The Adventures of Harold and the Purple Crayon
Enchantment Theatre
Arts Education and You

The New Jersey Performing Arts Center (NJPAC) Arts Education Department presents the 14th season of the Verizon Passport to Culture SchoolTime Performance Series.

With Passport to Culture, Verizon and NJPAC open up a world of culture to you and your students, offering the best in live performance from a wide diversity of traditions and disciplines. At NJPAC’s state-of-the-art facility in Newark, with support from Verizon, the SchoolTime Performance Series enriches the lives of New Jersey's students and teachers by inviting them to see, feel, and hear the joy of artistic expression. The exciting roster of productions features outstanding New Jersey companies as well as performers of national and international renown. Meet-the-artist sessions and NJPAC tours are available to expand the arts adventure.

The Verizon Passport to Culture SchoolTime Performance Series is one of many current arts education offerings at NJPAC. Others include:

- Professional Development Workshops that support the use of the arts to enhance classroom curriculum
- Arts Academy school residency programs in dance, theater and literature, and Early Learning Through the Arts—the NJ Wolf Trap Program
- After-school residencies with United Way agencies

In association with statewide arts organizations, educational institutions, and generous funders, the Arts Education Department sponsors the following arts training programs:

- Wachovia Jazz for Teens
- The All-State Concerts
- The Star-Ledger Scholarship for the Performing Arts
- The Jeffery Carollo Music Scholarship
- Summer Youth Performance Workshop
- Young Artist Institute
- NJPAC/New Jersey Youth Theater Summer Musical Program

Students have the opportunity to audition for admission to NJPAC’s arts training programs during NJPAC’s annual Young Artist Talent Search.

Detailed information on these programs is available online at njpac.org. Click on Education. The Teacher’s Resource Guide and additional activities and resources for each production in the Verizon Passport to Culture SchoolTime Series are also online. Click on Education, then on Performances. Scroll down to “Download Teacher Guide in Adobe Acrobat PDF format” and select desired guide.

Permission is granted to copy this Teacher’s Resource Guide for classes attending the 2010-2011 Verizon Passport to Culture SchoolTime Performance Series. All other rights reserved.

To Teachers and Parents

The resource guide accompanying each performance is designed

- to maximize students’ enjoyment and appreciation of the performing arts;
- to extend the impact of the performance by providing discussion ideas, activities, and further reading that promote learning across the curriculum;
- to promote arts literacy by expanding students’ knowledge of music, dance, and theater;
- to illustrate that the arts are a legacy reflecting the traditional values, customs, beliefs, expressions, and reflections of a culture;
- to use the arts to teach about the cultures of other people and to celebrate students’ own heritage through self-expression;
- to reinforce the New Jersey Department of Education’s Core Curriculum Content Standards in the arts.
Once upon a time, a little four-year-old boy named Harold decided to go for a walk in the moonlight. Discovering that there was not a moon that evening and no path to walk on, Harold simply decided to draw them. And so his journey begins. Using only his big purple crayon—and his fantastic imagination—Harold creates a make-believe world all his own to explore. He creates an apple tree forest, a dragon, a picnic of pies, and even a moose and a porcupine. He jets to Mars past shooting stars and space ships, walks a tightrope at a circus and meets a king in an enchanted garden.

Harold and his special crayon sprang from the imagination of Crockett Johnson. Johnson published his first Harold story, *Harold and the Purple Crayon*, in 1955 and it quickly became one of the most popular books of children’s literature. Throughout the late 1950s and early 1960s, Johnson took Harold and his extraordinary crayon on six more magical journeys that have been inspiring imaginations—besides Harold’s—ever since.

Enchantment Theatre Company (ETC) of Philadelphia has adapted the stories of Harold and his wonderful crayon for the stage in its delightful production of *The Adventures of Harold and the Purple Crayon*. Using theatrical techniques such as mime, music, masks, life-size puppets, magic, great storytelling, and even video animation, ETC’s captivating presentation encourages the possibility of mystery and magic in our lives by celebrating the power of—and the belief in—imagination.
In the Spotlight

Enchantment Theatre Company (ETC), which is based in Philadelphia, was founded in 1979. The company is recognized across America for its unique productions of classic tales that include a special blend of magic, pantomime, puppetry, and original music. Enchantment’s performances engage young people’s imaginations and create exciting and enriching experiences for the whole family. The company’s nationally renowned productions have been staged at prestigious venues including Lincoln Center for the Performing Arts in New York, John F. Kennedy Center in Washington, D.C. and Brooklyn Academy of Music. Enchantment Theatre Company has toured in the Far East six times.

Leslie Reidel (Co-Artistic Director, Choreographer, Co-Adapter) was the resident director of the Great American Children’s Theatre for 12 years. A founding member of the Theatre Training Program at the University of Wisconsin-Milwaukee and the University of Delaware, he has directed productions at Milwaukee Repertory Theatre, the Madison Civic Rep, the Utah, Colorado Fort Worth, and Penn Shakespeare Festivals. Another recent creation with ETC is the symphonic production of Scheherazade which premiered with the Cleveland Orchestra in 2008. Reidel is Professor of Theatre at the University of Delaware where his recent projects include Shakespeare’s As You Like It, Shaw’s You Never Can Tell, Ibsen’s A Doll’s House, and Pinter’s The Homecoming.

Jennifer Blatchley Smith (Co-Artistic Director, Dramaturge, Co-Adapter) studied writing and theater at Bennington College. For the last 25 years, Jennifer has co-created and performed in 20 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. Most recently she co-created ETC’s symphonic production of Scheherazade and Harold and the Purple Crayon and is currently working on the company’s next touring project, an adaptation of William Steig’s Sylvester and the Magic Pebble.

Landis Smith (Co-Artistic Director, Production Director, Co-Adapter) began performing magic when he was six years old and began studying violin and voice at the age of nine. He collaborated with the Detroit Symphony Orchestra for The Symphony and the Sorcerer, the first of a series of programs introducing young people to the magic of symphonic music. He has appeared with major national orchestras in programs that include ETC’s The Firebird, Scheherazade.

Information about additional collaborators in Harold’s magic can be found online at njpac.org. Click on Education, then on Performances, then on Curriculum Materials. Scroll down to “Download Teacher Guide in Adobe Acrobat PDF format” and select desired guide.
Stage Talk

actor - a person who interprets a role and performs it in a play.

adaptation - taking a story in one form, such as a book, and changing it to another form. The stage production of *The Adventures of Harold and the Purple Crayon* is an adaptation of Crockett Johnson’s Harold stories.

applause - clapping hands to express approval.

artistic director - the person who chooses the material and oversees the entire theatrical production. He or she coordinates the efforts of many people: author, set designer, artisans, musicians, actors, and technicians.

clown - a buffoon or jester who entertains with jokes, antics and tricks in a circus, play or other presentation.

choreography - the arrangement of movement in space and time.

composer - a person who writes music.

costume - clothes worn by a character in a play.

dialogue - the conversation in a play between two or more characters.

director - the person who conceives of an overall concept for a production, supervises all its elements and guides the actors in their performances.

mask - a cover, or partial cover, for the face, used for disguise.

props - items used on stage to help create a sense of place such as a photograph, flag or map; things or items used by a character on stage such as a purse, hand mirror, sandwich, or—purple crayon.

puppet - an inanimate object controlled by wire, hand, body, or other means to represent a person, idea or figure.

scenery - painted canvas mounted on wooden frames, drops, cutouts, etc., used in a theater to represent the location or environment where the action takes place.

set - the arrangement of scenery and props on stage.

stage - an area in which actors perform.
Did You Know?

Who Imagined the Crayon?

Harold could not begin imagining his world without a crayon—purple or otherwise.

Crayons, as we know them, are a 20th century invention specifically designed to be safe, inexpensive and colorful markers for children. Who imagined these crayons? Why, it was their teachers.

Of course there were crayons before the 20th century. For example, ancient peoples marked up their stones using some combination of beeswax or charcoal and pigment, but these crayons were not convenient or easy to use. And, artists have always used some form of crayon, but they too were impractical for popular use or for children.

During the 19th century, children’s education certainly lacked color. Paper was expensive, so students wrote their school assignments on slates using pencils made of slate or chalk. They carried their slates to school and used them for years. Because paper was costly, so were books. When children did use books, they opened them to see only black and white text and perhaps gray illustrations.

Crayons are made from paraffin, a waxy substance derived from wood, coal or petroleum. Paraffin was produced commercially by 1867, and crayons appeared around the turn of the 20th century. These early crayons were black and sold mainly to factories and plants, where they were used as waterproof markers. Colored crayons for artistic purposes were introduced in Europe around the same time, but like the black crayons, they contained materials that were toxic and therefore were not considered suitable for children.

Around 1900, cheap, wood-based paper became available, and students were able to set aside their slates. Now that the pupils could write on paper, teachers hoped for more colorful supplies.

Enter Edwin Binney and his cousin C. Harold Smith who were already marketing dustless chalk for chalk boards in the educational market. (Their chalk was so popular, it received a gold medal at the St. Louis World’s Fair in 1904.) They responded to teachers’ dismay about the inadequacy of crayons as art supplies. Couldn’t someone make safe crayons in different colors? So the Binney and Smith’s chemists went to work, and after much experimentation, they created nontoxic pigments that could be mixed with paraffin wax for a safe crayon.

The first box of these crayons became available in 1903. Each box sold for a nickel and contained eight crayons: black, brown, blue, red, purple, orange, yellow, and green. The box bore a new name created just for the crayon business. Alice Binney, Edwin Binney’s wife who was a teacher, combined the French word for chalk, craie, which was already part of the word crayon, with “ola,” for oleaginous or oily. The crayons were thus called “Crayola” crayons.

Today, there are 120 colors in a crayon box with names such as “electric lime,” “razzle dazzle rose,” “unnmellow yellow,” and for all the Harolds out there, “purple pizzazz.” Crayola, which issues licenses to other crayon makers, still operates its factory in Easton, Pennsylvania and has opened The Crayola Factory, a hands-on discovery center which is also in Easton.

In children’s hands, crayons are ready to help active imaginations, like Harold’s, design and color something special. Perhaps an adventure?

Information on how crayons are made can be found online at njpac.org. Click on Education, then on Performances, then on Curriculum Materials. Scroll down to “Download Teacher Guide in Adobe Acrobat PDF format” and select desired guide.
In the Classroom

Before the Performance

1. Read one of the Harold books to the class. Discuss instances when Harold used his crayon. What did he do and why did he do it? (1.4)*

2. Ask students to make up a list of fantastic problems (Examples: Your house is flying—and it is going in the wrong direction. A favorite toy has wandered off and you need to find it. You see a huge, brown bear strolling down the street, and he’s coming toward you.) Settle on five of these “problems.” Ask the students to draw their solutions (using crayons). Then, divide students into groups of three or four to devise scenarios based on their drawings. Have each group present its scenario to the class as a small play, using whatever props appeal to their imaginations. (1.1, 1.3)

After the Performance

1. Discuss what the actors did in the play. How many actors do the students think performed? How was it possible for a few people to play many characters? (1.4)*

2. Do students recall the kind of music used in the play? How did it change? How did the music affect how they responded to the play, such as at the beginning or during the circus? (1.1, 1.4)

3. Ask students to take one of the characters in the play, The Adventures of Harold and the Purple Crayon and write a story about that character using pictures, words and crayons! (1.1)

*Number(s) indicate the NJ Core Curriculum Content Standard(s) supported by the activity.

Teaching Science Through Theater (K-8)

By Sharon J. Sherman, Ed.D.

Encouraging the growth of theatrical creativity in children is an excellent way to deepen their understanding of the subjects they study in school. Guiding them in the script writing process is a way to bring the curriculum to life and make it more meaningful and engaging. Learning about the environment through theater can deepen their understanding of their world.

Reuse, recycling and reducing waste help us preserve our precious natural resources. Each day, children come to school with lunches packed at home. At the end of the lunch period, waste containers in schools everywhere abound with items such as paper and plastic bags, Styrofoam, empty juice cartons, plastic utensils, and more. You can use theater to encourage your students to think about bringing environmentally friendly packed lunches to school.

Begin the creative writing process by asking your students to write short plays about a class that will lead a school-wide campaign to reduce waste in the lunchroom. You can divide the class into teams of four to six students who will work together. In order to convince their schoolmates of the importance of reuse, recycling and waste reduction, teams should begin their work by doing research on the topic. How many trees are cut down each year from the use of non-recycled paper? How many plastic bottles are discarded each day? What happens to a juice box after it is put in the trash? Students will enhance their information literacy skills as they do their research. They will also deepen their understanding of the topic.

Once the research phase is completed, the groups can begin to write their plays. Ask them to select the main characters and define their characteristics. After that, they should select the secondary characters and define their roles. Then, it is time to set the scene for the play. Beginning with the first act, have your students visualize what is going to happen. Which characters will speak and what will they say to each other to get the message across? Continue developing the story line until the first draft is written. Once the drafts are done, have the groups rehearse their plays. Then, it is time for presenting their productions. Ask the class to critique each performance in a constructive manner.

Sharon J. Sherman, Ed.D. is Dean of the School of Education and Professor of Teacher Education at Rider University in Lawrenceville, NJ.

The Teaching Science Through the Arts content of this guide is made possible through the generous support of Roche.

Additional Before and After activities can be found online at njpac.org. Click on Education, then on Performances, then on Curriculum Materials. Scroll down to “Download Teacher Guide in Adobe Acrobat PDF format” and select desired guide.
Delving Deeper

Books for Students and Teachers
___: *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)

Books for Teachers

Websites
enchantmenttheatre.org - Enchantment Theatre Company website.
skus.edu/english/nelp/purple - The Crockett Johnson Homepage.
crayola.com/factory/ - The Crayola Factory.
youtube.com/watch?v=HMU-wXs0yR8 - How crayons are made.

Acknowledgments
as of 12/1/10


NJPAC Arts Education programs are made possible by the generosity of: Bank of America, The Arts Education Endowment Fund in Honor of Raymond G. Chambers,