Grades K-6

A Teacher’s Guide to:

Chris Perondi’s
Stunt Dog Experience
Arts for Youth program
Lancaster Performing Arts Center offers many ways to integrate the arts into your lesson plan through our Arts for Youth program. Our School Shows, Workshops and study guides are aligned with the California Department of Education’s Common Core Standards, as well as the Content Standards for Visual and Performing Arts (and more) for K-12 education. We emphasize Education through the Arts by utilizing music, theatre and dance as a tool for students to learn such core subjects as math, science, history and literature. Students will receive a high quality, curriculum-based learning experience in an enjoyable setting.

Introduction
Dear Educator,
As you make plans for your students to attend an upcoming presentation of the Arts for Youth program at the Lancaster Performing Arts Center, we invite you to prepare your students by using this guide to assure that from beginning to end; the experience is both memorable and educationally enriching.

The material in this guide is for you, the teacher, and will assist you in preparing your students before the day of the event and extending the educational value to beyond the walls of the theatre. We provide activity and/or discussion ideas, and other resources that will help to prepare your students to better understand and enjoy what they are about to see, and to help them connect what they see on stage to their studies. We also encourage you to discuss with your students the important aspects of the artistic experience, including audience etiquette.

We hope your students find that their imagination comes alive as lights shine, curtains open, and applause rings through Lancaster Performing Arts Center. As importantly, we hope that this curriculum-based Guide helps you to bring the arts alive in your classroom!

Thank you for helping us to make a difference in the lives of our Antelope Valley youth.

Arts for Youth Program
Lancaster Performing Arts Center, City of Lancaster

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Stunt Dog Experience
Pre-performance

Overview of applicable California Content Standards

**Curriculum connections:** Visual and Performing Arts, Music, Theater, and Dance. Math. English.

**English Language Arts & Literacy**

Kindergarten: Reading Standards for Literature K-5
- 3.1 Distinguish fantasy from realistic text.
- 3.3 Identify characters, settings, and important events.

Grade 2: Listening and Speaking - *Organization and Delivery of Oral Communication*
- 1.5 Organize presentations to maintain a clear focus.
- 1.7 Recount experiences in a logical sequence.
- 1.8 Retell stories, including characters, setting, and plot.
- 1.9 Report on a topic with supportive facts and details.

**California Arts Standards – Theatre**

Grade 5: Creative Expression - Development of Theatrical Skills
- 2.1 Participate in improvisational activities to explore complex ideas and universal themes in literature and life.

Grade 5: Connections, Relationships, Applications – Connections and Applications
- 5.1 Use theatrical skills to dramatize events and concepts from other curriculum areas, such as reenacting the signing of the Declaration of Independence in history social science.

Grade 5: Connecting and Applying What Is Learned in Theatre, Film/Video, and Electronic Media to Other Art Forms and Subject Areas and to Careers - Careers and Career-Related Skills
- 5.2 Identify the roles and responsibilities of performing and technical artists in theatre, film, television, and electronic media.

**Math**

Grade 1: 1.NBT.B.3

> “I regard the theatre as the greatest of all art forms, the most immediate way in which a human being can share with another the sense of what it is to be a human being.”
> 
> –Thornton Wilder (1897–1975), Pulitzer Prize winning American playwright and novelist

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Theatre Etiquette

Thank you for coming to Lancaster Performing Arts Center! We are glad you are visiting. Please...

**Arrive on time:** Plan for possible delays in travel and parking. Arrive 30 minutes prior to show time.

**Students: Leave recording devices of any kind at home or in your backpack at school**
Video or audio recording and photography, including camera phones, are often prohibited by law and may disrupt the performance. They are not permitted and are considered rude to the others around you.

**Teachers: Turn off or silence all personal electronics**
Beeps, clicks, tones and buzzes and light pollution emanated by personal electronics such as watches, Bluetooth devices, cell phones, etc. interrupt the performance and spoil the theatre experience.

**Observe the instructions of ushers**
The ushers are volunteers who are present to help, ensure rules are observed and provide guidance in the case of an emergency evacuation. Please show them kindness and consideration. You will be asked to exit to the right of the theatre at the end of the performance.

**Be respectful**
While entering and exiting the theatre: please fold your arms or put your hands in your pockets or behind your back. Talk very quietly. Once seated: Do not talk. Keep your feet on the ground. Put your hands in your lap or fold your arms.

**Abstain from eating or drinking inside the theatre**
Crackling wrappers and containers and food messes in the auditorium are unwelcome. Food, candy, gum and drinks should never be brought inside the theatre.

**Avoid talking, waving and shouting during the performance**
Laughing and applauding and expressing “ooh” and “ahh” sounds are encouraged at appropriate times. Shouting to actors/friends is disrespectful to others. Save personal conversation for after the show. If you must talk, whisper very quietly.

**Do not exit the auditorium during the performance except in the case of emergency**
If you must leave, wait for an appropriate break in the performance. Teachers- arrive early enough to escort students to the restroom prior to the start of the show.

**Do not get onto the stage or place items on the edge of the stage**
To ensure the safety and security of performers and audiences, this behavior is strictly prohibited unless expressly permitted by a performer or staff member.

**Dispose of garbage in proper receptacles**
Help preserve a pleasant environment by depositing all debris in appropriate receptacles.

**Extend common courtesy and respect to your fellow audience members**
Civility creates a comfortable and welcoming theatre experience for all.

**Bring very small children only to age-appropriate performances**
Small children easily become restless at programs intended for older children and may cause distractions.
Be a Live Theatre Critic

During the performance watch for:

• Facial expressions and actions
• Costumes and Props
• Use of the Stage
• Music, lighting and sound effects
• Vivid stories and word pictures

About the Show

Since 1999 creator and executive producer Chris Perondi has entertained millions and has produced over 8,000 live shows in North America. Offering the world’s first and original “Stunt Dog Show”.

This talented cast of performers and dogs delights audiences of all ages, with high energy excitement from beginning to end. During the Stunt Dog Experience, you will witness some of the most incredible stunts and behaviors ever performed by dogs. The experience has amazing tricks, big air stunts, comedy antics, dancing dogs, and athletic feats. It is the most entertaining show of its kind!

The show features the “Golden Bone Showdown” which is a series of five separate challenges that will test each dog’s intelligence, speed, accuracy, and leaping ability.

Don’t forget the athletic feats! From world class flying disc catching dogs, the "Stunt Dog Triathlon", weave pole/barrel racing, to the famous high-jumping phenomenon. You will witness the most athletic and talented dogs in the world.

These superstar dogs have been featured on the Late Show with David Letterman, Ellen Degeneres Show, Queen Latifah, the Tonight Show with Jay Leno, Animal Planet’s Pet Star!, Fox Sports “You Gotta See This!”, the CBS Early Show and much more. They have also starred in commercials and have been featured on the news and in magazines across the country. Famed Director, trainer, and producer Chris Perondi has been entertaining audiences of all sizes since 1999. He has produced over 7,000 shows in his career. Over 3,500 have been stage shows for performing arts theaters and major theme parks such as: Silver Dollar City, Dollywood, Stone Mountain, Worlds of Fun, ValleyFair!, Knott’s Berry Farm, Long Island Wildlife Park, and the Discovery Science Center in Southern California, not to mention numerous sporting event half-time shows for the National Football League (NFL), College Basketball & Football, and Minor League Baseball (MiLB).
**Meet the Cast**

<table>
<thead>
<tr>
<th>TEAM PERONDI</th>
<th>STUNT DOGS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>FLASHY FERRARI</strong>: Border Collie/ACD Mix</td>
<td><strong>CRAZY CONFETTI</strong>: Jack Russell/Terrier Mix</td>
</tr>
<tr>
<td>[Image]</td>
<td>[Image]</td>
</tr>
<tr>
<td>Kansas City, MO</td>
<td>Woodland, CA</td>
</tr>
<tr>
<td>Street rescue</td>
<td>Yolo County Animal Shelter</td>
</tr>
<tr>
<td>Favorite stunt: Big-Air catch over the kid</td>
<td>Favorite trick: Riding her skateboard</td>
</tr>
<tr>
<td><strong>BLAZING BENTLEY</strong>: Border Collie</td>
<td><strong>SPITFIRE SPINELLI</strong>: Husky/Cattle Dog Mix</td>
</tr>
<tr>
<td>[Image]</td>
<td>[Image]</td>
</tr>
<tr>
<td>Private adoption, Livermore, CA</td>
<td>Street Rescue, Nashville, TN</td>
</tr>
<tr>
<td>Favorite part in the show: Catching flying discs from kids</td>
<td>Signature move: Paw-stand on the feet</td>
</tr>
<tr>
<td><strong>VINNY VALENTINO</strong>: Aussie/Border Collie Mix</td>
<td><strong>STORM SHADOW</strong>: ACD / Border Collie Mix</td>
</tr>
<tr>
<td>[Image]</td>
<td>[Image]</td>
</tr>
<tr>
<td>Minnesota Border Collie Rescue, St. Paul, MN</td>
<td>A Place to Bark Rescue, Nashville, TN</td>
</tr>
<tr>
<td>In training: New rising star!</td>
<td>Flashy Ferrari’s stunt double: High-energy tricks and stunts</td>
</tr>
<tr>
<td><strong>SUPER SONIC</strong> (RETIRED): All American Mutt</td>
<td><strong>ACTION JACKSON</strong>: Jack Russell Terrier</td>
</tr>
<tr>
<td>[Image]</td>
<td>[Image]</td>
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<tr>
<td>Private adoption, Valley Springs, CA</td>
<td>Happy Hearts Rescue, Los Angeles, CA</td>
</tr>
<tr>
<td>Co-inventor of: the &quot;Stunt Dog Triathlon&quot;</td>
<td>Favorite trick: the &quot;paw-stand&quot;</td>
</tr>
<tr>
<td><strong>STUNT DOG EXPERIENCE</strong></td>
<td><strong>LANCASTER PERFORMING ARTS CENTER</strong></td>
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Tip: Throughout this study guide, you will see words in **bold**. You will find definitions to these vocabulary words in the “Lesson Plans” section of this guide.

# Performance

**Perform Your Part**

You have an important role to play; it wouldn’t be a **performance** without you! Your part is to pretend the performance or play is real. Part of this includes accepting certain theatre ways, or conventions:

1. Performers tell the story with words (**dialogue**), actions/use of the stage (**blocking**), and songs.

2. Performers may sing songs that tell about the story or their feelings.

3. Performers may speak to the audience.

4. Performers may act or play several different characters (doubling) by changing their voice, costume or posture.

5. Places are suggested by panels on the set, and by props.

**How to play your part:**

A performance or play is different from television or a movie. The performers are right in front of you! They can see your reactions, feel your attention, and hear your laughter and applause. Watch and listen carefully to learn everything you can. You may see and hear things that you’ve never experienced before.
Post-performance

Suggestions for Discussion

Grades K-6

*Hold a class discussion when you return from the performance. Ask students the following questions and allow them to write about or draw pictures of their experience.*

- What was the first thing you noticed when you entered the theatre?
- What did you notice first on the stage?
- What about the set? Draw, write, and/or tell about the things you remember. Did the set change during the play? How was it moved or changed? What props or equipment was used?
- Was there any space, besides the stage, where action took place?
- How did the lights set the mood of the production? How did they change throughout? What do you think the house lights are? How do they differ from the stage lights? Did you notice different areas of lighting?
- What did you think about the costumes? Do you think they fit the performance? What things do you think the costume designers had to consider before creating the costumes?
- Was there music in the performance? How did it add to the performance?
- What about the performers? Do you think they were able to bring the characters to life? Did you feel caught up in the story and production? What things do you think the performers had to work on in order to make you believe they were the characters? What do you think the performers (dogs and people) are like in real life when they are not on stage?
Suggestions for Discussion, continued

Grades K-6

• Do you have a dog or pet? Do you think you could teach it tricks?

• Why would Trick Training be useful? Kyra Sundance, CEO of “Do More With Your Dog!” stated: "Teaching tricks establishes a pattern of learning, teaches skills and focus, is a positive method of training, and promotes a bond between canine and human." Do you think these stunt dog performers are disciplined? Or do you think they are lazy? What can these dogs teach us about setting and working toward goals?

• Here are some the Dog Training Workshops that are offered at the Stunt Dog Academy (which are taught by Chris and Suhey Perondi, the directors of this show):

Dock Diving, Freestyle Flying Disc (AKA Frisbee), High Jumping, Weave Pole Barrel Racing, Flyball, Clicker training, and Trick Dog Workshops: Dancing, skateboard, hoops, "say your prayers", circus tricks, bow, and much more!

What tricks and stunts did you see at the show?

How do you think the dogs learned how to do these things?

How did you feel when you watched the stunt dogs performing tricks?

If you invented a stunt dog trick, what would it be called? Describe what it would entail (props, objects, training, jumping, flips, rolls, balancing, etc.)
Definitions

1. **Word Picture**: a graphic or vivid description in words
2. **Production**: the process of or financial and administrative management involved in making a movie, play, or record. Similar terms: performance, staging, play, drama, film, concert, musical, show, presentation, piece.
3. **Performance**: an act of staging or presenting a play, concert, or other form of entertainment.
4. **Audience**: You! The people watching the show.
5. **Director**: the person in charge who determines the overall direction and ideas of a performance. He or she guides the performers (cast), sound engineers, set designers, lighting designers, costume and make-up designers and the entire production.
6. **Cast**: The cast includes all the performers who present the story on stage (in this case, live animals performing stunts!)
7. **Costume Designer**: the person who creates what the performers wear in the performance
8. **Sound Designer**: the person who provides special effects like thunder, a ringing phone, or crickets chirping.
9. **Lighting Designer**: the person who creates the lighting for a play to simulate the time of day and the location.
10. **Set**: the background or scenery for a play.
11. **Choreographer**: creator and teacher of dances in a production – in this case, for dogs!
12. **Stage Crew**: the people who change the scenery during a performance
13. **Stage Manager**: the person who helps the director during the rehearsal and coordinates all crew during the performance
14. **Stunt**: an action displaying spectacular skill and daring.
15. **Stunt Performer**: Often referred to as a stuntman, stuntwoman or daredevil, is a trained professional who performs stunts, often as a career. Stunt performers usually appear in films or on television, as opposed to a daredevil, who performs for a live audience. When they take the place of another actor, they are known as stunt doubles.
16. **Dialogue**: the words performers use during the show with each other and the audience.
17. **Blocking**: the actions and movement across the stage that the performers use.
18. **Screen Actors Guild (SAG)**: is an American labor union representing thousands of film and television performers; founded in 1933 to eliminate and prevent exploitation (mistreatment or abuse) of actors in Hollywood.
19. **Stage Combat (fight choreography)**: a specialized technique in theatre (live stage plays, operatic and ballet productions) designed to create the illusion of physical combat without causing harm to the performers.
20. **Portfolio**: examples of your costumes you’ve designed or made from any project, to demonstrate what you can do. Mood boards, sketches, final designs and fabric samples. Include pictures of finished garments on mannequins or in use.
Lesson Plan Ideas:

Kindergarten (Reading): **It's Raining Rhyme Drops**

Have fun rhyming in the rain with this lesson that teaches students the -og word family as they sing songs and glue rhyming rain drops onto a word family umbrella.

**Learning Objectives:** After this lesson, students will be able to recognize the rhyming -og word family.

**Materials and preparation**

**Materials:** Umbrella, The Rain poem, Rain Rhyme song, Rhyming Raindrops worksheet, Index cards, Large index card with "OG", Tape, Scissors, Glue, Markers.

**Preparation:** Make two sets of small index cards, one set to distribute and one set for the teacher to keep, including the words:

- jog, day, tap, dog, rag, top, frog, hat, pan, fun, and bog.

**Key terms:** rhyme; word family

**Activities:** The Rain; Rain Rhyme; Rhyming Raindrops

**Introduction (10 minutes):**

Gather students together and open the umbrella. Explain to students that two words rhyme when they have the same ending sounds. Tell students to listen for the rhyming words as you read a poem about the rain aloud. Read *The Rain* (below). Ask students if they heard rhyming words and to share them. Write their suggestions on the board.

**Instruction/Teacher modeling (15 minutes):**

Direct attention to the rhyming word student responses on the board. With assistance from the class, check to make sure the words rhyme. Point to and say each word. Underline the endings. Ask students if the words have the same ending letters. Explain that when words rhyme and have the same ending letter and sound, they are called a word family. Note: There are two rhyming sets of words from the poem: sky/dry and glow/grow. Tell students that -og will be your "sound of the day". Pronounce -og a couple times, so students know what it sounds like, then tape the "OG" word card onto the umbrella. Sing the Rain Rhyme song and have students repeat it after you. Solidify your class' understanding by playing a game where you say your index card words and students respond by clapping for -og words and saying "no" for anything else. Play the game. Say the words from the index cards, repeating any that do not get the correct response.

**Guided Practice (10 minutes):**

Sing the Rain Rhyme song. Put the umbrella at the front of the classroom. Distribute index card words to student pairs (there are enough cards for 11 pairs). Keep your set with you to call out words. Tell students that when they hear their word, they are to stand up. If their word is an -og word, they are to stand in front of the umbrella, if not, they are to sit back down.
Kindergarten (Reading), continued:

**Independent working time (15 minutes):**
Direct students back to their desks and pass out the Rhyming Raindrops worksheet, markers, and glue. Read directions from the worksheet aloud. Rotate around the room to assist students and answer questions.

**Differentiation:**
- **Enrichment:** Challenge students to create a new phonogram umbrella and write rhyming words for it.
- **Support:** Pair struggling students with peer mentors. During independent practice, ask students who have trouble to repeat the directions back to you to determine their level of understanding. Ask struggling students to cross out all the words that do not rhyme and cut and glue only the words that remain.

**Assessment (10 minutes):** Gather students together and display a completed and correct worksheet. Have students circle any words that were incorrect. Collect the papers to check for individual student’s understanding of the material.

**Review and closing (5 minutes):** Ask students to recall what rhyming -og words they learned today. Have students turn to a partner and share one word they learned that ends with the -og sound.

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**The Rain**

Pitter-patter, raindrops,
Falling from the sky;
Here is my umbrella
To keep me safe and dry!
When the rain is over,
And the sun begins to glow,
Little flowers start to bud,
And grow and grow and grow!

---

**Rain Rhyme Song (to the tune of It’s Raining, It’s Pouring)**

It’s raining, it’s pouring,
We will go exploring,
The words we find are a special kind *(point to the OG word card)*
For our umbrella this morning.
Rhyming Raindrops

Color then cut out the rhyming raindrops at the bottom of the page then glue them onto the umbrella.

- frog
- dog
- jog
- hog
- man
- log
- sun
- fog
- cat
Grades 4-6: Stunt Performer

Have you ever considered becoming a Stunt Performer? A Costume Designer? A Show Director? Let’s explore these careers!

There's no easy way to become a stunt performer -- there's no "stunt degree" you can go to school for, then show up in Hollywood and get stunt work. All stunt people learn their craft through a long apprenticeship with an experienced stunt person. But here again, there is no clear way to get such an apprenticeship; no formal method of approaching it. There are also stunt training courses in Los Angeles.

To work as a stunt performer at all, you must become a member of the union that governs all on-screen performers in film and some television -- the Screen Actors Guild (SAG). Getting your “SAG card” requires you do some work on-camera as an extra, a challenge all by itself. Working frequently as an extra is a good way to become familiar with film sets and stunt coordinators. Experienced stunt people recommend speaking briefly with a stunt coordinator when he isn't busy (a very rare event) and giving him your resume and headshot along with an offer to assist him with any stunts. If you have the look the director is seeking and the skills for a stunt, you might get a phone call at some point in the future.
Grades 4-6: Stunt Performer, continued

How do you develop the right skills? Most people in the industry recommend developing a range of skills, rather than specializing in one area. A class in stage combat is a must. Experience in rock climbing, skiing, sky diving, scuba diving and martial arts can all come in handy. There's an International Stunt School run by the United Stuntmen’s Association that gives seminars and classes on various aspects of stunt work. Having that on a resume could help. Additional experience in high-performance driving, horseback riding or firearm use will also come in handy.

Once a stunt person has a foot in the door, they will gradually work their way up from acting as a gopher for the second-unit director to minor stunts like punches, until they finally get to work on a big stunt. Even at this level, it can be a tough business -- the work isn't steady and there's a lot of competition for just a few jobs. Very rarely will a stunt person get a contract to perform stunts regularly over a long term. A notable exception is stunt woman Sophia Crawford, the stunt double for Sarah Michelle Gellar in the "Buffy the Vampire Slayer" series. Because she had the right look (she looked like the actress) and skills, she was given the contract to double Gellar throughout the series.

Although wires can be removed with computers, they can't recreate real-life stunts such as this.

Learn about the history of stunt work here: https://entertainment.howstuffworks.com/stuntmen7.htm
Grades K-6: **Costume Designer**

*If you have a love of clothing and fashion and an equally passionate interest in theatre and film, a career as a costume designer might be the perfect fit for you. Let’s explore!*

Costume designers are found most anyplace where actors and actresses perform. This might include stage performances, movies, and videos, just to name a few. The field of costume design covers more than just dressing performers. As a designer, you'll work to make sure that the costume choices not only fit the character but fit and enhance the overall feeling of the scenes involved too. As with many positions in the arts, a specific degree isn't required. And, some costume designers have degrees from other disciplines which translate well into costume design, such as art, fashion merchandising, or fashion design. However, there are also programs devoted to costume design within many college MFA programs. This course of study can give you the background education you need to excel in the field and make the initial contacts necessary to begin your career.

Some specific skills costume designers need for a successful career, include:

- **Drawing / Design.** As a costume designer, you'll need to sketch out your designs prior to creating the costumes. This process will often go through several revisions and may entail choosing fabric and accessories prior to finishing the sketches. Often, swatches of fabric are approved prior to construction.

- **Research.** Research includes reading the script and reviewing all materials applicable to the production. It also includes meeting with the cast and sitting in on rehearsals. Witnessing and analyzing how actors portray their characters will help you fine-tune your vision. You'll also need to discuss the look of the characters with other members of the crew, and research can often mean extensive knowledge of the time period and placement of the piece for accuracy.
Grades K-6: Costume Designer, continued

- **The Ability to Translate Creative Vision.** Your vision for the character’s wardrobe isn't the only opinion that counts. One key skill that successful costumer designers must have is the ability to understand the vision of their colleagues and enhance their goals with your design, rather than the other way around. Think of costume design as more of a collaborative creative project, whereas fashion design is often at the sole discretion of the designer.

- **Knowledge of Fabrics / Construction.** Intricate knowledge of fabrics and design basics are necessary in this field. You may not be doing the day-to-day sewing and construction of individual costumes, but it should be part of your base knowledge in order to successfully design each piece.

- **Updated Knowledge on New Technologies.** Costume design may lead you in many different directions, intersecting with special effects and crossing different types of scripts and worlds. As a designer, you'll want to research new fabrics and possible materials to fully capture the vision and feeling you need for a character. This might have you recreating a town full of sixteenth-century citizens, or it could have you creating a never-before-seen world from some far-off planet. Creativity is a must because some costumes will rely on your ability to solve problems outside of the solutions in traditional fashion design.

Costume design can be very complex! So, you may want to also pursue a college degree. As mentioned, there are specific degrees in costume design at both the bachelors and master’s levels, but a degree in performing arts, theater design, or fashion design will typically qualify you for most jobs. You may first need to work an internship or assistant position. You will not be hired to design costumes for feature films until you have experience and an established reputation. You can begin your career as an assistant or wardrobe trainee. That way, you get your foot in the door, meet professionals in the field, gain an on-the-job understanding of what it’s like to design costumes for films, stage performances, or videos. Another path is to work for a large costumier (like costume shop or a costume company). But, to enter this competitive field, you should gain experience in another area within the TV, theater, or film venues. Lastly, you need to develop a portfolio of all your work. That is the most important step!
Grades 5-6: Show Director

Do you like being in charge? Coming up with great ideas and making them happen in real life? Do you love pretending or acting things out? You may make a great Show Director someday. Let’s try it out!

Lesson Plan: CONCEPT PROJECT

Description: This project consists of two components:

1. A written Concept Statement: a short statement that sums up your ideas about the play. Directors use concept statements to communicate what they think is most important about the play regarding how it should be performed. A carefully crafted concept statement communicates the director’s vision of the play. It guides the collaborating theatre artists (students) toward staying on the same page when working on design.

   A sentence or a few sentences, it is a statement that distills the central struggle of the play while capturing the director’s attitude towards the text. Words are carefully chosen as signifiers. Brevity is key. With a clear, solidified vision of the play that reflects the author’s text and the play’s structure, a group of collaborating artists (students) can begin work on the specific detailed choices of how the production will be built. It allows freedom to experiment with options while serving as a guidepost for the myriad of choices made in the production process by designers, actors, composers, as well as the director.

2. A Visual Concept Design Board: a visual representative of the look of the show. Directors can use a vision board to illustrate their concept of the show to their design team (the other students). It can also be used to illustrate the mood of the show that the director intends to evoke onstage.

Both parts of the project may be presented to the class as a concept design presentation. Students may address the class and explain their concept as though they were planning to direct and produce their chosen play and the members of the class were various members of their design team. Provide a copy of the script of the specific chosen musical or play.

Little Women Mood/Vision Board
Written Concept Statement

In the written concept statement, address all elements of the production:

- Background information about the playwright; how the life of the playwright influenced the play
- Social/Political climate of the period the play is set
- Color Palette
- Set Design - Props and Furniture
- Costume Design
- Lighting
- Music - Choreography/staging and Stage Combat (if any)

Create a well written Concept Statement. Write a paragraph addressing each element of the production. Use theatre terminology (from the “Definitions” section, as well as other terms you may research). Give an oral presentation of the project.

Visual Concept Design Board

The design board works as a visual aid in helping you explain your concept to your design team (the other students). It should include as much information as possible to give your designers a clear idea of your concept. Your design board should give the designers (assigned students) an idea of your color palette, the setting of the play, the political climate at the time of the play's setting and any incidents that may have had an impact on the behavior of the characters or on the story itself (i.e. a storm, the bombing of Pearl Harbor, etc.).
Comparing Numbers:

Woof Woof!

Color in each bone that has a true statement written in it. Remember, that < means less than and > means greater than.

- 4 < 9
- 7 = 8
- 3 > 8
- 2 < 5
- 10 < 7
- 6 > 4
- 3 = 3
- 9 < 5

**Bonus:** How many bones are there? Is that number greater than or less than 10?

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HOW TO DRAW DOGS

With your favorite Crayola® Dry-Erase Marker, follow the steps below and learn how to draw a dog.

1. Lightly draw a circle and an oval with lines connecting the tops and bottoms.

2. Add legs from the bottom of the circles.

3. Add a neck and oval head for your dog. Make sure the head is in proportion to the dog's body.

4. Add details to the dog, including a tail, ear, eye, nose, and mouth.

Practice Drawing Below