The Adventures of Harold and the Purple Crayon

Tuesday, January 12, 2027
9:30am & 12pm

Where Stories Leap Off the Page and Onto the Stage!

Page to Stage



MacombCenter for the Performing Arts | Macomb Community College

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Study Guide created by Kate DeRosa and edited by Sara Nye
To learn more about Enchantment Theatre Company, visit our website at enchantmentheatre.org

Dear Teachers,

Thank you for taking your class to see our production of *The Adventures of Harold and the Purple Crayon*!

We believe that experiencing theater is essential for children to thrive, and it is the initiative taken by teachers like you that enables so many children to see our productions who may not otherwise have this unique opportunity. We hope your class trip to see *The Adventures of Harold and the Purple Crayon* is a memory you and your students will cherish for years to come.

We have created this study guide to help you bring your theater experience into the classroom should you have time for special activities before or after your class trip. We certainly don't expect you to use all of the material we have included, but we do hope you find some of our suggestions fun, educational and adaptable to suit your varying needs.

If you would like to know more about the production, please contact Sara Nye, Communications & Development Manager of Enchantment Theatre Company at 215-496-9160 or email sara@enchantmenttheatre.org.

Thank you again and we look forward to seeing you at the show!

Sincerely,

The Staff of Enchantment Theatre Company

Introduction to Enchantment Theatre Company

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 more than 25 years, the Company has performed throughout the United States and the Far East, presenting imaginative and innovative theatrical productions for school groups and families. Originally a privately-owned touring company, Enchantment put down roots in Philadelphia in 2000, when it was re-established there as a resident non-profit theater. While dedicated to serving its home community, Enchantment also tours nationally, performing on its own and in collaboration with some of the country's finest symphony orchestras.

Perhaps the best way to explain the qualities that distinguish Enchantment is to concentrate on the values that underscore its work. These are: *originality, imagination, transformation and community.* Everything Enchantment does reflects and is supported by these important values –from the company's business decisions to how it presents itself on stage. These values, along with the company's mission and set of beliefs, are a reminder of what we expect of ourselves. They also define what we promise to our audiences.

In its home city, Enchantment reaches an audience of about 12,000 for its innovative and imaginative holiday presentations of fables, fairy tales and literary classics for children. On tour across the United States each year, the Company reaches more than 150,000 people in 35-40 states. Based on experience, about 80% of our audience will be children ages 5-12 who delight in the company's fantastic life- sized puppets, skilled masked actors, original music and startling feats of magic and illusion. It is to their infectious laughs, astonished gasps and enthusiastic applause that Enchantment is dedicated.

Mission Statement

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

About the "Harold" Book Series by Crockett Johnson

The Adventures of Harold and the Purple Crayon (1955)
"One evening, after thinking it over for some time, Harold decided to go for a walk in the moonlight." So begins the first of Johnson's books about Harold and his purple crayon, and then off he goes, using the crayon to draw a moon and a path to walk on. Leaving the path, he draws himself into a forest, ocean, and balloon, exploring until he's tired and must find his way to home and bed.

Harold's Fairytale (1956)
Taking "his purple crayon and the moon along," Harold goes for a walk in an enchanted garden. But why is nothing growing in the garden? Harold decides to find out, and he draws a castle so that he may go inside to ask the king. Other "fairy tale" scenes follow, including meeting a wish-giving fairy.

Harold's Trip to the Sky (1957)
On his way to get a drink of water, Harold -- accompanied by his purple crayon and the moon, of course -- finds himself in a desert. Apart from drinking at an oasis, he thinks, "there isn't much else to do on a desert." But "then he remembered how the government has fun on the desert. It shoots off rockets." So he decides to go to the moon, draws himself a rocket, and he's off on a science-fiction journey through the sky above.

Harold at the North Pole (1958)
This story tells of Harold's journey to get a Christmas tree before Santa arrives. On Christmas Eve, "in a warm woolen cap and mittens, with his purple crayon and the moon, he set off" for points north. He finds a snowed-in Santa Claus -- fortunately, Harold and his purple crayon are always ready to help.

Harold's Circus (1959)
"One moonlit evening, mainly to prove to himself that he could do it, Harold went for a walk on a tightrope." From this opening sentence, Harold and his purple crayon tumble into a circus, where they put on a fine performance under the Big Top.

A Picture for Harold's Room (1960)
Harold decides that his wall needs a picture, and very soon finds himself in the picture that he's drawing. Through shifts in perspective, his size changes in relation to the world he's drawn. Will Harold regain his usual size and find his way home?

Harold's ABC (1963)
The last of Johnson's books about Harold finds him on a journey through the alphabet. Harold transforms each letter into something that starts with the letter. Each picture leads seamlessly to the next one -- the cut of cake to drinking from a dipper to visiting an enormous edifice -- forming the final purple crayon adventure.

About the Author: Crockett Johnson

Crockett Johnson was born, David Johnson Leisk, on October 20, 1906 in New York City. Johnson grew up in Elmhurst, Queens, studying art at Cooper Union in 1924, and at New York University in 1925. Affectionately nicknamed "Crockett" as a child, he arrived at his well-known pseudonym, Crockett Johnson.

In the early stages of his career, Johnson art-edited for several magazines, contributed to others, wrote political cartoons for the *New Masses* (1934-1940), and drew a weekly comic strip, "The Little Man with the Eyes," for *Collier's* (1940-1943). In 1942, Johnson's beloved "Barnaby" first appeared in *PM* and was later syndicated in 52 newspapers across the country. America fell in love with the comic's child-protagonist, Barnaby Baxter, and his bumbling Fairy Godfather, Mr. O'Malley. Johnson wrote "Barnaby" daily until 1946 when cartoonists Jack Morely and Ted Ferro took over, and on February 2, 1952, Johnson returned to pen the final episode.

Having garnered acclaim as a comic strip writer, Johnson transitioned easily into an author and illustrator of children's books. Johnson wrote and illustrated more than twenty books for children in his lifetime. He illustrated seven others, including *The Carrot Seed* (1945), written by his wife (whom he married in 1939) and well-known author of children's literature, Ruth Krauss. His style of illustration is minimal, using simple lines and few colors to clearly tell the story without distraction. Johnson's best-known works relate the adventures of Harold, a small boy, whose trusty purple crayon leads him on a series of fantastic adventures. Harold was introduced as the protagonist in *Harold and the Purple Crayon* (1955), a book so popular it inspired a series:

Harold and the Purple Crayon (1955)
Harold's Fairy Tale (1956)
Harold's Trip to the Sky (1957)
Harold at the North Pole (1958)
Harold's Circus (1959)
A Picture for Harold's Room (1960)
Harold's ABC (1963)

In 1965, Johnson began exploring the aesthetic values of right triangles and Euclidian geometry yielding about one hundred large, vivid paintings of geometric shapes. His work was abstract, representing Johnson's own mathematical ideas. He was recognized in 1974 by *British Mathematical Journal* and contributed original mathematical theorems to *Mathematical Gazette* in Art, Science and Industry (Bridgeport, Connecticut) in 1970; the IBM Gallery (Yorktown Heights, New York) in 1975; and the Smithsonian's Museum of History and Technology (Washington, DC) in 1980.

Crockett Johnson died of lung cancer on July 11, 1975 at the age of 68. Ruth Krauss continued writing stories for children and poem-plays for adults until she died on July 10, 1993.

Introduction to Theater

Theater did not develop overnight; it evolved slowly out of the practice of ritual. Primitive man cultivated certain rituals to appease the elements or to make things happen that he didn't understand (for example, to make crops grow or to have success in hunting). In Ancient Greece, similar rituals began in honor of Dionysus, the God of fertility, and would include choral singing and dancing.

These rituals were so popular, that people began to choreograph, or plan out, the dances more carefully. The songs grew more sophisticated, and eventually included actors speaking in dialogue with one another and with the chorus. Soon, writers wrote full scripts to be performed; entire festivals were organized in honor of Dionysus, and theater, as we know it was born.

What makes a theatrical experience? Actors on a "stage," (which might be anything from a huge amphitheater to the front of a classroom) portray characters and tell stories through their movement and speech. But even though there are actors playing characters and telling stories, it is still not a theatrical experience until one more very important element is added. It is the presence of an audience -- watching, participating, imagining -- that makes it a true theatrical experience. Theater enables us to collectively experience that which we may know and feel within, but which may be unspoken and unacknowledged in our outward lives. Theater is the coming together of people -- the audience and the actors -- to think about, speak of, and experience the big ideas that connect us to our inner and outer worlds.

What does the audience bring to the theater? They bring attention, intelligence, energy and, above all, they bring imagination.

Introduction to Masks and Puppets

In this production of *The Adventures of Harold and the Purple Crayon*, actors wearing **masks** portray some of the characters. Though masks are rare in American contemporary theater, masks have been used since the very beginning 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 ninth 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.

"A mask allows the actor to submerge his ego in the service of an archetypal role whose significance dwarfs his own personality. The power of the mask is rooted in paradox, in the fusion of opposites. It brings together the self and the other by enabling us to look at the world through someone else's face. It merges past and present by reflecting faces that are the likenesses of both our ancestors and our neighbors. A mask is a potent metaphor for the coalescence of the universal and the particular, immobility and change, disguise and revelation."
-Ron Jenkins, "Two Way Mirrors" Parabola Magazine, Mask and Metaphor Issue

In Enchantment's production, some of the characters that come out of Harold's imagination are extraordinary! We don't want to be limited by the size and shape of an actor to portray them…so we use **puppets**. Similar to masks, puppets also have a long and esteemed history. They have been used to represent gods, noblemen and everyday people. 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 seventeenth 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. Because of this 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.

Introduction to Magic

To early humans, the world was filled with magic— stars glittered and constellations moved, lightning flashed and fire appeared out of the sky, nature went through cycles of death and rebirth. Ancient people wished to understand and control their world the same as people do today. Shamans and priests used magic in their ceremonies to assuage the gods, gain support of nature and to give their tribe a sense that they could control their fate. Those who performed magic became both revered and feared. As humans evolved, both holy men and con men were associated with the word "magic": soothsayer and sorcerer; wise man and wizard; mystic and fortune-teller; prophet and trickster. Over time the practice of the magical arts transformed into the religion, art and science that we know today.

In the eighteenth century magic grew into an art form, practiced to entertain and enchant. Magicians performed sleight of hand and illusion to dazzle their audiences, using misdirection, invention and skill. In the nineteenth and twentieth centuries magic flourished and elaborate magic productions toured the world. Today magic continues to delight audiences by skillful performers who take on personas both mysterious and comic. Enchantment Theatre uses magic to enhance the magical aspects of the stories that it tells and to keep our productions engaging and surprising. Our production of *Harold and the Purple Crayon* opens with a magic trick that transforms an ordinary actor into the delightful main character, Harold, in order to establish early that the audience should expect the unexpected. Later in the play, Harold spends some time at the circus where he meets two silly clowns who tease him with humorous and magical antics. Harold is so amused by the clowns and the excitement of the circus that he entertains us with his very own magic act!

Discovering and learning about the art of magic is possible for everyone. There are books and magazines in libraries that explain and teach the principles and practices of the art. But one aspect of magic that makes it quite special is that there is a secret to how it's done. The tradition of keeping magic a secret exists to preserve the foundation of this extraordinary art form and to keep it surprising and marvelous for each new generation.

Before You See Harold

Activity One: Understanding the Story

Have your class read one or more of the books in the *Harold and the Purple Crayon* book series (see page 2 of study-guide for list and story summaries). Discuss reactions to the story and character.

Questions for Class Discussion:

1. Who is the main character of this story? Are there any other characters?

2. Is the crayon a character? Why or why not?

3. What are some words to describe *Harold?* Explain.

4. Can you recall some of the things Harold drew in this story? (Ask students to come to the blackboard and draw items with purple chalk.)

5. When does the moon appear in this story? Why does Harold draw the moon?

6. Ask the students to recall examples from the story:

    a. A time when Harold drew something to get out of trouble.
    b. A time when Harold drew something he hadn't meant to draw.
    c. A time when Harold drew something because he was scared.
    d. A time when Harold drew something because he was bored.
    e. A time when Harold drew something because he was tired.

7. Imagine that you have a magic purple crayon just like Harold's. What would you draw?

Activity Two: Preparing for the Play

Enchantment Theatre Company's production of *The Adventures of Harold and the Purple Crayon* is an **adaptation** of the Crockett Johnson's *Harold* book series. That means that Enchantment Theatre Company read all the books in the series and put them together to form a new story about Harold. Once Enchantment put this new story down on paper, they had to come up with ways to make the story come to life on stage!

1. Define "adaptation" with your class.

2. Ask your class to identify some fairy tales that they know (*Cinderella, Beauty and the Beast, Pinocchio, etc.).* Find a story that most of the class is familiar with and discuss all the different adaptations of that story.
    a. How many of you have seen a movie of the *Cinderella* story*?*
    b. How many of you have seen a play of the *Cinderella* story?
    c. How many of you have seen a ballet …?
    d. How many of you have seen an animated cartoon….?
    e. How many have you have read the story in a book?

3. What was different about these different adaptations? What was similar? Do you know which adaptation came first?

4. Have you ever read a book and then seen the movie adaptation of that book? How were they alike? How were they different? Which did you prefer and why?

Activity Three: Explore Imagination

This book series is about a boy named Harold who has a fantastic imagination. Harold's imagination (and his purple crayon!) take him on exciting adventures, introduce him to outrageous creatures, and get him out of some tricky situations.

Having an active imagination can help us in real life too!

1. Have you ever used your imagination to solve a problem or find your way out of a difficult situation?

2. Have you ever used your imagination to make something ordinary become more exciting *(for example, pretending that the jungle gym is a rocket ship)?*

Sometimes Harold's drawings come to life on their own. But sometimes, they come to life because Harold *believes* they are real. For example, after Harold draws a boat and water, he actually climbs inside his drawing in order to sail away!

1. Have you ever had a dream or a daydream that seemed so real you almost *believed* it really happened? Have students share stories in pairs or with the class.

2. Can you think of a time that your imagination "played a trick on you" and you imagined something scary was happening that turned out to be something different *(for example, you thought you heard a burglar in the house but it turned out to be a mouse)*? Have students share stories in pairs or with the class.

Use Your Imagination!

1. Draw a simple shape on the black board *(for example, triangle)* and ask students to look closely. If we use our imaginations, what can this simple shape become? Does it resemble anything? *(for example, a mountain, a triangle instrument, a rooftop, a clown hat, a slice of pie, etc).* Have students come up to the board and add details to the shape to create some of these images. Repeat the exercise with other shapes.

    a. To follow up with a group shape activity, put students together in small groups and give each group one large sheet of white paper and several basic shapes cut out of purple paper.
    b. Ask the students to lay the purple shapes on the paper in different combinations to create pictures *(for example, a half circle under a triangle to create a sail boat, a triangle over a square to create a house).*
    c. When the group is happy with its picture, have them glue the shapes into place.

2. Ask students to scribble on a sheet of paper with their eyes closed. After a few seconds have everyone open their eyes and look closely at the scribbled page. Ask students, "What does your scribble look like? Can you find an image in the design?" Instruct students to take a crayon or marker and trace the outline of the image they see. Then, ask them to add details to turn their scribble designs to create complete pictures.

    a. To follow up with a group drawing activity, put students together in small groups and give each student a sheet of paper and a different color crayon or marker.
    b. Ask the students to start drawing a monster. After a short time (5-10 seconds), ask everyone to put their markers down and pass their paper to the left. Each student should end up with a new monster.
    c. Ask the students to pick up their markers and add on to this new monster. After another 5 seconds, ask the students to put down their markers.
    d. Repeat these steps until everyone gets back the monster they started.

3. Take your class for a walk through the school or outside. Ask them to imagine they are … and let that change the way they walk.

    a. Movie stars walking down a red carpet at an awards ceremony.
    b. Travelers lost in a foreign place.
    c. Burglars sneaking into a house very late at night.
    d. Bird watchers following a rare, exotic bird through the jungle.

Activity Four: The Role of Music

The music used in this production was composed by Charlie Gilbert**,** Director of the Ira Brind School of Theater Arts at The University of the Arts in Philadelphia, PA. He created musical arrangements and additional music for Enchantment Theatre Company's productions of *The Velveteen Rabbit* and *Aladdin and Other Enchanting Tales* and has countless composition credits to his name. The music for *Harold* is designed specifically to underscore the action and to help the performers tell the story.

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. In this play, the character Harold has his own musical theme that captures some of his happy, playful personality. When the audience hears this theme, they know Harold isn't far away.

Music and Setting

The music in a performance can often indicate a new setting, especially when it shifts suddenly and dramatically. For example, when *Harold* arrives at the circus, the audience knows where he is right away by the familiar sound of festive carnival music.

Music and Tone

The composer has an important job in setting the tone of a play by the music he creates. For example, when Harold is in a scary situation, the music is much different than when he is safe in his bed.

1. 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?

2. Have you ever been to a carnival or circus like Harold? Describe the music you heard. Why do you think that type of music was played?

3. Have you ever been in a department store? Describe the music you heard. Would it be strange to hear carnival music playing in a department store? Why do you think so?

4. If you were a composer, what kind of music would you write for *Harold and the Purple Crayon*?

To illustrate the role of music in storytelling, try the following activity:

Ask your students to recall a personal experience *(for example, a family vacation, the first day of school)*. Ask one student to tell his/her story to the class. After he/she is finished, have your student retell the same story. This time, play a dynamic track of music (preferably instrumental) to underscore the story. Ask the class how this music affected 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.

Activity Five: Find Out About Jobs in the Theater

1. Students and teachers can visit Kids Work, a website that allows children to explore a variety of different jobs in a typical community. **http://www.knowitall.org/kidswork/**

2. What kind of jobs do the students imagine people have at the Theater? Can they name five different kinds of Theater jobs?

3. When your class comes to the Theater, look around to see what kinds of jobs people are doing. You will see someone in the box office, ushers and actors. There are also people doing jobs you don't see, like the stage manager who will call the cues for the show, and the lighting technician who will be running the lights. There are also many others who you don't see as well: the director who directed the actors in rehearsal; the costume designer; the designers who created the masks, puppets and magic equipment; the people who publicize the show, answer the phones and sell the tickets.

Activity Six: Experiencing Live Theater

Preparing Your Students to be Audience Members

A theater is an energetically charged space. When the "house lights" (the lights that illuminate the audience seating) go down, everyone feels a thrill of anticipation. By discussing appropriate audience behavior as a class ahead of time, the students will be much better equipped to handle their feelings and express their enthusiasm in acceptable ways during the performance.

Audience members play an important role – it isn't a theater performance until the audience shows up! When there is a "great house" (an outstanding audience) it makes the show even better, because the artists feel a live connection with everyone who is watching them. The most important quality of a good audience member is the ability to respond appropriately to what's happening on stage… sometimes it's important to be quiet, but other times, it's acceptable to laugh, clap, or make noise!

Here Are Some Key Words to Keep in Mind:

Concentration: Performers use concentration to focus their energy on stage. If the audience watches in a concentrated, quiet way, this supports the performers and they can do their best work. They can *feel* that you are with them.

Quiet**:** The theater is a very "live" space. This means that sound carries very well, usually all over the auditorium. Theaters are designed in this way so that the voices of the actors can be heard. It also means that any sounds in the audience - whispering, rustling papers, or speaking - can be heard by other audience members *and* by the performers. This can destroy everyone's concentration and spoil a performance. Do not make any unnecessary noise that would distract the people sitting around you. Be respectful!

Respect**:** The audience shows respect for the performers by being attentive. The performers show respect for their art form and for the audience by doing their best possible work. Professional actors always show up for work ready to entertain you. As a good audience member, you have a responsibility to bring your best behavior to the Theater as well. Doing so shows respect for the actors—who have rehearsed long hours to prepare for this day—and the audience around you.

Appreciation**:** Applause is the best way for an audience in a theater to share its enthusiasm and to appreciate the performers. At the end of the program, it is customary to continue clapping until the curtain drops or the lights on stage go dark. During the curtain call, the performers bow to show their appreciation to the audience. If you really enjoyed the performance, you might even thank the artists with a standing ovation!

Common Sense**:** The same rules of behavior that are appropriate in any formal public place apply to the theater. If audience members conduct themselves in orderly, quiet ways, with each person respecting the space of those around him or her, everyone will be able to fully enjoy the performance experience.

- Enter the building quietly.
- Food and drinks are not allowed in the theater.
- Radios, tape recorders, video recorders and cameras are not allowed in the theater. Please turn off cell phones. You may not take pictures or use a video recorder during the performance.
- Please use the restrooms before the performance. Do not get up to use the restroom during the performance unless there is an emergency.

After You See Harold

Activity One: Respond to the Play

Review the performance and ask students to describe with as much detail as possible what they remember. What type of costumes did they see? How many characters were in the story? How did the actors transform themselves to play different characters? What happened in the story that was exciting? Scary?
Funny? What kind of music was used? Ask the students to help make a list of different things that happened in the performance. Write these down on the board.

Questions for Class Discussion:

1. Who is the main character in the story? How do you know that? Is the crayon a character? Why or why not?

2. Did you have to use your imagination when you watched this play? Explain.

3. What happened in the story that was surprising? Exciting? Funny? Scary?

4. How was the play different than the story we read in class (if you read the story prior to coming)? How was it the same?

5. Did the music help tell the story? How?

6. What were some of the ways that Harold's drawings came to life? *(for example, animation, puppets, actors, audience imagination.)*

7. List some of the characters Harold meets along the way. How was each of these portrayed? *(for example, actor, puppet, animation.)*

8. Describe Harold's relationship with the little girl and how it changes throughout the story.

9. Why does Harold break his crayon at the end of the story?

Activity Two: Discover Theater in the Classroom

In *Harold,* the actors were able to communicate ideas and feelings without using words. Discuss with the students how the actors let the audience know what was happening, even when they weren't using their voices.

Use the following activities to explore the possibilities of communicating without speaking:

1. Imagine you are holding a very heavy bowling ball. Pass it around the circle without speaking and without dropping it! Think about how you have to stand to hold a heavy object, what your muscles feel like, how slowly you have to move. Give prompts like, "Be ready for it! It's heavy. Make sure your neighbor has it before you let go!" When it's gone all the way around, try passing around a very light feather, a hot potato, a live frog. "Don't let it get away!" Don't say what it is you are passing, have the students guess based on how you handle the imaginary object.

2. Ask students to think of actions or gestures they use to communicate. For example, can they think of ways to act surprised using only their face? Have the students make different faces while seated: fear, anger, happiness, etc. How can they use their hands also?

3. Make a space in the classroom for the students to move freely. Tell the students they are standing on a towel on a very hot beach and in order to get to the ocean they must walk through the scalding hot sand. Ouch! How do they move across the space? Other suggestions for environments to move through:
    a. A sidewalk covered with chewed bubble gum
    b. A frozen pond
    c. A very steep hill
    d. A pond scattered with stepping stones
    e. The surface of the moon
    f. A giant bowl of Jell-O

4. Extend the space exploration to include other imaginary activities:
    a. Carefully paint a door. After finishing, open the door and step through it without getting any paint on your clothes.
    b. Build a snowman. The teacher should be able to tell how big the snowman is by how the student uses the space.

5. To conclude, ask the students to list the ways they saw one another communicate without using words (through facial expressions, movement, gesture).

Activity Three: Storytelling and Writing

Try these writing exercises to get your students writing and illustrating their own stories.

Group Storytelling – Tell a story as a group with each student telling just one line at a time. You can begin the story to set-up the adventure, but you never know where it will go. For example: "One day, Hawthorne School's fourth grade class (substitute your school and class) decided to go on a walk to Blue Creek Park (substitute a location near you.)" Go around the room with each student contributing one line. Remind students to listen to what has been said and build on what has already happened in the story.

Storytelling in Pairs - Divide students into pairs. Ask each student to write the first line of a story. Ask everyone to put pencils down after the first sentence. Have students trade papers with their partner, read the first line of their partner's story, and add a second line. Ask everyone to put pencils down and trade papers again. Repeat this process until partners reach a conclusion to both stories.

Write your own "Harold" Book - Ask students to imagine that they have a very special crayon (their favorite color) and everything they draw with it comes to life. Ask students to write a story about their adventures. Once they are done, have students copy these stories onto blank paper, one or two lines per page, and have them illustrate using just that color crayon. Create covers using the student's names and favorite color in the title (for example, *The Adventures of Joey and the Green Crayon.*)

Activity Four: Magic

Enchantment Theatre Company uses magic in this production to make parts of the story surprising and exciting.

1. How is magic used in this production to tell Harold's story? Can the students list the kinds of magic that they saw?

2. Read one of the *Harold* books in the series by Crockett Johnson aloud with your class. Ask your students to imagine they are creating a play based on that book. Which parts of the story would they make magical in the production? What kind of tricks would they use?

3. Look at some optical illusions. What is the illusion? What is real? (You may have in your school library *The Great Book of Optical Illusions* by Gyles Brandreth, Sterling Publishing Company, New York City, 1985, or you can find some online.

Activity Five: The Art in Theater

1. Encourage students to think about the different things Harold drew to get himself out of each dilemma he encountered. Give each child a stack of scrap paper. Then offer some situations to the students. Have each child draw his or her own solution to the following problems.
    a. Harold is flying a kite. The kite gets stuck in a tree! What can Harold draw?
    b. Harold is taking a walk. It starts to rain. Harold is getting soaked! What can Harold draw?
    c. Harold finds a cat on his lawn. He doesn't know where the cat lives. What can Harold draw?

2. Ask students to share their drawings, and help them recognize that there are many different ways people can solve problems. *(This lesson can be found on the Scholastic website. See Reference page.)*

3. Attach a long sheet of craft paper from one end of the classroom to the opposite end. Be sure to hang the paper at children's eye level. Give a student a crayon and have him/her press the point against one end of the paper. As the student moves along, have him/her move the crayon along the paper in any fashion he/she pleases. Talk with the students about what the crayon marking looks like *(for example, a mountain range, river, highway, etc.)* Give the next student a crayon, asking him /her to add appropriate details to the drawing. Continue by giving each student in the group an opportunity to add something to the drawing. *(This lesson can be found on the Scholastic website. See Reference page.)*

4. Have the class make masks using paper plates or paper bags. (An excellent book on masks and mask construction is *Mask Making* by Carole Sivin, Davis Publications Inc., Worcester, MA, 1986.)

The Adventures of Harold and the Purple Crayon

WORD SEARCH

IMAGINATION / HAROLD / PURPLE / CRAYON / LITTLE GIRL / MASK
PUPPETS / ADVENTURE / ENCHANTMENT THEATRE / MAGIC
CROCKETT JOHNSON / ADAPTATION / SERIES / FAIRY TALE

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

Theater Review

When you went to see *The Adventures of Harold and the Purple Crayon*, you were a part of an audience of many different people: people from different schools, different neighborhoods, of different ages. You all saw the same play, but you may not all have the same ideas about it. The greatest thing about theater is that we all experience it in different ways. What is silly to you may be scary to someone else.

Find out what your classmates thought about the show. Find a partner and ask him or her the following question. Record the answers. You may be surprised by what you learn!

Name_____Age _____

Partner's Name_____Age _____

1. What was your favorite part of the performance? Why did you like it?

_____

_____

_____

2. What was your least favorite part of the performance? What didn't you like about it?

_____

_____

_____

3. What do you think was the funniest part of the show? Why?

_____

_____

_____

4. What was your favorite magic trick?

_____

_____

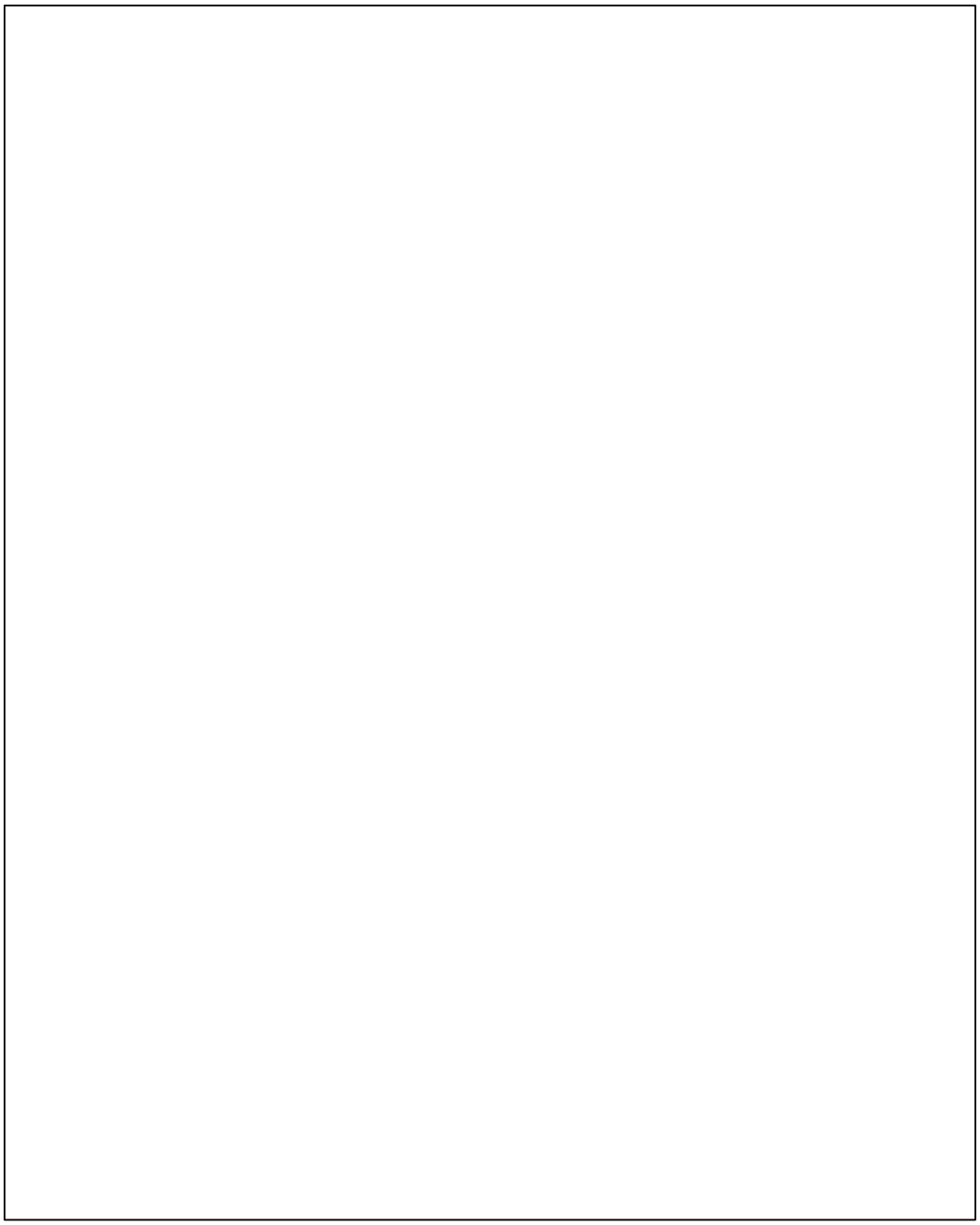
5. If you were in this play what character(s) would you like to play and why?

_____

_____

Coming to a Theater Near You!

Imagine that you and your class were performing *The Adventures of Harold and the Purple Crayon* at your school. Create a poster advertising the show.



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ADDITIONAL READING

Maskmaking, Carole Sivin

Marionettes, Masks and Shadows, by Winifred H. Mills and Louise M. Dunn

Mask Improvisation for Actor Training and Performance, Sears A. Eldredge

The Wonderful World of the Theatre, J.B. Priestly

The Open Door, Peter Brook

The Power of Myth, Joseph Campbell with Bill Moyers

The Writer's Journey, Christopher Vogler

ENCHANTMENT THEATRE COMPANY

Presents

Crockett Johnson's



Adapted by Jennifer Blatchley Smith, Landis Smith and Leslie Reidel

Music by
Charles Gilbert

Director/Choreographer
Leslie Reidel

Animation Designer
Robbie Molinari

Lighting Designer
David O'Connor

Scenic Designer
Dirk Durossette

Animation Consultants
Nicholas Hussong, James Lanius

Puppet Design
Dirk Durossette, David Russell, Brian Strachan

Costume Designer
Brian Strachan

Technical Director
Ray Sabb

Associate Director
Terry Brennen

Mask Designer
Jonathan K. Becker

Dance Sequences choreographed by Heather Fox

THE ENSEMBLE

Daniel Burgess: Puppeteer
Áse R-W: Puppeteer
Chelsea Aubert: Puppeteer, Little Girl
Rebecca Jay Caplan: Harold
Joshua Spaugh: Puppeteer
Charles Gilbert: Narrator

This adaptation and performance based on the book series, Harold and the Purple Crayon, is presented with the permission of the Estate of Ruth Krauss.

This production has been made possible in part by funding from the National Endowment for the Arts, which believes that a great nation deserves great art.

ABOUT THE COMPANY

Daniel Burgess (Ensemble: *he/him*) is entering his second tour with Enchantment Theatre Company and is more than excited to share another beautiful story full of costumes, props, and especially … magic! Daniel is happily enchanted by The Adventures of Harold and The Purple Crayon and hopes to shed some light on the wonders of theatrical creation. He will be playing many of the funky characters that Harold creates to guide them through the story. Daniel's only request is that "You better be sharp on your ABC's! If not, you've come to the right place."

Áse R-W (Ensemble: *they/them*) from Atlanta, Georgia holds onto their experience in theatre, social dance and church gatherings as inspiration for work they produce. This shows up by intentionally only involving themselves in environments that encourage inclusive, creative, community building. Áse has grown interest in dance/theatre as liberation, expression, and healing. They love exploring the beauty in the unknown through their personal artistry. Their "Happy Place" is on stage, and they feel blessed to have opportunities to perform.

Chelsea Aubert (Little Girl: *she/her*) is a Vocalist, Actor, and Teacher from Philadelphia, Pennsylvania. She is pleased to be performing again with Enchantment Theatre Company after their last national tour, *Peter Rabbit Tales*, where she played Benjamin Bunny. Chelsea has performed in regional theatre plays, musicals, operettas and actively sings at restaurants and in the recording studio. Her vocals can be found in collaboration on multiple albums. Chelsea teaches voice, music, and theatre to little ones as young as two years old all the way to adults. Through her creative ventures, Chelsea strives to create a nurturing environment and a lifelong curiosity for self-expression through the performing arts.

Rebecca Jay Caplan (Harold: *she/they*) is a Philadelphia based actor, and movement artist who specializes in dance, acrobatics, aerial work, and stunts. Her recent work includes the role of Harold in The Governess, an immersive horror ballet with Santa Mira Studios. The role of Pan in Genie's Secret Bazaar with Fever Originals, and the role of Lyle in Lyle The Crocodile at the LICM Theater. Rebecca is beyond thrilled to be in her first production with Enchantment Theatre Company. And so honored to get to share this story of *Harold and The Purple Crayon* that had such a strong presence and meaning in her own childhood

Joshua Spaugh (Ensemble: *he/him*) was born in Atlanta GA, where he learned from a young age to throw things up in the air with style. Otherwise known as juggling! Years later he sought out higher education in the form of Circadium School of Contemporary Circus Arts. Graduating from the three-year program in 2022, he now aims to create surreal and downright strange circus/theater shows with his juggling/partner acrobatics partner Erin. This is Josh's first show with Enchantment Theatre Company, and he is so excited to be piloting many of the major puppets in the show!

Ray Sabb (Technical Director: *he/him*) grew up in his home state of Connecticut where he attended high school before graduating and eventually moving to Philadelphia to pursue a career in the arts. Ray was the Designer for the Wings of Paper stage production of *Cock* and *Fixed/Atrytone* for the Philadelphia Fringe Festival. In his free time Ray is a digital artist who specializes in using programs such as Blender3D and Photoshop to produce Paleo-art

(artist depictions of prehistoric scenes and animals). Ray is excited to now be going on tour with Enchantment Theatre Company's production of *The Adventures of Harold and the Purple Crayon* as their Technical Director.

Jonathan Becker (Mask Designer) began sculpting masks twenty years ago while living and studying in Paris. His masks have been seen in Enchantment Theatre Company's productions of *The Velveteen Rabbit, Scheherazade, Beauty and the Beast*, *Cinderella*, *The Snow Queen, The Sorcerer's Apprentice*, *The Firebird*, and *Pinocchio*, as well as productions throughout the United States. As a performer, Jonathan has toured Europe, Asia and the United States with Enchantment Theatre Company.

Dirk Durosette (Set Designer) has been designing in Philadelphia for the past ten years. He has designed scenery for Temple Opera, Villanova University, University of the Arts, Drexel University, Act II Playhouse, Azuka Theater, Gas and Electric Arts, Amaryllis Theater Co., Luna Theater, New City Stage Company, Interact Theater Co., Lantern Theater Co., and Philadelphia Young Playwrights, to name a few.

John Benson, Bill Gastrock, and Chris Garvin (System Design, Show Controls & Animation Production Management) *Harold* is egwrk's first collaboration with Enchantment Theater and we were excited for the opportunity to design a custom system for coordinating video projection with the set design, score and actors. egwrk is a partnership of John Benson, Chris Garvin and Bill Gastrock. They have created award-winning work: websites, embedded interfaces, content management systems, video projections, and motion graphics for a variety of clients. We have created works for the Annenberg Center, The Philadelphia Museum of Art, World Cafe Live, The University of the Arts, The Wilma Theater, Philadelphia Chamber Orchestra, Syracuse University, New Paradise Laboratories, PA Ballet, Infiniti, and W Hotels around the country. www.egwrk.com.

Charles Gilbert (Composer) is Director of the Ira Brind School of Theater Arts at The University of the Arts. He created musical arrangements and additional music for Enchantment Theater Company's production of *The Velveteen Rabbit* in 2007. *Gemini the Musical*, for which he wrote music and lyrics, premiered at the Prince Music Theater in 2003 and received a Barrymore nomination for Outstanding Original Music; it was subsequently produced in the 2007 New York Musical Theater Festival. Other works for the musical stage include Assassins (source of the idea for the Tony-Award winning Stephen Sondheim musical of the same name), *A Tiny Miracle, Watch the Birdie* (Philly Music Theater Works, 2008) and *Realities*. Charlie was Musical Theater Coordinator for Kevin Smith's film *Jersey Girl* and has directed and/or music directed productions at the Prince, the Arden, People's Light, PART, Opera Delaware and the National Music Theater Network. www.chasgilbert.com

Robbie Molinari (Animation Director) is a recent graduate of the Media Arts Program at the University of the Arts in Philadelphia. Born on a small, exotic island off the coast of luxurious Atlantic City, he started to traverse the world but ended up lost in Philadelphia. After half a decade in the catacombs of University of the Arts, he decided to become a professional animator but settled as a moderate one with a great set of mutton chops. This upstanding citizen now takes odd jobs making pictures that move and helping old ladies mostly across crowded

intersections. He can now be found under troll-riddled bridges with a jetpack, flannel bindle and a cardboard sign that reads, "Will animate something funny for small and/or large change."

David O'Connor (Lighting Designer) is a lighting designer, director and teacher based in Philadelphia. He is a two time Barrymore nominee, a CT Critics Circle Nominee and a semifinalist for the F. Otto Haas emerging artist award. He is husband to theatre manager Karyn Lyman, and father to baby Zachary. Thanks to Landis, Jennifer and Leslie for an opportunity to help bring these great stories to life. You can reach David at dmoc1@mac.com.

Brian Strachan (Costume Designer) is the director of costume for the University of the Arts Dance Department in Philadelphia, PA. He is responsible for all aspects of costume within the department where he also teaches costume design. Brian has designed costumes for The Philadelphia Shakespeare Theater, Lantern Theater, Ego Po Theater Company, The Upper Darby Performing Arts Center, Montgomery Theater, The Idiopathic Ridiculopathy Consortium, New City Stage, Sharp Dance Company, City of Maples Repertory Theater, Ursinus College, Temple University, and Burlington County Community College as well as many other dance companies and theaters in the country. Brian holds a B.A. in Dance from Point Park College in Pittsburgh, PA and a B.A. in Art from the University of Maine in Orono, Maine. He also has a M.F.A. in costume design from Temple University, Philadelphia, PA.

Leslie Reidel (Co-Artistic Director, Director, Choreographer) has dedicated his professional life to the exploration of classical theatre and the development of theatre pieces for young audiences. He holds a bachelor's degree from Muhlenberg College and a Masters of Fine Arts from Temple University. He served as a member of the MFA faculty at Temple University and was a founding member of the Professional Theatre Training Program at the University of Wisconsin-Milwaukee and the University of Delaware. His directorial credits include The Walnut Street Theatre, Milwaukee Repertory Theatre, the Madison Civic Rep, the Utah, Colorado Fort Worth and Pennsylvania Shakespeare Festivals, and 12 years as the resident director of the Great American Children's Theatre. His most recent creations with Enchantment Theatre Company are *Scheherazade*, which premiered with The Cleveland Orchestra in October 2008 and *The Adventures of Harold and the Purple Crayon,* which premiered in Philadelphia in December of 2009 and is touring nationally 2009-2011. Leslie is Professor of Theatre at the University of Delaware where his recent projects have included Shakespeare's *As You Like It,* Shaw's *You Never Can Tell,* Ibsen's *A Doll House* and Pinter's *The Homecoming.* Last year, he received his fourth grant from the National Endowment for the Humanities to take a group of teachers from all over America to Stratford, England to study Shakespeare in performance during the summer of 2009. He is a member of The International Shakespeare Conference.

Jennifer Blatchley Smith (Co-Artistic Director, Dramaturge) studied writing and theater at Bennington College. For the last twenty-five years, Jennifer has co-created and performed in eighteen original productions that have been presented around the United States and abroad. As a founding member of Enchantment Theatre Company, Jennifer has created roles as diverse as the Broom in *The Sorcerer's Apprentice* to Beauty in *Beauty and the Beast.* She has performed in Enchantment productions at Lincoln Center and the Brooklyn Academy of Music in New York and at the John F. Kennedy Center in Washington D.C., as well as at the Annenberg Center, the

Kimmel Center, and the Academy of Music in Philadelphia. She has traveled to Asia six times with Enchantment productions. Her most recent roles have been as an ensemble player in Enchantment's symphony productions: *Scheherazade* and *The Firebird*. Her recent co-creations with Enchantment's artistic team have been *The Adventures of Harold and the Purple Crayon*, touring nationally 2009-2011, and the symphonic production of *Scheherazade* which premiered with The Cleveland Orchestra October 2008.

Landis Smith (Co-Artistic Director, Producing Director) studied theater with Jewel Walker at Carnegie-Mellon University and with Jacobina Caro at Webster University Conservatory in St. Louis. He began performing magic at the age of six and studied violin and voice beginning at the age of nine. His love of theater, music and the art of illusion led to the founding of Enchantment Theatre Company in 1979. As a founder and performer with Enchantment, Landis has created, produced and performed in productions in America and in the Far East. In 1985, Landis and Enchantment collaborated with the Detroit Symphony Orchestra to premiere *The Symphony and the Sorcerer*, the first of a whole series of programs introducing young people to the magic of symphonic music. Since then, Landis has appeared with major orchestras nationwide, including the recent premiere of Enchantment's theatrical adaptation of Stravinsky's *The Firebird* with The Philadelphia Orchestra. Landis has appeared with the Boston Pops on their annual holiday PBS television special, which aired for five years nationally. Most recently, Landis has appeared on stage in Enchantment's newest symphony production, *Scheherazade,* and has collaborated in the creation of the Company's most recent national touring production of *The Adventures of Harold and the Purple Crayon.* He has toured in the Far East six times with Enchantment, performing in Taiwan, Hong Kong, Malaysia, Indonesia and Singapore.

Bradley K. Wrenn (Associate Director) is a Philadelphia-based theater maker who trained at Drew University and the British American Drama Academy. He has performed with many companies in Philadelphia including Mum Puppet Theatre, Mauckingbird Theatre Company and the Walnut Street Theatre. Brad has been working with Enchantment for more than four years and has performed and helped develop six symphony and fully staged shows.

About the Author: Crockett Johnson

Crockett Johnson was born, David Johnson Leisk, on October 20, 1906 in New York City. Johnson grew up in Elmhurst, Queens, studying art at Cooper Union in 1924, and at New York University in 1925. Affectionately nicknamed "Crockett" as a child, he arrived at his well-known pseudonym, Crockett Johnson.

In the early stages of his career, Johnson art-edited for several magazines, contributed to others, wrote political cartoons for the *New Masses* (1934-1940), and drew a weekly comic strip, "The Little Man with the Eyes," for *Collier's* (1940-1943). In 1942, Johnson's beloved "Barnaby" first appeared in *PM* and was later syndicated in 52 newspapers across the country. America fell in love with the comic's child-protagonist, Barnaby Baxter, and his bumbling Fairy Godfather, Mr. O'Malley. Johnson wrote "Barnaby" daily until 1946 when cartoonists Jack Morely and Ted Ferro took over, and on February 2, 1952, Johnson returned to pen the final episode.

Having garnered acclaim as a comic strip writer, Johnson transitioned easily into an author and illustrator of children's books. Johnson wrote and illustrated over twenty books for children in his lifetime. He illustrated seven others, including *The Carrot Seed* (1945), written by his wife (whom he married in 1939) and well-known author of children's literature, Ruth Krauss. His style of illustration is minimal, using simple lines and few colors to clearly tell the story without distraction. Johnson's best-known works regale the adventures of Harold, a small boy, whose trusty purple crayon leads him on a series of fantastic adventures. Harold was introduced as the protagonist in *Harold and the Purple Crayon* (1955), a book so popular it inspired a series:

Harold and the Purple Crayon (1955)
Harold's Fairy Tale (1956)
Harold's Trip to the Sky (1957)
Harold at the North Pole (1958)
Harold's Circus (1959)
A Picture for Harold's Room (1960)
Harold's ABC (1963)

In 1965, Johnson began exploring the aesthetic values of right triangles and Euclidian geometry yielding about one hundred large, vivid paintings of geometric shapes. His work was abstract, representing Johnson's own mathematical ideas. He was recognized in 1974 by *British Mathematical Journal* and contributed original mathematical theorems to *Mathematical Gazette* in Art, Science and Industry (Bridgepo9rt, Connecticut) in 1970; the IBM Gallery (Yorktown Heights, New York) in 1975; and the Smithsonian's Museum of History and Technology (Washington, DC) in 1980.

Crockett Johnson died of lung cancer on July 11, 1975 at the age of 68. Ruth Krauss continued writing stories for children and poem-plays for adults until she died on July 10, 1993.

Visit us at enchantmenttheatre.org for a full itinerary of the National Tour of The Adventures of Harold and the Purple Crayon