

# ARTS FOR YOUTH

Education Through the Arts

A Teacher's Guide to  
Missoula Children's Theatre's Robin Hood  
An adaptation of the original tale  
Grades K-12  
March 15, 2024 @ 10:00 AM



## 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 [California Arts Standards for Public Schools, Prekindergarten Through Grade Twelve](#) (which includes [Dance, Media Arts, Music, Theatre, and Visual Arts](#)). 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.

## Lancaster Performing Arts Center Foundation



### **About Us**

### **33 Years of Support**

Since its inception in 1989, the Lancaster Performing Arts Center Foundation has, through the generous contributions of their supporters, continued to fulfill their mission by providing for enhancements and quality upgrades for the Lancaster Performing Arts Center facility and programming. In doing so, the Lancaster Performing Arts Center has become the premier entertainment venue in the Antelope Valley.

Additionally, the LPAC Foundation, in partnership with the community and the Lancaster Performing Arts Center, has made it possible for thousands of students to experience, many for the first time, educational and inspirational dance, musical and theatrical performances at the Performing Arts Center and in-school outreaches, through the Arts for Youth program. Community Performing Arts Grants are also awarded annually by the Foundation to deserving organizations for their involvement in the performing arts. In 2016 the Foundation developed the Performing Arts Scholarship program, committing to annually award a deserving local high school graduate a \$5,000 performing arts scholarship. The scholarship program is an expression of our commitment to advance the dreams of our talented young people by offering life-changing opportunities toward the pursuit of higher education.

LPAC Foundation donors are valued partners in our ongoing effort to support the arts in our community. Even with the support of our ticket buying audience, the Performing Arts Center relies on generous charitable contributions from our community. This financial support is critical to sustain the artistic excellence of the performances, and to help serve the broadest possible audience with innovative education and community programs.

From sponsoring events to purchasing student tickets and stage equipment, our fundraising efforts address a broad spectrum of needs while affording flexibility to donors.

Lancaster Performing Arts Center Foundation is a 501(c)3 nonprofit organization, Federal Tax ID# 95-4221909.

ENRICHING, INSPIRING *and* UNITING  
*the diverse community of the Antelope Valley*  
*through the common language and experience of the arts.*

## Mission

*The Lancaster Performing Arts Center Foundation is dedicated to promoting and maintaining the Lancaster Performing Arts Center as the Antelope Valley's epicenter for the arts, by supporting both direct arts engagement and arts education and where the lives of students and the diverse culture of the community are enriched.*

## Vision

*Enriching, Inspiring and Uniting the diverse community of the Antelope Valley through the common language and experience of the arts.*

## Commitment to Racial Equity

*The Lancaster Performing Arts Center Foundation (LPACF) is dedicated to enriching, inspiring and uniting the diverse community of the Antelope Valley through the common language and experience of the performing arts and arts education.*

*Our support of the Lancaster Performing Arts Center and its programming generates opportunities to enhance and improve the quality of life of those in our community, including those historically marginalized based on race, ethnicity, class, age, ability, sexual orientation, gender, gender identity, socio-economic status, national origin, geography, citizenship status, indigenous status, and religion.*

*The application of LPACF's mission, to support both direct arts engagement and arts education where the lives of all students and the diverse culture of the community are enriched, is evaluated annually by the board of directors, and accomplished through our dedication to the just and equitable distribution of programmatic, financial, and informational resources. LPACF is committed to the intentional implementation of cultural equity and inclusion within all policies, operations, and programs to reduce barriers and increase outcomes for all.*



## 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 make a difference in the lives of our youth.

Arts for Youth Program

Lancaster Performing Arts Center, City of Lancaster

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# Pre-performance

## Examples of applicable California Standards

**Curriculum connections:** Visual and Performing Arts, Music, Theater, and Dance. English Language Arts in History, English Language Arts.

**Integrating Arts Learning with the Common Core State Standards:** [Click HERE](#)

### **Example of 21st Century Learning**

Theatre, Grade 2, Creative Expression Strand: Perform in group improvisational theatrical games that develop cooperative skills and concentration.

Music, Grade 3, Aesthetic Valuing Strand: Describe how specific musical elements communicate particular ideas or moods in music.

Visual Arts, Grade 4, Creative Expression: Use accurate proportions to create an expressive portrait or a figure drawing or painting.

Dance. Grade 5. Aesthetic Valuing Strand: Apply specific criteria to analyze and assess the quality of a dance performance by well-known dancers or dance companies (e.g., technical skill, musicality, dynamics, mood).

**Standard Identifier:** [CTE.AME.B.9.5](#)

Grade Range: **7-12**

Content Area: **Career Technical Education – Pathways**

Category: **Arts, Media, and Entertainment**

### **Pathway Standard:**

Explore the connection between artistic preparation and professional standards and practices.

### **Performance Indicator:**

Contrast differing roles in professional skill sets of creators, performers, and others involved in the production and presentation of the performing arts.

For more ideas, see Integrating Arts link above. Additional resources [here](#).

## **Theatre Etiquette Guide & Rules**

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 are often prohibited by law and may disrupt the performance. They are not permitted and are considered rude to others around you. Backpacks are not allowed.*

**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 to provide guidance in 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: unless invited by the cast to do so, please do not talk. Keep your feet on the ground. Put your hands in your lap or fold your arms unless it is an appropriate time to clap and/or participate in the show (if prompted by the cast).*

**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 not be brought inside the theatre. **This includes water bottles.***

**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, please whisper very quietly.*

**Do not exit the auditorium during the performance except in the case of an 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 (strollers and car seats are not allowed)**

*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 Missoula Children's Theatre

Missoula Children's Theatre (MCT), the nation's largest touring children's theatre, has been touring extensively for nearly 50 years now from Montana to Japan. Just this year, MCT will visit nearly 1,200 communities with up to 44 teams of Tour Actor/Directors. A tour team arrives in each town in their "little red truck" loaded with a set, lights, costumes, props and make-up, everything it takes to put on a play...except the cast. Watch their promo videos [here](#) and [here](#)!

The team holds an open audition on Monday and casts 50-60 local students to perform in the production. The show is rehearsed throughout the week and a school performance is presented on Friday morning, and a public performance is typically presented that evening.

All MCT shows are original adaptations of classic children's stories and fairytales . . . a *twist* on the classic stories that you know and love. Also included in the residency are three enrichment workshops at local schools presented by the Tour Actor/Directors. Creativity, social skills, goal achievement, communication skills and self-esteem are all characteristics that are attained through the participation in this unique, educational project. MCT's mission is *the development of life skills in children through participation in the performing arts*.

The Missoula Children's Theatre is based in Missoula, Montana, and runs many local programs. These include musical theatre day camps and performing arts classes for local children, a summer residency Performing Arts Camp for students from around the world and the Missoula Community Theatre which creates an arena for local talent of all ages to participate in large-scale productions and attracts audiences from western Montana. For students interested in a career in the performing arts, MCT has developed Next Step Prep—The Academy for Musical Theatre—

providing high school students an affordable opportunity to train and study with well-known professionals in the field of music, dance and acting to prepare for college.

*Students Kindergarten through 12<sup>th</sup> grade are encouraged to audition the Monday prior to the performance and must be available for a student show Friday morning. Visit [LPAC.org](http://LPAC.org) for details.*

## About the Show

### **Robin Hood**

Conceived And Written by Michael McGill

Music & Lyrics by Michael McGill



The Missoula Children's Theatre presents ROBIN HOOD, an original adaptation of the classic children's story. The time is simply long ago and the place is the magical, mythical Sherwood Forest. Our hero, Robin Hood, and his Merry Band of colorful characters seek the help of the Foresters, manage to waylay the Aristocrats and set out to rescue Maid Marion and Marion's Maid. Prince John tries to stay calm as his Sheriff, guards and horsemen botch Robin's arrest thanks to the aromatic Skunks. Wacky humor and an original score add to this fresh new look at a legendary outlaw in a legendary time.



**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-8

Have students read one of the original story versions of *Robin Hood* (examples below) and put on short skits of the story. They could bring in props and costume pieces from home.

Create a class mural depicting Sherwood Forest and Nottingham Town.

Have the students write a rhyming poem about *Robin Hood*.

#### Grades 5-12

Have the class imagine they have the opportunity to create a society based on whatever principles and ideas they choose. What sort of a society would it be? What rules would they establish? How would they select the leader? Would new members be allowed to join? If so, based on what criteria? Have someone record the class's decisions about these questions and compare them with Robin Hood's society of outlaws as they read.

Is there ever a time when it is necessary, even right, to break a law? Ask students to write a brief response to this question and then discuss their answers. Explore the possibility that someone who breaks a law might actually be a hero. Under what circumstances might breaking the law establish someone as a hero?

What qualities make a hero? Before they begin reading the text, have students generate a list of traits they believe to be heroic. As they read, have them keep track of which of these traits characters in the Robin Hood tales display.

#### Grades K-12

*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 talk 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? Was there live music, or recorded? How did it add to the performance?
- What about the performers?



Did you know that these actors auditioned on Monday, and only rehearsed Monday through Thursday, and performed for you on Friday? That's only a few days to produce a complete play! How do you think they were able to get ready so fast? Do you think they had to have a lot of discipline and rehearse a lot together to get ready? Do you think they practiced at home too?

Do you think they did a good job? 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 to make you believe they were the characters? What do you think the performers are like in real life when they are not on stage? How old do you think they are?

### Original Story

**Robin Hood** is a legendary heroic outlaw originally depicted in English folklore and subsequently featured in literature, theatre, and cinema. According to legend, he was a highly skilled archer and swordsman. In some versions of the legend, he is depicted as being of noble birth, and in modern retellings he is sometimes depicted as having fought in the Crusades before returning to England to find his lands taken by the Sheriff. In the oldest known versions, he is instead a member of the yeoman class. Traditionally depicted dressed in Lincoln green, he is said to have stolen from the rich to give to the poor.

Through retellings, additions, and variations, a body of familiar characters associated with Robin Hood has been created. These include his lover, Maid Marian; his band of outlaws, the Merry Men; and his chief opponent, the Sheriff of Nottingham. The Sheriff is often depicted as assisting Prince John in usurping the rightful but absent King Richard, to whom Robin Hood remains loyal. He became a popular folk figure in the Late Middle Ages, and his partisanship of the common people and opposition to the Sheriff are some of the earliest-recorded features of the legend, whereas his political interests and setting during the Angevin era developed in later centuries. The earliest known ballads featuring him are from the 15th century.

There have been numerous variations and adaptations of the story over the subsequent years, and the story continues to be widely represented in literature, film, and television media today. Robin Hood is considered one of the best-known tales of English folklore. In popular culture, the term "Robin Hood" is often used to describe a heroic outlaw or rebel against tyranny.

The origins of the legend as well as the historical context have been debated for centuries. There are numerous references to historical figures with similar names that have been proposed as possible evidence of his existence, some dating back to the late 13th century. At least eight plausible origins to the story have been mooted by historians and folklorists, including suggestions that "Robin Hood" was a stock alias used by or in reference to bandits.

### The Story of Robin Hood (A children's version)

Long ago, in England, there was a place called Sherwood Forest where Robin Hood lived. He was a smart young man who knew several card tricks and was skilled in archery. When Robin was a young child, he was cheated a lot by noblemen, and since then, he decided to do good for the poor people by robbing the rich.

The Sheriff of Nottingham was very angry with Robin Hood and had placed many rewards for whoever caught him. However, Robin Hood had many friends in Sherwood Forest and in Nottingham who made him their leader. They served him by acting as his loyal informers. Whenever the Sheriff planned to catch Robin, his informers would let Robin Hood know everything. That is why the Sheriff could not catch him, and the rich people were scared of going through the Sherwood Forest. They knew Robin Hood would attack and loot all their money and things if they went through the forest.

Since the Sheriff could not catch Robin Hood, he decided to take help from the king. The king also refused to send any of his men to capture Robin Hood. Without anyone's help, the Sheriff of Nottingham finally thought of a plan.

He collected a few noblemen and told them his plan, "Let us keep a competition of archery in Nottingham for the best archer. In the prize, we will present the winner with a golden arrow. Robin Hood is a good archer, and after hearing about this competition, he will not be able to resist himself."

One of the noblemen replied, "Yes, very well. This competition shall bring him out."

The Sheriff continued, "He will surely participate in this competition, and when he comes, my fellows will capture him." All of the noblemen agreed to this plan.

Robin Hood absolutely loved archery, and he was, indeed, an excellent archer in the whole of Nottingham. When he heard of this news from his men, he got excited, "Great, absolutely great! I would love to go to this competition."

However, his loyal men tried to warn him. "Robin, this competition is a trap to catch you", said one of his loyal men, "It would be stupid to participate in this competition, knowing it is fake," said another. But Robin was too excited to listen to any of his fellows.

The next day, all the arrangements to trap Robin Hood at the competition were made. The guards were placed at all places, the audience was full, and participants were ready. The Sheriff whispered to one of his guards, "Has Robin come?" The guard looked around and replied, "No, your highness. He is not here." The Sheriff asked him how he could be so confident. The guard said, "Your highness, Robin Hood has red hair, but none of the participants has red hair." The Sheriff scoffed in an amusing tone, "He must be scared out of his wits."

The competition finally began. William, a fellow who worked under the Sheriff, also participated in the competition. All the participants were wearing green outfits and started showing their skills. It was the final round for the last arrow to be shot.

William, the Sheriff's man, took the aim and shot. His arrow went very close to the centre. Everyone in the audience applauded, "Yay, hurray!" "Good shot". The Sheriff also praised William for his great performance, "Very good, William."

Finally, it was the turn of the next contestant in the green outfit. He let go of his arrow for the aim. The arrow went straight through William's arrow and through the bull's eye. The audience hysterically cheered as they were surprised to see such an excellent performance.

Within that moment, the young man in a green outfit let go of two more arrows that went straight to the Sheriff and stuck on either side of his chair. The Sheriff was confused and angry at the same time. "Who is this young man?" he thought to himself.

Before the Sheriff could race his mind and recover, the man with the arrows threw off his black wig on the ground. The man was none other than Robin Hood! The Sheriff was stunned. Robin Hood then ran towards his waiting horse. After he hopped on the horse, he said to the Sheriff, "Until next time, dear Sheriff!"

Too stunned, the helpless Sheriff shouted to his guards, "Get him, you fools." "It's Robin Hood!" "He is escaping." Unfortunately for the Sheriff, it was too late; Robin Hood was long gone.

### 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. 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 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 5-12: 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. 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*

## Grades 5-6: Show Director, continued

### FULL LESSON PLAN

#### 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.).

## 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.
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 and movement in a production.
12. **Stage Crew:** the people who change the scenery and props during a performance.
13. **Stage Manager:** the person who helps the director during the rehearsal and coordinates all crew during the performance.
14. **Dialogue:** the words performers use during the show with each other and the audience.
15. **Blocking:** the actions and movement across the stage that the performers use.
16. **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. Includes pictures of finished garments on mannequins, or those that are in use.
17. **Fairy tale:** a children's story about magical and imaginary beings and lands.

Name: \_\_\_\_\_

# Robin Hood

## Word Search



FOLKLORE	KING RICHARD	TAXES
SHERWOOD FOREST	LIONHEART	SAXON
NOTTINGHAM	POOR	NORMANS
LITTLE JOHN	RICH	SWORDSMAN
MAID MARIAN	OUTLAW	ARCHER

© Monsterwordsearch.com





Name: \_\_\_\_\_

# I Think...



There are different views on the actions of Robin Hood. Let us find out yours by answering the following questions.

Since we were young, we have been taught that stealing is not good. Share your opinion about Robin Hood stealing from the rich and giving to the poor. Do you think it's still wrong? Why or why not?

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Why do you think Robin Hood chose to steal?

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With your reasons in the previous question, if you were in his shoes, would you do his actions too? If not, what other ways can you think and do?

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**Robin Hood Worksheets**

KIDSKONNECT.COM





Name: \_\_\_\_\_

# Draw the Future



Sherwood Forest could still be magnificent as it is protected and preserved. Draw what you foresee in the status of the forest by 2050 and briefly explain your work.

SHERWOOD FOREST WORKSHEETS

KIDSKONNECT.COM



# Become a Little outlaw

If you don't want to damage your book, download and print a copy of this page from our website to cut out your very own Robin mask!



Cut along the dotted line.



Thread string through the holes near the ears and ask an adult to tie it in a bow to fit.

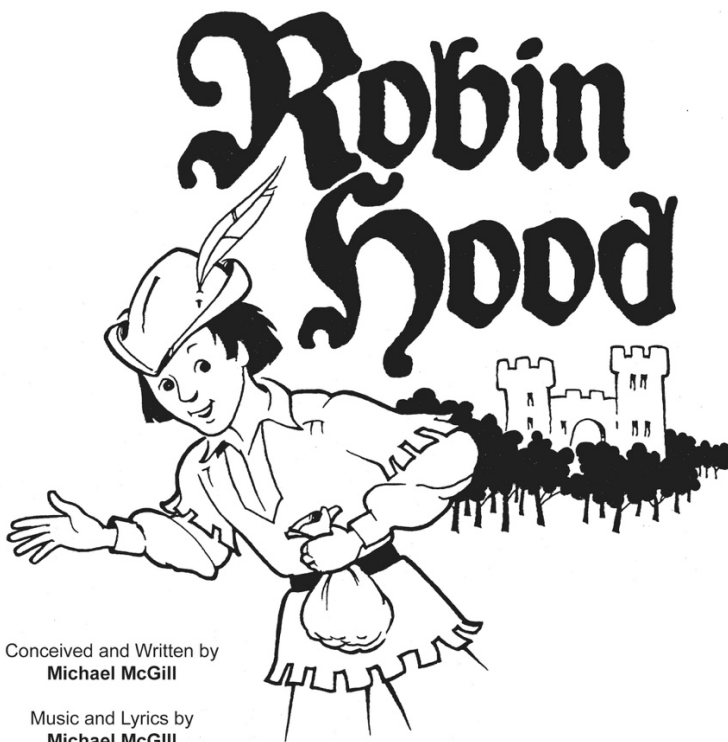


# LPAC

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*Please review all content on websites referenced prior to presenting to students.*

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