GLOBAL ARTS:
Performances For Schools
Presents

Tomie DePaola’s Strega Nona
A Musical

Presented by Maximum Entertainment
in Association with Active Arts Theatre for Young Audiences

Monday, February 8, 2010 at 10am
Fine Arts Center Concert Hall

Study Guides for Teachers are also available on our website at www.fineartscenter.com - select For School Audiences under Education, then select Resource Room.

Please fill out our online surveys at http://www.umass.edu/fac/centerwide/school/index.html Thank you!
Welcome

Information for Teachers and Parents

Our goal is to offer high quality performances for young people in a safe and comfortable setting. Please help us by following the below guidelines.

Please arrive early. You should arrive at the theatre 30 minutes prior to the noted start time. Allow for travel time, parking, being seated and bathroom visits. It is important that we begin our performances on time so that all schools can meet their lunch and/or dismissal times.

Be sure to check the location of the performance when making your bus reservations. Performances take place in the Fine Arts Center Concert Hall or Bowker Auditorium in Stockbridge Hall. Please see the map at the end of this guide for driving and drop-off instructions.

Upon arrival your group will be greeted by an usher either at your bus or in the lobby. We do not issue individual tickets for performances. Your usher will direct your group to their reserved seats.

Both theaters are accessible for Mobility Impaired members. An infrared listening system is available in both theaters. Access parking is available adjacent to the theaters. An Access permit should be clearly visible in the parked vehicle. To better meet your needs, please inform us of any special seating requirements one month prior to the performance by calling 413-545-2116.

For the comfort of all our seated patrons, we request that backpacks, lunches and other gear be left on the bus. Also, please remove all hats when seated in the theater.

Food, drinks other than water, smoking, candy and gum are all not allowed in the theater. The use of cell phones, portable music players, cameras or any other recording device, including non-flash photography and cell phone cameras, is strictly prohibited. PLEASE BE SURE TO TURN OFF ALL CELL PHONES.

Any teasing, disruptive and rude behavior by students towards each other or to others seated close-by during a performance is not acceptable. Teachers and chaperones will be held responsible for any such incident reported to the Fine Arts Center staff. All complaints received will be forwarded to the schools involved. Repeated offences from the same school/s may result in cancellation of future reservations for shows.
Please read and review the following information with your students.

**WE expect** everyone to be a good audience member.

**Good audience members**

- Are good listeners
- Keep their hands and feet to themselves
- Do not talk or whisper during the performance
- Do not eat gum, candy, food or drink in the theater
- Turn off all cell phones and do not use portable music players, cameras or any other recording devices
- Stay in their seats during the performance
- Do not disturb their neighbors or other schools in attendance

“**Theatre is not theatre without an audience.**”

Live theatre differs from watching television or movies. Remember that performers can see and hear you. As an audience member you are a vital contributor to the performance experience that you and those around you will have. How you behave and how you react to the show will affect the artists’ performances. That is why each performance is a unique experience, it will never be repeated exactly the same. Talking to your neighbor, sending text messages, and other similar behaviors are distracting to the rest of the audience and to the artists. Please be respectful of the artists on stage performing for you by listening quietly. Of course, it is appropriate to react to what you are seeing – some things may make you laugh, gasp out loud, or you may be asked to respond by answering questions from the performers, singing along or clapping. Most of all, it is important to be present “in the moment” by being attentive and enjoy the performance. And of course – show your enthusiastic appreciation by applause at the end of the performance!
Who is Tomie dePaola?
(Pronounced Tommy da-Pow-la)

Quick Facts
• Born September 15, 1934
• Raised in Connecticut with two sisters and one brother
• Knew he wanted to write books when he was four years old
• Studied art in college and graduate school
• Illustrated over 200 books, written over 100
• Over 6 million copies of his books have sold worldwide.

More information:
www.tomie.com

TOMIE dePAOLA, HIS ART & HIS STORIES
by Barbara Elleman
with a preface by Trina Schart Hyman
Strega Nona: A Brief History

(From www.tomie.com)

So, here’s the real scoop on how Strega Nona came about...

In the early 1970s, I was teaching in the theater department at what is now Colby-Sawyer College in New Hampshire (where I live). My books were beginning to get noticed, so my editor at Prentice-Hall (now Simon & Schuster), Ellen Roberts, suggested that I look into re-telling a folk tale. Of course, I would also illustrate it.

Well, some months before at a required weekly college faculty meeting (I always sat in the back row with a legal pad and doodled. The administration thought I was taking notes.), I was, as usual, doodling. I was “obsessed” with the Italian commedia dell’arte character Punchinello. So many of my doodles were of him — big nose, big chin.

On my pad, I drew the profile, but suddenly I found I had drawn a head scarf. I put in the eye and the smiling mouth and continued to draw a little chubby body complete with long skirt and apron. And I scribbled the words “Strega Nona” next to the drawing.

I was tickled pink. She was so cute, so Italian, I thought I might be able to use her in a book someday. I pinned the doodle up on my studio wall.

Back to Ellen Roberts and her suggestion that I re-tell a folk tale.

“What was one of your favorite folk tales when you were a child?” she asked.

“The Porridge Pot story,” I answered immediately.

“Why don’t you re-read it in a version that’s in the Public Domain and see if you’re interested enough in it to re-tell it,” Ellen said.

So, I re-read the story. But, I didn’t really like it. Suddenly, LIGHT BULB TIME!

Maybe I could change PORRIDGE to PASTA and I could use my little Strega Nona (who was already “telling” me who she was”).

I called Ellen to ask if it was “legal” to re-tell a story.

“Of course,” she said, “as long as the story is in the Public Domain.” (A story in the Public Domain is a story for which the copyright has expired or lapsed. Public Domain stories are usually very old.)

So, I started working on the text for STREGA NONA.
About This Production

Who makes the show happen? The Director is Tracy. Tracy is in charge of telling the actors where to go on stage and how to make their characters interesting. She is the person who makes sure everyone is doing a good job telling the story of the play.

The Actors are all of the people you saw on the stage. They work together as a team to rehearse the play, memorize their lines, and learn their songs. All of the actors went to school to learn how to perform.

The Set Designer is Andrea. Andrea creates the world where the actors tell the story. She imagines and draws all of the pieces that you saw on the stage, the furniture and the painted fabric.

The Costume Designer is Ulises. Ulises imagines the clothes that the actors are wearing to help become the characters. He draws and then sews the clothing.

The Producers are Eva and Nina. Eva and Nina hired all of the people involved with the show. They also work together to tell people all across the country about the show so they will want to come and watch it.
Learning Activities

Pre-Show Classroom Activities and Discussions:

Discussion Questions:
What is theatre? What is the difference between live theatre and a movie or television?

Imagine you are an actor on stage.
What kind of part would you like to play?
How would you like the audience to respond to your performance?
Why do we applaud at the end of a performance?

Fun Fact:
 Actors are very superstitious and never wish each other “Good Luck.” Instead they say “Break a Leg” in hopes that saying something bad will make something good happen.

Class Activity: Going to See a Show
Select four volunteers to act as “performers.” Select two volunteers to act as “stagehands.” The rest of the class will act as the “audience.”

Step 1: Stagehands flash the lights in the classroom to indicate the performance is starting. And say the line “Everyone please take your seats.”

Step 2: Performers enter by standing in front of the class. All of the performers sing “Twinkle Twinkle Little Star” or any other song or poem that everyone in the class knows.

Step 3: The Audience applauds at the conclusion of the performance.

Step 4: The Performers bow.

Step 5: The Stagehands flicker the lights to indicate the end of the show.

Step 6: Rotate participants.
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Step 6: Rotate participants.
Post-Show Classroom Activities and Discussions:

Discussion Questions:
What was the play about?
Were there differences between the story in the book and the story in the play?
What parts of the play were the most exciting?
Which character did you enjoy the most? Why?
Why do you think the director chose to use puppets along with live actors?
Which parts of the set helped to tell the story? How?

Writing and Drawing Activity:
Each student writes a letter to the actors.
Dear Strega Nona Actors,
My favorite part of the play was_____________________
While watching your play I felt_____________________
because______________________________________
I have drawn a picture of the scene when___________
If I could be in your play, I would like to play the part of ________
____because_______________________________
Sincerely,
____________

After writing the letter, students can illustrate a scene from the play. We love hearing from our audiences! If you would like, please send these letters to Active Arts Theatre for Young Audiences, 6114 La Sal-le Avenue, #431, Oakland, CA 94611. Include your return address and your class will receive a note back from the actors!
Math: Estimation

When Big Anthony’s Pasta Pot overflows, the pasta fills the whole town. Big Anthony has a lot of eating to do! But how much exactly?

Step 1: Fill a jar with pasta (we recommend spirals).

Step 2: In groups, allow your students to estimate how many pieces of pasta are in the jar. Write down the estimates.

Step 3: Pour out the pasta in the jar into paper cups and pass out the paper cups, one per student. Pass out an additional empty paper cup. The students must count their cup’s worth of pasta by moving the pasta from one cup to the other and counting it piece by piece. The students write their results on the board. Teacher adds up the results to see which group estimated the closest to the actual.

Step 4: Imagine the central square in Paola, Italy. How many jars would it take to fill the central square? In front of the class, the Teacher explains that 1000 jars fit in the central square. Through multiplication, we find out how much pasta Big Anthony had to actually eat.

Fun Facts:
The Chinese ate pasta as early as 5,000 B.C.
There are over 600 shapes of pasta eaten worldwide.
To cook one billion pounds of pasta, you would need 2,021,452,000 gallons of water—enough to fill nearly 75,000 Olympic-size swimming pools.
(from the nibble.com)
Math: Strega Word Problems

1. If Big Anthony has 99 pieces of pasta in his hand and Strega Nona adds one more, how many pieces of pasta will Big Anthony have?

2. Strega Nona has piled 200 pieces of wood on the wood pile. She is cold and wants to make a fire, so she asks Big Anthony to bring her 1 piece of wood from the wood pile. How many pieces does she have left?

3. Big Anthony dances for six hours. He dances so much, he ruins one pair of shoes for every hour he dances. How many pairs of shoes does Big Anthony ruin?

4. Big Anthony wants to learn magic. He studies very hard and learns 49 spells. Strega Nona tells him that he will not be a real Strega until he learns 60 spells. How many more spells does Big Anthony have to learn to become a Strega?

5. Strega Nona is counting all of the people in the village. She counts 98 people. Then, she looks around and realizes that Big Anthony and Bambolona are missing. How many people actually live in the town?
## Language: Let’s Learn Italian

Draw a line from the Italian word to the English word:

<table>
<thead>
<tr>
<th>Italian</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>Molto</td>
<td>Excuse Me</td>
</tr>
<tr>
<td>Si Si</td>
<td>Thank You</td>
</tr>
<tr>
<td>Buon Giorno</td>
<td>Yes Yes</td>
</tr>
<tr>
<td>Tutti</td>
<td>Goodnight</td>
</tr>
<tr>
<td>Grazie</td>
<td>Very</td>
</tr>
<tr>
<td>Prego</td>
<td>Hello/Goodbye</td>
</tr>
<tr>
<td>Scusi</td>
<td>You’re Welcome</td>
</tr>
<tr>
<td>Ciao</td>
<td>All</td>
</tr>
<tr>
<td>Buona Notte</td>
<td>Good Day</td>
</tr>
</tbody>
</table>
Reading for Detail: Big Anthony and the Magic Ring by Tomie dePaolo

Read the following section from “Big Anthony and the Magic Ring” and then answer the questions.

Wintertime was very quiet in the little town in Calabria where Strega Nona (Grandma Witch) and her helper Big Anthony lived. People came to Strega Nona to help them solve their troubles. Big Anthony did his chores and tried to behave himself. And every morning Bambolona, the baker’s daughter, came to deliver the bread.

One day the sun began to shine a little brighter, the birds began to sing a little sweeter, and the flowers began to bloom everywhere. Spring had come, and Big Anthony began to drag his feet.

“Anthony,” said Strega Nona, “whatever is the matter? You’re sleeping late. Your chores are half done, and every time I look at you, you’re gazing into space and sighing.”

“Oh, Strega Nona, I don’t know what’s wrong with me,” said Big Anthony. “Everything in my head is fuzzy.”

“I think you have spring fever,” said Strega Nona. “What you need is a little Night Life. Why don’t you go to the village dance tonight? It would perk you up.”

Big Anthony sighed again. “The village seems so far away,” he said. “And anyway, who would dance with me?”

“Bambolona the baker’s daughter, would,” said Strega Nona. “Why don’t you ask her when she brings the bread?”

Questions:
1. **Wintertime in Calabria was:**
   a) loud   b) quiet   c) cold   d) helpful

2. **People came to see Strega Nona to:**
   a) buy bread   b) go to the dance   c) do chores   d) solve their problems

3. **List three signs that Spring had come:**

4. **Why is Big Anthony’s head fuzzy?**
   a) He has a headache   b) he needs glasses   c) he has spring fever   d) he ate too much pasta

5. **Who does Strega Nona think will dance with Big Anthony?**
   a) The baker’s daughter   b) the entire village   c) the birds   d) a witch
Art: Illustration
Tomie dePaola is a writer and an artist. Sometimes he writes his books and illustrates them, sometimes he illustrates other people’s books.

Step 1: Select a story that the class is all reading together.
Step 2: Teacher reads aloud one scene from the story.
Step 3: Using markers, crayons, or colored pencils, all of the students use their imagination to illustrate the same scene.
Step 4: Each student describes what is in their drawing to a partner.

Drama: Acting out a Story

In the play “Strega Nona,” the actors took a story which was originally a book and acted it out.

Step 1: Teacher reads a story aloud to the class.
Step 2: As a class, brainstorm the characters in the story and the settings--locations in the story.
Step 3: As a class, determine the plot--events in order with a clear beginning, middle and end.
Step 4: Teacher breaks up the story into small segments and assigns each segment to a group of students.
Step 5: Students must create a tableaux (frozen picture that tells a story) of the moment in the story.
Step 6: All groups show their tableaux in front of the class in the order of the story.

Vocabulary: Illustration, Plot, Tableaux, Character, Setting
Language: Strega Nona Word Find

| A | C | D | E | F | G | H | I | J | K | L | M | N | O | P | Q | R | S | T | U | V | W | X | Y | Z |
| A | C | D | E | F | G | H | I | J | K | L | M | N | O | P | Q | R | S | T | U | V | W | X | Y | Z |  |

Actor
Anthony
Baker
Chores
Dance
Italy
Magic
Pasta
Play
Puppet
Ring
Strega
Geography: Research

Using the tools of the classroom and library, students in groups must answer the following questions:

1. In what country does Strega Nona take place?

2. Name three of the four countries that Italy borders.

3. What item of clothing is the country of Italy roughly shaped like?

4. Name three major cities in Italy.

5. What are two kinds of food that Italy is famous for?

6. Italy borders on five different Seas, name one of them.

7. How many people live in Italy?

8. What is the name of the mountain range located to the North of Italy?
Here are more ideas for Strega Nona related activities for all grade levels.

Lower Elementary:
- Pasta Art
- Strega Nona read-a-loud with older grades
- Make your own paper bag puppets
- Freeze Dance with Italian Opera Music

Middle Elementary:
- Act out the story of Strega Nona using tableaux
- Write a class cookbook using your favorite pasta recipe
- Write a short dialogue between two characters

Upper Elementary:
- Write and illustrate your own story about magic gone wrong and the consequences
- Strega Nona read-a-loud with younger grades
- Research projects on different aspects of Italian culture: food, music, theatre, art
Curriculum Frameworks

This performance and guide provide opportunities for your students to explore a variety of topics. For your convenience we list below applicable Massachusetts learning standards. This list is by no means exhaustive. Please use this list as a guide to assist with creating lesson plans.

Theatre Learning Standards:
Acting 1.2, 1.3: Read, listen to, and tell stories.
Reading & Writing 2.2, 2.4: Read plays and stories and identify characters, setting and action; create a scene or play based on a story.
Technical Theatre 4.1, 4.2: Use materials to create props, scenery, costumes, etc.; visualize environments and arrange physical playing space.

English Language Reading & Literature Standards:
Understanding a Text 8.1—8.5: Identify the basic facts and main ideas in a text.
Making Connections 9.1: Identify similarities among the works of an author or illustrator.
Theme 11.1: Relate themes in a story to personal experience.
Fiction 12.1: Identify elements of plot, character and setting.
Dramatic Reading & Performance 18.1: Rehearse and perform stories.
Writing 19.1—19.2: Draw pictures or dictate sentences to tell a story.

History & Social Science
Grade 1 True Stories & Folk Tales: listen to and read folk tales from around the world.
Grade 6 World Geography E.2—E.3: Locate Italy on a map and research characteristics.
Evacuation Procedures

In the event of an emergency requiring evacuation of the building, procedures are in place to ensure that the audience can exit safely.

Sections 4, 5, 6
Exit through the lobby.

Sections 1, 2, 3 & Pit
Exit toward stage.

Note: Interior house conditions may necessitate alternate exit routes.

Mezzanine 1, 2, 3
Exit rear through lobby.

Balconies 1, 2 exit toward stage, up two flights and down interior fire escape.
PARKING AND DIRECTIONS FOR THE FINE ARTS CENTER’S
CONCERT HALL and RAND THEATER

School Bus Parking: Students should be dropped-off at Haigis Mall off of Massachusetts Avenue. University Security will direct buses to an appropriate parking lot during the performance (typically by the football stadium). PLEASE BE SURE YOUR BUS DRIVER KNOWS THAT ALL PERFORMANCES LAST APPROXIMATELY 1 HOUR AND THEY SHOULD RETURN A FEW MINUTES BEFORE THE ANTICIPATED END TIME. If drivers are not with the buses, they may miss the radio call from security asking them to return for pick-up, resulting in unnecessary delays returning to your school.

Individual cars: If necessary, individuals may drop-off students with a chaperone at Haigis Mall (you will be directed by security to the mid-point turn of Haigis Mall – see map) prior to parking. We recommend parking in the Campus Center Parking Garage to avoid searching for a metered space. It is a five-minute walk to the Concert Hall. All other available parking during weekdays is at meters. Available lots and pricing (current as of 1/1/07) are listed below:

Parking in the Garage is available to our patrons at a discounted rate of $1. To receive this rate you MUST give the Garage attendant a parking pass. To receive your pass, please call our office to let us know that you will be arriving by car. Parking passes are sent with the invoices. Please call (413) 545-2116 if you didn’t receive one.

Parking meters are enforced Monday - Friday, 7AM - 5PM. Meter rates are $1.00 per hour.

Parking Garage – near Campus Center, across from the Mullins Center off Commonwealth Avenue
Lot 34 - Behind Visitors Center with 3, 5 & 10-hour meters available
Haigis Mall – 2 hour maximum on meters
Lot 62 - Adjacent to Fernald Hall with 3 hour maximum on meters, limited spaces available.

From the North: (Vermont, Greenfield) I-91 south to Route 116. Follow signs on 116 “To the University of Massachusetts.” Exit ramp leads to Massachusetts Avenue. Turn left (east) on to Massachusetts Avenue toward the campus. Continue through one light and watch for Lot 34 by the Visitors Center on your right and the entrance to Haigis Mall on your left.

From the South: (Springfield, Holyoke) I-91 north to Route 9. Turn right (east) on Route 9 over the Coolidge Bridge and through Hadley. Turn left (north) on Route 116 (across from Staples) heading toward campus. Turn right at first exit at “University of Massachusetts,” then bear right onto Massachusetts Avenue toward campus. Continue through one light and watch for Lot 34 by the Visitors Center on your right and the entrance to Haigis Mall on your left.

From the West: (Northampton, Pittsfield) Route 9 east through Northampton and over Coolidge Bridge. Follow remaining directions under “From the South”.

From the East: (Belchertown, Ludlow) North on Routes 21, 181 or 202 to Route 9 into Amherst. Right on to North Pleasant Street (main downtown intersection), north through center of town. Turn left at Triangle Street (Bertucci’s Restaurant on your right), rejoining North Pleasant Street. To reach Lot 34 and Haigis Mall continue on main road, which becomes Massachusetts Avenue. Haigis Mall will be on your right, Lot 34 on your left.
For Concert Hall, Rand Theater and Bowker Auditorium – Patrons traveling by car are encouraged to park in the parking garage. Discounted parking is available in the garage for $1. A parking permit is required for discounted parking in the garage. Please call the Arts & Educational Programs Office if you require permits at (413) 545-2116. All other parking on campus is at available meters at the rate of $1 per hour. Parking is enforced Monday – Friday, 7AM – 5 PM.

Buses will drop-off students as indicated on map. Buses will be given parking instructions by Campus Security.