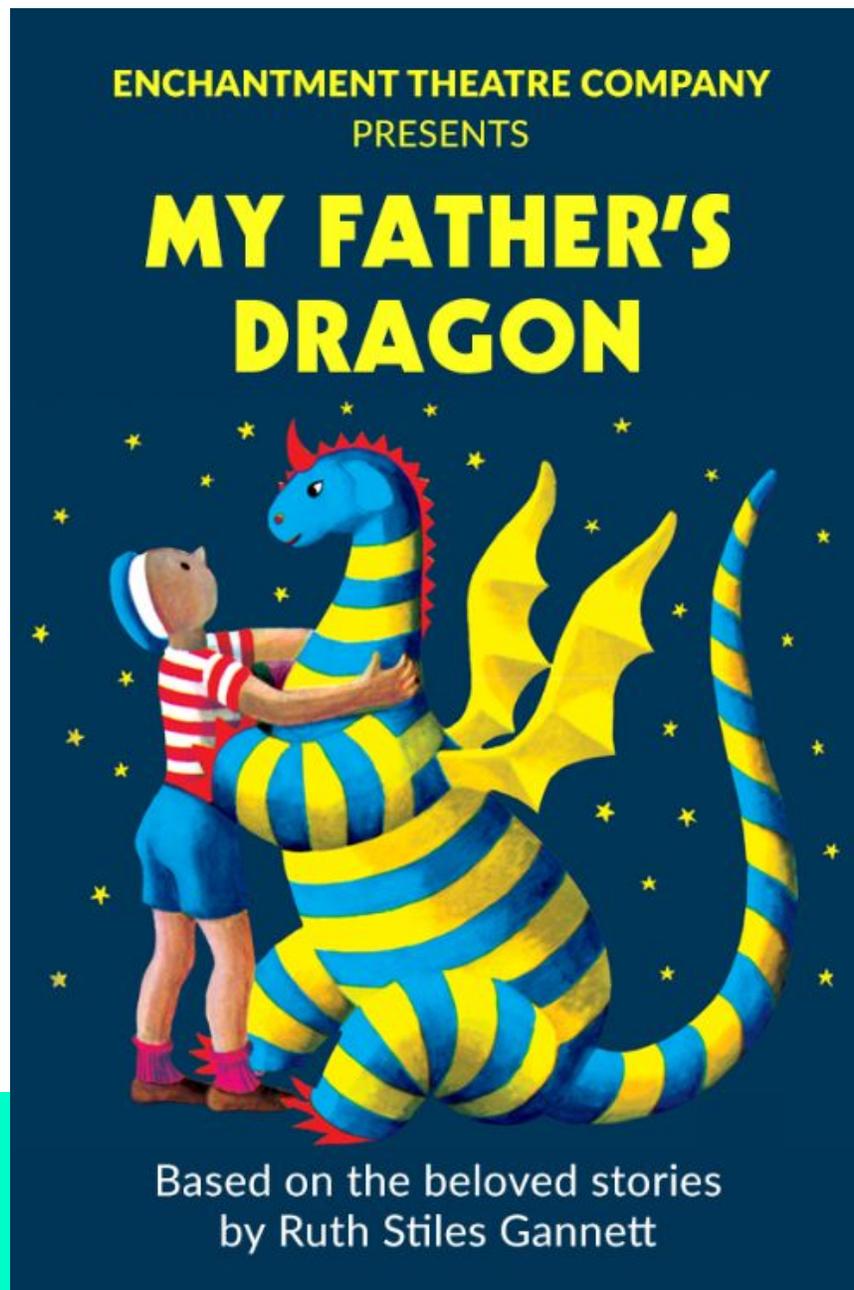


# FLYNN CENTER PRESENTS



# MY FATHER'S DRAGON

# WELCOME TO THE 2017-2018 STUDENT MATINEE SEASON!

TODAY'S SCHOLARS AND RESEARCHERS SAY CREATIVITY IS THE TOP SKILL OUR KIDS WILL NEED WHEN THEY ENTER THE WORKFORCE OF THE FUTURE, SO WE SALUTE YOU FOR VALUING THE EDUCATIONAL AND INSPIRATIONAL POWER OF LIVE PERFORMANCE. BY USING THIS STUDY GUIDE YOU ARE TAKING AN EVEN GREATER STEP TOWARD IMPLEMENTING THE ARTS AS A VITAL AND INSPIRING EDUCATIONAL TOOL.

WE HOPE YOU FIND THIS GUIDE USEFUL AND THAT IT DEEPENS YOUR STUDENTS' CONNECTION TO THE MATERIAL. IF WE CAN HELP IN ANYWAY, PLEASE CONTACT [SMS@FLYNNCENTER.ORG](mailto:SMS@FLYNNCENTER.ORG).

ENJOY THE SHOW! -Education Staff

## AN IMMENSE THANK YOU...

THE FLYNN CENTER RECOGNIZES THAT FIELD TRIP RESOURCES FOR SCHOOLS ARE EXTREMELY LIMITED, THUS MATINEE PRICES FOR SCHOOLS ARE SIGNIFICANTLY LOWER THAN PRICES FOR PUBLIC PERFORMANCES. AS A NON-PROFIT ORGANIZATION, THE FLYNN IS DEEPLY GRATEFUL TO THE FOUNDATIONS, CORPORATIONS, AND INDIVIDUALS WHOSE GENEROUS FINANCIAL SUPPORT KEEPS MATINEES AFFORDABLE FOR SCHOOLS.

THANK YOU TO THE FLYNN FRIENDS AT WAKE ROBIN FOR SPONSORING THIS PERFORMANCE.

THANK YOU TO THE FLYNN MATINEE 2017-2018 UNDERWRITERS:

NORTHFIELD SAVINGS BANK, ANDREA'S LEGACY FUND, CHAMPLAIN INVESTMENT PARTNERS, LLC, BARI AND PETER DREISSIGACKER, FORREST AND FRANCES LATTNER FOUNDATION, SURDNA FOUNDATION, TRACY AND RICHARD TARRANT, TD CHARITABLE FOUNDATION, VERMONT ARTS COUNCIL, VERMONT CONCERT ARTISTS FUND OF THE VERMONT COMMUNITY FOUNDATION, VERMONT COMMUNITY FOUNDATION, NEW ENGLAND FOUNDATION FOR THE ARTS, NATIONAL ENDOWMENT FOR THE ARTS, AND THE FLYNN JAZZ ENDOWMENT. ADDITIONAL SUPPORT FROM THE BRUCE J. ANDERSON FOUNDATION & THE WALTER CERF COMMUNITY FUND.

# ENCHANTMENT THEATRE

Enchantment Theatre Company is a professional non-profit arts organization based in Philadelphia whose mission is to create original theater for children and families. For over 35 years, the Company has performed throughout the United States, Canada, and the Far East, presenting imaginative and innovative theatrical productions for school groups and families.

On tour across the United States each year, the Company reaches more than 150,000 people in 35–40 states. The company presents only original work based on classic stories from children's literature, using its signature blend of masked actors, pantomime, magic, large-scale puppets, and original music.

Enchantment Theatre Company exists to create original theater for young audiences and families. They accomplish this through the imaginative telling of stories that inspire, challenge and enrich their audiences onstage and in the classroom. In doing so, they engage the imagination and spirit until a transformation occurs and the true grace of our mutual humanity is revealed.

**Note:** Very young children may be confused by the characters wearing masks. Show them the production photos, and have students experiment with masks in class. Have them silently act out different characters, actions, and emotions while wearing simple masks, and see if their classmates can guess who or what they are portraying. A few scenes in the show are performed in low light. Prepare children who are afraid of the dark by encouraging them to talk about their fears. Ask them to guess what parts of the story might take place when the stage is darker.

# WHAT TO EXPECT

HERE ARE SOME OF THE THINGS YOU CAN EXPECT TO SEE:

**MASKS:** SOME OF THE ACTORS WEAR MASKS TO HELP THEM BECOME CHARACTERS AND OTHER ACTORS WILL WEAR ANIMAL MASKS TO HELP THEM PORTRAY THE DIFFERENT ANIMAL CHARACTERS. MASKS HELP TO TRANSFORM THE ACTOR AND TO TRANSPORT THE AUDIENCE TO ANOTHER WORLD.

**MIME:** MIME IS ACTING WITHOUT SPEAKING OR MAKING ANY NOISE. IN *MY FATHER'S DRAGON*, THE PERFORMERS ACT OUT THE STORY WITH THEIR BODIES AND GESTURES, BUT THEY DO NOT SPEAK.

**WORDS AND MUSIC:** THERE IS RECORDED NARRATION SPOKEN BY SUSAN SWEENEY THROUGHOUT THE SHOW TO HELP THE AUDIENCE FOLLOW THE STORY. ORIGINAL MUSIC, COMPOSED BY CHARLES GILBERT ESPECIALLY FOR THIS PRODUCTION, ADDS TO THE ATMOSPHERE.

**PUPPETS:** OTHER CHARACTERS—FLUTE THE CANARY, THE GIANT GORILLA, THE TWO MONKEYS—ARE PLAYED BY PUPPETS. SOMETIMES BORIS THE DRAGON AND ELMER WILL ALSO APPEAR AS PUPPETS. ROD PUPPETS (MANIPULATED BY STICKS) AND HAND PUPPETS WILL BE THE PRIMARY PUPPET DEVICES YOU'LL SEE.

**SCENERY:** MOST OF THE SCENERY WILL BE PROJECTED ONTO THE SCREENS AT THE REAR OF THE STAGE—SO YOU'LL SEE ELMER'S HOUSE, THE DOCK, TANGERINA ISLAND, DIFFERENT LOCATIONS AT WILD ISLAND AND FEATHER ISLAND—ALL PROJECTED UPSTAGE. THERE WILL ALSO BE SOME SCENERY PIECES TO HELP CREATE THE ENVIRONMENT OF THE PLAY, THE DOCK AND BOAT, TREES AT TANGERINA AND WILD ISLAND, WATER AND ROCKS ETC.

**LIGHTING:** SPECIAL THEATRICAL LIGHTS WILL HELP CREATE THE MOOD AND THE WORLD OF THE STORY.

# THE STORY OF MY FATHER'S DRAGON



The narrator introduces the beginning of the adventure where we meet nine-year-old Elmer Elevator and discover that he loves animals. Elmer frees the family canary, Flute, from his cage and then invites an old alley cat into his house. Elmer's mother doesn't want a dirty alley cat inside and sends her away. Elmer is frustrated with his mother for being mean to the cat and wishes that he could just fly away himself. The cat tells Elmer she knows how he can fly – on the back of a dragon! The cat explains that there's a baby dragon who's being held captive by the ferocious animals of Wild Island. Elmer vows to help the dragon and, with the cat's assistance, he collects all the things he thinks he'll need: sandwiches, toothbrush and toothpaste, chewing gum, hairbrush, ribbons, magnifying glasses and lollipops. The cat gives Elmer a golden feather from the dragon as a token for his journey. Elmer stows away on a boat and journeys toward Wild Island.

Once at Wild Island, Elmer manages to escape from the wild animals by distracting them with the items brought from home. Meanwhile, the dragon is working hard carrying heavy loads and longs to see his family again. Elmer continues searching for the dragon, when he suddenly remembers his own family 'back home.'

## THE AUTHOR: RUTH STILES GANNETT

Ruth Stiles Gannett was born on August 12, 1923 and grew up in New York City. Her father, Lewis Stiles Gannett, was a book reviewer for the New York Herald Tribune, and her mother, Mary Ross Gannett, was a book reviewer and an editor. Her parents divorced in the early 1930s and her father remarried Ruth Chrisman, an award-winning illustrator. Ruth Stiles Gannett attended George School in Newtown, PA and graduated from Vassar College in 1944 with a degree in chemistry.



After continuing his search and more encounters with animals of Wild Island, Elmer hears the dragon cry and warthog noises. Elmer outwits the warthogs, and then the dragon enters with a rope around his neck and Elmer quickly releases him. They shyly introduce themselves and Elmer explains that the cat had told him about the dragon's plight and he came to rescue him. The dragon invites Elmer to get on his back just as the warthogs enter. Elmer and the dragon fly away and leave the angry warthogs behind. The dragon and Elmer land on Tangerina Island but aren't sure which direction to fly to get home. A passing sea gull points them across the sea, warning them to watch out for storms. The dragon is worried about the long trip but Elmer reassures him they'll find their way.

As Elmer and the dragon circle the stage a storm comes up. They struggle against the storm but begin to fall, landing on an island of canaries, and having an adventure helping the King of Canaries with a dilemma. Elmer and the dragon fly home and Elmer tries to persuade the dragon to stay but he wants to get home to his own family. They pledge to meet again and the dragon flies off to his family. Elmer arrives at his house and is joyfully reunited with his parents and the alley cat and all is forgiven.



When Ruth was twenty-three years old, during "two rainy weeks" in 1946 while between jobs, she began writing what would become *My Father's Dragon*. At the time, she wrote the story "to amuse myself" and never anticipated that her delightfully funny tale would be published. But her family encouraged her to show the story to a Random House editor, who accepted the book and then asked her stepmother, Ruth Chrisman Gannett, to illustrate it. *My Father's Dragon* was published in 1948 and went on to become a Newbery Honor Book and ALA Notable Book. Ruth wrote two "Dragon" sequels, all three of which have been in print continuously. Children and parents from around the world continue to write Ruth fan letters about her magical tales. In talking about where the stories came from, Ruth says, "I attended the City and Country School in New York City where I was encouraged to read and write 'just for the fun of it' and to explore the world of my imagination. My books came out of a happy childhood."

# MUSIC & STORYTELLING



## MUSIC AND CHARACTER

One of the ways the composer helps to tell the story is to create musical “themes” or melodies that occur again and again throughout the play. When you see the play, see if you can find the theme music for Elmer.

- Is there a theme you hear for Boris the Dragon?
- What about for Elmer’s mother and father?
- See if you notice any recurring melodies for other characters.
- Can you name the instruments that were used for Elmer’s theme?

## MUSIC AND SETTING

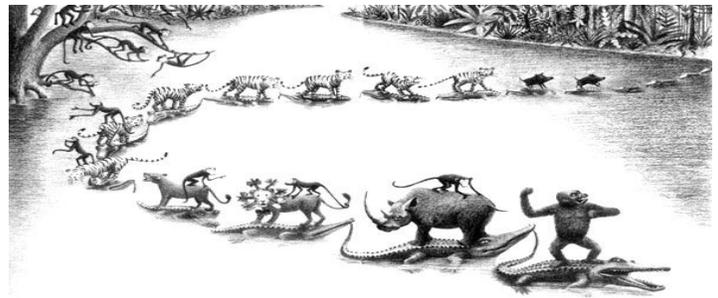
The music in a performance can often indicate a new setting. Listen for the changes in the music...

- when Elmer lands on Wild Island
- when Elmer and Boris first meet
- when Elmer and Boris discover Feather Island
- when our two heroes return to Elmer’s home
- Were there other musical setting changes that the students noticed?

## MUSIC AND MOOD

The composer has an important job in setting the mood or atmosphere of a play by the music he creates. For example, when Elmer is frightened by the Rhinoceros the music is very different from when he meets Boris for the first time.

- Have you ever seen a scary movie or been to a haunted house? Describe the music you heard.
- How did the music help make the movie/experience scary?
- If you were a composer, what kind of music would you write for the scene in which the Tigers are chasing Elmer?
- What was the mood of the music at the end of the play?



## EXPLORE MUSIC & STORYTELLING

To illustrate the role of music in storytelling, try the following activities.

### Responding Physically to Music

Get the entire class up and away from their desks. Play a piece of music and ask everyone to move or dance how the music makes them feel. Does it make you want to sneak? Look for something? Skip? Does it make you feel sleepy? Angry? Scared? After a minute or so, play a different piece of music with a vastly different mood. Switch at least one more time.

### Musical Underscore

Choose a fairy tale or familiar story. Ask for a volunteer to tell the story aloud to the class. Then, ask for another volunteer to retell the story (You could also have students share a personal memory and retell it themselves with musical accompaniment).

This time, tell them you are going to play music while they tell the story, and ask them to try to tell the story with the same mood or feeling as the music. Begin with a happy, upbeat piece of music. When the story is complete, ask students what changed about the telling and how did this change impact the story. Do this once more with an intense, darker piece of music and another volunteer. Reflect as a class how this telling felt different.

Discuss generally how music can impact the feel of a story and change our understanding of the story. When you attend the performance, encourage your students to pay attention to the music, and remember how the music created different moods within the piece. If you’re doing this after the performance, ask students if they can identify parts of the performance where the music helped them understand what was happening.

# MASKS & PUPPETS

In this production of *My Father's Dragon*, actors wearing animal masks portray all of the characters. Though masks are rare in American contemporary theater, they have been used since the very beginnings of theater. The early Romans used enormous masks that exaggerated human characteristics and enhanced the actor's presence in the huge amphitheaters of their day. Greek theater used masks that were human scale to designate tragic and comic characters. Masks have been used in the early Christian church since the 9<sup>th</sup> century and were revived during the Renaissance in Italy with the Commedia Dell'Arte. Theater throughout Asia has used masks to create archetypal characters, human and divine. In Balinese theatrical tradition, for example, masks keep ancient and mythological figures recognizable to a contemporary audience, preserving a rare and beautiful culture.

Though used differently in every culture, the mask universally facilitates a transformation of the actor and the audience. In Enchantment's productions, we sometimes include very large or very small characters in our stories, so we use puppets to portray them. Similar to masks, puppets also have a long and esteemed history. They represent gods, noblemen and everyday people as well animals and mythical creatures. In the history of every culture, puppets can be found, from the tombs of the Pharaohs to the Italian marionette and the English Punch and Judy. The Bunraku Puppet Theater of Japan has been in existence continuously since the 17th century. In the early days of Bunraku, the greatest playwrights preferred writing for puppets rather than for live actors!

Puppets are similar to the mask in their fascination and power. We accept that this carved being is real and alive, and we invest it with an intensified life of our own imagining. Thus, puppets can take an audience further and deeper into what is true. Audiences bring more of themselves to mask and puppet theater because they are required to imagine more. Masks and puppets live in a world of heightened reality. Used with art and skill, they can free the actor and the audience from what is ordinary and mundane, and help theater do what it does at its best: expand boundaries, free the imagination, inspire dreams, transform possibilities, and teach us about ourselves.

## MAKING AND EXPLORING MASKS

Have students color and create a mask and then explore how they can move around the space interacting with each other using their bodies and movements and the mask and no words. Challenge them to make bold and clear choices, really defining their character.

Visit this [site](#) for several animal mask templates.

## CIRCLE PASS WITH PUPPETS

Copy & enlarge illustrations of the animals and objects from *My Father's Dragon*. Alternately, you could have students draw them. Cut them out and paste them on cardstock. One at a time, ask the students to pass the image around the circle as if it is moving on its own. Encourage them as they pass the puppet to keep it moving in the same style and not stop the action. Repeat with the remaining character. Ask: "How are acting and puppetry the same? How are they different? If we were to put on a puppet show for our families and friends, what might we need to do or remember about performing with puppets? Remind students to remember how the characters in the book illustrations look, and compare them with the puppets and performers they see on stage in the show.



# ACTIVITIES



## DISCUSSION QUESTIONS AND PROMPTS FOR WHAT TO LOOK FOR

- The company uses projections to create the different settings of the play. How does this technology create a sense of place while you're watching? Was this different than other theater you've seen?
- Watch how the actors show their feelings and thoughts without using words. When you get back to your class, explore using your movement, your body, and your face to express a thought or emotion without speaking. How did you feel about not being able to see the actor's faces completely? How did it impact your experience watching the show?
- Who does Elmer meet? What strategies does he use to get out of challenging situations? Create an adventure timeline. Using animals and items as symbols of events, create a timeline that shows Elmer's journey.
- Elmer packed things he thought he'd need on Wild Island; what items did he pack and how did he use them? If you were going on an adventure or journey, and could only pack a small amount of items, what would you bring and why would you choose these items?
- What happened in the story that was surprising? Exciting? Funny? Scary?
- Did you have to use your imagination when you watched this play? Explain.
- Dragons appear in stories from all over the world—can you name some other stories where dragons are important characters? Are they gentle or scary?

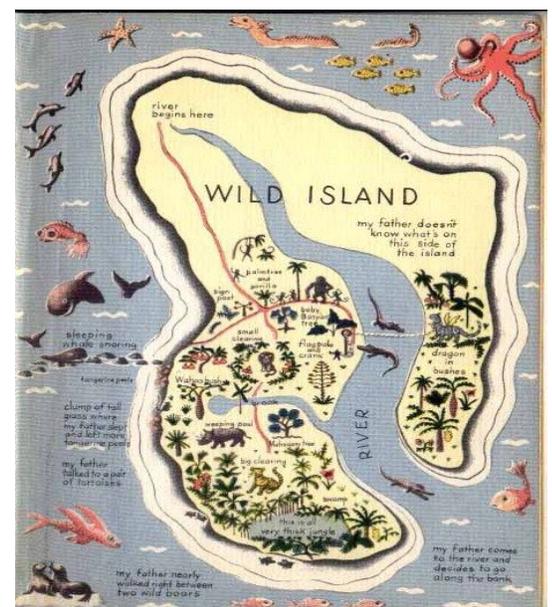
## TRAVEL BROCHURE

Have the students create a travel brochure for Wild Island.

- Front Page: A Clever Hook – What is the main draw to go to Wild Island? Is there a catchphrase or slogan that would draw people to the island? What image do you think best represents the Island? Choose a slogan, an image, and then a brief statement 1-2 sentences that gives an overview of the Island.
- Page 2: Island Highlights - Ask students to think about their favorite places on the Island. What would a visitor see if they were able to visit? Have students describe and illustrate their chosen places.
- Page 3: What to Bring - Ask students to brainstorm the items visitors would need to pack if they were to visit the Island. Have them make a list and illustrate these items.
- Page 4: On the Look Out - What dangers should visitors be aware of while they were on the Wild Island? Have students tell about how to avoid these dangers, while using illustrations to show what the dangers are and strategies to stay safe.
- Back Page: Getting Around – Include a map of the Island and add anything they think would be helpful to visitors.

## EXPLORING PAGE TO STAGE ADAPTATIONS

- How are characters shown in books, and how are they shown in plays? (Some thoughts: in books, we get to read what is written about characters and that they say, and if there are pictures we might get to see how the illustrator imagined them. In plays, we get to see how characters move around, see how they respond to things, etc.)
- How are settings shown in books, and how are they show in plays? (In books we get to read descriptions of environments, or possibly see drawings if there are illustrations. In plays, we get to see physical items that communicate setting to us. Often settings in plays are abstract, so something as simple as a piece of blue fabric might tell us we're at the river's edge.)



# WORDS COME ALIVE:

## ARTS INTEGRATION ACTIVITIES

PROVIDING THE OPPORTUNITY TO ACTIVELY EXPLORE THE WORLD OF THE SHOW HELPS STUDENTS BECOME MORE ENGAGED AND CONNECTED AUDIENCE MEMBERS, THINKING ABOUT ARTISTS' CHOICES AND APPROACHING THE PERFORMANCE WITH ENHANCED CURIOSITY.

FOR MORE INFORMATION ABOUT OUR ARTS INTEGRATION ACTIVITIES:

- [CLICK HERE](#)
- CALL 652-4548
- EMAIL LAUREN AT [SCHOOLPROGRAMS@FLYNNCENTER.ORG](mailto:SCHOOLPROGRAMS@FLYNNCENTER.ORG)

## SOLOS - CHARACTER ACTIONS

There are many distinct characters in this play. This exercise will allow the students to imagine they are actors in the show, expressing characters through movement. Be certain to have read the book before doing this and subsequent exercises. Invite students to stand somewhere in the classroom so there is a bubble of open space around each child. Invite them to imagine they are the characters listed below, doing their selected actions. They should work silently and independently and respond to your freeze signal between each activity. Your instructions might be as follows: "When I say 'Go!' you are Elmer packing his bag to leave home. Go!...Freeze!..."

Repeat with such variations as: Elmer Elevator exploring Wild Island, a Tiger slowly circling Elmer, a Rhinoceros charging at Elmer, a Gorilla scratching for fleas, Boris the Dragon flying.

Remind students to watch for how the actors in the play use their bodies to express their characters.

Ask students: *Which character actions were challenging? Why? What did you do differently with your bodies when you were portraying Elmer vs. a Tiger vs. the Dragon (and so on)?*

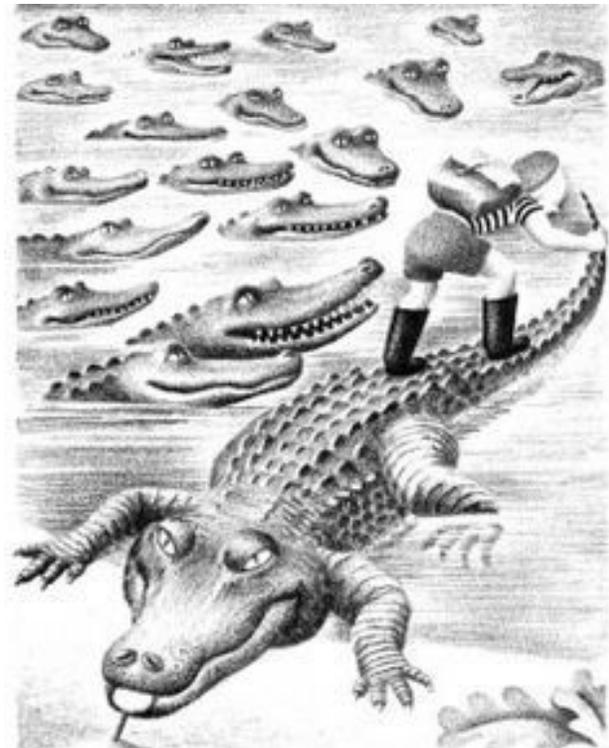
## SOUND EFFECTS- - WILD ISLAND

**Learning goals:** visualize events, draw inferences, deepen understanding of setting & plot

**Performing goals:** expand verbal range; follow clues

In the play, Elmer goes on an adventure on Wild Island, meeting various animals and problem-solving along the way. Invite the students to brainstorm some of the. Brainstorm a variety of sounds that Elmer might hear as he makes his way around Wild Island. Choose a variety of moments and encounters (Elmer crossing the crocodile bridge, Elmer discovering the lion, etc.) and create unique sounds connected to each place. Practice the sounds as a group; then invite students to each choose a sound they wish to make. Identify a hand signal to use as a volume control, and show what it looks like when there is no sound and when the sound is at the highest and lowest volume. Explain that they will know when and how to make the sounds by following the signals. Then create a soundscape by adding each student's sound in, and adjusting the volume as you wish.

Repeat the process for different places and encounters that occur on the Island. Reflect on what sounds change the mood. During the show, encourage the students to watch and listen for how sounds impact the feel of the Island.



# WE CAN'T WAIT TO SEE YOU AT THE THEATER!

## ETIQUETTE FOR LIVE PERFORMANCES: THE ESSENTIALS

- LISTEN, EXPERIENCE, IMAGINE, DISCOVER, LEARN!
- GIVE YOUR ENERGY AND ATTENTION TO THE PERFORMERS.
- PLEASE DO NOT EAT OR DRINK IN THE THEATER.
- TALK ONLY BEFORE AND AFTER THE PERFORMANCE.
- TURN OFF WIRELESS DEVICES.
- NO PHOTOS, VIDEOS, TEXTING, OR LISTENING TO MUSIC.

\*These are guidelines... We understand that some students may need to experience the performance in their own way, and we are here to support all students and their unique needs.

## THE FLYNN IS A PLACE FOR ALL STUDENTS, AND THESE TOOLS CAN HELP!

### PRE OR POST-SHOW VIDEO CHATS:

HELP STUDENTS BUILD ENTHUSIASM OR PROCESS THEIR EXPERIENCE WITH A FREE, 5-10 MINUTE VIDEO CHAT BEFORE OR AFTER THE SHOW! WE CAN SET UP SKYPE/FACETIME/GOOGLE HANGOUTS WITH YOUR CLASS TO ANSWER QUESTIONS ABOUT THE CONTENT, ART FORM, AND EXPERIENCE. CONTACT KAT, [KREDNISS@FLYNNCENTER.ORG](mailto:kredniss@flynncenter.org) TO SET UP YOUR CHAT!



### AUTISM AND SENSORY-FRIENDLY ACCOMMODATIONS:

THE FLYNN CENTER HAS BEEN WORKING DILIGENTLY TO BREAK DOWN BARRIERS FOR AUDIENCE MEMBERS WITH DISABILITIES, WITH A PARTICULAR FOCUS ON THOSE WITH SENSORY-SENSITIVITIES. SOCIAL STORIES, BREAK SPACES, SENSORY FRIENDLY MATERIALS, AND MORE ARE AVAILABLE FOR ALL STUDENT MATINEES. FEEL FREE TO LET US KNOW AHEAD OF TIME IF ANY OF THESE WOULD BE USEFUL, OR ASK AN USHER AT THE SHOW!



## EDUCATIONAL STANDARDS

THE COMMON CORE BROADENS THE DEFINITION OF A "TEXT," VIEWING PERFORMANCE AS A FORM OF TEXT, SO YOUR STUDENTS ARE EXPERIENCING AND INTERACTING WITH A TEXT WHEN THEY ATTEND A FLYNN SHOW.

SEEING LIVE PERFORMANCE PROVIDES RICH OPPORTUNITIES TO WRITE REFLECTIONS, NARRATIVES, ARGUMENTS, AND MORE. BY WRITING RESPONSES AND/OR USING THE FLYNN STUDY GUIDES, ALL PERFORMANCES CAN BE LINKED TO COMMON CORE:

CC ELA: W 1-10

STUDENT MATINEES SUPPORT THE FOLLOWING NATIONAL CORE ARTS STANDARDS:

CREATING: ANCHOR #1, RESPONDING: ANCHOR #7, #8, #9, AND RESPONDING: ANCHOR #10 AND #11.

YOU CAN USE THIS PERFORMANCE AND STUDY GUIDE TO ADDRESS THE FOLLOWING COMMON CORE STANDARDS:

CC ELA: RL 1-10, RF 1-4, L 3-5, SL 1-4

## TEACHERS, A COUPLE OF REMINDERS:

- SHARE YOUR EXPERIENCE WITH US! USE THE [FEEDBACK LINKS](#), OR SHARE YOUR STUDENTS' ARTWORK, WRITING, RESPONSES. WE LOVE TO HEAR HOW EXPERIENCES AT THE FLYNN IMPACT OUR AUDIENCES.
- EXPLORE OTHER [STUDENT MATINEES](#) AT THE FLYNN THIS SEASON. WE STILL HAVE SEATS IN SOME SHOWS AND WE'D LOVE TO HELP YOU OR OTHER TEACHERS AT YOUR SCHOOL ENLIVEN LEARNING WITH AN ENGAGING ARTS EXPERIENCE!

## WE APPRECIATE AND VALUE YOUR FEEDBACK

- CLICK [HERE](#) TO EVALUATE OUR STUDY GUIDES.
- CLICK [HERE](#) FOR TEACHER FEEDBACK FORMS FOR THE PERFORMANCE.
- CLICK [HERE](#) FOR STUDENT FEEDBACK FORMS FOR THE PERFORMANCE.
- CLICK [HERE](#) FOR PARENT FORMS TO HELP PARENTS ENGAGE WITH THEIR CHILDREN AROUND THE SHOW.

THIS GUIDE WAS WRITTEN & COMPILED BY THE EDUCATION DEPARTMENT AT THE FLYNN CENTER FOR THE PERFORMING ARTS WITH INSPIRATION FROM ENCHANTMENT THEATRE STUDY GUIDE AND WEBSITE. PERMISSION IS GRANTED FOR TEACHERS, PARENTS, AND STUDENTS WHO ARE COMING TO FLYNN SHOWS TO COPY & DISTRIBUTE THIS GUIDE FOR EDUCATIONAL PURPOSES ONLY.