



THURSDAY
NOVEMBER 1 2018
9:30 AM & 11 AM

IMAGO THEATRE FROGZ



2018 > 2019
FIELD TRIP SERIES

BROADEN THE HORIZONS
OF YOUR CLASSROOM.
EXPERIENCE THE VIBRANT
WORLD OF THE ARTS
AT THE McCALLUM!



LEARNING LINKS



McCALLUM THEATRE EDUCATION
PRESENTS
IMAGO THEATRE
FROGZ
THURSDAY
NOVEMBER 1 2018
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"In the performance
FROGZ, we work with actors
to find the truth of the mask."

> CAROL TRIFFLE
ARTISTIC CO-DIRECTOR
AND FOUNDING MEMBER
OF IMAGO THEATRE

Connecting to Curriculum and Students' Lives!

NATURAL SCIENCES > Frogs and other animals, farming, seasons

ARTS > Theater, music

IDEAS > Balance, coordination, collaborative movement

EXPANDING THE CONCEPT OF LITERACY

What is a "text"? We invite you to consider the performances on McCallum's Field Trip Series as non-print texts available for study and investigation by your students. Anyone who has shown a filmed version of a play in their classroom, used a website as companion to a textbook, or asked students to do online research already knows that "texts" don't begin and end with textbooks, novels, and reading packets. They extend to videos, websites, games, plays, concerts, dances, radio programs, and a number of other non-print texts that students and teachers engage with on a regular basis.

We know that when we expand our definition of texts to the variety of media that we use in our everyday lives, we broaden the materials and concepts we have at our disposal in the classroom, increase student engagement, and enrich learning experiences.

Please consider how utilizing your McCallum performance as a text might align to standards established for reading, writing, speaking, listening, and language.

How do we help students to use these texts as a way of shaping ideas and understanding the world?

Please use this material to help you on this journey.

NON-PRINT TEXT > any medium/text that creates meaning through sound or images or both, such as symbols, words, songs, speeches, pictures, and illustrations not in traditional print form including those seen on computers, films, and in the environment.

THE WORK OF ART

A NON-PRINT TEXT FOR STUDY

WHAT'S IT MADE OF? HOW CAN THIS WORK SERVE AS A
COMMON CORE STATE STANDARDS-MANDATED "TEXT"
FOR STUDENT STUDY IN THE CLASSROOM?

What if rear ends were faces and arms were legs? What if the laws of gravity were repealed? Wouldn't you begin to question everything you saw? Get ready for *FROGZ*. In this most popular of Imago Theatre's productions, a troupe of seven highly skilled athletes fill our eyes with sights the likes of which we may not have seen before. Sometimes monkeys, sometimes larvae, and yes sometimes frogs. They recreate animal movement with dexterity, suppleness, and strength which, in the words of master teacher of mime Étienne Decroux, lays "outside, or rather beyond, all instinct" and which requires terrific discipline. They also make us laugh. These are talented comedic performers who believe that laughter – the kind that bubbles up from deep down – can be "reawakening" and "life altering". Laughter is the message, and mime, movement and masks are the media.

Here's how co-creator Jerry Mouawad describes *FROGZ*: "It's not like a play at all. It's more like going to the zoo and the circus at the same time." And indeed with elements of vaudeville, puppetry, and acrobatics – leavened by humor – performers costumed like animals are dropped into situations in which the question of what it is to be human is explored. Penguins play musical chairs. Frogs deal with inferiority complexes. Hippos struggle with insomnia. Anteaters strive to capture the waiter's attention. And what's up with those strange rump-faced worms? "Our animals are not a representation of the real animals in the world – they're a representation of our images of these animals," says Jerry Mouawad. Even so, observers of Imago's interpretation of animal movement find themselves accepting the animals as "real."





imago
theatre

THE ARTISTS

WHO HAS *PRODUCED*
THIS TEXT FOR STUDY?



CAROL TRIFFLE

In 1979, Imago Theatre sprang to life. By 1986, they had toured all over the world. Those first years, the troupe built a following in small communities throughout the Pacific Northwest, doing shows while wearing masks. Who would have guessed they would be playing Broadway in 2000? This is when *FROGZ* premiered in New York City at the New Victory Theater.

In addition to the use of masks, which formed such an integral part of their early work, co-directors Carol Triffle and Jerry Mouawad have brought their backgrounds in experimental theater and the art of comedy to bear in the creation of *FROGZ*. Carol, coming from a family of ten girls and one boy, found she could distinguish herself by being funny. As she grew older, she pursued a career in dance. Contact with the teachings of Jacques Lecoq, however, redirected her toward Movement Theater. A student of the acclaimed L'École Internationale de Théâtre Jacques Lecoq, she served as Monsieur Lecoq's assistant in 1997. She writes and directs many of Imago Theatre's repertory pieces.



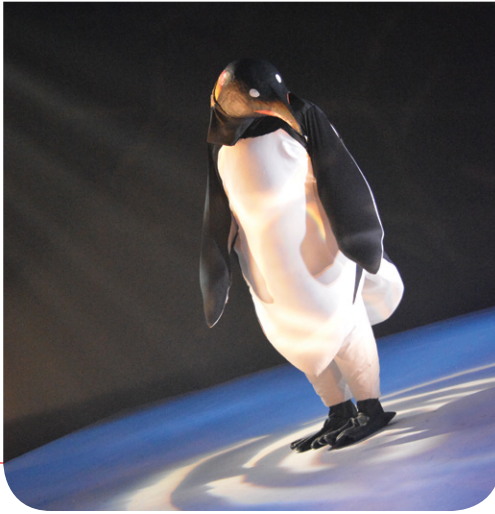
JERRY MOUAWAD

Carol speaks:

Since 1979, Jerry and I have been exploring masks. Almost 30 years of experience has reinforced one important realization – the mystery of the mask is evasive. How does a mask come to life? When I attended the Lecoq School in the eighties and nineties, students were asked to watch when the actor falls away and all that is left is the mask persona. We would watch intensely as a single actor performed on a bare stage. We leaned forward as instructed by M. Lecoq and opened our eyes looking for a single moment when the mask came to life. We were watching like theater archaeologists for a moment that is not so easily defined by inexperienced eyes. The moment when the actor's cleverness, inventiveness, and talents fall away and what remains is the mask. That moment is rare. I only saw that moment a few times.

In ... *FROGZ*, we work with actors to find the truth of the mask. As choreography, timing, special effects and the entire event of theater takes place; it is difficult for the actor to stay focused on mask theater – the very thing the actor is there to do. Many times we give actors notes reminding them that they are not performing alone, but rather they are in partnership with the mask, that in order for the mask to come alive they need to let the mask share the stage. Lecoq used the phrase to carry a mask. I think this phrase to carry signifies that an actor must support the mask; much the same way a supporting actor supports the lead. The actor cannot take the lead or the mask will have no life.

Jerry Mouawad chose the stage over wrestling in high school and has never looked back. A stint at a Jacques Lecoq-based school in Oregon paved the way for his designing and directing works for the Imago Theatre troupe. Together, Carol and Jerry guide the vision of this organization and its performers.



CONTEXTS

WHAT *INFORMATION* SURROUNDS
THIS TEXT FOR STUDY & COULD HELP
MAKE STUDENTS' ENGAGEMENT
WITH IT MORE POWERFUL?

Masks have been a part of theater since the Greeks in classical times unveiled their tragedies before an enthusiastic public. Actually, masks have been used in ceremonial rituals by Native American and African cultures, among others, from time immemorial. Masks have helped convey myths, legends and folktales from generation to generation. Oftentimes these masks displayed great artistry.

The 1500s were a heady time for theater in Italy. A whole movement in theater arose called Commedia del Arte. Notice the Italian words for both comedy and art here! In truth, this theatrical genre gave both comedy and drama equal weight and a vociferous public grew to expect and love the characters that showed up in each work: Harlequin, Columbine, Dottore, Pantalone, and Capitano. The action of the play was usually improvised. The performers traveled from venue to venue, entire families and troupes devoting themselves full-time to this repertory. It was their livelihood.

Frogs have been around for a very long time. In fact, they rubbed shoulders – well, figuratively – with the dinosaurs! For nearly 200 million years frogs or their ancestors have hopped the earth. The key to this longevity, in contrast to the relatively “short” span dinosaurs walked the earth, for example, must surely be their adaptability. The mere fact they can chill with equal equanimity in water or on land is a great advantage conferred by Mother Nature! They can live nearly anywhere – from the Arctic to the desert. Some live on the tops of mountains. Others can manage for seven years without rain, which suggests that frogs may outlast people as a species. Frogs are amphibians – and therefore cold-blooded. They hibernate. And of course something even the smallest child knows about these lively chaps: they hop! Actually some frogs can hop twenty times the length of their own bodies.

“Frogs were
always very popular, but...
one of our members couldn't
jump very well. So we played
on that and one frog developed
an inferiority complex.”

> JERRY MOUAWAD
ARTISTIC CO-DIRECTOR
AND FOUNDING MEMBER
OF IMAGO THEATRE

TO GET READY FOR THE PERFORMANCE, STUDENTS COULD RESEARCH THESE:

- > PHYSICAL THEATER
 - > COMEDIA DEL ARTE
 - > FROGS AND THEIR HABITS, HABITAT, ANATOMY AND MOVEMENT
 - > COMEDY & LAUGHTER - USES & EFFECTS
-

HERE'S A 60-MINUTE LESSON IN COLLABORATION & PROBLEM-SOLVING YOU COULD TEACH TO HELP PREPARE STUDENTS FOR THIS WORK:

LINE OF INQUIRY – LOI is an essential question that generates a lesson:

How does Imago Theatre use animal movement and behavior to illuminate the human experience?

ASK STUDENTS

How do we as humans tend to characterize animal behavior? For example, ants and bees are said to be industrious. Sloths are lazy, foxes are wily, coyotes are sneaky and dogs are faithful and so on and so on.

TABLE GROUPS

Students select one particular animal for investigation, examining images of this animal and collecting information about habitat and behavior. From this contextual information, have students collaborate on writing a scene for a stage show, which features their chosen animal behaving in a typical way in a human situation. Examples could be: ants doing their homework, sloths snoring on the beach, coyotes cheating on a test, etc. The animals are not allowed to speak – so there is no dialogue. Instead, the written scene must focus on actions and behavior. Emphasize the value of active verbs and descriptive adjectives.

ASK EACH STUDENT GROUP

Act out the scene for the rest of the class. This is a great opportunity to have students do a “close read” of these “texts” by asking questions of the listeners, after each presentation. This requires the “audience” to return in their minds to the “text” they have just seen/heard in order to provide answers. A liberal sprinkling of open-ended questions – always connecting back to the “text” – can take the dialogue into higher level thinking.



AFTER COMING TO THE THEATER, STUDENTS COULD RESEARCH THESE:

- > MASKS: THEATRICAL & CEREMONIAL
- > IMAGO THEATRE
- > ARISTOPHANES' PLAY THE *FROGS*, AND OTHER WORKS WHICH EXPLORE HUMAN BEHAVIOR THROUGH FROGS

HERE'S A 45/60-MINUTE LESSON YOU COULD TEACH AFTER STUDENTS HAVE EXPERIENCED THE WORK:

ASK STUDENTS

What did you notice about masks and how they were used?

SHARE WITH STUDENTS

This PowerPoint presentation on masks throughout history –

<http://maskwithmandi.files.wordpress.com/2012/10/history-of-mask-ppt3.pdf>

TABLE GROUPS

Have students recall the written scenes from last time – and together in their group - discuss which facial features of their animal should be emphasized in a mask. Then, students individually take five minutes to quickly sketch out a mask based on these ideas. Students then use paper materials etc. to create their animal mask, referring to their sketch and research for ideas.

DISPLAY STUDENT WORK

These masks are mounted on the wall as in an art gallery.

Students examine them. Could these masks serve as non-print texts for close reading at this point?

A few good questions asked of observers as they collectively view a particular mask would provide the opportunity to ask for evidence in the mask itself for answers given.

"We're not really
trying to bring frogs
to the stage, but to discover
the humor in human beings
through frogs."

> JERRY MOUAWAD



WHAT'S YOUR READ OF THIS NON-PRINT TEXT?

HOW WOULD YOU ANSWER THESE QUESTIONS - AND HOW COULD THEY BE ADAPTED AS GUIDING QUESTIONS TO SPARK STUDENT DISCUSSION?

- > What things did the actors do to engage our attention?
- > How did the actors use movement to tell their stories?
- > How were sound effects/music used?
- > If some other animal had been substituted for frogs, how might that have altered this work?
- > If you could ask the characters in the stories some questions about themselves, what would they be?
And how could they communicate these answers without speaking?
- > How did props/costumes assist in telling these stories?
- > What tools did the artists use to express emotion and convey mood?
- > How did the element of illusion figure into the performance?
- > How did the actors and/or characters communicate with each other on stage?
- > How was humor used? And was it necessary? Why?
- > What lessons about ourselves can we learn watching the frogs interacting on stage with each other?
- > What are some ways in which using masks for theatrical presentation might differ from using them for cultural ceremonies and rituals?
- > Is there a central "message" to this work?
- > If you could title this work something other than *FROGZ*, what would that title be?

INTERNET

IMAGO THEATRE

www.imagotheatre.com

THE HISTORY OF MASK

<http://maskwithmandi.files.wordpress.com/2012/10/history-of-mask-ppt3.pdf>

What a find! This is an awesome PowerPoint lesson for students on the use and history of masks in different cultures

WELCOME TO FROGLAND

<http://allaboutfrogs.org/frogInd.shtml>

FROG FACT INDEX

www.kidzone.ws/lw/frogs/facts.htm

Everything you want to know about frogs thanks to the Kidzone website.

THE KID SHOULD SEE THIS

<http://thekidshouldseethis.com/tagged/mime>

A collection of videos showing mime performances from Charlie Chaplin to Jerry Lewis.

BOOKS

MONSIEUR MARCEAU: ACTOR WITHOUT WORDS

By: Leda Schubert

Reading level: Ages 4 - 8

Publisher: Flash Point, 2012

ISBN-10: 1596435291

This handsome picture book tells the story of Marcel Marceau, the maestro of mime.

SING, PIERROT, SING: A PICTURE BOOK IN MIME

By: Tomie de Paola

Reading level: Ages 4 - 8

Publisher: Harcourt Children's Books, 1987

ISBN-10: 0152749896

In this wordless storybook, Tomie De Paola, the beloved creator of *Strega Nona*, illustrates the classic triangle between the lovelorn Pierrot, the winsome Columbine, and her true love, the mischievous Harlequin.

ANIMAL FACES: 15 PUNCH-OUT ANIMAL MASKS

By: Pierre-Marie Valat

Reading level: Ages 4 - 12

Publisher: Chronicle Books, 2007

ISBN-10: 1593541961

MAKING MASKS (KIDS CAN DO IT)

By: Renee Schwarz

Reading level: Ages 8 and up

Publisher: Kids Can Press, 2002

ISBN-10: 1550749315

BOOKS

HOW TO MAKE MASKS: EASY NEW WAY TO MAKE A MASK FOR MASQUERADE, HALLOWEEN AND DRESS-UP FUN, WITH JUST TWO LAYERS OF FAST-SETTING PAPER MACHE

By: Jonni Good

Reading level: Ages 7 and up

Publisher: Wet Cat Books, 2012

ISBN-10: 0974106542

Jonni Good is obsessed with both animals and art — she is constantly surrounded by her growing menagerie of masks, Paper Mache animal sculptures, and plenty of real critters, too — her pets sometimes “help” her in her studio.

FROGS

By: Gail Gibbons

Reading level: Ages 5 and up

Publisher: Holiday House; Reprint edition, 1994

ISBN-10: 0823411346

NATIONAL GEOGRAPHIC READERS: FROGS!

By: Elizabeth Carney

Reading level: Ages 4 - 6

Publisher: National Geographic Children's Books, 2009

ISBN-10: 1426303920

“Comedy,
especially physical comedy,
reawakens our bodies to a
giggly, uplifting sensation.”

> JERRY MOUAWAD

LEARNING LINKS HAVE BEEN CREATED BY:

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