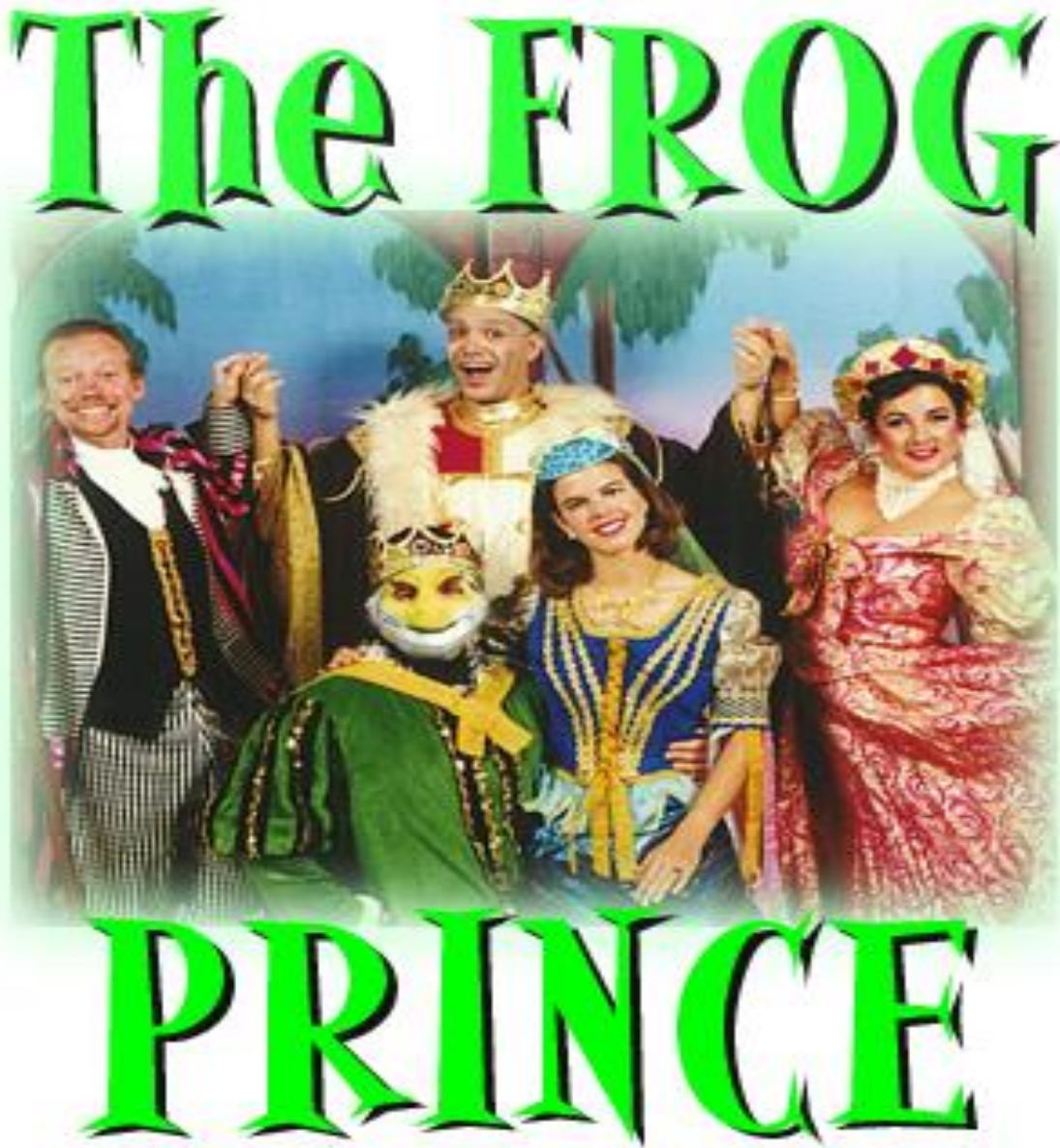


---

*An Educator's Guide to:*



Stages Productions' magical tale of The Frog Prince comes to life with its timeless lessons of compassion, keeping promises, and true beauty. This powerful musical cleverly mixes these vital themes with great songs, comedy, dancing, and just enough romance to create a memorable experience for the whole family.

Join the enchanted Frog, the Beautiful Princess, and the Entire Kingdom as they learn that "You can't judge a book by its cover, and you can't judge a frog by his warts!"



Throughout the study guide, this symbol means that specific Florida Standards are being addressed that correlate activities directly to Florida Assessments. As new standards are created and approved by the Florida Department of Education, this may change. Please visit [www.cpalms.org](http://www.cpalms.org) for more information and to customize this guide to your specific grade level.

## 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 EXPERT

### Child Psychologist Bruno Bettelheim

In this day of heightened sensitivity to the effects of culture (both classical and popular) on the psychological development of young people, the fairy tale has come under scrutiny by many concerned educators, parents, and psychologists. Many feel that fairy tales enforce negative stereotypes and establish unrealistic expectations in children. Others voice concern over the violence exhibited in many stories. Still others find fairy tales relatively harmless while questioning their relevance to today's youth. One current work by a noted psychologist attempts to rewrite and update fairy tales to embrace contemporary social situations, perceptions and concepts.

Perhaps the most important and insightful work on the subject is *"The Uses of Enchantment"* by psychoanalyst Bruno Bettelheim. Bettelheim maintains that, like all lasting legends and folklore, fairy tales contain universal symbols of human experience and, for children, a safe arena for dealing with the complexities of their own needs. He recognizes that the content of fairy tales has significance to all persons, regardless of age, but points out that children are more open in their responses than are adults.

## THE MESSAGE

From Bruno Bettelheim's award-winning book:

### *The Uses of Enchantment: The Meaning and Importance of Fairy Tales*

Some fairy stories emphasize the long and difficult development which alone permits gaining control over what seems animalistic in us, while conversely other tales center on the shock of recognition when that which seemed animal suddenly reveals itself as the source of human happiness. The Brothers Grimm's story "The Frog Prince" belongs to this latter category.

In this story the process of maturing is enormously speeded up. At the beginning the princess is a beautiful little girl carelessly playing with a ball. Everything happens because of the ball. It is doubly a symbol of perfection: as a sphere, and because it is made out of gold, the most precious material. The ball stands for an as yet undeveloped narcissistic psyche: it contains all potentials, none yet realized. When the ball falls into the deep, dark well, naiveté is lost and Pandora's box is opened. The princess mourns the loss of her childish innocence as desperately as that of the ball. Only the ugly frog can restore perfection— the ball— to her out of the darkness into which the symbol of her psyche has fallen. Life has become ugly and complicated as it begins to reveal its darker sides.

Still beholden to the pleasure principal, the girl makes promises in order to gain what she wants, with no thought of the consequences. But reality asserts itself. She tries to evade it by slamming the door on the frog. But now the superego in the form of the king comes into play: the more the princess tries to go against the frog's demands, the more forcefully the king insists that she must keep her promises to the full. What started playfully becomes most serious: the princess must grow up as she is forced to accept the commitments she has made.

## 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*

Lying, fraud and other forms of deceit are frequent visitors in fairy tales. In *The Frog Prince*, the Princess tells the little frog that she will love and care for him in exchange for a simple favor. All she asks is that the frog retrieve her ball from the well into which it has fallen. Once she gets the ball, however, she wants absolutely nothing to do with the frog. This becomes evident the moment he comes to the palace to claim his due. She refuses to let him eat from her plate nor will she let him drink from her cup as promised. It is only when her father admonishes her about the need to keep one's word that she lets the frog sit by her side.

The princess draws the line when the frog follows her to her room and asks to climb into bed with her. The princess flies into a rage, picks up the frog, and smashes him against the wall. To her astonishment, the frog is miraculously transformed into a handsome prince.

What is going on here? The princess is supposed to kiss the frog, not throw him against the wall. But there is no mention of a kiss in the story recorded by the Grimm brothers. Most likely the kiss was added over the years by storytellers who felt obliged to portray the princess as more loving and honest than she actually is. Altering the story so that the heroine rewards the frog with a kiss compensates for her earlier attempts to deceive him and brings her character more into line for the story's ending.


Fairy tales that feature deceit help to combat tendencies in the self that undermine meaningful relationships. Situations involving deceit crop up throughout life, and it sometimes is difficult to know the right course of action when the options are cloudy and the consequences murky. Is it permissible to lie and, if so, under what circumstances? Fairy tales do not pretend to provide all the answers, but they teach readers there are important issues to be considered when the truth is at stake.

## THE ACTIVITIES


### BEFORE THE PLAY:

1. Read *The Frog Prince* to your students. Explain to them that there are dozens of adaptations of this story (dating back to the thirteenth century), and the version they will see will not be exactly like the one they have read.

 **TH.1.H.1.1** Identify characters in stories from various cultures.


 **TH.1.0.1** The student understands the artistic characteristics of various media and the advantages and disadvantages of telling stories through those artistic media.

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.1.S.1** 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 the characters used them in the context of the play.

advice	amphibian	bog	carriage
charade	christening	consequence	conversationalist
dank	debonair	disaster	disgusting
doddering	fraternizing	fret	hideous
idealistic	insolence	integrity	justify
loathsome	marshlands	minuet	realm
reptile	repulsive	ruler	scepter
sorceress	sphere	tadpole	tolerate
transform	virtue		

 **ELA.3.V.1.3** Use context clues, figurative language, word relationships, reference materials, and/or background knowledge to determine the meaning of multiple-meaning and unknown words and phrases, appropriate to grade level.

 **ELA.2.V.1.1** Use grade-level academic vocabulary appropriately in speaking and writing.

4. 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.

✍ **MU.2.H.3.1**- Perform and compare patterns, aurally and visually, found in songs, finger plays, or rhymes to gain a foundation for exploring patterns in other contexts.

✍ **G.K12.1.1.4c Organization of Data - Perform:** Identify and illustrate themes, patterns, and structures that define an area of study.

✍ **MA.K12.MTR.7.1** Mathematically proficient students can apply the mathematics they know to solve problems arising in everyday life, society, and the workplace.

## **AFTER THE PLAY:**

### **Part I**

1. Ask your students to write letters, or draw pictures, to send to the cast of *The Frog Prince*. What did they like about the play? Who was their favorite character? What did they learn from the story?

✍ **TH.K.S.3.2** - Describe the concept of beginning, middle, and ending in stories using dramatic play.

✍ **ELA.2.C.3.1** Follow the rules of standard English grammar, punctuation, capitalization, and spelling appropriate to grade level.

### **Part II**

#### **Relevant Themes:**

1. **Beauty is only skin-deep**
2. **The end justifies the means**
3. **Honesty is the best policy**
4. **Virtue is its own reward**
5. **Can't judge a book by its cover**

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


1. In the play we learned that beauty is only skin deep and that true beauty lies within. Ask your students if they have ever been in a judgmental situation. How does it feel to be judged only by ones looks, or the color of ones skin?

✍ **ELA.3.R.2.2** Identify the central idea and explain how relevant details support that idea in a text.


✍ **WL.K12.NH.2.2** Identify the elements of story such as setting, theme and characters.


2. Queen Zelda believed that “the end justifies the means.” Discuss this concept with the class. Have the students think of ways to disprove this theory. Example: A student wants to buy a football, but he has no money. The student steals money from his friends to get it. Now he has no friends to play football with. Did this student really get what he wanted? What did it cost him?

✍ **WL.K12.IM.3.4** - Engage effectively in a range of collaborative discussions (one-on-one, in groups, teacher led).


 **WL.K12.IM.3.2** -. Ask and answer questions on familiar topics to clarify information and sustain a conversation.

3. King Rupert taught Katarina the importance of keeping her promises. By doing so she was rewarded when Henry turned into a prince. Ask the students to come up with examples of their own honesty being rewarded. Were you ever in a situation where you did the right thing even though you may have been punished? How did you feel afterwards? Think of 5 great humanitarians who suffered for a just cause.

 **TH.68.S.1.2** - Invent a character with distinct behavior(s) based on observations of people in the real world and interact with others in a cast as the invented characters


 **ELA.4.R.1.3** - Identify the narrator's point of view and explain the difference between a narrator's point of view and character perspective in a literary text.

4. Hold a question and answer session focusing on the value of integrity. How often is virtue rewarded? Is virtue its own reward?

 **SC.35.CS-CS.1.3** Answer a question, individually and collaboratively, using data from a simulation.

 **WL.K12.IM.3.4** . Engage effectively in a range of collaborative discussions (one-on-one, in groups, teacher led).

5. The Frog Prince sang "You can't judge a book by its cover." Have the students write a paper about an instance where they have misjudged someone or something. It doesn't have to be about a person. Let the students be creative and write about food, a movie, clothes, etc.

 **SC.K2.CS-CS.2.6-** Illustrate thoughts, ideas, and stories in a step-by-step manner using writing tools, digital cameras, and drawing tools.

# The Art of Florida Assessments

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 Florida Assessments. We invite you to use these instructional strategies to enhance preparation through your theatre field trip.

## Theatre Activities

### 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.



## 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: School House Rock, Elephant and Piggie, Pinkalicious and Flat Stanley as well as our water conservation shows – Aesop’s Aqua Adventure and The Water Pigs. Be sure to join us for our 35<sup>TH</sup> Season featuring Numbers Don’t Lie, Holiday Traditions Around The World, the Frog Prince and The Ugly Duckling.

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

## THE REFERENCES

Sunshine State Standards [Online] Available: <http://www.firn.edu/doe/menu/ssss.htm>

Bettelheim, B., (1975). The Uses of Enchantment: The Meaning and Importance of Fairy Tales. (Vintage Books Edition, 1989). Random House.

Cashdan, Sheldon, (1999). The Witch Must Die: How Fairy Tales Shape Our Lives. (First Edition, 1999), Basic Books

Grimm, Jacob & Wilhelm. Grimm’s Fairy Tales. (1987). Longmeadow Press.

Microsoft Encarta ‘98 Encyclopedia . (1998)

Traktman, P., Matinee Manners.

Linder, P., The Art of FCAT.