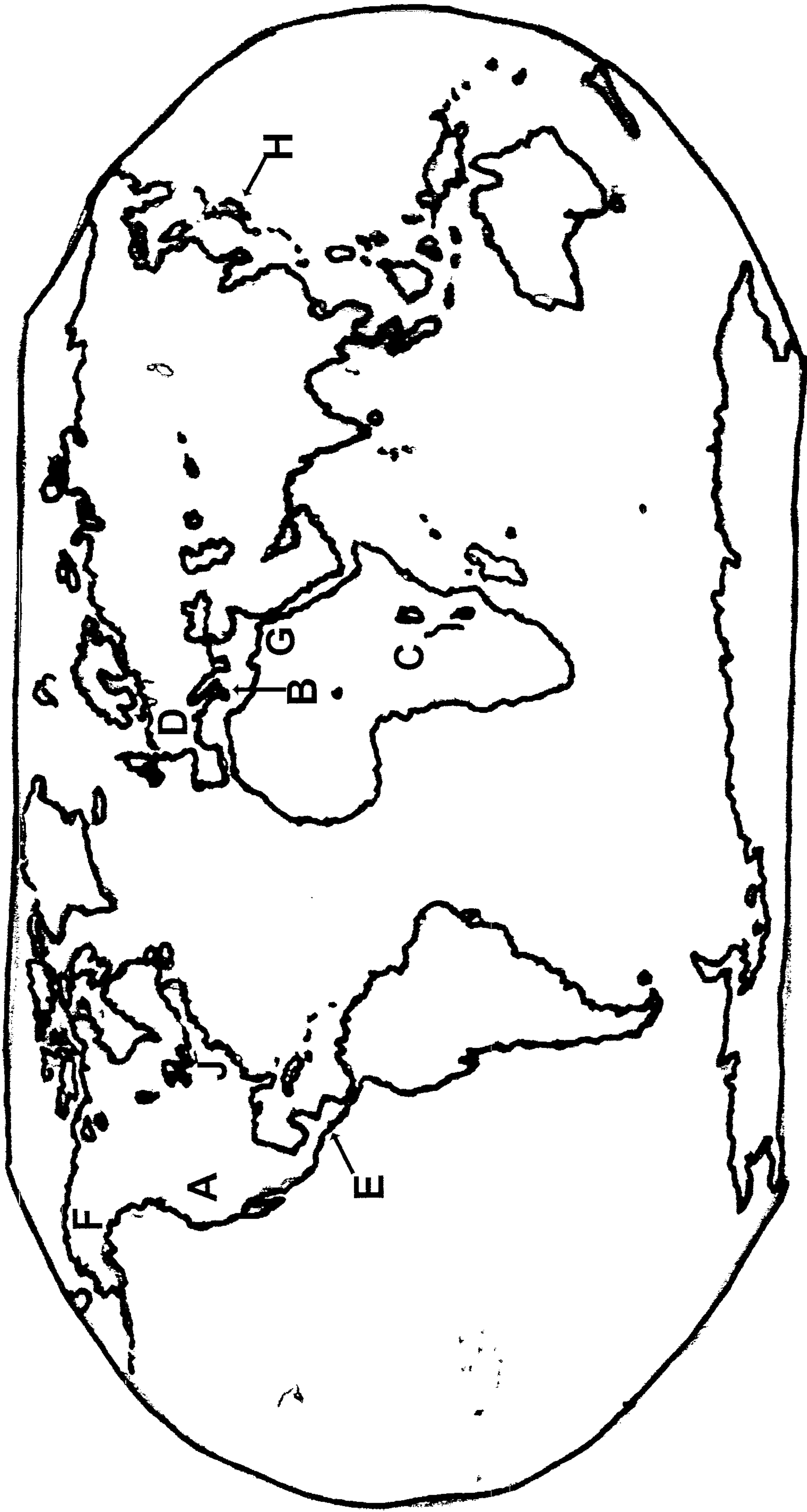
# WORD SEARCH - GRADES 3 - 5

Locate and circle the words and famous mime artist listed below.

N	W	T	B	A	X	O	N	R	Q	Z	P	R	O	P	S	R	Y	D	C	E	U	S	V	G	O	I
A	J	M	A	R	C	E	L	M	A	R	C	E	A	U	L	P	E	Q	T	M	A	S	K	S	A	E
E	C	H	A	N	B	M	S	Z	P	O	W	D	E	S	T	X	T	D	O	D	A	B	J	Q	U	I
B	R	O	N	O	Y	R	K	C	O	R	D	U	T	B	U	B	O	K	S	A	H	A	T	R	I	K
R	E	I	W	S	N	O	P	T	A	P	A	L	Q	U	I	I	T	L	E	K	O	P	I	K	T	O
M	X	Q	S	H	U	S	E	G	U	L	Y	O	P	I	N	L	Z	U	T	P	E	P	R	A	M	B
L	A	U	G	O	T	E	L	E	X	B	A	G	M	Y	O	L	A	K	O	T	A	L	M	J	R	A
S	O	C	H	W	Z	A	M	Y	T	U	N	T	W	H	J	U	G	G	L	I	N	G	T	T	D	U
L	U	C	I	L	L	E	B	A	L	L	X	J	O	I	C	S	B	U	O	R	C	H	E	O	P	X
A	W	N	C	O	R	E	G	E	P	E	Q	O	U	R	M	I	M	A	N	O	G	R	B	N	N	E
S	I	N	G	D	O	U	G	B	E	R	K	Y	U	H	H	O	K	L	A	M	A	T	A	Y	N	I
C	E	U	B	A	S	A	I	E	M	O	N	C	A	L	T	N	E	C	H	N	O	R	L	M	E	V
D	O	T	N	U	T	B	M	U	M	M	E	N	S	C	H	A	N	Z	I	C	R	B	A	O	T	O
C	I	N	C	S	P	A	C	G	R	O	K	J	I	M	D	I	S	L	N	E	Y	O	N	N	U	M
E	S	I	M	P	A	T	E	T	E	N	N	W	A	D	C	C	P	O	L	I	T	I	C	T	O	T
M	Z	O	O	K	E	R	P	O	M	I	M	E	O	J	Y	A	O	R	O	M	A	C	E	A	X	N
M	B	B	U	S	T	E	R	K	E	A	T	O	N	X	H	A	R	M	B	U	C	K	E	N	Y	E
E	O	J	M	A	N	D	Y	B	I	G	L	T	L	C	H	E	C	K	E	D	B	O	O	A	Y	L
T	B	O	E	A	X	J	L	E	A	H	O	A	E	C	G	G	I	E	U	D	C	A	T	R	A	I
T	G	H	E	R	C	L	O	W	N	D	E	I	T	I	S	A	A	C	W	M	Y	X	R	O	M	S
K	T	D	G	A	R	B	O	P	E	T	L	M	A	R	X	B	R	O	T	H	E	R	S	N	S	I
E	C	T	E	A	T	E	R	N	S	R	Y	E	O	C	D	R	G	L	A	D	Y	S	O	V	E	R
L	U	N	I	C	Y	C	L	E	A	P	O	N	B	U	D	C	H	A	U	D	I	E	N	C	E	Y
L	N	U	X	J	O	Y	B	H	B	U	S	H	O	S	N	A	N	A	M	I	K	A	H	Q	K	A
Y	O	N	S	T	A	N	C	A	R	O	L	B	U	R	N	E	T	T	P	A	Y	A	S	A	C	K

AUDIENCE	NO SHOW	MARX BROTHERS
BALANCE	PROPS	CAROL BURNETT
CIRCUS	SET	CHARLIE CHAPLIN
CLOWN	SILENT MOVIE	BUSTER KEATON
COMEDY	STAGE	EMMETT KELLY
ESCALATOR	THEATRE	MARCEL MARCEAU
ILLUSION	UNICYCLE	TONY MONTANARO
JUGGLING	LUCILLE BALL	MUMMEN SCHANZ
MASKS	MR BEAN	RED SKELTON
MIME	DOUG BERKY	

# THE WORLD OF MASKS

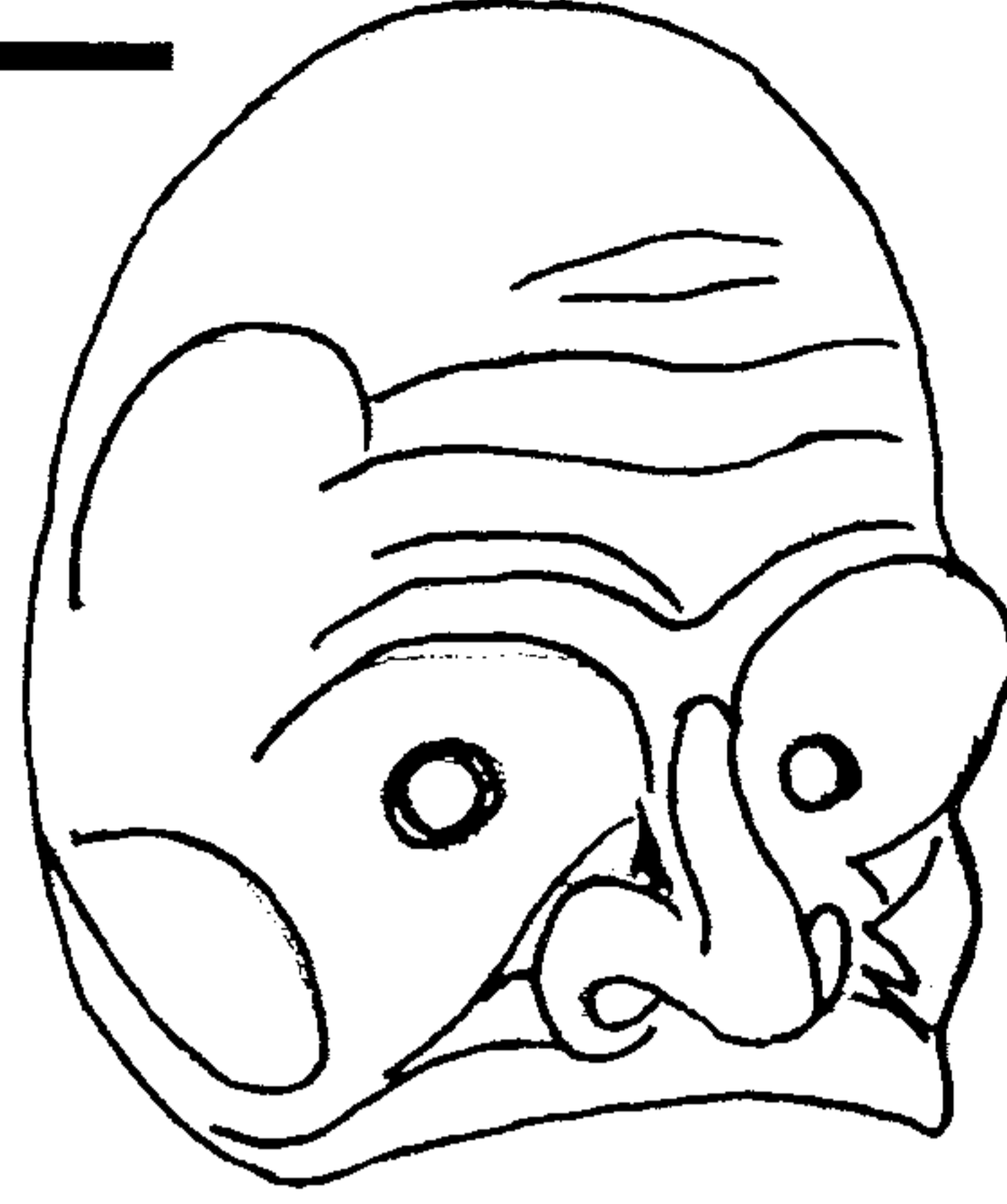


Find the Mask's home and place the letter with the mask.

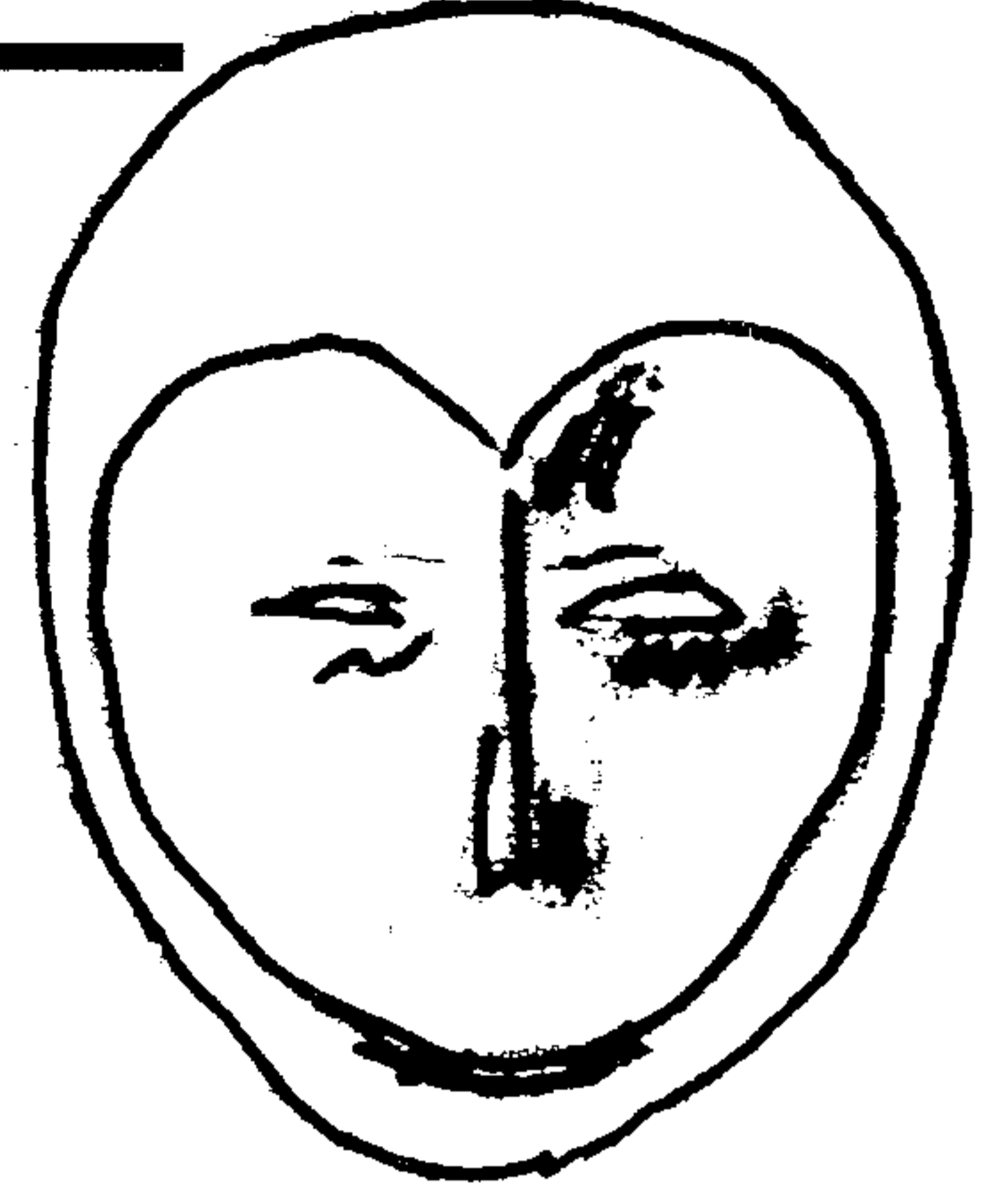
NW Pacific Coast  
North America



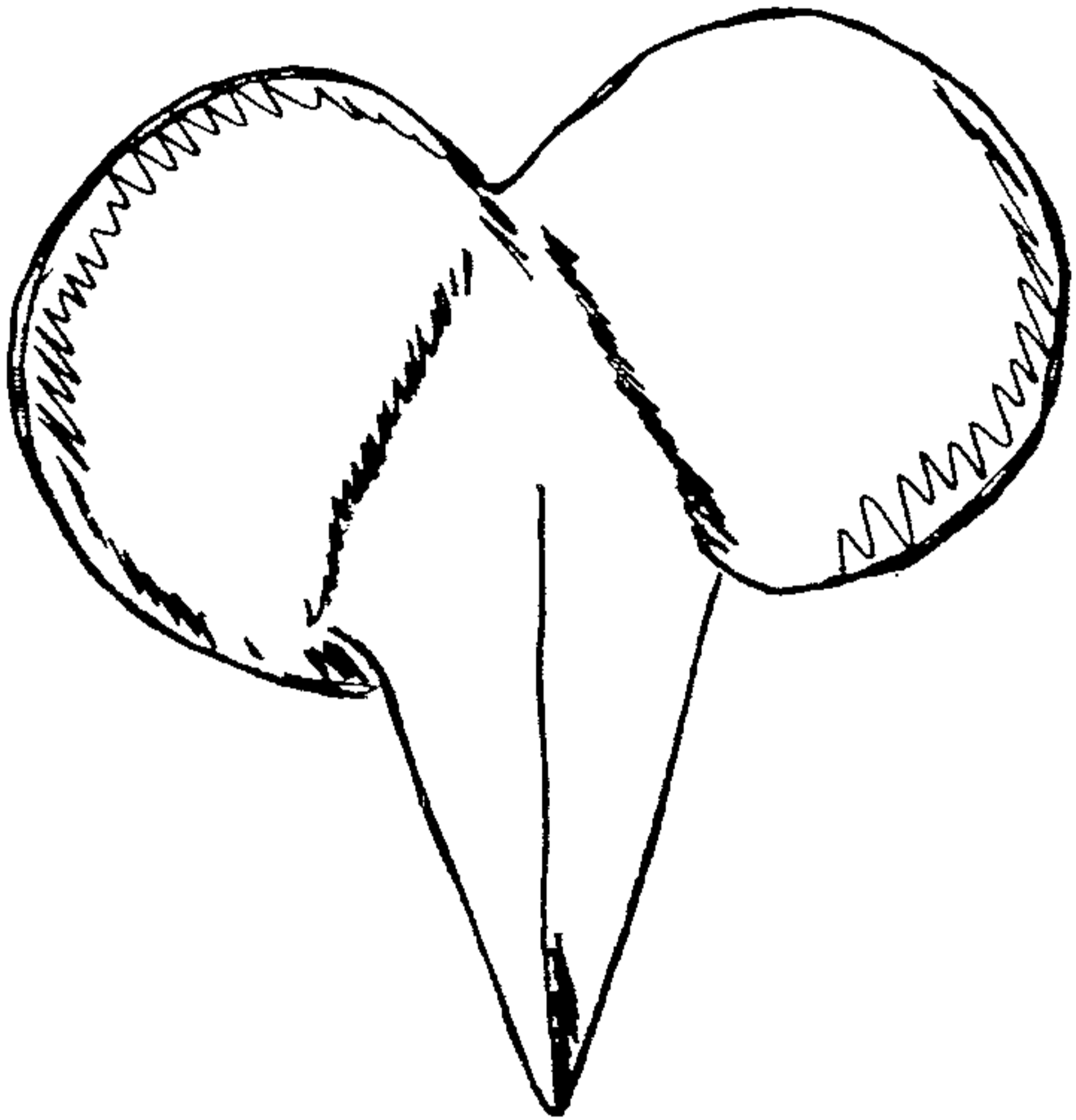
ITALY



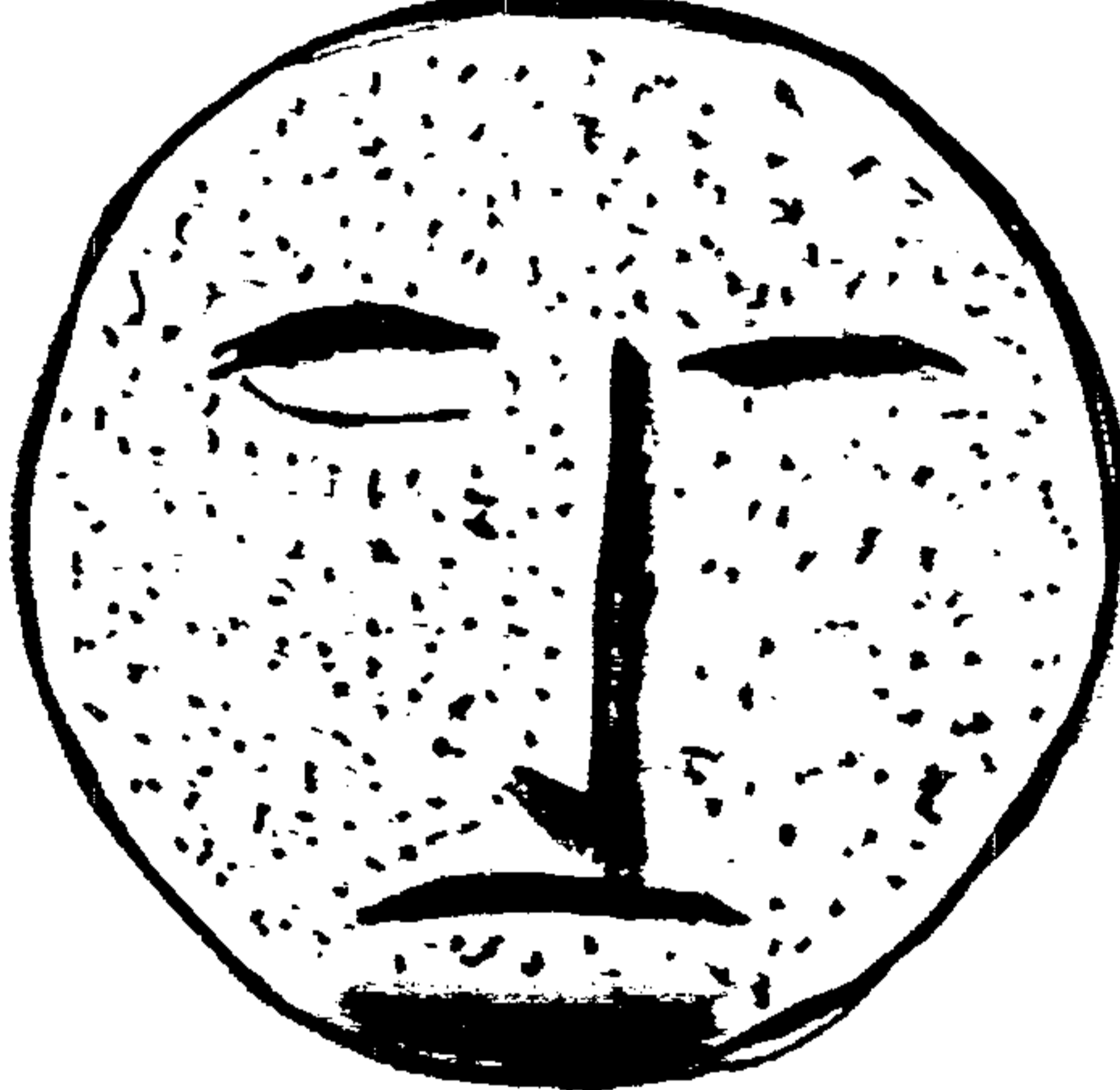
AFRICA



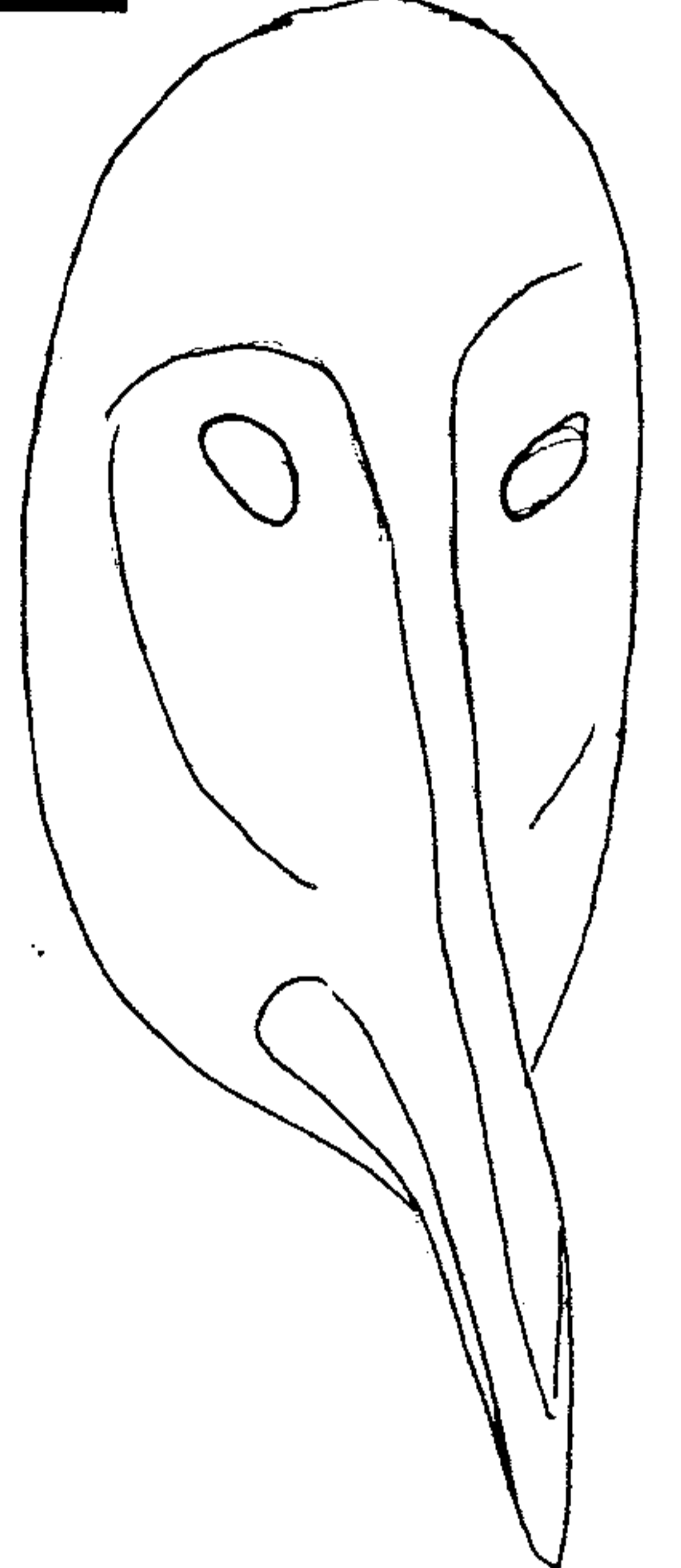
EUROPE



CENTRAL AMERICA



ALASKA



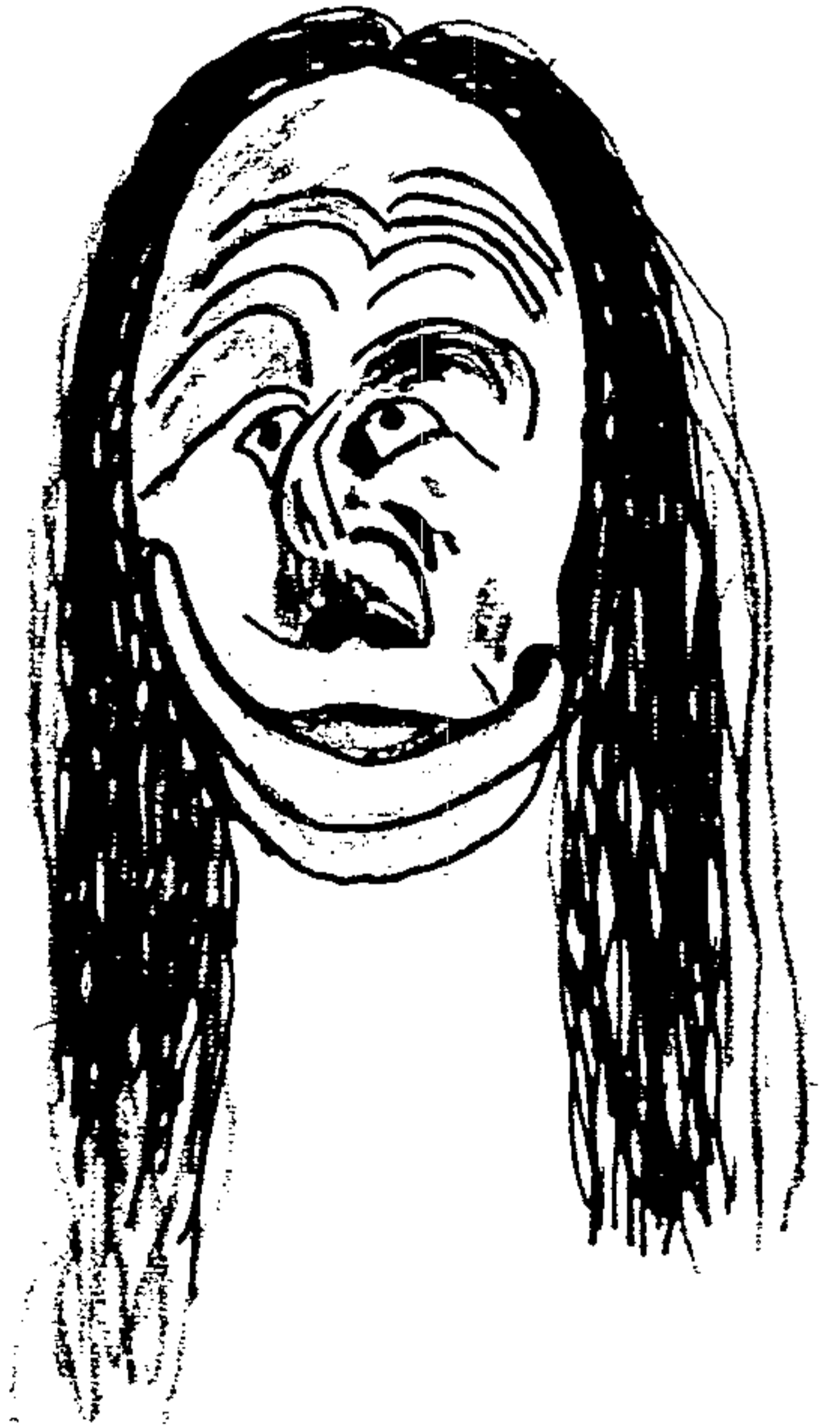
EGYPT



JAPAN



NE North America





# AT HOME

Dear Parents,

Recently, your student attended the performance **GEMS: The World's Wisdom Stories**.

Actor **Doug Berky**, created a wonderful production that contained story-telling and fables as he introduced students to **MIME**, puppet making, comedy and drama. Your student experienced a large-scale puppet production that featured puppets hand-made by **Doug**.

Prior to attending the performance; teachers reviewed proper theatre etiquette with students and introduced background information about **Aesop's** life. Aside from the many benefits for students of simply experiencing theater, the materials addressed in this play supported many goals in the **North Carolina Standard Course of Study**.

As a parent, you are your child's best teacher. They can also teach you through their experiences.

Ask your student about the play they attended and read through this booklet. Select a story from a different culture or a different part of the world. Read or tell the story to your child. When you have finished, discuss with your child what they were able to learn about the culture and its people from the story you shared.

Thank you for your participation in the arts.



## DO IT!

A reviewer writes an opinion of the actors, sets, and director for a newspaper or magazine. Write your review of the concert for your family.

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