

World of Wonder

With

Award Winning Theatre Artist-Leland Faulkner



An Educator's Guide

Welcome to the show!

World of Wonder is an amazing theatrical experience that will transport you around the world. Growing up with an international background inspired Leland to create a program that will transport you to faraway places. Leland will leave you with an unforgettable experience that will live in your imagination for a long, long time.



Before the show

World of Wonder includes universal characters, funny stories, and mysterious happenings from the Middle East, Europe, Asia, and the Americas. This performance expresses the source of our commonality no matter the cultural or racial background, and draws on the source of our ability to imagine and dream, and the power of theatre to make those dreams tangible.

The techniques used to create these pieces include acting, mime, storytelling, shadowplay, and legerdemain.

Although the repertoire in World of Wonder is ever expanding, and may contain something a little different from what is described here, it usually begins with shadowgraphs, or shadows made with the hands. Leland re-introduced this art to audiences in the 1980's when he partnered with the famous mime Tony Montanaro. Leland constantly practices and studies the technique and history of theatre and variety arts. In his opinion, shadowgraphs exemplify the idea that you don't need a ton of production to be evocative. With just a pair of hands and a light you can express a whole world if you have the imagination.

One of the sketches Leland may perform is based on a character that is famous from Turkey to Afghanistan, his name is Nasruddin. The exploits of Nasruddin are well known for enlightening through humor, a humor that is often surprising in what it teaches us about consciousness. Leland called upon his childhood, and research into the character finally writing and creating an original story that uses sleight of hand to illustrate a tale titled Nasruddin's Chicken. The story revolves around an invisible chicken that Nasruddin buys in the market from a shopkeeper that is less than honest. Leland wrote it specifically for this character, and it is original to him, but is anchored in the spirit of the classic tales of Nasruddin.

The last piece of the WOW program is performed to honor Leland's friends in Japan. After being invited on a sister city trip to Shinigawa, Japan representing the City of Portland, ME Leland began to perform a series of pieces based on Japanese culture. He was invited to return and tour all over Japan including The Jimmy Carter Center by The Asian Arts Presenters in June of 2003. It was an enlightening and wonderful experience. With the current state of affairs and crisis in Japan, this part of the program holds even more meaning for Leland. The program concludes with A Flight of Butterflies where a paper butterfly is juggled with the wind from a fan and ultimately multiplies into thousands.

Common Standards that connect to the performance experience.

Language Arts:— Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

Theater:

Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques.

Through study in the arts, we learn about and honor others and the worlds in which they live(d).

Respond to a play by drawing and/or writing about a favorite aspect of it.

The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.

The structural rules and conventions of an art form serve as both a foundation and departure point for creativity.

Development of skills, techniques, and processes in the arts strengthens our ability to remember, focus on, process, and sequence information.

Cognition and reflection are required to appreciate, interpret, and create with artistic intent.

Development of skills, techniques, and processes in the arts strengthens our ability to remember, focus on, process, and sequence information.

Theater Etiquette

Teachers: Share this information with your students

ATTENDING THE THEATER

What is expected of student audiences at the performance:

1. Enter the audience area quietly and take your seats immediately
2. Show courtesy to the artist and other audience members at all times;
3. Demonstrate appreciation for the artist's work by applauding at the appropriate times.

Your theatre experience:

The theatre experience is built on respect. The performers on stage show respect for their art form and for the audience by doing their very best work. The audience shows respect for the performers by watching attentively. Applause is the best way for audience members to share their enthusiasm and to show their appreciation for the performers. Applaud at the end of a performance! Sometimes the audience will clap during a performance, as after a featured solo. Audience members may feel like laughing if the action on stage is funny, crying if the action is sad, or sighing if something is seen or heard that is beautiful. Appreciation can be shown in many different ways, depending upon the art form and the culture(s) of the people in the audience. While the audience at a dance performance will sit quietly, other types of performance invite audience participation and interaction.

Standards for Theater Etiquette

Demonstrate appropriate audience behavior at a live performance.

Exhibit appropriate audience etiquette and response.

Exhibit the behavior necessary to establish audience etiquette, response, and constructive criticism.

Demonstrate effective audience etiquette and constructive criticism for a live performance.

Exhibit proper audience etiquette, give constructive criticism, and defend personal responses.

Describe the difference in responsibilities between being an audience member at live or recorded performances.

Prepare your students for World of Wonder

Try some of these ideas and stories out in class to open students up to other social behaviors that may be foreign or appear different to them. Today our modern society is made up of many people from a variety of cultures and we should learn to expand our awareness of them.

This simple teacher guide including a bibliography has been compiled to cover the topics of science, literature, and art. It is provided to you in order to enhance Leland's appearance at your school.

Teachers are permitted to copy all or parts of this guide for their classroom use. We hope that you will do so and have many new and enlightening experiences with your students.

World of Wonder seeks to make us think of ordinary things as extraordinary. It also seeks to make us aware of our unique qualities as people and as a culture.

In Japan, the concept of polite interaction is very important. To respect each other, and to and interact with honor is a key part of Japanese culture. To bow correctly when you meet, are introduced, or are saying goodbye is traditional. Bowing takes the place of an American style handshake. It may feel alien and formal to us now, but not so long ago English and American custom was also to bow upon greeting, introduction and farewell also, we have just grown into a much more casual, and perhaps less meaningful culture. Practice bowing as a group in response to the teacher bowing, and two at a time as though meeting each other, introducing or saying goodbye.

In the Middle East and Far East, all the way from Turkey to Afghanistan, the people know the wisdom of Nasruddin. It is a key to understanding the humor of their culture. Try telling this story:

Nasruddin was lying in the shade of an ancient walnut tree. His body was at rest, but, befitting his calling as an imam, his mind did not relax. Looking up into the mighty tree he considered the greatness and wisdom of Allah.

"Allah is great and Allah is good," said Nasruddin "but was it indeed wise that such a great tree as this be created to bear only tiny walnuts as fruit? Behold the stout stem and strong limbs. They could easily carry the great pumpkins that grow from spindly vines in yonder field, vines that cannot begin to bear the weight of their own fruit. Should not walnuts grow on weakly vines and pumpkins on sturdy trees?"

So thinking, Nasruddin dozed off, only to be awakened by a walnut that fell from the tree, striking him on his forehead.

"Allah be praised!" he exclaimed, seeing what had happened. "If that had been a pumpkin that fell on my head, it would have killed me for sure! God is merciful! He has rearranged nature only to spare my life."

Ask the students what they might learn from this short tale. The wisdom in this story may include the ideas that:

- Things are as they should be.
- Man is unable to understand just how complex nature actually is.
- To achieve the fruit (spiritual perfection) one needs to be humble as the big fruit grow on the vines which are on the ground. Tall trees cannot bear the weight of big fruit and hence only produce walnuts.
- What we think should be best, and what really is best, are often very different things.

- To compare what is and what should be is always a fallacy, as it oversimplifies that which we, as mortals, cannot understand.

Additional activities

Acting and Storytelling

Art and stories are how we remembered who we were as people before writing, film, or television. Culture was passed orally and visually through song, story, and artistic works. Songs were one way of remembering long stories that would be hard to remember otherwise. Cave drawings were an early visual form for communicating events and experiences to others, many of these cave pictures or pictographs tell a story about events that happened long ago.

My Stories

One of the stories I tell is from Turkey. I created the story after reading, laughing, and enjoying the tales of Nasruddin. Many believe Nasruddin was born in Turkey. Nasruddin is both a fool and a teacher, both wise and foolish. Talk to students about how someone could be both wise and foolish; ask if there is such a thing as crazy wisdom. In my story Nasruddin believes in an invisible chicken that no one can see, yet visible egg after egg appears from the invisible chicken. Is he foolish to believe it's real?

Turkish Language and Gesture Guide:

In Turkish, "Turkey" means "Strong Owner"

Wondering how to say "Hello" in Turkish? All you need to say is "Merhaba" (Mare-ha-ba). It means "Hello" in pretty much any situation. Although Turkey is Muslim, they do not say "Salaam Aleichem" like the Arabs. They say "Merhaba".

A storyteller can touch his head, his heart, and then open his arms out to his audience in a welcoming gesture, as he says "Hello".

Tavuk means chicken.

Yumurta means egg.

After you say a Turkish "Hello" to someone and you are parting company, you can usually say, "İyi günler," (ee-**goon**-lehr), which means, "Have a nice day!" If you are leaving someone's house after a visit, say, "hoşça kal," (**hosh-cha**-kal), which means "good bye." The proper response is to say, "güle güle," which means good bye, but literally means smile, smile!

Shadows

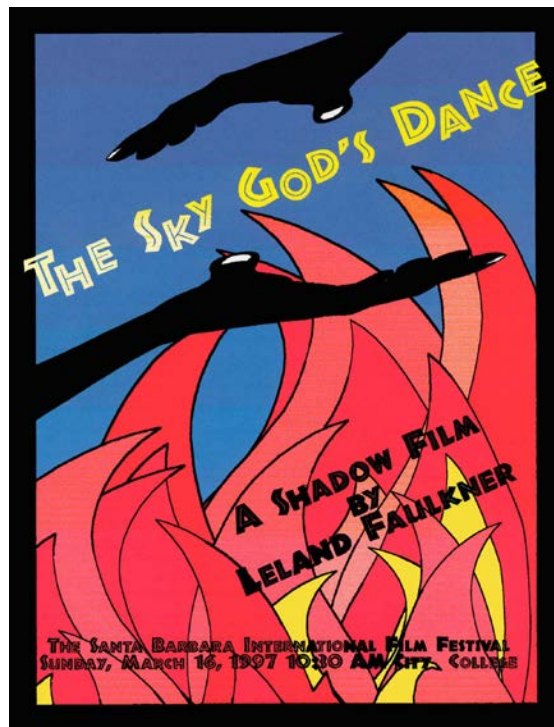
I love shadows and shadowplay. I create many shadows with just my hands and body. Try this, read a poem like Jabberwocky. Consider reading it in a darkened room with a single light source off to one side of the page, so shadows are cast on the wall as it is read. This activity brings both literature and theatre into one shared space.

Ask students to create their own poems about shadows, and have them create silhouette art cut outs to illustrate their poem..

When you are done, make a book of this story, with your own drawings to make a visual and written archive of the tale you have just created. Originality is the most rewarding part of any art.

Here is a story I wrote and made an animated film about. It was made using small silhouette cut outs, and animated using stop motion techniques. I wrote it to celebrate my memories of growing up in Africa. You can request a copy of this film by emailing me at

leland@lelandfaulkner.com.



The Sky God's Dance
By Leland Faulkner

After a time, the people were scattered all over the world. They were surrounded by mystery. They wanted to know who it was that made them, but the name was lost from memory. They could hear it whispered among the animals, but the language was too wild for human ears. The people sensed a meaning in the beating drum, saw a spirit in the dancing shadows, and as they listened to the stories, they would begin to dream. It was through dreaming that they remembered the Sky God's Dance.

It was the Sky God that made the stars, made them out of sparks from a great fire. That fire is the Sun. It was the Sky God that made the Earth, the Moon, trees, plants, animals, insects, and all the secret places where life is. The Sky God made everything that moves.

The Sky God decided that someone should help with the work, and so the Sky God made Man. The Sky God blew the breath of life into him, and no sooner was First Man alive, than he began to move, to dance. First Man felt that his feet would touch the stars.

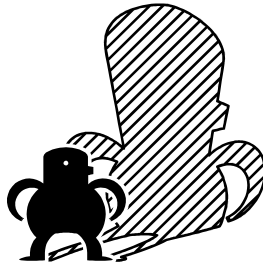
After a full day of being alive, First Man was tired, so he stretched his length out on the earth and fell asleep. The rhythm of the Sky God's heart still played in his ears, and the Sky God's song echoed on his tongue. First Man dreamt about these things, as he lay in the light of the Sky God's fire.

The Sky God had enjoyed the dancing of First Man, and felt First Man should have a companion. So the Sky God reached down into the earth, and gave the breath of life again. When her heart began to beat, First Woman danced with the joy of being alive. Man and Woman were dancing together.

The Sky God loved their dancing, and wanting to see more, made many people live with a single breath. They were scattered all over the world. That is why the world must dance, because all living things, great and small, are filled with the spirit of life.

One day all the people will dream-dance together and remember the name of the Sky God. Until that day they will remain scattered, throughout the Earth, by the one who made them.

When you feel you must dance, remember this story, for you are dancing to show your joy at being alive, you are doing the Sky God's Dance.



THE ORIGINS AND DEVELOPMENT OF THE ART OF MIME

In the performance there is a great deal of mime involved, mime is the art of gesture and movement used to convey attitude and idea. Before the human voice developed, gestures served not only to communicate but also to aid in the development of vocal sounds. Later they were incorporated in the first forms of written language of, for example, the Egyptians, the Aztecs, and in the pictographic writings of the Hebrews. Gestures and expressive movement were also utilized in ancient religious dances and ceremonies. And from the ancient ceremonies in China, Japan, India, and Egypt emerged the actor, who was at once a dancer, singer, and mime.

The art of mime developed into several distinct categories, but it was rarely separated from dance and speaking theatre. Only among the Romans did it disengage from dance and speech to give birth to pantomime. Roman pantomime consisted of short, improvised, burlesque scenes and depicted current events and themes of love, adultery, and mocking of the gods.

After the fall of the Roman Empire, entertainers who inherited the Greco-Roman mime traditions sang, danced, imitated, and performed acrobatics at the courts and at private banquets throughout Europe. And despite the ups and downs of their fortune, strolling jongleurs and mimes never abandoned the ancient mime traditions.

During the 17th and 18th centuries, allegorical and mythological, pageant- type ballet-pantomimes were performed at the courts and in the theatres of Europe. The traditional dumb show in the 18th- and 19th-century French and English melodramas, as well as the Elizabethan dumb shows, were also called pantomimes. When staged in the English music halls at Christmas, they were called harlequinades. By the end of the 19th century, English Christmas pantomimes such as Cinderella and Jack and the Beanstalk contained spectacular scenic effects and popular music hall interludes with dialogue, acrobatics, singing, and dancing in which Clown had replaced Harlequin and Pierrot. And even though these Christmas pantomimes had almost no mime or dumb show and contained mostly dialogue, singing, and dancing, they were still called pantomimes or dumb shows

because they included some element, however remote, of miming's technique and art. In nineteenth-century England and America, pantomime was incorporated into circus acts.

Meanwhile, in France, Gaspard Debureau had immortalized the silent Pierrot pantomimes, which we today call pantomime blanche because of the whiteface the artist wears. His Pierrot, though inspired by the lazy, mischievous valet Pedrolino of the commedia dell'arte, soon became an essentially French character. He changed Pierrot from a cynical, grotesque rogue into a poetic fellow and brought a personal expression to the fantasy, acrobatics, melodrama, and spectacular staging that characterized 19th-century pantomimes.

Mime also returned to the forefront in 1923, when Jacques Copeau founded his acting school, where miming with a mask and doing exercises helped the actor find greater corporeal expressivity. Convinced that the human body alone suffices to dress a bare stage the exercises were developed into a code of corporeal mime.

By the mid-20th century, Paris was the place for mimes to be. It was here that several great masters gave new life to the mime art, as well as merged it with other forms. Through Bip and style pantomimes this art became known to the world. The global training method fused the art of the clown and the buffoon, juggling, acrobatics, spoken text, dance, plastic arts, and all of life with body movement. His movement expression, based on the observation of natural movement, opened up new directions for physical theatre.

Three main schools of mime developed in Europe that had worldwide repercussions. The more commonly whitefaced, illusion pantomime portrayed concrete emotions and situations by means of conventional gestures, creating the illusion of something there which in reality is not. Corporeal mimes rejected this form to express abstract and universal ideas and emotions through codified movements of the entire body. Those in movement theatre combined acting, dance, and clowning with movement. However, in the 1980s, even the whiteface, illusion pantomimists and corporeal mimes began expanding in many new directions. Instead of limiting themselves to silent expression and classical pantomime or codified mime technique, they experimented freely with texts and the use of voice. Some mimes wrote their own texts, as did the Greek mime-authors, integrating the mime-actor's art with the author's. They also included props, costumes, masks, lighting effects, and music. Mime in the postmodern era thus incorporated so many new elements that it was no longer referred to exclusively as mime. It was called mime-dance, mime-clowning, mime-puppetry, New Vaudeville, etc. And if it contained movement expression along with other elements, it was loosely alluded to as physical or movement theatre.

Twentieth century verbal theatre also explored the use of physical expression (mime in a broader sense) to create a more complete or total form of theatre. This not only allowed the actor to challenge his/her own creative resources but drew the spectator into a fuller sensory experience, reestablishing the theatre as spectacle and giving free vent to the development of a fertile, richer, and more visual theatre.

*The above article is excerpted from the book *From the Greek Mimes to Marcel Marceau and Beyond: Mimes, Actors, Pierrots and Clowns: A Chronicle of the Many Visages of Mime in the Theatre* by Annette Lust.*

Shadows



Talk about shadows, what are they?

- Where do they come from?
- Are they useful in any way?

Using a single light source as backlight, hang a sheet or paper in a doorway see if you can make the shadow in the picture above.

- Two students step into the frame and change the way they look before stepping into the light. Have the students guess which one it is.



- What is the light source?
- How is the shadow similar to the object you used to make it? How is it different?
- How can you change the size of your shadow?
- How can you change the shape of your shadow?
- How can you change the position of your shadow?
- Hold up ordinary objects, and cast the shadow, see if you can fool the viewers as to what the object is.
- Trace your body shadow, and your profile. Everyone is unique.



Paper, Origami, and Papiroflexia

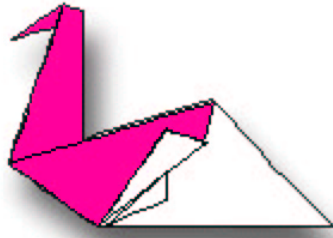
Paper has influenced the development of humankind in amazing ways. Most modern civilization would not exist without the invention of paper. Although paper is used in recording and sharing information it is also a visual tool for artists, and architects. In the first century AD paper was invented in China and ever since people have been folding it into various shapes. While the Chinese were the first to craft objects from paper, the Japanese have integrated paper folding into their culture.

Paper is very important to the people of Japan. In fact the Japanese word for paper “kami” is a homonym for the Japanese word for god. Ori means folding and gami(kami) is paper, thus origami means paper folding. Paper is used in architecture, rituals and through out the Shinto religion in Japan. The designs of origami were traditionally passed down through oral tradition from mother to daughter. The designs that were kept were very simple until the appearance of written instructions in 1797.

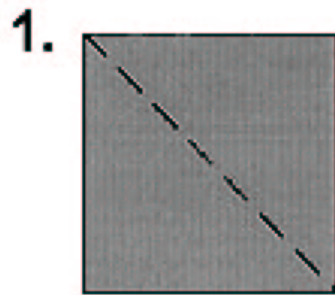
The Moors in Spain also developed paper folding. Since the Muslim religion prohibits representational figures, the Moors created very interesting and unique geometric designs. When the Moors left Spain the art of paper folding stayed, eventually developing to papiroflexia. The ancient art of paper folding continues to evolve today. New designs and methods are always being invented, proving that not only is origami a historical and cultural phenomenon but also a living and viable art form.

There are many books and resources available on origami, but here is one my favorite simple folds that anyone can do. Don't stop with learning just this one, there are many other wonderful objects and folds you can do, but this is a good starting point.

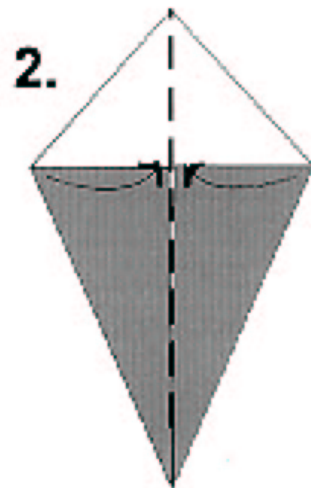
Easy Origami Swan



Follow These Simple Steps to Make a Beautiful Swan

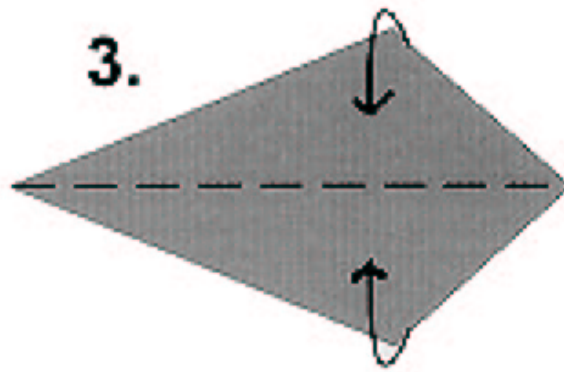


1. Start with a square piece of paper. Fold in half diagonally and crease. Turn over.

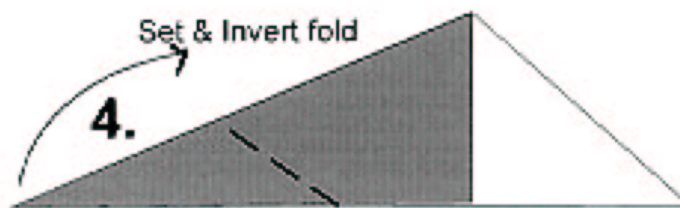


2. Fold corners to center line and crease.

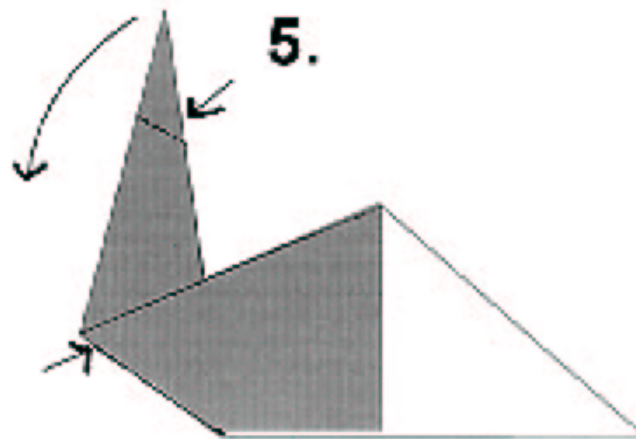
Turn over.



3. Fold in half along center crease so solid edges are together.

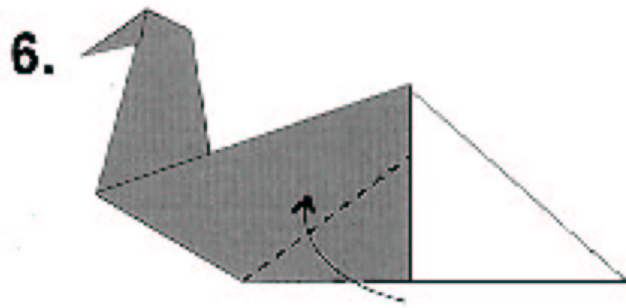


4. Fold narrow point upward at 90-degree angle to form neck and crease.
Invert fold so neck is inside body.

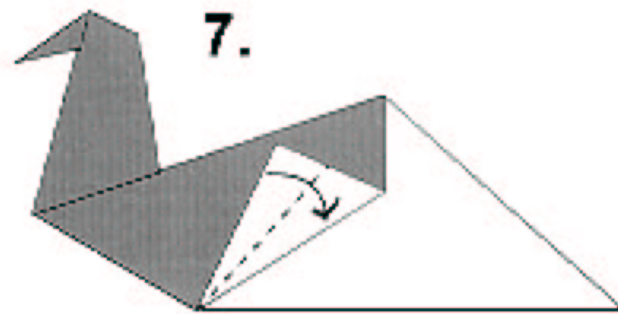


5. Fold point downward to form head and crease.

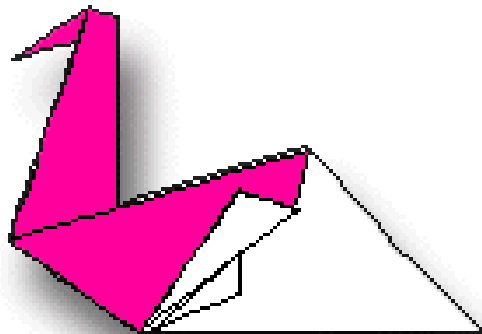
Invert fold so head is inside neck.



6. Fold up flap to form wing.



7. Fold half of flap back down.



Beautiful!

Bibliography/Webography

Teachers

Rutgers University

http://www.physics.rutgers.edu/hex/visit/lesson/lesson_links1.html

List of elementary school science lesson plans

A to Z Teacher Stuff

http://www.atozteacherstuff.com/Themes/Shadows_Light/index.shtml

List of elementary school science lesson plans on the subject of shadows and light

Students

Holderness, Jackie. *What is a Shadow?* Brookfield, Conn: Copper Beech Books, 2002

Gibbons, Gail. *Sun up, Sun down.* San Diego: Harcourt, Brace, Jovanovich, 1983.

Murphy, Bryan. *Experiments with Light.* Princeton: Two-Can Publishing, 2001

Rosinsky, Natalie M. *Light: shadows, mirrors, and rainbows.* Minneapolis, Minn: Picture Window Books, 2003

Tompert, Ann. *Nothing Sticks like a Shadow.* Boston: Houghton Mifflin, 1984.

Zubrowski, Bernie. *Mirrors: Finding out about the properties of light.* New York: Morrow Junior Books, 1992

BBC School

http://www.bbc.co.uk/schools/scienceclips/ages/7_8/light_shadows.shtml

Wonderful interactive where students can explore the effects of light and shadow. There is also a small quiz at the end.

Bibliography

Note: While some books on shadowplay are rare, many libraries still carry the books even when they are out of print.

Adler, Irving and Ruth. *Shadows.* New York: The John Day Co.. 1968.

Simple explanations of what shadows are, how, and when they exist. Information covers varied areas such as photography, sundials, eclipses, x-rays and effects of shadow in nature. (Grades 3-6)

Builda Clyde Robert. *What Makes a Shadow?* New York: Scholastic Book Services, 1968.

Easy to understand explanation of what is a shadow, how to change its size, darkness and shape.

Firsthand experimentation is encouraged (Grades K-3)

Cochran, Louise. *Shadow Puppets in Color.* Boston, Mass.: Plays, Inc. 1975. Traditional plays from many cultures. (Grades 6-8)

Gardner, Robert, and Webster, David. *Shadow Science.* Garden City. New York: Doubleday & Co. Inc. 1976.

A collection of experiments. Puzzles. tricks and games involving shadows with over one hundred black and white photographs showing how fascinating and useful shadows can be. (Grades 3-6)

Joyce. Hope. *Me and My Shadows.* San Diego: Joy-Co Press, 1981.

Excellent teachers handbook of simple shadow play using the overhead projector. (Grades 3-6)

Lynch-Watson. Janet. *The Shadow Puppet Book.* New York: Sterling Publishing Co.. Inc., 1980.

Tells how to make various shadow puppets and create a screen plus scenery for performance. Also included are plays. a brief history of shadow puppets. and the tradition of shadow puppetry in other cultures. (Grades 3-6)

Mendoza, George, and Rao, Prasanna. *Shadowplay.* New York, Chicago. and San Francisco: Holt, Rinehart and Winston, 1974.

Photographs of shadow images together with photographs showing how the images are made using fingers and hands. (Grades K-6)

Reiniger, Lotte. *Shadow Puppets. Shadow Theatres & Shadow Films*, Boston: Plays Inc.. 1975. An excellent book covering history and techniques by this German master. (Grades 7-adult)

Spolin, Viola. *Improvisation For The Theatre*. NW University Press 1976. Recognized classic of theatre games for instructors. (Adult)

Kenneway, Ezic. *Complete Origami*. New York: St. Martin's Press, 1987. Excellent encyclopedia for all ages. One of the best origami books available. (soft cover)

Milbourne, Christopher. *The Illustrated History of Magic*
There are many books on magic available through your library resources, far too many to list here. Explore, learn, and have fun!