

FULL LESSON (Target grade: 6th)

Standards:

Theatre

Strand 1- Create, Concept 2- Acting, PO 202. As a character, play out her/his wants by interacting with others, maintaining concentration, and contributing to the action of classroom improvisations (e.g., scenes based on personal experience and heritage, imagination, literature, and history).



Language Arts

Writing Strand 3- Writing Applications, Concept 5- Literary Response, PO 1. Write a response to literature that:

- a. presents several clear ideas
- b. supports inferences and conclusions with examples from the text, personal experience, references to other works, or reference to non-print media
- c. relates own ideas to supporting details in a clear and logical manner

Objective:

Students will assume various roles from the Ferdinand story and explore their wants and relationships. They will also imagine alternative endings to the play and talk about what how these endings might change the overall message of the story.

Procedure:

1. Remind students of the primary roles from Ferdinand the bull: Duque Dodo (the Duke), Danilo (his son), Ferdinand the Bull, and Cochina the Pig. Put the characters' names on the board and ask the students to describe them. Make sure they include what each character wants most in the play.

2. Students now recreate two major scenes from the play by creating tableaux that will move into slow motion pantomimes. The two scenes are the Duke and Danilo's visit to Ferdinand's field and the entry of Danilo and Ferdinand to the bull ring. Each scene will feature the four primary characters and a "spectator ring"- flowers in the field and the audience at the bullfight. Have half

of the class come forward for the first image. Choose four to be the primary characters and put them in the center. Instruct them to take poses that demonstrate what their characters are thinking and feeling. The rest of the class half sits around the four characters and will be the flowers. Instruct all the participating students to think about what they would say or do when the picture is brought to life. Bring the four characters to life first (in slow motion). Allow and instruct the actors to move and speak as their characters. Freeze them after a few seconds. Now bring the flowers to life, instructing them not to move, but to call out advice to the primary characters. While the flowers offer advice, the four characters should look around at them and listen to what they are saying. Freeze the flowers and allow students to return. Ask them what more they learned about the scene from doing the exercise. Repeat for the bullfight scene.

3. Have two volunteers come up to play out some alternatives from the climax of the show. Put them in the center of the class, facing each other. One is Danilo, the other Ferdinand. Ask the class what else might have happened at the end of the play. (Danilo might have run out of the bull ring, Danilo might have chosen to fight and hurt Ferdinand.) When a student makes a suggestion, have the two actors form a tableau showing that outcome. Allow students to rotate in and take over the roles to keep the class's interest and offer differing interpretations of the characters. (You will serve as a filter between the suggestions and the actors, so screen out any ideas you find too violent or inappropriate.) After several tableaux, have the students sit in whole group and ask the following reflection questions: Which ending did you think was most appropriate for the story? Which would have been most likely to happen in real life? Why do you think the author ended the play in the way she did? How important is it to you to have a happy ending?

Assessment: Did the students participate to the best of their ability, committing to their characters? Did they provide thoughtful answers to the reflection questions?

Resources...

About Childsplay:

Childsplay is a non-profit professional theatre company of adult actors, performing for young audiences and families.

Our Mission is to create theatre so strikingly original in form, content or both, that it instills in young people an enduring awe, love and respect for the medium, thus preserving imagination and wonder, the hallmarks of childhood, which are the keys to the future.

We love to hear from our audience members!



Email us at:

info@childsplayaz.org

Check out our web site:

www.childsplayaz.org

Phone: 480-921-5700

Our new home is The Sybil B. Harrington Campus of Imagination and Wonder at Mitchell Park
900 S. Mitchell
Tempe, AZ 85281

Want Some Drama in Your Classroom?

If you would like help incorporating drama into your curriculum by having Teaching Artist come into your classroom, Childsplay can help. We offer a variety of artist-in-residence and teacher training experiences. We can also help with pre- and post-show activities related to the production. For more information, contact Patricia Black at: pblack@childsplayaz.org or 480-921-5750

Booklist

Prepared with the help of Tim Wadham, Member, Board of Directors, Association for Library Service to Children



The play is based on the book:

The Story of Ferdinand by Munro Leaf

Curriculum Connections:

Spain

Anno's Spain by Mitsumasa Anno

Manolito Four-Eyes by Elvira Lindo

Tales Our Abuelitas's Told: A Hispanic Folktale Collection by F. Isabel Campoy (includes folktales from Spain)

Celeste Sails to Spain by Alison Lester

Spanish Language

Margaret and Margarita/Margaret y Margerita by Lynn Reiser

"My Family/Mi familia" series by Pat Mora:

Let's Eat!/¡A comer!

Sweet Dreams/Dulces sueños

Counting Ovejas by Sarah Weeks

Non-Conformity

Tacky the Penguin by Helen Lester

Fancy Nancy by Jane O'Connor

Purplicious by Victoria Kann

A Bad Case of Stripes by David Shannon

Parent-Child Differences

Matilda by Roald Dahl

Bullying

Willy the Wimp by Anthony Browne

Willy the Champ by Anthony Browne

Monster Mama by Liz Rosenberg

Bootsie Barker Bites by Barbara Bottner

Listening

Listen, Buddy by Helen Lester

The Listening Walk by David Kirk

City Lullaby by Marilyn Singer

Individuality

Pinduli by Janelle Cannon

The Art Lesson by Tomie DePaola

My Way/A mi manera: A Margaret and Margarita Story by Lynn Reiser

I Sure Am Glad to See You, Blackboard Bear by Martha Alexander

Websites of Interest:

Biography of Munro Leaf, author of the original book:

http://en.wikipedia.org/wiki/Munro_Leaf

Page about the Disney short film from 1938:

www.imdb.com/title/tt0030128/

Bullfighting debate page from Worsley School in Canada (photographs of bullfighting):

www.worsleyschool.net/socialarts/bull/fighting.html

Good gardening site:

<http://gardening.about.com/>

Gardening database:

www.gardenweb.com/

Nonviolence Training project from Australia (page on reasons for nonviolence):

www.nonviolence.org.au/why.html

Same project, challenges to nonviolence:

www.nonviolence.org.au/challenges.html

Mark Shepard's nonviolence page (also see his resources on Gandhi):

www.markshep.com/nonviolence/Understanding.html

Bullying resources from the National Youth Violence Prevention resource Center:

www.safeyouth.org/scripts/topics/bullying.asp

Some activities based on the book:

www.teachervision.fen.com/fantasy-fiction/childrens-book/52542.html

History of Flamenco dance:

www.centralhome.com/ballroomcountry/flamenco_history.htm

About Spain:

www.sispain.org

www.spain.info

Additional Study Guides from other productions:

Hudson Vagabond Puppets study guide:

www.hvpuppets.org/studyguides/ferdinand/ferdinandstudyguide.pdf

Cleveland Playhouse study guide:

www.clevelandplayhouse.com/pdfs/06-07/CH0703-tn.pdf



STUDENT ACTIVITY PAGE: Grades 1-3

Imagine you are Ferdinand after he has returned to his garden. Write a note to Danilo expressing your thanks for giving up his fight. Remember to ask him what he is doing now as a dancer!

Dear Danilo,

Choose two things that make you upset. Use these sentence frames to write poems about what you might do instead of using violence, and what you hope your action will accomplish.

When I see _____

I will _____ instead of fighting.

I hope _____

When I see _____

I will _____ instead of fighting.

I hope _____

Using books and/or the internet, find out at least five facts about the country of Spain, Flamenco dancing and bullfighting.



- 1.
- 2.
- 3.
- 4.
- 5.



- 1.
- 2.
- 3.
- 4.
- 5.

- 1.
- 2.
- 3.
- 4.
- 5.



My Garden:

Ferdinand's garden made him feel peaceful. What kind of garden space would make you feel peaceful? Draw it in the space below. Remember to include plants, flowers, trees, and other elements like fountains, a stream, bridges, lights, and animals.

Visualization Haikus:

Imagine yourself sitting in a garden you created. Take a minute to visualize the plants, trees, and other elements (water, benches, bridges, animals, etc.). While you sit in your garden, write a haiku (or a few of them) that describe what it looks like or why you like to go there. A haiku has 3 lines, in a pattern of 5, then 7, then 5 syllables. Here is an example:



My garden shades (5)
Animals who search for food (7)
I watch them eating (5)

Look at the following lyrics: (lyrics from "It Isn't Nice" by Malvina Reynolds, 1964)

It isn't nice to block the doorway
It isn't nice to go to jail
There are nicer ways to do it
But the nice ways always fail
It isn't nice, it isn't nice
You told us once, you told us twice
But if that is freedom's price
We don't mind, no, no, no.



Answer the following questions:

Who is speaking in the song? To whom?

Why has the speaker made the choice to do things that are "not nice?"

When did a character or characters in Ferdinand make this choice?