

EDUCATOR GUIDE

Story Theme: All in the Family
Subject: Gypsy Snider
Discipline: Theatre (Circus Arts)

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Gypsy Snider at the California Palace of the Legion of Honor in San Francisco before a performance of her circus ensemble, *Les Sept Doigts de le Main*. Still image from SPARK story, February 2004.

SECTION I - OVERVIEW

EPISODE THEME

All in the Family

SUBJECT

Gypsy Snider

GRADE RANGES

K-12 & Post-secondary

CURRICULUM CONNECTIONS

Theatre, Dance & Language Arts

OBJECTIVE

To introduce the work of Gypsy Snider and her contemporary circus ensemble, *Les Sept Doigts de la Main*, and to articulate the experiences of growing up in a performing family

STORY SYNOPSIS

Circus artist Gypsy Snider grew up in San Francisco's Pickle Family Circus and then toured with Cirque du Soleil. Today she's taking the biggest risk of her career: launching a circus of her own, *Les Sept Doigts de la Main*, and bringing her two-year-old daughter along with her.

INSTRUCTIONAL OBJECTIVES

- To introduce students to new circus arts as a form of artistic expression
- To introduce students to the concept of a family tradition within the arts
- To inspire students to explore physical movement and physical comedy
- To understand the inner workings of creating a performance piece
- To provide examples of careers in the performing arts

INSTRUCTIONAL STRATEGIES

- Individual and group research
- Individual and group exercises
- Written research materials
- Group discussions

EQUIPMENT NEEDED

- TV & VCR with SPARK story *The Family Business* about Gypsy Snider
- Computer with Internet access, navigation software, speakers and a sounds card, and color printer
- Audio recording and playback device (such as tape cassette player, CD player-burner, computer audio program, etc.)

MATERIALS NEEDED

- Access to libraries with up-to-date collections of periodicals, books, and research papers
- Pencils, pens, and paper
- Space for movement activities, such as multipurpose room or classroom cleared of tables and chairs

INTELLIGENCES ADDRESSED

- Intrapersonal - awareness of one's own feelings, emotions, goals, motivations
- Visual-Spatial - the ability to manipulate and create mental images to solve problems
- Bodily-Kinesthetic - the ability to use one's mind to control one's bodily movements
- Logical-Mathematical - the ability to detect patterns, reason deductively, think logically



See more information on
[Multiple Intelligences](http://www.kqed.org/spark/education) at
www.kqed.org/spark/education.

SECTION II – CONTENT/CONTEXT

CONTENT OVERVIEW

Circus artist Gypsy Snider is familiar with the family business of the circus arts. At age 4, she began performing in the Pickle Family Circus in San Francisco with its founders, her mother Peggy Snider and stepfather Larry Pisoni. Since then, she has studied theater and circus arts at the world-famous Teatro Dimitri in Verscio, Switzerland and has enjoyed a full career as a performing artist in a variety of circus companies, including the world-renowned Cirque du Soleil. The SPARK story “All in the Family” follows Snider as she mounts a performance with her new troupe at San Francisco's Palace of Fine Arts Theatre.

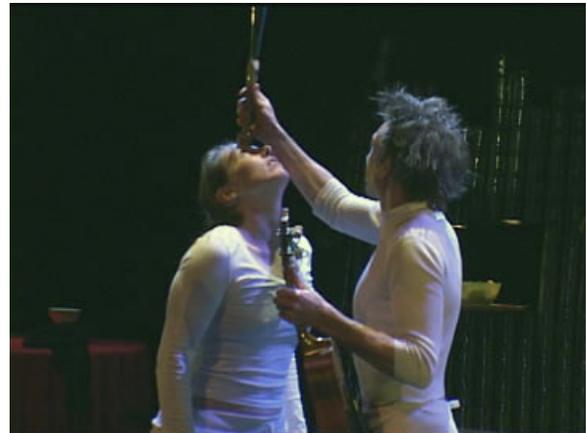
Snider has recently joined forces with six other passionate and talented artists to create *Les Sept Doigts de la Main* (“the seven fingers of the hand”), a Montreal-based company which tours internationally. All seven members were at the height of their careers, performing with Cirque du Soleil, they decided to leave the big arena for a smaller company dedicated to a new kind of circus performance.

The concept behind *Les Sept Doigts*' work is to create a show that combines the wonder of circus performance with the reality of people's everyday lives. The show presents the performers as seven real people interacting with each other, learning to live together, and entertaining one another. The set resembles a simple, inner-city apartment and the performers are costumed in just T-shirts and long underwear, and they use minimal makeup.

Without elaborate sets and costumes to distract them, audience members are able to focus on the virtuoso performances of the players. By incorporating juggling, aerial acts, clowning, contortion and hand balancing into their interactions, performers are able to play off the individual strengths and talents of

each other, transforming real-life situations into something fantastic.

Just as the circus was inseparable from her childhood family life, the adult Snider continues to integrate family and performance. She is married to Patrick Leonard, a classically trained performer and fellow member of the ensemble, and together they are raising their young daughter, Laska, within the collective. Laska goes on the road with her parents, but has not been put in the show. Although Laska is surrounded by circus performers and is learning acrobatics, Snider wants her daughter to make her own decisions about her future.



Gypsy Snider and her husband and partner Patrick Leonard work on a balancing trick.
Still image from SPARK story, February 2004.

THE BIG PICTURE

Circus arts have a long history dating back to Roman times, when the circus meant a large oval race track on which chariot races were held, or an event involving the fight to the death of Roman combatants, captured soldiers, or wild and exotic animals. Comic and satiric characters using masks were common within both Greek and Roman theatre and the Romans introduced the art of mime and pantomime. With the rise of Christianity and the Dark Ages, Roman circuses went out of favor, and the art of mime, pantomime, and clowning was kept

alive during medieval times mainly by court jesters, mystery plays and wandering minstrels.

Throughout the 16th and 17th centuries, clown-like characters flourished in Europe within theatre companies and within the context of Commedia dell'Arte in Italy. Meaning "comedy of the professional guilds or artists", Commedia dell'Arte is noted for its development of comedic stock characters, such as Harlequin, Pantalone, Pulcinella, Capitano and I Dottori. Each character had its own stylized mask, costume and characteristics that all people quickly recognized, and were woven into popular theatre and culture of the time. Dell'Arte had a huge influence on theatre throughout Europe during the Renaissance.



The performers of *Les Sept Doigts de le Main* surround Gypsy during an aerial descent. Still image from SPARK story, February 2004.

However, what we understand today to be a circus did not develop until the 1700s in Britain, when a former Sergeant-Major and equestrian named Philip Astley perfected tricks while on horseback for an audience. Trick riding (or "fancy" riding as it is also know) officially began with Astley when he roped off a ring in a field and performed his tricks and techniques as well as some clowning in front of assembled audiences. Although he certainly wasn't the first trick rider or the first to use the idea of performing inside a ring, his marketing ability sparked an interest in formally presented trick riding. Soon after Astley's first performances, many others were doing the same, using the ring as the stage for the performances of tricks and other skilled acts. Astley is credited also for standardizing the size of the ring at 42 feet, which became an international standard for circus rings that is still used today. To

retain the show's novelty, after a few years, he added jugglers, tightrope dancing, and clowns.



Historical drawing of Philip Astley's Amphitheatre Anglois in London, circa 1820. Artist unknown.

Astley opened the first circus in Paris in 1782, under the name Amphitheatre Anglois. Competitors quickly opened one in London called the Royal Circus and Equestrian Philharmonic Academy. The word "circus" later became the catchword for such forms of entertainment despite the fact that the acts and participants continued to change and evolve. In the 1800s, exotic animals were added, culminating with a three-ring show developed by the Ringling Brothers and Barnum Bailey that became and remained hugely popular throughout the 1900s.

By the 1970s however, some artists began to innovate with the idea and presentation of circus, including a group of artists in San Francisco who got together to form the Pickle Family Circus. At the time, their idea it was revolutionary – a circus with no animals and no big top, only human talent and a portable set that allowed them to travel to smaller communities. It was out of this spirit of communal artistic creation and easy portability that a new generation of circus arts and artists emerged.

Today, groups like Cirque du Soleil are at the forefront of the contemporary circus spectacles that feature only humans as entertainment, featuring highly talented actors, contortionists, jugglers, clowns, trapeze and aerial artists, and musicians. Like their predecessors in the Pickle Family Circus, performers in these highly polished presentations such as Gypsy Snider and the members of her company, again began to long for a format that would allow more artistic freedom and collaboration and less commercial focus. Thus, *Les Sept Doigts de le*

Main was formed. Seven Fingers are dedicated to presenting the exceptional talent as the larger companies but in intimate setting in which the audiences and the performers interrelate.

RESOURCES – TEXTS

Chapin May, Earl. The Circus From Rome to Ringling Dover Publications, 1963.

Culhane, John. The American Circus. Cambridge, MA: Henry Holt & Company, Inc. (Reprint edition), 1991.

Mitchelson, Mitch, Rob Shone (Illustrator), Peter Harper (Illustrator), and Sarah Leveté. The Most Excellent Book of How to Be a Juggler. Sussex, England: Copper Beech Books, 1997.

Roberts, Jim. Strutter's Complete Guide to Clown Makeup. Colorado Springs, CO: Piccadilly Books, Ltd., 1991.

Schechter, Joel. The Pickle Clowns: New American Circus Comedy. Carbondale, IL: Southern Illinois University Press, 2001

Spectacle Magazine -- A Quarterly Journal of the Circus Arts. – www.spectaclemagazine.com

Stoddart, Helen. Rings of Desire: Circus History and Representation. Manchester, England: Manchester University Press, 2001.

The Circus Age: Culture and Society under the American Big Top, by Janet M. Davis. Durham, NC: University of North Carolina Press, 2002.

RESOURCES – WEB SITES

Article: Jon Carroll article about 7 Fingers background, seeing the current performance, his daughter Shana Carroll and Gypsy Snider - <http://www.sfgate.com/cgi-bin/article.cgi?file=/chronicle/archive/2003/12/30/DDGR73SMU91.DTL>

Big Apple Circus – A New York-based company started in the 1970s with only one ring under a Big Top, Big Apple is known for uniting international acts, community outreach programs and the humane

treatment of their animals. – <http://www.bigapplecircus.org>

Cirque du Soleil – Company Web site, including information and international schedule of their performances – <http://www.cirquedusoleil.com>

Clown Hall of Fame - Web site information on the history of clowns, famous historical figures and links to other sites. - <http://www.theclownmuseum.org/history.html>

Clowns Without Borders – Web site for an international organization that sends physical theatre performers to refugee camps and zones of conflict around the world. - <http://www.clownswithoutborders.org>

Dell'Arte International School of Physical Theatre – Official Web site for the famous school – <http://www.dellarte.com>

Delpiano – Information on the history of Commedia dell'Arte and some of the masks associated with it. - <http://www.delpiano.com>

International Jugglers' Association - <http://www.juggle.org>

Juggling Information Service (The) - A Web resource for all things related to juggling - <http://www.juggling.org>

Les Sept Doigts de le Main – Web site with information about the company, their schedule of performances and media information. – <http://www.les7doigtsdelamain.com/menu.html>

Middleweb.com – Circus resources for teachers - <http://www.middleweb.com/circuslnks.html>

School of Teatro Dimitri (The) – Web site for well-known international circus and physical theatre school located in Verscio, Italy. – http://www.teatrodimitri.ch/frame_en.htm

VIDEO RESOURCES

“The Circus Kings: Our Ringling Family Story.” Ringling North, Henry Hatch, and Alden Hatch (VHS) Janson Video, 2000.

Any Sesame Street videos featuring Mr. Noodle (Bill Irwin)

“Best of Charlie Chaplin” (VHS) Madacy Entertainment, 1988.

“The Art of Buster Keaton, Boxed Set 1 (The Saphead/Three Ages/Our Hospitality & Sherlock Jr.)” (VHS) Kino Video, 2001.

Charlie Chaplin, Buster Keaton, Laurel and Hardy and others. - Check out the silent film section of any specialty video stores, and look for classic videos of these physical theatre performers.

“Cirque Du Soleil – Alegria” (or any other Cirque du Soleil video recordings) (VHS) First Look Pictures, 1999.

BAY AREA FIELD TRIPS

Circus Center San Francisco (The)
The center houses a professional company (The New Pickle Circus) as well as a school for the circus arts and a student circus troupe. –
<http://www.circuscenter.org>

Trapeze Arts, Inc.
A Daly City based school for teaching trapeze. See their Web site for schedule of classes. –
<http://www.trapezearts.com/default2.html>

Young Audience of Northern California
The area’s largest and oldest provider of arts education programs for K-12 communities, including dance, theatre, music, visual and literary arts, and circus education programs.
125 Stillman Street
San Francisco, CA 94107
415.974.5554
<http://www.ya-nc.org>

Flyaway Productions
Aerial dancing and trapeze group offering performances and classes, founded by Jo Kreiter.
<http://www.flyawayproductions.com>

AcroSports
639 Fredrick Street
San Francisco, CA 94117
415.665.2276

info@acrosports.org
<http://www.acrosports.org>

Circus Center
755 Frederick
San Francisco, CA 94117
415.759.8123
info@circuscenter.org
<http://www.circuscenter.org>

SECTION III – VOCABULARY

DISCIPLINE-BASED VOCABULARY AND WORDS AND CONCEPTS IN THE SPARK STORY

Acrobat

Someone who performs highly skilled feats of physical agility and balance

Aerialist

An acrobat who performs on a tightrope, trapeze, or other apparatus in the air

Antithesis

The direct or exact opposite

Circus

A public entertainment or a company that generally presents a variety of performances by acrobats, jugglers, aerialists, clowns, sometimes performing with trained animals

Collective

A group of people who cooperatively manage and/or operate a business

Commedia dell'Arte

A comedic art form developed in the 16th century in Italy known for creating stock characters in masks and costumes and characterized by improvisation based on a plot outline

Contortionist

An acrobat who can contort or twist his or her body into unusual and extraordinary positions

Crew

The stage production team that makes all the technical aspects of a performance possible

Dance trapeze

A form of aerial art that combining dance movements with trapeze art.

Diabolo juggling

A game invented in China as far back as 3000 BC, it consists of a wooden spool that is whirled and tossed on a string tied to two sticks held one in each hand. Given many different names such as "Kouen-gen", it later received its European name, "Diaballo," coming from the Greek words "dia" meaning "across," and "Ballo" meaning "to throw."

Fourth wall

An invisible barrier between the edge of the stage and the audience that separates audience from performers

Hand balancer

A physical artist whose area of expertise is executing complicated body positions while balancing on one or both hands

Intellectual

Of or pertaining to the intellect, that is to say, more rational than emotional, or something that reflects an abstract or profound thought process

Physical comedy

The art of using the body as a comedic element, such as in clowning, mime and pantomime

Pretentious

The act of demanding a position of distinction or merit especially when not necessarily deserving

Rig

Special equipment or gear designed for a particular purpose. In theatre, this term applies to the technical equipment necessary to fly in props, lights, a trapeze, people, etc.

Trapeze

A short horizontal bar suspended from the ends of 2 parallel ropes, used for acrobatic feats

SECTION IV – ENGAGING WITH SPARK

STANDARDS-BASED ACTIVITIES AND DISCUSSION POINTS

Create your own Clown Character (Grades K+)

A lesson plan developed by Jeff Mills of the BOXTALES Theatre Company in Santa Barbara, California

What's needed: An open space, free of desks and tables. Willing participants. One ordinary object, instrument or tool per participant.

WARMUP

Have the class walk around the space in whatever direction they please.

Walk Neutrally- That is walk silently with hands by your sides, and with no "personality" or "attitude." Don't interact with the others and DO NOT touch each other.

Change directions randomly, don't walk in a circle, go in and out of the center.

When the teacher says "ONE" everybody changes direction. When the teacher says "TWO" everybody stops and freezes. When the teacher says "THREE" everybody carefully walks backward (they can look behind them, saying ONE again makes them go forward and change directions etc.) Go through the sequence quite a few times, mixing up the numbers. Example: ONE, ONE, ONE, TWO, ONE, ONE, ONE, THREE etc. Do this until the group is focused and in tune with the teacher. Then...

Have the class continue to walk neutrally. Then tell them to "Walk Heavy." Coach them to "feel" the heaviness in their body rather than "act" or "show" heaviness. When most the class seems to get it, tell them to "Walk Light" feeling the lightness. Coach them to feel like a feather or a bubble. Then go back and forth and see how exaggerated and precise they can be. After exploring "HEAVY" and "LIGHT" have them go back to Neutral.

Do the same with "QUICK" and "SLOW."

Remember, SLOW should be really really slow, like slow motion. Exaggerate!

Now do the same with "DIRECT" (straight lines, right angles, walking with a PURPOSE) and "INDIRECT" (curvy lines, random spirals, SPACED OUT)

Now have them try to combine "HEAVY," "QUICK," and "DIRECT" all at the same time. Then try to combine "LIGHT" "SLOW" and "INDIRECT." Then start going through all the possible combinations "HEAVY" "SLOW" "DIRECT,"--- "HEAVY" "QUICK" "INDIRECT"--- "LIGHT" "QUICK" "INDIRECT" etc.

Once the possibilities been explored, ask the group sit down and discuss what was easy and difficult or anything else anyone noticed about the exercise.

Divide the group into two and have one half go to the right side of the play space and the other half stay seated and be the audience.

Have everyone in the group stick their nose into the space as far as possible without falling over. Then have them walk from one side to the other leading with their nose. Coach them to exaggerate! Really stick your nose out and walk across! When they get to the other side have them stop, be neutral for a moment and then walk back leading with their chin. Then walk the back the other way leading with their chests. Then Right shoulder. Left shoulder. Right Hip. Left hip. Toes etc. Do all this with both groups. Once they have this, they are ready to BUILD A PHYSICAL CHARACTER.

BUILD A PHYSICAL CHARACTER

Tell the group that will now create their own physical character. They will do this by making specific choices as to the attributes of this character.

Have each student first choose whether his or her character is HEAVY or LIGHT. It has got to be one or the other. No "in between." Next choose between QUICK or SLOW.

Then DIRECT or INDIRECT

Then choose which part of the body their character leads from.

Have the group explore their individual characters for a while by walking around executing their choices. Coach them to be specific and precise. After they've practiced their characters for a while stop them and have each character perform solo or in small groups, walking through the space for the audience. Now they've successfully created physical characters! If time allows and want to continue CLOWNING go to the next level activity.

EMOTIONS

Now that the physical choices have been made, it's time to decide whether this character is basically happy or sad. Each person must decide on one or the other. Once everyone has made the choice, have them get to their feet and get into their Physical Character again.

Once they're back "in character" have them start to explore their chosen "emotional state."

If they've chosen HAPPY, have them explore the range between SMILING, GRINNING, CHUCKLING, LAUGING and HYSTERICAL CRAZY BELLY LAUGHING.

If they've chosen SAD, have them explore the range between FROWNING, WHIMPERING, CRYING, WEEPING and HYSTERICAL CRAZY SOBBING!

At this you can stop and have each person showcase his/her character in front of an audience by walking around in a small group or solo. Or go on to....

THE PROP: DISCOVERY TO MASTERY

Each student chooses an ordinary object, tool or instrument to work with. It could be a broom, a hammer, a picture frame, whatever.

Give the students 15 minutes to work individually with their prop at the end of which they will have created a short piece of theatre.

The goal is to create a story that has a beginning, middle and end. And the story goes like this:

Beginning

Your character (the one you just created) walks into a room and suddenly discovers an object sitting on

the floor. This is an object your character has never seen. You have no idea what it is or what it's used for. Your character must first make sure its not dangerous, then begin to fully explore the object.

Middle

Look it over, explore its properties. Smell it. Is it heavy? Does it roll? Can you eat it? How does it make you feel? Better or worse? Eventually your character discovers what the object is used for (it doesn't have to be realistic) and begins to practice using it. As your character practices you slowly begin to completely master the use of the object until your character becomes the world's foremost expert on the use of this object.

End

Once your character has mastered the object, he/she must decide whether it should be kept or not. In the end your character will either take the object and exit the space, or leave it there and exit.

Each student should be allowed to perform their piece in front of the class and afterward discuss what went well and what needed improvement or more rehearsal. This process may take a couple of sessions to complete but it's a fun and entertaining way to get students to use their bodies and creativity.

RELATED STANDARDS THEATRE

Grade 1 - 1.0 ARTISTIC PERCEPTION

1.2 Observe and describe the traits of a character.

Grade 4 - 2.0 CREATIVE EXPRESSION

2.1 Demonstrate the emotional traits of a character through gesture and action.

Grade 6 - 2.0 CREATIVE EXPRESSION

2.1 Participate in improvisational activities, demonstrating an understanding of text, subtext, and context.

Create a circus (Grades K-6)

In French, *Les Sept Doigts de le Main* means the Seven Fingers of the Hand, a play on a French idiomatic phrase that refers to how all of the fingers on a hand must move together in order to be effective. The performing arts in general and circus arts specifically, are wonderful examples of how people must work together effectively as well as be

disciplined in their individual training in order to be successful in creating a smooth, coordinated Incredible strength, agility, hand-eye coordination, and interpersonal communication and coordination are essential for a good performance and to ensure that performers do not injuring themselves. Watch the SPARK story with students and have them consider the different components of new circus arts. How do the performers work together to create interesting scenes? What was funny and why?

Create your own circus in the classroom or on the playground, assigning students different roles. Are there any students who have an unusual talent – in dance, juggling, magic, or maybe music? You can create a tightrope walk by placing a long piece of tape on the ground and walking on it without “falling off” (use umbrellas or balancing props to enhance the effect). Who is the ringmaster and what is their role? Who are the clowns? Students must work together to come up with different skits or scenes with a beginning, middle and end, and decide who will attempt different feats, and create their own costumes and makeup.

Your “acrobats” and clowns can practice different basic locomotor skills, like jumping, skipping, hopping, or balancing on the “tightrope,” maybe even simple tumbling like a somersault or cartwheel if they are experienced in this. Students should script the whole show, and practice their individual parts and transitions, and add music or sound effects if possible. Present to other classes.

RELATED STANDARDS
THEATRE

Grade 1 - 2.0 CREATIVE EXPRESSION

Creating, Performing, and Participating in Theatre
Development of Theatrical Skills

2.1 Demonstrate skills in pantomime, tableau, and improvisation.

Grade 4 - 2.0 CREATIVE EXPRESSION

Creating, Performing, and Participating in Theatre
Creation/Invention in Theatre

2.3 Design or create costumes, props, makeup, or masks to communicate a character in formal or informal performances.

Artist-in-Residence (K+)

Bring an artist to your school! Young Audiences of the Bay Area lists several artists who are trained in circus arts who can come to your school and work with your class on specific circus arts skills in a residency or workshop. (See Bay Area Resources section.)

Discussion, Oral and Written Assignments on the Function and history of clowns (Grades 6 +)

“There is no slander in an allowed fool, though he do nothing but rail.” - Olivia, Twelfth Night, William Shakespeare

In this quote from Shakespeare’s Twelfth Night, Olivia is stating that the fool can do no offense or damage because he is allowed his position in the royal court, and the expectation was that he would tell the real truth of a given situation even if he used reproachful language when all others might be trying to gain favor or power with the king. In Medieval and Renaissance times, the court jester was a man who could candidly tell the king the truth yet in a funny or satirical manner and not be killed or punished for his views.

The history of clowning and acrobatics goes back many hundreds, even thousands of years, and often clowns and jesters were given greater liberty to speak freely than any others. There is record of court jesters in ancient Chinese history as far back as 1818 B.C., and in Egypt as far back as 2500 B.C. In fact, during the construction of the Great Wall of China, one such jester, Yu Sze, criticized the emperor in a joking manner and was able to convince him to stop his idea to paint the wall – a hazardous occupation, which was going to lead to the deaths of many of the workers. Today Yu Sze is considered one of China’s national heroes. Where some comedic figures focused on physical comedy, others spoke directly to the political and social morays of the time. For instance, the Commedia dell’Arte clowns of the time spoke to the larger populace by creating stock characters poking fun at the rich and the poor and their societal or political idiosyncrasies. And from Commedia dell’Arte, the characters of Pierrot, Clown and Harlequin became the basis for what centuries later became the white-faced clown. In a continuing evolution, circus clowns have also developed

specific characters that are passed on today, such as the white-faced clown with the red nose, the Auguste clown, Hobo or tramp clown.

Invite students to research the history and function of clowns and circus clowns and present their findings in an oral presentation. Focus on not only the ancient history, but also on contemporary clowns. What were their functions in society? What is the difference between a clown, a circus clown and a comedian? Name some famous clowns (such as William Kempe, Pierrot, Harlequin, Charlie Chaplin), circus clowns (such as Joseph Grimaldi, Auguste, Emmett Kelly), and their characters, (i.e., the Tramp, Hobo, Auguste clown, classic white-faced clown, sad clown, etc.). Consider contemporary circus clowns from different circuses, such as Cirque du Soleil, 7 Fingers, the Pickle Family Circus, or Bill Irwin (one of the Noodles on Sesame Street). These clowns *look*

modern look but keep some classic characteristics. What are these traits? Why are so funny?

Consider contemporary comedians (such as those from Comedy Central or Saturday Night Live) and to compare them to the researched examples of medieval jesters, circus clowns, etc.? What are their functions in our society? Are today “allowed” to speak the truth without being penalized?

5 - Written assignment for grades 9-12. For older grades, read Shakespeare’s Twelfth Night, King Lear, or All’s Well That Ends Well, and analyze the language used by the fools. Find examples and quotes from their dialogue and examine how they are instrumental in keeping things in check for the royal court. Are their words of advice heeded? How does the action change or not change depending on what the fool says?

RELATED STANDARDS – THEATRE

Grade 1 - 3.0 HISTORICAL AND CULTURAL CONTEXT

3.2 Identify theatrical conventions, such as props, costumes, masks, and sets.

Grade 6 - World History and Geography:

6.4 Students analyze the geographic, political, economic, religious, and social structures of the early civilizations of Ancient Greece.

6.7 Students analyze the geographic, political, economic, religious, and social structures during the development of Rome.

Grade 7 -Medieval and Early Modern Times

7.6 Students analyze the geographic, political, economic, religious, and social structures of the civilizations of Medieval Europe.

RELATED STANDARDS – LANGUAGE ARTS

Grades 6+ Writing:

2.0 Writing Applications (Genres and Their Characteristics)

2.2 Write responses to literature:

a. Demonstrate an understanding of a literary work.

c. Develop interpretations that exhibit careful reading and understanding.

Grades 9-12 Reading:

3.0 Literary Response and Analysis

3.3 Analyze interactions between main and subordinate characters in a literary text (e.g., internal and external conflicts, motivations, relationships, influences) and explain the way those interactions affect the plot.

3.4 Determine characters’ traits by what the characters say about themselves in narration, dialogue, dramatic monologue, and soliloquy.