

teacher resource guide

schooltime performance series



shadow
play

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about the performance

Fun, imaginative and playful, *Shadow Play* is an interactive performance that will engage and delight children and adults alike. Set on a spare stage with cardboard props resembling everyday items and a projection screen, the story is about a kid named Flash and his impish shadow.

Flash and his family move into a new home. But after the move, Flash finds out that his shadow wants to leave! While everybody is sleeping, Flash's shadow packs up and arrives at the moon in search of a new home. Flash goes on a journey to bring his wayward shadow back home. Audiences of every age will be delighted by this multimedia production, which uses inventive props to create shadows, fun animations and video to convey this truly engaging story in a unique way.

About the Trusty Sidekick Theater Company

The Trusty Sidekick Theater Company, based in New York City, specializes in creating imaginative, experimental, multidisciplinary theatrical shows for people of all ages. Since 2011, the company has assembled a troupe of actors and artists who specialize in puppetry, dance, music, animation, video, and physical theater to bring its productions to life. *The New York Times* praised the company for “blurring the boundaries between the imagined and the real,” a central mission of Trusty Sidekick: giving flight to children’s imaginations and giving them tools to examine the world in a different, more unique perspective.

The development for a new show often involves a series of collaborative workshops where the artists and a selected group of children build upon a “spark question.” From there, their imagination and creativity take an unexpected path that is refined into a new theatrical performance.

Besides traditional theater settings, the company has held shows in unlikely places, such as a Revolutionary War-era battleground, a settlement house on the Lower East Side, and an island in New York Harbor.

Through the years, the Trusty Sidekick Theater Company has had partnerships with Lincoln Center for the Performing Arts, Friends of The Highline, Classic Stage Company, the Abrons Arts Center/Henry Street Settlement, Governors Island, The Performance Project @ University Settlement, John F. Kennedy Center for the Performing Arts, Cleveland Playhouse Square, The Old Stone House, The New Victory Theater, La Jolla Playhouse, Park Avenue Armory, and Seattle Children’s Theatre.

Notably, Lincoln Center commissioned the company to create multi-sensory work (*Up and Away* and *Campfire*)

designed for young people on the autism spectrum. Currently, the company holds performances for 13 plays, including *Shadow Play*.

Trusty Sidekick Theater Company also hosts professional workshops for educators, students, actors, directors, playwrights, and professional artists. Its Young Devisers program is an ensemble of young artists (ages 9 and up) who are interested in creating theatrical performances.

Key Company Members

CO-FOUNDERS

Jeremy Dewey

Jonathan Shmidt Chapman

STAFF

Artistic Director and actor who plays Flash

Drew Petersen

Managing Director

Paul Brewster

Associate Artistic Director

Spencer Townley-Lott

Conceived by Trusty Sidekick founding Artistic Director Jonathan Shmidt Chapman and board member Edie Demas.

staff bios

Drew Petersen is an artist and educator. He teaches at the Park Avenue Armory, the New Victory Theater, Brooklyn Academy of Music, and City Center. He is also the Artistic Director for Trusty Sidekick Theater Company. He has been commissioned to create original work for Lincoln Center Education, the Kennedy Center, Park Avenue Armory, New Victory Theater, Cleveland Playhouse Square, PACE University, The Tank and Curio Theater Company in Philadelphia.

Paul Brewster is a theater artist, educator and administrator. As Roundabout Theatre Company’s Assistant Director of Education, Brewster oversees teaching artist training and curriculum development, annually serving 6,000-plus students and teachers. Brewster is also Managing Director for Trusty Sidekick Theater Company. He teaches at City College of New York and has numerous directing and stage management credits at regional and off-Broadway theaters.

Spencer Townley-Lott is a puppeteer, director and theater artist. He has worked on six productions with Trusty Sidekick Theater Company and most recently directed the company’s play, *Campfire*, at Lincoln Center Education. In addition, he has performed at St. Ann’s Warehouse, La Mama, The New Ohio, Dixon Place, BAM, STREB Action Lab, The Bushwick Star, and The Center for Puppetry Arts in Atlanta. His TV/ film puppetry credits include Disney’s *The Muppets*, *America’s Got Talent*, *Good Morning America* and *Sesame Street*. He received two Jim Henson Foundation Grants for his production, *Blossom*, and the inaugural Jim Henson Foundation Residency at the O’Neill Theater Center with collaborator Liz Hara. Townley-Lott is also a resident artist at HERE Arts and has been a Works in Progress Artist at the Children’s Museum of the Arts and a Guest Artist for Theater Development Fund’s Stage Door program. He also teaches at the Brooklyn Academy of Music and the New Victory Theater.





inspired ideas in the classroom

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Teacher Focus		Student Activity	NJ Student Learning Standards
Prepare for the performance	Introduce the concept of a “shadow” and using one’s imagination.	Help students devise a scenario with their own shadow, using their imagination. Activities: <ul style="list-style-type: none">· Ask students to close their eyes and imagine their shadow staying with them as they are walking. Then guide your students, while their eyes remain closed, into imagining their shadow leaves their side and goes somewhere else.· Play a game of charades using props and discuss how they used the help of their imagination to participate. Discuss how the play will not use words but they will be part of the play because they are using their imaginations.	English Language Arts NJSLSA.W3. NJSLSA.SL1. NJ Arts Standards 1.1 The Creative Process
Experience the performance	Suggest students observe when they used their imagination while enjoying the performance. Look for times when they are pretending with the actors.	Discussion: When did you use your imagination? When did you have to pretend? Encourage students to look at the objects used and how the audience had to pretend with the props and objects. Activities: <ul style="list-style-type: none">· Pretend you are in the play from your seat. Pretend you are traveling with the shadow. Pretend you are friends with Flash.· Look for objects (props) you had to use your imagination for. Encourage students to interact with the performance silently, not using words or sounds. Encourage hand movements and imagination.	English Language Arts NJSLSA.SL1. NJSLSA.SL5.
Reflect, respond and read	Ask students to recap, summarize and provide insight on the performance. Have the students differentiate between what was real and what was imagined in the performance. Remind students why artists sometimes imagine things.	Some great discussion questions: Which parts of the performance were real and which part of the performance was from someone’s imagination? Activities: <ul style="list-style-type: none">· Start a classroom chart with the entire class and divide your chart into two parts with a vertical line in the middle. Write on one side “real” and on the other side “imagined.” Complete the chart with the students while students remember details from the play that were real and imagined.· Students can illustrate the real and the imagined parts of the performance.	English Language Arts NJSLSA.R2. NJSLSA.R3. NJSLSA.R7. NJ Arts Standards 1.4 Aesthetic Response & Critique
Focus	Discuss the play and how it relates to students’ thoughts on their own shadow. Where would their shadow go if it became separated from them?	A great starting point for discussion after the performance might be: What happened to their shadow that can’t really happen in life? Let’s pretend, just like the performers did, that our shadow became separated and had fun apart from us. Where do you think your shadow goes? Activities: Ask students to draw a picture depicting where their shadow went and what it did. Instruct the students to label the pictures of their story with a name for their shadow and their own name.	English Language Arts NJSLSA.R7. NJSLSA.W3. NJ Arts Standards 1.1 The Creative Process
Originate	Encourage students to stretch their story into a three-part picture book with a beginning, middle and end. The students and their shadows can be the main characters.	Provide students with a story template that will total 3 pages. Page 1: Ask students to draw a picture of what they were doing with their shadow. Ask students to also complete the sentence: <i>My shadow and I ...</i> Page 2: Ask students to draw a picture of themselves being separated from their shadow and doing separate things in the picture. Ask students to write a sentence underneath and you may provide the sentence starter: <i>I went to ... My shadow went to ...</i> Page 3: Students are reunited with their shadows. Students will write a sentence underneath: <i>My shadow and I ...</i>	English Language Arts NJSLSA.R7. NJSLSA.W3. NJ Arts Standards 1.1 The Creative Process
Rehearse	Ask students to review their picture books and make final revisions.	Review picture books with students, make final suggestions and revisions. Ask students to read their picture book to themselves to prepare for their read-aloud presentation. Ask students to share their picture book with a partner and ask the partner to provide feedback to one another. Suggest students use props and objects as the play used objects. Discuss again the concept of using one’s imagination. Discuss examples of when they, the audience, used their imagination, and the writers and performers used their imagination.	English Language Arts NJSLSA.W3. NJSLSA.L6. NJSLSA.SL2. NJ Arts Standards 1.4 Aesthetic Response & Critique
Make magic	Students can share out or read their picture book to the class. The picture books can also be performed.	If time is limited to share each picture book to the class, ask students to choose a partner and ask students to take turns sharing their books about their adventures with their shadows. Students can also take turns to act out the adventures they had with their shadows. You can follow up with some discussion on what part of your classmates’ story was real and what part was imagined.	English Language Arts NJSLSA.W3. NJSLSA.SL1. NJSLSA.SL2. NJ Arts Standards 1.3 Performance

curriculum standards

NJ Arts Standards

1.1 The Creative Process

All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.

1.2 History of Arts & Culture

All students will understand the role, development, and influence of the arts throughout history and across cultures.

1.3 Performance

All students will synthesize skills, media, methods and technologies that are appropriate to creating, performing and/or presenting works of art in dance, music, theatre and visual art.

1.4 Aesthetic Response & Critique

All students will demonstrate and apply an understanding of arts philosophies, judgment and analysis to works of art in dance, music, theatre and visual art.

National Arts Standards

- 1:** Generate and conceptualize artistic ideas and work.
- 5:** Develop and refine artistic techniques and work for presentation.
- 6:** Convey meaning through the presentation of artistic work.
- 7:** Perceive and analyze artistic work.
- 8:** Interpret intent and meaning in artistic work.
- 11:** Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

FIND THE STANDARDS

For more detailed information on the standards, visit these websites:

NJ ENGLISH LANGUAGE ARTS
state.nj.us/education/cccs/2016/ela

NJ SOCIAL STUDIES STANDARDS
state.nj.us/education/cccs/2014/ss

NJ WORLD LANGUAGE STANDARDS
state.nj.us/education/aps/cccs/wl

NJ ARTS STANDARDS
state.nj.us/education/cccs/2009/1.pdf

NATIONAL ARTS STANDARDS
nationalartsstandards.org

new jersey student learning standards

English Language Arts

NJSLSA.R2.

Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

NJSLSA.R3.

Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

NJSLSA.R7.

Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

NJSLSA.W3.

Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

NJSLSA.SL1.

Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

NJSLSA.SL2.

Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

NJSLSA.SL5.

Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.

NJSLSA.L6.

Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression.

cultural connections

From the earliest days of human history, shadows have played an integral part in art making, storytelling, entertainment, and portraiture.

In dark caves in Indonesia, archaeologists have found ancient hand stencils that have been carbon dated to 39,900 years. Imagine a human being crouching into that dark cave with only a small lamp fueled by animal fat, marveling at the shadow that their hands made, and then deciding to make a permanent record of that hand with a brown reddish mud pigment called red ochre.

“Archaeologists love to say things like ‘ability X is what makes us human,’ but in the case of the origins of art they are probably right. Our species is compelled to make art. And in one form or another, it is inherent in almost everything we do,” said Adam Brumm, an archeologist, when speaking with Reuters.

If we jump to recorded history, we have a story about the ancient Greek artist Butades of Sicyon, also known as Dibutades, who had a daughter who drew the shadow outline of her lover on a wall before he went to war around 600 B.C.E. Dibutades then took the shadow and molded a face out of clay, one of the first instances of portraiture. This tradition of shadow profile making continues through Western history and is fully realized in the art of the silhouette, where the shadow of a person's profile is projected on a piece of paper and the profile cut out and displayed. This art form flourished from the 1500s to the 1860s, before the invention of the photograph. One of the most famous silhouettes is of the British writer Jane Austen, whose profile commonly graces her many books.

Shadow play or puppetry has a long history in Asia. These puppets are typically made of cut-out paper or cloth or even leather with articulated, movable joints. Artists would tell stories using these puppets by having them perform between a light source, such as a halogen bulb or oil lamp, and a translucent screen. Often, the puppets are intricately decorated. You can find these types of shadow puppets in Indonesia, Cambodia, Thailand, Malaysia, China, Nepal, and India.

Rich, intricate shadow puppets are famous in Indonesia, where shadow play reaches its artistic and narrative zenith. Called Wayang, these puppet shows typically portray dramatic mythological stories from Indonesian culture. Musicians add dramatic effect with their instruments. Each region

in the country has puppets that differ in style from one another. Many of these puppets are made from finely hand-chiseled leather painted in beautiful, brilliant colors and some with gold leaf.

In the Western world, shadow play was not widely embraced at first before the 20th century, according to theater scholars, despite the popularity of other Asian art forms like pottery and textiles. But in contemporary times, shadow play has become more prominent in theater with major work being done in North America, Europe, Australia and Asia. This shadow play is usually made up of three types: the use of bare hands or hand shadows, using puppets or objects, and protecting the shadows of performers, which has become a popular art form found in avant garde theater to opera.

The highest form of shadow play is realized every three years in Schwäbisch Gmünd, Germany, where shadow theater enthusiasts gather for the *International Shadow Theatre Festival*. Over several days, audience members are treated to a high synthesis of opera, drama, music, visual arts, dance, puppetry, and cinema via shadow theater. Myths, legends, and everyday stories are told on screen via an art form that has roots deep in human history.



Animation

A method by which successive images are spliced together in order to convey the illusion of movement. Animations can be made as paper drawings or created on the computer using specialized software programs.

BCE

“Before Common Era,” meaning any dates prior to the year 1 CE (Common Era). BC (Before Christ) is the same as BCE. AD (Anno Domini, which is Latin for “in the year of the Lord”) means the same as CE.

Multimedia

The use of multiple forms of expression at the same time, such as in *Shadow Play*, which uses props, videos, animation, and music to tell the story of Flash and his shadow.

Puppets

Small figures, typically of a human being or animal, made of various materials and manipulated by hand. Examples include the Muppets and characters found on *Sesame Street* to puppets used for shadow plays.

Shadow

A dark shape or area that is formed when an opaque object is placed in front of a light source.

Silhouette

The profile of a person’s face cut from dark material and mounted on white background or a sketched outline of that that person’s face. Typically, silhouettes are made when a person sits in front of a light source and another person traces the outline of the person’s profile on the wall.

Theater

A place for performance, to show movies, spectacles, plays, or talks. In the Western world, plays from ancient Greece form the bedrock of Western theatrical tradition.

Theater Props

Objects used to convey the setting in a performance. They can be real objects, like a lamp, or they could be basic shapes made out of wood or cardboard that a performer can transform into another object via whatever action is played out. A cardboard box can become a table or cat, depending on how the actor interacts with it.

Wayang

Wayang is a Javanese word for shadow but typically describes a type of puppet theater in Indonesia and other parts of Southeast Asia. Puppeteers use translucent puppets made from fine leather and project their shadows on a translucent screen. Dramatic stories of myth and legends are commonly told in Wayang.

resources

Websites

The Trusty Sidekick Theater Company

trustysidekick.org

The Trusty Sidekick Theater Company Instagram account

[instagram.com/trustysidekicktheater](https://www.instagram.com/trustysidekicktheater)

The Trusty Sidekick Theater Company Twitter account

twitter.com/Trusty_Sidekick

The Trusty Sidekick Theater Company, show listing

trustysidekick.org/the-shows/

What is shadow theater?

wepa.unima.org/en/shadow-theatre/

Bring shadows to life with the ancient art of shadow puppetry.

artsedge.kennedy-center.org/multimedia/series/AEMicrosites/playing-with-shadows

What are shadows?

bbc.com/teach/class-clips-video/what-are-shadows/zvjg92p

Silhouettes in History

silhouettesbyhand.com/history/

International Shadow Theatre Festival

schattentheater.de/files/englisch/festival/festival.php

Videos

Shadow Play, behind the scenes

youtu.be/SndBpwG3c_o

Shadow Play show trailer

youtu.be/j6lGTGXeyt0

Trusty Sidekick Theater for the Very Young

youtu.be/5l7Ww8aCetY

Trusty Sidekick Year One

youtu.be/9R17-3QQxzw

Creating *Up and Away* at Lincoln Center

youtu.be/IJ1tEHgJ-_U

Up and Away 2015 premiere trailer

youtu.be/x0EuuAK2o0w

How to make shadow puppets with your hand

youtu.be/Kz8wP2RYy64

Balinese Shadow Theater

youtu.be/nqWtEe7bsR0

The Wayang Puppet Theatre

youtu.be/pfydro4X2t0

How to Make: Wayang Kulit Puppets

youtu.be/M1PM9le-KTk

Books

The Art of Hand Shadows

Albert Almoznino, Dover Publications, 2002

Fun with Hand Shadows

Frank Jacobs and Henry Bursill, Dover Publications, 1996

Shadow Puppets & Shadow Play

David Currell, Crowood Press, 2008

Making Shadow Puppets (Kids Can Do It)

Jill Bryant, Catherine Heard and Laura Watson, Kids Can Press, 2002

Worlds of Shadow: Teaching with Shadow Puppetry

David Wisniewski, Libraries Unlimited, 1996

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(partial listing)

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the arts in your school

In-School Residencies: Drama + Social Studies. Dance + Math. It all adds up in NJPAC's In-School Residencies in which professional teaching artists partner with educators to bring the arts into the classroom. Each 7- to 10-week program culminates in a student performance or an interactive family workshop. All programs address state and national standards. NJPAC is the regional provider in New Jersey for international arts programs like the NJ Wolf Trap Program and Dancing Classrooms Global.

Assemblies: NJPAC presents engaging school assembly programs that are presented by professional artists that invite students into the enchanting world of live performance. NJPAC's assembly series promotes cultural awareness and invigorates learning by presenting works that are connected to your school's curriculum.

Professional Development: NJPAC Professional Development engages classroom teachers, arts specialists and teaching artists as integrated teams that combine arts pedagogy, content, classroom management and social behavioral strategies to ignite and inspire arts-rich classrooms. Working as a team empowers teachers to share practice and strategy. Our goal is to inspire artistic and intellectual capacities in students, building competence and confidence in both students and teachers.

study the arts at njpac

Saturday Programs: NJPAC's Saturday programs are geared towards students at every level—from those who dream of starring on Broadway to those who are still learning their scales. Students work with professional artists to build technique and develop their own creative style in film, contemporary modern dance, hip hop, jazz, musical theater and symphonic band.

Summer Programs: Want to begin to explore the arts? Or immerse yourself in the study of one genre? Then join us at NJPAC next summer in one of seven programs that spark the creativity in every child through the study of music, dance and theater.

For more information or to schedule an appointment, please call our education sales team at 973.353.7058 or email artseducation@njpac.org. Visit njpac.org/education

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