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An Educator's guide to:

The Emperor's



New Clothes

Nothing pleased the pompous Emperor more than a suit of new clothes. So when he heard of a magic material that had the remarkable quality of being invisible to anyone who was not good at their job or who was intolerably stupid, he called for the tailors at once. Join the crafty swindlers, the bumbling Emperor and his entire court as they learn the cost of conceit in the original "fashion faux pas". This endearing musical adaptation of the Hans Christian Andersen classic is sure to weave its way into your heart.



Throughout the study guide, this symbol means that specific Sunshine State Standards are being addressed that directly correlate activities to FCAT testing.

As new standards are created and approved by the Florida Department of Education, this may change. The Standards listed here are *currently* the most up to date.

Please visit www.floridastandards.org for more information.

THE THEATRE IS A SPECIAL TREAT

Let us concentrate for a moment on a vital part of youth theatre: the young people. Millions of youngsters attend plays every season, and for some the experience is not particularly memorable or entertaining. The fault may lie with the production – but often the fault lies in the fact that these youngsters have not been properly briefed on appropriate theatre manners. Going to the theatre is not a casual event such as flipping on the TV set, attending a movie or a sports event. Going to the theatre is a SPECIAL OCCASION, and should be attended as such. In presenting theatre manners to young people we take the liberty of putting the do's and don'ts in verse, and hope that concerned adults will find this a more palatable way of introducing these concepts to youngsters.

MATINEE MANNERS

By Peggy Simon Traktman

The theatre is no place for lunch,
Who can hear when you go "crunch?"
We may wear our nicest clothes
When we go to theatre shows.
Do not talk to one another
(That means friends or even mother)
When you go to see a show,
Otherwise you'll never know
What the play is all about
And you'll make the actors shout
Just to make themselves be heard.
So, be still - don't say a word
Unless an actor asks you to...
A thing they rarely ever do.
A program has a special use
So do not treat it with abuse!
Its purpose is to let us know
Exactly who is in the show
It also tells us other facts
Of coming shows and future acts.
Programs make great souvenirs
Of fun we've had in bygone years
Keep your hands upon your lap

But if you like something you clap
Actors like to hear applause.
If there is cause for this applause.
If a scene is bright and sunny,
And you think something is funny
Laugh- performers love this laughter
But be quiet from thereafter.
Don't kick chairs or pound your feet
And do not stand up in your seat,
Never wander to and fro -
Just sit back and watch the show.
And when the final curtain falls
The actors take their "curtain calls"
That means they curtsy or they bow
And you applaud, which tells them how
You liked their work and liked the show.
Then, when the lights come on, you go
Back up the aisle and walk - don't run
Out to the lobby, everyone.
The theatre is a special treat
And not a place to talk or eat.
If you behave the proper way
You really will enjoy the play.

THE STORYTELLER

Hans Christian Andersen

Hans Christian Andersen was born in Odense, Denmark, in 1805, the son of a cobbler and a washerwoman. Despite his background and lack of education, Andersen's father encouraged his son's early interest in literature and drama. At the age of 14, Andersen convinced his mother to allow him to seek his fortune in Copenhagen, the capital of Denmark. A combination of determination and good luck led him to become first a singer and actor, then a dramatist – although an unsuccessful one – and finally a writer. His first book, aptly entitled *Youthful Attempts* (1822), sold just seventeen copies (with the remaining 283 being sold to a grocer for use as wrapping paper). But after extensive travels throughout Europe gathering material, his novel, *The Improvisatore*, was published in 1835 and was an immediate success. His *Fairy Tales Told for Children*, which appeared in the same year, was not immediately appreciated. But as he wrote more tales, his genius became internationally recognized, and within his lifetime he found himself acknowledged as the pre-eminent master of the fairy tale. Andersen broke new ground by writing in the language of everyday speech and he had a unique ability to read his stories aloud and to act them out.

Hans Christian Andersen described his own life as a fairy tale: an uneducated boy from a poor family who was to rub shoulders with aristocrats and kings, and a shy adult who rose above his shortcomings to hold children spellbound with tales that have continued to enthrall generations ever since. Certainly it was the stuff of make-believe.

The qualities contained in the universe of Hans Christian Andersen are of inestimable value and during this bicentennial year of his birth, should be celebrated throughout the world. His genius lies in the fact that he has something vital to convey to children and adults alike. His writings contain universal truths about human nature and psychology, crucial to the development of every individual.

To learn more about Denmark's favorite son and the celebration of his 200th birthday, visit: <http://www.hca2005.com/>

THE EXPERT

Dr Sheldon Cashdan

What accounts for the enduring charm of fairy tales? Why are generations of children drawn to stories such as *Hansel and Gretel*, *Snow White*, and *Cinderella*? In *The Witch Must Die: How Fairy Tales Shape Our Lives*, Dr. Cashdan explores how fairy tales help children deal with psychological conflicts by projecting their own internal struggles between good and evil onto the battles enacted by the characters in the stories. Rumpelstiltskin, Pinocchio and Rapunzel vividly dramatize lust, envy, avarice and sloth on a safe stage, allowing children to confront their own "deadly sins."

"Fairy tales are ultimately a celebration of life. Both enchanting and empowering, they are as timely today as they were hundreds of years ago. The underlying dynamic—the age-old struggle between good and evil—resonates between the lines of *Snow White*, *Jack and the Beanstalk* and *The Emperor's New Clothes*, as it will in the as yet unwritten stories of the twenty-first century. For this reason, the witch will continue to be a major presence in fairy tales, sensitizing us to forces within ourselves that pose a challenge to our sense of who we are. Her destruction is not an act of vengeance, nor even cruelty. It merely reminds us that sinful tendencies are a part of everyday existence, and that we must do battle with them if we wish to have a fairy-tale ending."

THE MESSAGE

From Sheldon Cashdan’s highly-praised best-seller:

The Witch Must Die: How Fairy Tales Shape Our Lives

The ruler in Hans Christian Andersen’s *The Emperor’s New Clothes* is obsessed with appearances, so much so that he ignores affairs of state and spends his time parading like a peacock before his subjects. It thus is not surprising that the emperor falls prey to two swindlers who claim they have the ability to weave unusually attractive garments. They declare that their outfits are invisible to anyone who is undeserving of his or her position—or very stupid.

The emperor, unable to see beyond his own vain nose, falls for their ruse and marches naked before his subjects, all of whom are also reluctant to admit that the king is parading about without clothes. The charade at first succeeds, but the emperor is ultimately exposed by a small child who cries out, “But he hasn’t got anything on!” The emperor, falling prey to his vain inclinations, pays for his sin with shame and mortification.

Most parents teach their children not to get caught up in appearances. Beauty, we teach children, is only skin-deep. You cannot tell a book by its cover. It’s what’s inside that counts. But what are children to think when television elevates the pursuit of beauty into high art? The media saturates the airways with messages extolling the virtues of physical attractiveness. The pervasiveness of the vanity industry is mind-boggling when one counts up face lotions, hair preparations and makeup products sold every year. Youngsters hardly out of kindergarten compete against one another in national beauty contests. And Mattel has joined forces with Avon to come up with a makeup kit for girls age three and up.


Stories like *The Emperor’s New Clothes* teach that overinvestment in appearances has harmful repercussions. Relying on looks to make one’s way in the world, using image as a substitute for character, leads only to heartache.


The Emperor’s New Clothes raises issues of public presentation of self and the deceptiveness of looks. Children delight in the tale of the vain, self-deceiving ruler who winds up as a subject of ridicule when a mere child sees through his charade. The tale empowers children by conveying that adults aren’t always right. Andersen’s story also says something about blindly following others, thus doing double duty by opening children’s eyes to the corrupting nature of peer pressure.

THE ACTIVITIES

BEFORE THE PLAY:

1. Read to your students the tale of “The Emperor’s New Clothes.” Explain to them that there are many of versions or adaptations of this story and that the version they see will not be exactly like the book or video.

 **TH.E.1.2.2 (3–5)** The student understands the artistic characteristics of various media and the advantages and disadvantages of telling stories through those artistic media.

 **READING/LANGUAGE ARTS (K–5)** Reading Process Standard 7: Reading Comprehension
The student uses a variety of strategies to comprehend grade level text.

2. Ask your students to discuss the difference between television and live theatre. It is important that they know about “theatre etiquette,” or manners. Refer to the poem “Matinee Manners” listed above.

✍ TH.E.1.2.3 (3–5) The student understands theatre as a social function and theatre etiquette as the responsibility of the audience.

3. Have the students learn the following vocabulary words and listen for them during the play. See how many words they can recall and how they were used in the context of the play.

abdicate	accurate	aspire	bankrupt	coronation
corrupt	cravat	cruel	daunt	disguise
egotistical	embroider	emperor	herald	highbrow
humility	inventory	jabot	jeer	loom
philosophy	pompous	procession	realm	renown
sophisticated	taunt	tunic	tweed	vain
valet	vicar	wallow	wardrobe	witty

✍ READING/LANGUAGE ARTS (K–5) Reading Process Standard 6: Vocabulary Development
The student uses multiple strategies to develop grade appropriate vocabulary.

4. Talk to your students about the weaving process. It will be helpful if they are familiar with the basic workings and parts (heddle, treddle, batten, reed, shuttle) of a loom. Have the students create drawings of their own fashion designs. How would they clothe an Emperor and Empress?
5. Have the students look and listen for patterns during the play. See how many patterns they can recall and how they were used in the context of the play. Encourage students to be aware of patterns that may occur in music, dance, scenery, costumes and dialogue. Students may also notice architectural patterns in the theatre.

✍ MATHEMATICS (K–5) Supporting Idea 5 – Geometry and Measurement

AFTER THE PLAY:

Part I Discuss the production with your students. What did they like or dislike about the play? Who was their favorite character? Why? Have the students draw a picture or write a letter to the cast of “The Emperor’s New Clothes” telling them what they have learned.


✍ READING/LANGUAGE ARTS (K–5) Writing Process Standard5: Publishing
The student will write a final product for the intended audience.

Part II


- RELEVANT THEMES:**
- 1. Vanity**
 - 2. Peer Pressure**
 - 3. Humility**
 - 4. First Impressions**

Refer to the themes listed above. Ask the following questions to relate the themes to everyday life:


- In the play, the vain Emperor Ferdinand believed that “clothes make the man.” Discuss this concept with your class.
 - Is it better to look good, or feel good?
 - What’s really more important, being honest and trustworthy or having an expensive pair of sneakers?

 READING/LANGUAGE ARTS (K–5) Communication – Standard 2: Listening and Speaking
The student effectively applies listening and speaking strategies.


- In a classic example of peer pressure, no one told the emperor the truth about his new clothes (everyone pretended to see what wasn’t there). Have your students write a paragraph about a time when they went along with their friends in order to be part of the crowd. Have a discussion about their work.
 - How did you feel about your decision afterwards?
 - Were you sorry?
 - Did you get into trouble?

 READING/LANGUAGE ARTS (K–5) Writing Applications – Standard 2: Informative
The student develops and demonstrates technical writing that provides information related to real-world tasks.

- The Empress Esther taught Ferdinand “a lesson in humility.” Whether it’s from the latest rap–artist on MTV, or professional athletes claiming that they are the greatest, in today’s modern world we are bombarded by arrogance. Discuss the idea of being humble with your students.
 - Is it out of date?
 - Ask them to name people who have demonstrated great humility.
 - Name people who have shared credit for their accomplishments with others.

 READING/LANGUAGE ARTS (K–5) Communication – Standard 2: Listening and Speaking
The student effectively applies listening and speaking strategies.


- The Princess Polly and Prince Sterling didn’t like each other at first, but before long they grew to be friends and even fell in love. First impressions can often be deceiving and many times we never see the good qualities in others because we make snap judgements about them.
 - Ask the students if they have ever judged someone unfairly, only to become friends with them later.
 - Has it ever happened to them?

 **READING/LANGUAGE ARTS (K-5) Literary Analysis Standard1: Fiction**

The student identifies, analyzes, and applies knowledge of the elements of a variety of fiction and literary texts to develop a thoughtful response to a literary selection.

The Art of FCAT

Contributed by Patricia Linder

 Visual and Performing Arts Field Trips provide an excellent source of support for the development of skills necessary for success on the FCAT. We invite you to use these instructional strategies to enhance FCAT preparation through your theatre field trip.

Theatre Activities

FCAT Cognitive Level 1

Read the story (or play) your field trip performance is based on.

Name the main character.

List all the characters.

Identify the setting.

List the story events in the order they happened.

Describe a character (or setting).

Explain the problem (or conflict) in the story.

Explain how the actors used stage props to tell the story (or develop characterization).

Discuss how the blocking, or positioning of the actors on stage affected the performance.

Discuss how unusual technical elements (light, shadow, sound, etc.) were used in the performance.

Draw a picture of a character.

Illustrate or make a diorama of a scene from the performance.

Draw a poster to advertise the performance.

Work with other students to act out a scene.

Demonstrate how an actor used facial expression to show emotion.

Write a narrative story to summarize the plot of the performance story.

Use a map and/or timeline to locate the setting of the story.

Make a mobile showing events in the story.

FCAT Cognitive Level II

Would the main character make a good friend? Write an expository essay explaining why or why not.

Create a graph that records performance data such as: female characters, male characters, animal characters or number of characters in each scene, etc.

Compare/Contrast a character to someone you know or compare/contrast the setting to a different location or time.

Solve a special effects mystery. Use words or pictures to explain how “special effects” (Lighting, smoke, sound effects) were created.

Image the story in a different time or place. Design sets or costumes for the new setting.

You’re the director. Plan the performance of a scene in your classroom. Include the cast of characters, staging area, and ideas for costumes, scenery, and props in your plan.

Create a new ending to the story.

Did you enjoy the performance? Write a persuasive essay convincing a friend to go see this production.

Write a letter to the production company nominating a performer for a “Best Actor Award.” Explain why your nominee should win the award.

Create a rubric to rate the performance. Decide on criteria for judging: Sets, Costumes, Acting, Lighting, Special Effects, Overall Performance, etc.

THE PRODUCER

STAGES PRODUCTIONS is a professional theatre ensemble that specializes in bringing classic fairy tales to over 150,000 young people each year throughout the Southeast.

STAGES' show credits include critically acclaimed performances of: Mother Goose, Sleeping Beauty, Let Freedom Sing, The Velveteen Rabbit and the Three Little Pigs as well as our water conservation shows – Aesop’s Aqua Adventure, the Prince of Frogs and The Water Pigs. Be sure to join us for our 22nd Season featuring Pinocchio, Cinderella, Santa's Holiday Revue, and The Emperor’s New Clothes.

STAGES PRODUCTIONS is dedicated to making drama an integral part of education, and lesson plans help incorporate these plays into the student’s curriculum. Thank you for supporting this mission by choosing a STAGES PRODUCTIONS play!

THE REFEREENCES

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