

# BAREFOOT IN THE PARK



**atc**

ARIZONA  
THEATRE  
COMPANY

STUDY GUIDE



## ////// WHAT'S IN THIS GUIDE //////////////////////////////////////

|                                       |         |
|---------------------------------------|---------|
| ABOUT ARIZONA THEATRE COMPANY .....   | 3       |
| THIS GUIDE IS YOURS TO USE .....      | 4       |
| WHAT IN THE WORLD IS HAPPENING? ..... | 4       |
| SYNOPSIS .....                        | 5       |
| SHOW HISTORY .....                    | 5       |
| MEET THE CHARACTERS .....             | 6       |
| THE UNSEEN CHARACTER .....            | 6       |
| ABOUT THE PLAYWRIGHT .....            | 7       |
| WHO PUTS A SHOW TOGETHER? .....       | 8       |
| BARBIE IN THE PARK .....              | 9       |
| CONSIDERING COSTUMES .....            | 10      |
| BEFORE THE PERFORMANCE .....          | 11      |
| HOW TO BE AN AMAZING AUDIENCE .....   | 12      |
| LET'S PRACTICE .....                  | 13      |
| DISCUSSION - PRE & POST SHOW .....    | 14      |
| CROSS-CULTURAL CONNECTIONS .....      | 14      |
| AUDIENCE ETIQUETTE CHECKLIST .....    | 15      |
| DOUBLE PUZZLE .....                   | 16      |
| WORDSEARCH PUZZLE .....               | 17      |
| CROSSWORD PUZZLE .....                | 18      |
| WHAT'S THE SCALE? .....               | 19      |
| SETTING THE SCENE .....               | 20      |
| TOPIC & THEME .....                   | 21      |
| ARTS & EMOTIONS .....                 | 22      |
| THEATRE GAMES .....                   | 23 - 26 |



## ABOUT ARIZONA THEATRE COMPANY

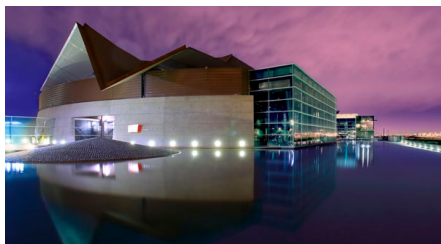
Arizona Theatre Company (ATC) is celebrating its 56th season, under the direction of Kasser Family Artistic Director Matt August and in partnership with Executive Director Geri Wright. ATC operates in two cities – unlike any other League of Resident Theatres (LORT) company in the country – and boasts the largest subscriber base of any performing arts organization in Arizona, with more than 130,000 people each year attending performances at the historic Temple of Music and Art in Tucson as well as in the Greater Phoenix Area at the incredible Tempe Center for the Arts in Tempe. Each season of carefully selected productions reflects the rich variety of world drama – from classic and contemporary plays to musicals and new works – as audiences enjoy a rich emotional experience that can only be captured through the power of live theatre. Touching lives through the power of theatre, ATC is the preeminent professional theatre in the state of Arizona.

**To inspire, engage and entertain – one moment, one production, and one audience at a time.**

ATC shares the passion of the theatre through a wide array of outreach programs, educational opportunities, access initiatives, and community events. Through our Student Matinee Series, ATC focuses on teaching Arizona's youth about literacy, cultural development, performing arts, and specialty techniques used onstage, opening their minds to the creative power of dramatic literature. With our Student Matinee Series, ATC reaches far beyond the metropolitan areas of Tucson and Phoenix, enriching the theatre learning experience for current and future audiences.



The Temple of Music and Art, the home of ATC shows in downtown Tucson - 330 S. Scott Avenue, Tucson AZ 85701



Tempe Center for the Arts, ATC's performance venue in Tempe - 700 W. Rio Salado Parkway, Tempe, AZ 85281

## THIS GUIDE IS YOURS TO USE

We encourage you to adapt and extend the material in any way that best fits the needs of your community of learners. Please feel free to make copies of this guide, or you may download it from our website: [atc.org/education](http://atc.org/education). We hope this material, combined with our support, will give you the tools to make your time at Arizona Theatre Company a valuable learning experience.

ATC Student Matinees and Study Guides address specific Arizona State Standards and **educational objectives:**

- Students will perceive and analyze artistic work.
- Students will interpret intent and meaning in artistic work.
- Students will relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

## WHAT IN THE WORLD IS HAPPENING?

The 1960s was a transformative decade defined by profound cultural shifts and seismic political movements. It saw the rise of counterculture and youth activism, as the Baby Boomer generation challenged traditional norms and values. The civil rights movement in the United States fought against racial segregation and discrimination, while feminist movements advocated for gender equality. The era was marked by anti-war protests against the Vietnam War and the spread of the Cold War tensions between the United States and the Soviet Union. The cultural landscape exploded with the Beatles and the British Invasion, the emergence of rock 'n' roll, the growth of the hippie movement, and milestones in space exploration. Amidst this atmosphere of change and turmoil, the 1960s left an indelible impact on social, political, and artistic spheres that continues to influence the modern world.

### PLEASE DISCUSS

1. How did the counterculture and youth activism of the 1960s challenge and reshape traditional societal norms and values?
2. Can you elaborate on the ways in which the cultural and political events of the 1960s, such as the civil rights movement and anti-war protests, influenced subsequent decades and ongoing discussions about social justice and activism?



## SYNOPSIS

The story follows young New Yorkers Corie and Paul Bratter, fresh off their whirlwind honeymoon, as they begin their married life together in a tiny 5th floor walk-up. He is a conservative young lawyer, she is a free-spirited romantic. Throw in her meddling mother, their eccentric upstairs neighbor, and a hilarious sequence of misunderstandings that test the boundaries of their love, and you've got the perfect recipe for laughter and a fun adventure.

## SHOW HISTORY

*Barefoot in the Park* opened at the Biltmore Theatre on Broadway on October 23, 1963. It had a successful run of 1,530 performances and closed on June 25, 1967.

### THE ORIGINAL BROADWAY CAST:

Elizabeth Ashley — Corie Bratter  
Kurt Kaszner — Victor Velasco  
Mildred Natwick — Mrs. Banks  
Robert Redford — Paul Bratter  
Herbert Edelman — Telephone Man  
Joseph Keating — Delivery Man

The play was directed by Mike Nichols, who won the Tony Award in 1964 for BEST DIRECTION OF A PLAY.

In 1967, Paramount Pictures made the play into a successful film starring Jane Fonda and Robert Redford, directed by Gene Saks.

*Barefoot in the Park* also aired as an American sitcom in 1970 on ABC.



## MEET THE CHARACTERS

- **CORIE BRATTER:** a free-thinking, adventurous young woman who has just married Paul Bratter. She decorates their 5th floor walkup apartment in an eclectic, free style and wants to have new, fun adventures, and she is much more emotional than logical.
- **PAUL BRATTER:** a young lawyer who marries Corie and is far more concerned with practical matters than she is. He does not like their uncomfortable, small apartment in a bohemian section of New York City, and he prefers a more stable, conventional lifestyle than his wife.
- **ETHEL BANKS:** Corie's widowed mother who lives a lonely, dull life in New Jersey and does not enjoy Corie's lifestyle. She can barely even get up the stairs to Corie's apartment. She tends to complain a great deal about anything new and about her physical ailments until she finds Corie's adventurous neighbor, Victor Velasco.
- **VICTOR VELASCO:** Corie and Paul's eccentric, womanizing neighbor who is a gourmet cook and who shares Corie's sense of fun and adventure. A middle-aged man, he lives in the attic above Corie and Paul's small apartment. He eventually winds up in a couple with Ethel after Corie sets them up on a blind date.
- **TELEPHONE REPAIRMAN:** goes up, huffing and puffing, to Corie and Paul's new apartment in an attempt to fix the phone, and he is there to witness one of the Bratters' fights.
- **DELIVERY MAN:** delivers packages to the Bratters' 5th floor apartment.

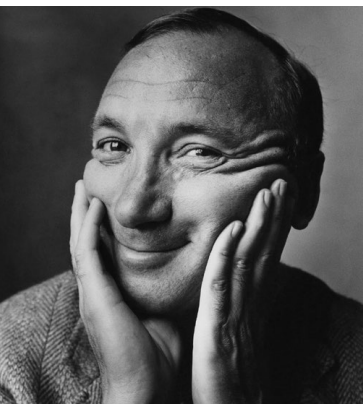
## THE UNSEEN CHARACTER

There is an unseen character in this play – The Stairs – a formidable assent to the 5th-floor walkup apartment of Corie and Paul Bratter. Each character that enters has to deal with The Stairs – this obstacle – which has an affect on their mood, breathing, speaking, and expression.

On a separate piece of paper, write a story where every character is affected by an unseen physical characteristic of the setting. For example, the weather or the time period.



## ABOUT THE PLAYWRIGHT: NEIL SIMON



Neil Simon (July 4, 1927 – August 26, 2018) was an American playwright, screenwriter, and author. He wrote more than 30 plays and nearly the same number of movie screenplays, mostly film adaptations of his plays. He has received three Tony Awards and a Golden Globe Award as well as nominations for four Academy Awards and four Primetime Emmy Awards. He was awarded a Special Tony Award in 1975, the Kennedy Center Honors in 1995, and the Mark Twain Prize for American Humor in 2006.

Born in the Bronx on July 4, 1927, Marvin Neil Simon grew up in Manhattan and for a short time attended NYU and the University of Denver. By the 1960s, Simon had begun to concentrate on writing plays for Broadway. His first hit came in 1961 with *Come Blow Your Horn*, which soon after was followed by the very successful comic romance *Barefoot in the Park*.

By 1973, Simon was a major voice in contemporary comedy. But, that year, he entered a low period in his life when his wife of 20 years died. Some time later, he met the actress Marsha Mason, and they were married. His 1977 play *Chapter Two* dramatizes the grief of a newly remarried man trying to start over after his wife has died. *Chapter Two* was considered one of his finest works, and he followed it with a musical, *They're Playing Our Song*.

One of Simon's great achievements has been the insightful representation of the social atmosphere of those times in New York. With his autobiographical trilogy, *Brighton Beach Memoirs* (1983), *Biloxi Blues* (1985), and *Broadway Bound* (1986), Simon created a touching portrait of an individual, his family, and the world around them. With these plays, Simon found his greatest critical acclaim and, for his 1991 follow-up *Lost in Yonkers*, Simon was awarded a Pulitzer Prize.

## THEATRE CREDITS

- |  |   |  |
|--|---|--|
| <i>Come Blow Your Horn</i> (1961)        | <i>The Gingerbread Lady</i> (1970)          | <i>Brighton Beach Memoirs</i> (1983)     |
| <i>Little Me</i> (1962)                  | <i>The Prisoner of Second Avenue</i> (1971) | <i>Biloxi Blues</i> (1985)               |
| <i>Barefoot in the Park</i> (1963)       | <i>The Sunshine Boys</i> (1972)             | <i>Broadway Bound</i> (1986)             |
| <i>The Odd Couple</i> (1965)             | <i>The Good Doctor</i> (1973)               | <i>Rumors</i> (1988)                     |
| <i>Sweet Charity</i> (1966)              | <i>God's Favorite</i> (1974)                | <i>Lost in Yonkers</i> (1991)            |
| <i>The Star-Spangled Girl</i> (1966)     | <i>California Suite</i> (1976)              | <i>Jake's Women</i> (1992)               |
| <i>Plaza Suite</i> (1968)                | <i>Chapter Two</i> (1977)                   | <i>The Goodbye Girl</i> (1993)           |
| <i>Promises, Promises</i> (1968)         | <i>They're Playing Our Song</i> (1979)      | <i>Laughter on the 23rd Floor</i> (1993) |
| <i>Last of the Red Hot Lovers</i> (1969) | <i>I Ought to Be in Pictures</i> (1980)     | <i>London Suite</i> (1994)               |
|  | <i>Fools</i> (1981)                         |  |

## WHO PUTS A SHOW TOGETHER?

Creating a successful live theatrical production is a collaborative effort. It takes passion, talent, experience, and teamwork. Success takes a talented and dedicated team of artists, managers, and designers who work together to make the magic of theatre happen.

See if you can match the number next to the job title to its job description below!

- |                       |                       |                       |
|-----------------------|-----------------------|-----------------------|
| 1. Sound Engineer     | 5. Scenic Artist      | 9. Actor              |
| 2. Costume Designer   | 6. Master Electrician | 10. Artistic Director |
| 3. Properties Manager | 7. Light Designer     | 11. Set Designer      |
| 4. Technical Director | 8. Master Carpenter   | 12. Stage Manager     |

- |  |   |
|--|---|
| <input type="checkbox"/> a. finds or creates all props or small items used on stage.                                       | <input type="checkbox"/> f. responsible for selecting shows each season; oversees hiring of directors, designers, and actors. |
| <input type="checkbox"/> b. paints all scenery; implements any unique painted effects.                                     | <input type="checkbox"/> g. oversees set construction and the hiring of scene shop and backstage crew.                        |
| <input type="checkbox"/> c. maintains lighting equipment, hangs and focuses lights, and programs and runs the light board. | <input type="checkbox"/> h. hired to play a role on stage.  |
| <input type="checkbox"/> d. designs the scenery used in a show.  | <input type="checkbox"/> i. designs all costumes worn onstage.  |
| <input type="checkbox"/> e. maintains all sound equipment, monitors microphones, and runs sound board during performances. | <input type="checkbox"/> j. oversees all rehearsals and is in charge of all aspects of the show during performances.          |
|  | <input type="checkbox"/> k. creates all lighting effects on stage.  |
|  | <input type="checkbox"/> l. builds scenery and supervises other carpenters.   |





## BARBIE IN THE PARK

We LOVE Barbie! So we were super excited to find these Barbie and Ken designs for *Barefoot in the Park*. Costume Designers usually do sketches of their designs with swatches of fabrics. Clearly this designer went the extra mile and WOW!

Imagine you were the Costume Designer for *Barefoot in the Park*. What would you have done differently and why? What did you like and why?



### TRY THIS

Choose your favorite Fairy Tale or Folk Tale. If you were to design the costumes for a stage production what would they look like.

What colors, fabrics, textures, and styles would you use. Please describe them and tell us why you made those choices. Share your ideas with a friend.

Then, make a drawing for four characters. Choose a scene and one of their costumes and do a detailed color drawing for each.



## ////// **CONSIDERING COSTUMES** ////

Think about materials you might use in designing costumes for the character and why you are choosing those materials. How does the material, color, texture and style help us understand the characters quickly and help tell the story?

| <b>Material</b> | <b>Thoughts, feelings, impressions the material gives you.</b> | <b>What is the texture of the material? What could you use it to create?</b> |
|-----------------|--|--|
|                 |  |  |
|                 |  |  |
|                 |  |  |
|                 |  |  |
|                 |  |  |
|                 |  |  |
|                 |  |  |



## BEFORE THE PERFORMANCE

### ABOUT THE THEATRE

Find out how many of your students have seen or been a part of a Play. Discuss the ways in which theatre is similar to and different from movies, television, and other live events such as concerts or sports events. Please have your students consider the following questions regarding theatre etiquette:

- What behaviors are acceptable at a live theatre performance?
- What behaviors are NOT acceptable?
- How can audience behavior influence a performance in a positive manner?
- How can audience behavior affect a performance in a negative or positive manner?
- What other points/observations would you consider in this discussion?

### PLEASE NOTE:

This Student Matinee of Barefoot in the Park will be approximately 2 hours 40 minutes including two intermissions and a Talk-Back with the Cast. Bathroom breaks should be taken *before* the show.

Do your students know how many people it takes to put a show together?

- Do they know anyone who has one of these jobs, either professionally or as a volunteer?
- What job, besides Actor, would they want to have? Why?
- What do they think the Set, Lights, and Costumes will look like for this show? Why?
- Have students design their own set and / or costumes for the show. Save them and have them compare their ideas with what they saw in the actual performance.
- When the performance is about to begin, the lights will dim. This is a signal for the audience to put aside concerns and conversation and settle into the world of the play.
- The performers expect the audience's full attention and focus. Performance is a time to think inwardly, not a time to share your thoughts aloud. Talking to neighbors (even in whispers) carries easily to others in the audience and to the actors on-stage. It is disruptive and distracting.
- There is no food in the theatre: soda, candy, and other snacks are noisy and, therefore, distracting. Please keep these items on the bus or throw them away before you enter the audience area.
- All electronic devices and things that make noise should be turned off before the performance begins. When cell phones go off it is very distracting for the actors and the audience.
- Walking through the aisles during the performance is extremely disruptive.
- Actors occasionally use aisles and stairways as exits and entrances.
- Please use the restroom and take care of all other concerns outside before the show.

## ////// HOW TO BE A GREAT LIVE THEATRE AUDIENCE ////

LIVE performance is a unique experience *shared among performers and the audience*. Unlike television or movies, the actors on stage can hear noise from the audience. So, as a courtesy to the performers and the others around you, please review the following information with your class and chaperones before attending a performance.

- Do not bring any food, drink, candy, or gum with you into the theatre.
- Walk in the theatre and use the railings as you are using the stairs.
- Ushers can help you find your seats or direct you to the restrooms. **Go before the show!**
- Once you are in your seat, you may talk quietly until the performance begins.
- Keep your feet off the seats and do not step over seat backs.
- Do not lean over balcony railings or attempt to throw or drop anything from the balconies.
- Turn off or silence all cell phones before the performance begins.
- Photography, video recording, and audio recording are **not allowed** in the theatre.
- When the lights dim for the performance, stop talking, turn your attention to the stage, and enjoy the show.
- Stay in your seat at all times during the performance.
- Listen and **watch** closely. You cannot rewind a LIVE performance if you miss something.
- At the end of the performance, thank the performers by applauding. In return, the performers will bow, humbling themselves to say “Thank You!” to the audience.
- Remain seated if there is a talk-back following the performance.
- If you have a question during the Talk-Back, be ready when it is your turn to speak. You might have a microphone, but if you do not, be sure to speak loudly and clearly so all can benefit from your question and the response.
- Be polite and respectful during the Talk-Back. Raise your hand and wait to be recognized. Time is limited and not everyone will be able to speak, so listen carefully.
- As you exit the theatre, remember to walk (not run), and stay with your group.

## ////// SHARE YOUR EXPERIENCE ////



When you get home tonight, think about *Barefoot in the Park* and your experience in the theatre today. Share all that you learned about LIVE theatre. Tell them about the Temple of Music and Art (Tucson) or Tempe Center for the Arts (Tempe).

Share with your family about the story, the set, costumes, and props. Explain how these help tell the story.

We hope you had a great time and that this was a memorable and positive experience. Please share with your family and friends our website: [atc.org](http://atc.org) so they can see *Barefoot in the Park* too!

## LET'S PRACTICE

FOR ALL GRADES

### REMEMBER WHY LIVE THEATRE IS SO SPECIAL:

- Each LIVE performance is unique and special. It only happens this way one time.
- LIVE performance is a shared common experience. The performers' and the audiences' reactions affect one another.
- You cannot rewind a LIVE performance, so pay close attention.
- This is *not* your living room! Act politely, as though you are a guest in a friend's home, because truthfully, you are.

### CLASSROOM ACTIVITY: THE BAD AUDIENCE MEMBER!

A fun way to review theatre etiquette with your students is to have them point out bad audience behavior during a show. Here is one way to illustrate this concept:

Have one or two students come up to the front of the room and present something to the class. They can tell a story, present an oral report, or tell some jokes – it doesn't matter what they present; the important thing is that they are the "actors" and the class is the audience.

1. Once they are into the activity, you (the teacher) leave the room and then re-enter. Enter loudly, chew gum, step on people's feet, talk to them, etc. Be the worst audience member you can possibly be. Find a seat and continue to talk to others, ask what's going on in the performance, take pictures, talk on your cell phone etc.
2. Afterward, ask the class to list all the bad behavior. Write these on the board. Include coming in late, talking, gum chewing, waving to friends, etc.
3. Then ask the audience members how they felt when the bad audience member came into the theatre. Could they hear the actors? Were they distracted? And finally ask the actors how they felt. Could they concentrate on their performance? They may have ended up listening to you instead of continuing with their presentation!

The important goal of this activity is for students to actively see and feel what it's like to have someone disrupt their theatre experience, both from the performer and the audience side of the stage.

After you come back from seeing the show at the theatre, review the experience with your students. Were they "good" or "bad" audience members? How was the experience of watching the show given their behavior?



## DISCUSSION QUESTIONS

FOR GRADES 6 & UP

**SETTING:** The top floor of a Brownstone on East 48<sup>th</sup> Street in New York City, in the early 1960s.

### PRE-SHOW

1. Do opposites really attract, in both romantic and platonic relationships? Why or why not?
2. Have you ever been caught in the middle of two friends having a fight? Were you uncomfortable? Did you think that one person was in the wrong? Or both? Did you try to offer advice, or did you pretend like nothing was going on? Why?
3. Have you ever had a friend who does not think things through to an outcome or consequence? What about a friend who thinks too much and overanalyzes everything? Where do you think you fall between those two examples?

### POST-SHOW

4. *Barefoot in the Park* is set in the 1960s. Do the themes that are in this play apply to today's world, in 2023? Do you think there are any parts of the play that are dated? Would you modernize the play if given the chance, or keep it set in that era? If so, why? And how?
5. *Barefoot in the Park* is largely about the marriage of Corie and Paul. What are some of the ways the characters portrayed their affection for each other? Their displeasure? How is that different from the way they interacted with the other characters of the play? Think specifically about what the actors physically did to act like young newlyweds?

## CROSS-CULTURAL CONNECTIONS

### MUSIC

Music is not only indicative of a certain time period, it's also a way that people define themselves. Research songs that were popular in the first half of the 1960s and then create a playlist for one of the characters. Write a paragraph explaining why you think your character, whether it's Paul or Mr. Velasco, would enjoy listening to these tunes.

### ART

Greenwich Village, the setting for *Barefoot in the Park*, was and still is the home of many renowned (albeit eccentric) artists. Research artists who have lived in the Village and create a slideshow or poster that features photos of their works and explanations of how their pieces changed the art world. Which characters in *Barefoot* would like which piece of art? Do you think any of the works would fit in at the Bratters' apartment?

### SOCIAL STUDIES/ HISTORY

There were a lot of transformative events happening in New York City just before and during the time that *Barefoot in the Park* takes place, moments that would forever shape the city. Research and create a timeline of some major events in New York City history, starting from the end of World War II to 1965. How did the city, and even the entire country, change as a result of these events? Do you see any evidence of these events in *Barefoot*?



## /// AUDIENCE ETIQUETTE CHECKLIST ///

Sometimes it is hard to know what appropriate behavior is in each setting. Please mark with an X the setting columns where the behavior is acceptable.

| BEHAVIOR/<br>SETTING  | SPORTING<br>EVENT | MOVIE<br>THEATER | LIVE<br>THEATRE | ROCK<br>CONCERT | JAZZ<br>CONCERT | ORCHESTRA<br>CONCERT | BALLET | OPERA | SCHOOL<br>SHOWS |
|---|-------------------|------------------|-----------------|-----------------|-----------------|----------------------|--------|-------|-----------------|
| Eating or drinking food that is noisy or has a strong smell |                   |                  |                 |                 |                 |                      |        |       |                 |
| Talking or whispering                                       |                   |                  |                 |                 |                 |                      |        |       |                 |
| Cheering, hooting, shouting or whistling                    |                   |                  |                 |                 |                 |                      |        |       |                 |
| Standing up and walking around during performance           |                   |                  |                 |                 |                 |                      |        |       |                 |
| Applauding or giving a standing ovation at the end          |                   |                  |                 |                 |                 |                      |        |       |                 |
| Clapping along or singing along with the music              |                   |                  |                 |                 |                 |                      |        |       |                 |

**////// BAREFOOT IN THE PARK DOUBLE PUZZLE ////**

MNOHYONOE

|  |  |  |  |  |  |  |  |  |  |  |
|--|--|--|--|--|--|--|--|--|--|--|
|  |  |  |  |  |  |  |  |  |  |  |
|--|--|--|--|--|--|--|--|--|--|--|

RMEANAPTT

|  |  |  |  |  |  |  |  |  |  |  |
|--|--|--|--|--|--|--|--|--|--|--|
|  |  |  |  |  |  |  |  |  |  |  |
|--|--|--|--|--|--|--|--|--|--|--|

TSARSI

|  |  |  |  |  |  |  |
|--|--|--|--|--|--|--|
|  |  |  |  |  |  |  |
|--|--|--|--|--|--|--|

ILSNAIRHOPET

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|
|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|

AMREUTNG

|  |  |  |  |  |  |  |  |
|--|--|--|--|--|--|--|--|
|  |  |  |  |  |  |  |  |
|--|--|--|--|--|--|--|--|

MMEIOMNTTC

|  |  |  |  |  |  |  |  |  |  |  |  |
|--|--|--|--|--|--|--|--|--|--|--|--|
|  |  |  |  |  |  |  |  |  |  |  |  |
|--|--|--|--|--|--|--|--|--|--|--|--|

TEOERDCA

|  |  |  |  |  |  |  |  |  |  |
|--|--|--|--|--|--|--|--|--|--|
|  |  |  |  |  |  |  |  |  |  |
|--|--|--|--|--|--|--|--|--|--|

UTREFINUR

|  |  |  |  |  |  |  |  |  |  |
|--|--|--|--|--|--|--|--|--|--|
|  |  |  |  |  |  |  |  |  |  |
|--|--|--|--|--|--|--|--|--|--|

YHGIKTSL

|  |  |  |  |  |  |  |  |  |  |
|--|--|--|--|--|--|--|--|--|--|
|  |  |  |  |  |  |  |  |  |  |
|--|--|--|--|--|--|--|--|--|--|

|  |  |   |  |  |   |  |  |  |
|--|--|---|--|--|---|--|--|--|
|  |  | W |  |  | W |  |  |  |
|--|--|---|--|--|---|--|--|--|



**PUZZLE SOLUTIONS** [CLICK HERE](#)



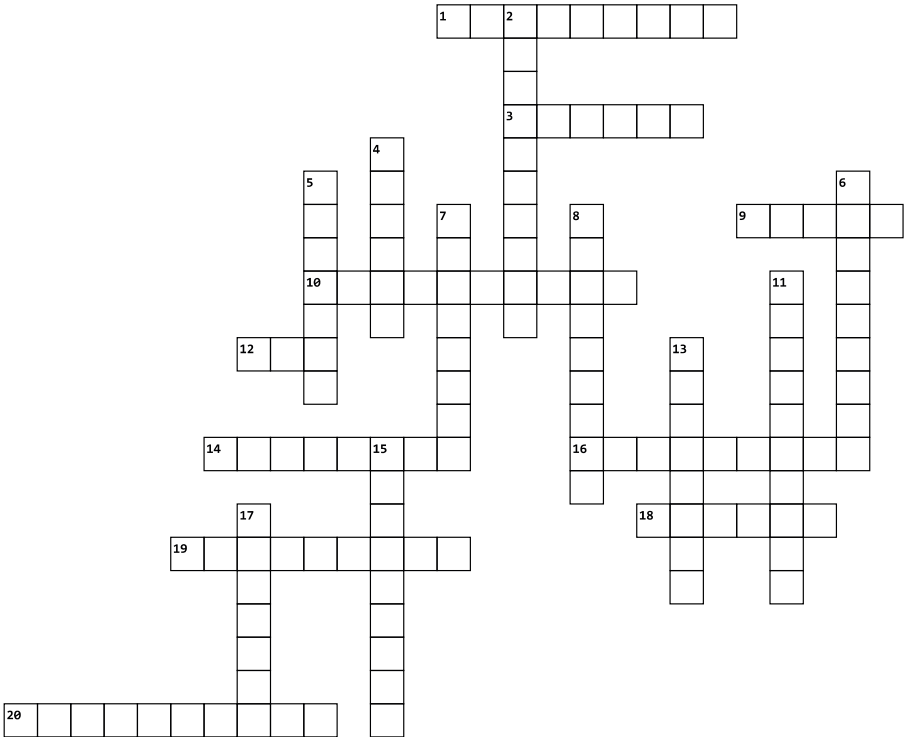
**BAREFOOT IN THE PARK WORDSEARCH**

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

1. Where Paul and Corie live
2. This aspect of the building makes it difficult for visitors
3. This has a big hole in it
4. Unconventional and free-spirited
5. Paul is now Corie's
6. Recently married
7. A vacation a bride and groom go on
8. A multi-level apartment building without elevators
9. Corie put her style into their home
10. Making decisions based on logic
11. Making choices without thought
12. The type of building that Paul and Corie live in
13. Paul's profession
14. The way many apartments were heated in the 60s
15. Having care or control of something or someone
16. Corie's main objective
17. When mail or packages are brought to an address or person
18. Paul is disappointed their place does not have this
19. Not in agreement
20. Cannot be more different

**PUZZLE SOLUTIONS** [CLICK HERE](#) 

**BAREFOOT IN THE PARK CROSSWORD**



**Across**

1. Making decisions based on emotion
3. These make it challenging for Paul and Corie's visitors
9. Corie's mother
10. The style of building Paul and Corie live in
12. Corie's focus
14. The feature Corie loves most about their new home
16. Paul and Corie prove the adage " \_\_\_\_\_ attract"
18. Paul's job
19. Corie and Paul move into this after their honeymoon
20. When people get along and work well together

**Down**

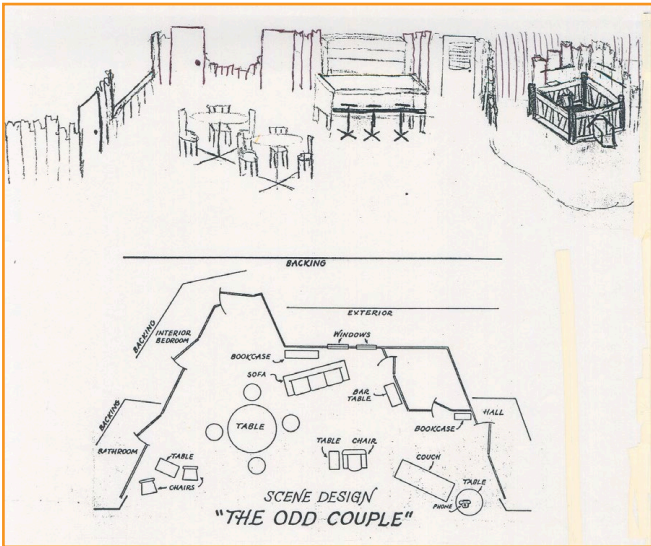
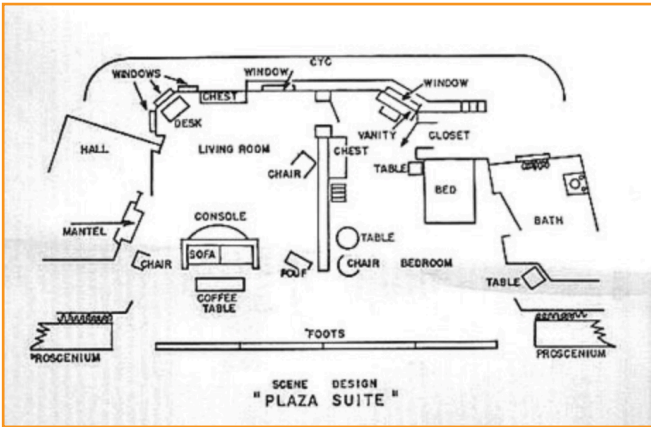
2. Showing strong feelings or strong belief
4. Making decisions based on logic
5. Paul is struggling to be a good \_\_\_\_\_
6. The term for recently married couples
7. When people argue they are in a state of \_\_\_\_\_
8. When the play starts, Paul and Corie have just returned from their \_\_\_\_\_
11. A promise or agreement between two or more people
13. Corie is excited to make the apartment a nice home
15. The neighborhood where Paul and Corie live
17. Paul is angry when he discovers their apartment is missing this

**PUZZLE SOLUTIONS**

[CLICK HERE](#) 

**WHAT'S THE SCALE**

Here are two examples of scenic designs. The first example is a classic “bird’s eye view,” meaning it is from above. The second example shows both a front view and a bird’s eye view. The measurements of each will depend on the scale. For example: 1/4” (inch) scale means that each 1/4” on the plan counts for 1’ (foot) of actual physical length. As you design your own set, please be sure you decide the scale of your drawing first.



## SETTING THE SCENE

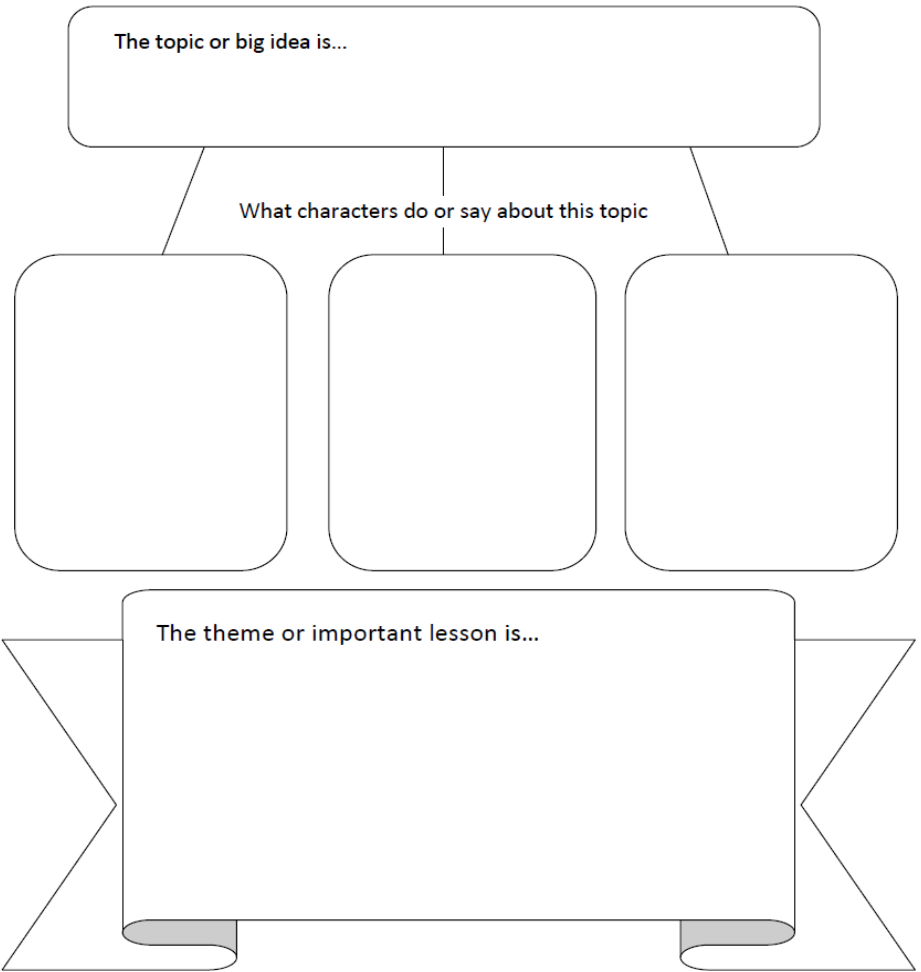
Listen to the passage your teacher reads. Visualize the scene in your head. Sketch it with as much detail as you can. Pay attention to the details as you listen. The text will tell you what is required. Consider what is needed vs. what is desired. Do your characters need to sit down? Are they cooking? Do the characters use stairs? Do they need a front door? Are there windows? Do the characters mention decor or any of the elements of the setting? Consider all aspects of the story when drawing the setting.



TOPIC & THEME

The TOPIC is the main point or big idea. This is the focus of the story told by the playwright. The THEME is an idea, concept, or lesson that conveys a moral message in a text and explores it through characters, setting, dialogue, plot, or elements.

Think about your field trip to *Barefoot in the Park* and fill in the following chart.



The topic or big idea is...

What characters do or say about this topic

The theme or important lesson is...

## ARTS & EMOTIONS

Connecting the arts to your feelings can help you in so many ways. In each set of boxes, for each feeling you list, write music you can listen to, books to read, and art to look at to help you with your emotions.

|  |         |
|--|---------|
|  | Feeling |
|  |         |
|  |         |
|  |         |

|         |  |
|---------|--|
|         |  |
|         |  |
| Feeling |  |
|         |  |

|  |         |
|--|---------|
|  | Feeling |
|  |         |
|  |         |
|  |         |

|         |  |
|---------|--|
|         |  |
|         |  |
| Feeling |  |
|         |  |

|  |         |
|--|---------|
|  | Feeling |
|  |         |
|  |         |
|  |         |

|         |  |
|---------|--|
|         |  |
|         |  |
| Feeling |  |
|         |  |

|  |         |
|--|---------|
|  |         |
|  |         |
|  | Feeling |
|  |         |

|  |         |
|--|---------|
|  | Feeling |
|  |         |
|  |         |
|  |         |

|  |         |
|--|---------|
|  |         |
|  |         |
|  | Feeling |
|  |         |

## WHAT ARE YOU DOING?

### Warm-up Sequence:

In this warm-up students will work to warm up their bodies and minds for Theatre integration!

#### 1 STEP 1

Demonstrate this warm-up for students before they begin. Choose two students to help you with your demonstration as students will be completing this warm-up in groups of three.

#### 2 STEP 2

Stand in a line with your two student partners for the demonstration, you should be at the front of the line. Begin by pantomiming a recognizable activity such as brushing teeth. Instruct the student partner standing behind you to tap you on the shoulder and ask you, "What are you doing?" Respond to the student by saying any activity except the activity which you are actually miming. For example you might reply, "I'm scuba diving" or "I'm walking the dog." The partner must then immediately begin doing whatever activity has just been named.

#### STEP 2 (continued)

Then you will run around to the back of the line and the student partner will move to the front of the line as they continue to mime "scuba diving" or "walking the dog." Then the student behind him/her will ask the question, "What are you doing?" And the game will continue with the person in front running to the end of the line after their turn is over. Students may not repeat pantomime suggestions.

#### 3 STEP 3

Arrange students into groups of 3 and have Partner 1 begin miming their activity. Cue Partner 2 to ask, "What are you doing?". Walk around the room to monitor the students and to coach their activity.

### Lesson Application



Use this warm-up to get students thinking quickly. It is a great jumping point for creating narratives, monologues, or dialogues because it inspires quick thinking and new ideas.

## GUIDED IMPROV

### Warm-up Sequence:

In this warm-up students will work to warm up their bodies and minds for Theatre integration!

#### 1 STEP 1

Explain that students should be totally silent during this activity but should respond to the tasks being said through movement. Students should follow the directions immediately as they are being said aloud. In between tasks students should walk about the classroom, making sure to maintain personal space and not bump into anyone.

#### 2 STEP 2

Ask students to find their personal space in the room and draw their kinospheres (see dance warm-ups if you are unfamiliar with this term). Have students begin to move about the classroom using a basic walk.

#### 3 STEP 3

Call out the following directions as students move about the room:

- Make eye contact with the people you pass
- Do not make eye contact with the people you pass
- Smile and nod as you pass each person
- Do not smile as you pass people
- Begin hopping

#### 4 STEP 4

Instruct students to return to a basic walk around the room. Explain that you are about to give a series of tasks and that students should explore each task silently through movement as they stay in their own personal kinospheres.

#### 5 STEP 5

Direct students to act out the following tasks:

- Trying to catch a butterfly
- Becoming a melting snowman
- Climbing up a hill
- Following someone in the room
- Getting away from everyone in the room
- Carrying a huge basket
- Picking apples to put in your huge basket
- Laughing in silence- think about how to show laughing with just action and no sound.

### Lesson Application



Improv can be applied universally to almost any lesson because of its applicability to real life expectations and direction following. This improv warm up allows students to explore communicating silently and collaboratively.



## PEDESTRIANS

### Warm-up Sequence:

In this warm-up students will work to warm up their bodies and minds for Theatre integration!

#### 1 STEP 1

Explain to students that the word pedestrian refers to an individual walking along a road. In this exercise students will be in a classroom, but they will be pretending they are pedestrians in a busy city.

#### 2 STEP 2

Model this exercise for students before having them practice. Pretend you and another teacher or model student are walking down opposite sides of a busy road. Mime navigating around people, and feel free to add in personal flair (Are you drinking a pretend coffee while walking? Are you walking a dog? Are you pushing a stroller? Carrying groceries?)

Suddenly you see your friend on the other side of the street, but you know it will be difficult to hear over the noise of the cars and people. Call out "Hey!" Using a voice that is loud enough to be heard over the cars, but not forced shouting.

#### 3 STEP 3

Organize students into partner pairs and have them practice the exercise. Each of them should pretend to be walking down different sides of the street. Make sure to remind students not to directly yell at their partner, but rather to just raise their voice so they can clearly be heard.

#### Lesson Application



This warm up helps students identify the difference between projecting their voice and yelling, while also allowing for some structured dramatic play. This ties into any theater lesson as it allows students to make some creative choices about how they want to "walk down the street" while also providing them with a pre-established setting.

## CRAZY 8S

### Warm-up Sequence:

In this warm-up students will work to warm up their bodies and minds for Theatre integration!

#### 1 STEP 1

Instruct students to stand in a circle facing each other. The teacher, or a student leader, will lead this exercise.

#### 2 STEP 2

The class begins by shaking their right hand above their head to a count (out loud) of 8. Students will then shake their left hand above their head for a count of 8. Students will then shake their right foot out to a count of 8 and follow that by shaking their left foot out to another count of 8.

#### 3 STEP 3

The next round begins by students shaking out their right hand over their head to a count of 7, their left hand to a count of 7, their right foot to a count of 7, their left foot to a count of 7. This process continues until students are jumping to shake each limb for just one count at a time.

### Lesson Application



This warm up works especially well if you encourage students to yell the numbers as loud as they can (provided this won't disturb the other teachers in surrounding classrooms). Students are rarely provided with the opportunity to be really loud in the classroom setting, so breaking this taboo helps set the stage for an energetic and creative theater lesson.

## MORE! MORE! MORE!

Want **MORE? MORE** Lessons? - **MORE** Activities? - **MORE** Games? [CLICK HERE](#) to visit our **TEACHER RESOURCE PAGE** and check out all the resources we gathered for you!  
All are free for you to use with your students and adapt as you see fit.

# ARIZONA THEATRE COMPANY

## atc

ARIZONA  
THEATRE  
COMPANY

2023/2024 | SEASON 56  
STUDENT MATINEES

### BAREFOOT IN THE PARK



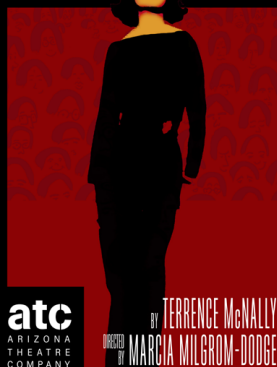
TUCSON: 10/05/23  
TEMPE: 10/26/23 & 11/02/23

### SCROOGE! THE MUSICAL



TUCSON: 11/16/23 & 11/30/23  
TEMPE: 12/14/23

### MASTER CLASS



TUCSON: 03/21/23  
TEMPE: 04/04/23

## SIGN UP TO ATTEND TEACHER PREVIEWS & PREPARE FOR YOUR FIELD TRIPS!

[CLICK HERE](#) 

We recommend Kennedy Center's website for educators.  
There are Lesson Plans and Digital Resources in abundance.

[CLICK HERE](#) 