

"...a tender, fantastical symphony
of the imagination..."

- *The New York Times*

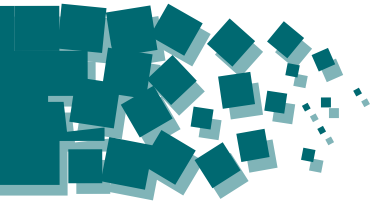


OZ ARTS NASHVILLE EDUCATION

CURRICULUM GUIDEBOOK

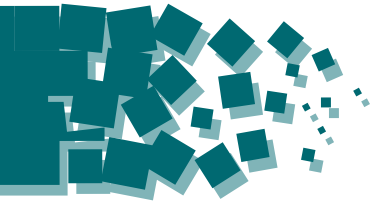
ROBIN FROHARDT | *THE PIGEONING*

TABLE OF CONTENTS



3. Visiting OZ Arts
4. Performances
5. Academic Standards
7. Lesson #1: What Did You Say?
14. Lesson #2: Reinventing the Rod Puppet
21. Lesson #3: The Dilemma
27. Lesson #4: The Interview
35. Teacher Resources
36. Idea Sparks Cards
37. “Methods of Animal Communication”
38. Tweets from *The Pigeoning*
39. “About the Show”
40. “Puppetry”
41. Problem Solution
42. Story Map
43. “People Bingo”
44. Bio of Robin Frohardt
45. KWLH
46. 5 W’s & H
47. Interview Question and Answer
48. Pre-Performance Survey
49. Post-Performance Survey
50. Education Department Information

VISITING OZ ARTS



VISION

OZ Arts is an inspiring destination for world-class, innovative contemporary art experiences.

MISSION

OZ Arts supports the creation, development and presentation of significant performing and visual art works by leading artists whose contribution influences the advancement of their field.

YOUR VISIT

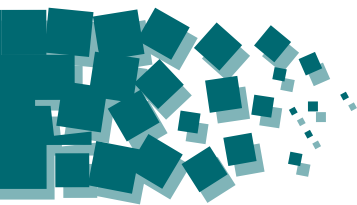
As you prepare for your school or group tour, consider that many students have never been to a place like OZ Arts before. Preparing them for what they will see, what they will do, and how they will be expected to behave is key to a successful experience.

Contemporary artists are affected by the world around them, and sometimes that comes through in their art. Ask your students – how does the world around you affect the way you see things?

Discuss proper manners with students prior to their tour. Students are not permitted to touch the works of art, run, yell, chew gum, or leave their group. Like Tennessee Performing Arts Center and the Frist Center for the Visual Arts, remind them that they can speak in a quiet voice in the galleries, ask questions, and most importantly, have fun.

If you or any of your parents want more information about what the students might see, or other suggestions on how to prepare students, please contact Kate Abrams, Artistic Associate, at 615-350-7200.

PERFORMANCES



SCHOOL PERFORMANCES

Thursday, February 15 & Friday, February 16, 2018 | 10 AM
(60 minutes, no intermission)

Reservations: Reservations can be requested by emailing program@ozartsnashville.org, or by calling 615-350-7200.

Admission: Regular admission for this performance is \$10 per ticket.

PERFORMANCE SCHEDULE

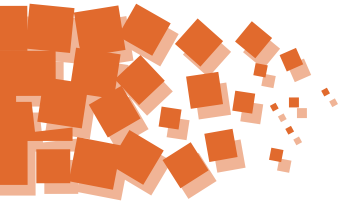
9:45 AM	Arrival
9:55 AM	Introduction by Artistic Director, Lauren Snelling
10 AM	<i>The Pigeoning</i> Begins
11 AM	<i>The Pigeoning</i> Ends
11 – 11:15 AM	Post-Show Q&A with Director, Robin Frohardt
11:15 – 11:30 AM	Dismissal

ABOUT THE PERFORMANCE

Hailed by *The New York Times* as “a tender, fantastical symphony of the imagination,” Robin Frohardt’s *The Pigeoning* is a Bunraku-style puppetry theater production performed by five puppeteers with an original score.

Frank is an office worker living in New York in the early 1980s who is obsessed with cleanliness and order. Plagued by pigeons in the park, Frank starts to believe they are plotting against him. A darkly comedic yet heartfelt adventure, *The Pigeoning* spins articulate puppetry, live music, video and lo-fi special effects into an epic tale about obsessive compulsion and the illusion of safety and control in the context of the end of the world. Awarded the 2014 Arlyn Award for “Outstanding Design in Puppet Theatre” and supported by the Henson Foundation, *The Pigeoning* takes a look at the divide between man and nature at time when listening to the animals may be our best bet...

ACADEMIC STANDARDS



LESSON 1: WHAT DID YOU SAY? ANIMAL COMMUNICATION

A Science Lesson Plan for Grades 6-7 with interdisciplinary connections in Mathematics and Theater Arts

Objectives: Students will research the communication methods of a specific animal and compare their data to their peers. Students will design a persuasive message about biodiversity using the preferred communication style of their animal.

Academic Standards

Mathematics 6.SP.A.1/6.SP.A.2/6.SP.A.3/ SP.B.4/6.SP.B.5
Science Standards
Embedded Inquiry
6.LS2/ SSP.04
Theatre Curriculum Standards
Standard 7.0 Scene Comprehensions
Social Emotional Learning (SEL) Connections
Responsible Decision Making, Self-Awareness, Self-Management

LESSON 2: REINVENTING THE ROD PUPPET

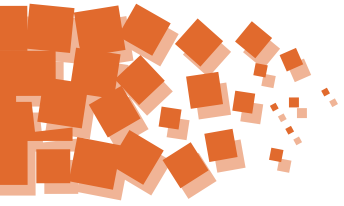
A lesson plan for grades 5-6 Visual Arts and Science (Engineering Design)

Objectives: Students will create rod puppets as a response to viewing *The Pigeoning*.

Academic Standards

Science 5.ETS1: Engineering Design
Visual Art Standard 1.0 Media, Techniques and Processes
Standard 2.0 Structures and Functions
Theatre Curriculum Standards Standard 7.0 Scene Comprehensions
Social Emotional Learning (SEL) Connections Responsible Decision Making,
Self-Awareness, Self-Management

ACADEMIC STANDARDS



LESSON 3: THE DILEMMA

A lesson plan for 6-8 Language Arts

Objectives: Students will develop their journaling and writing skills using a personal dilemma or conundrum.

Academic Standards

Language Arts

Speaking and Listening Standards 6.SL.CC.1/7.SL.CC.1/8.SL.CC.1

Theatre Curriculum Standards Standard 7.0 Scene Comprehensions

Social Emotional Learning (SEL) Connections

LESSON 4: THE INTERVIEW

A lesson plan for grades 6–8 English Language Arts

Objectives: Students will interview a famous puppeteer and write a news article for the city paper based upon their interview. They will also do research on *bunraku* puppetry and climate change to develop questions to be asked during the interview.

Academic Standards

Language Arts

Speaking and Listening Standards 6.SL.CC.2/7.SL.CC.2

Writing Standards:

Text Types and Protocol-Standard #2 6.W.TTP.2/7.W.TTP.2/8.W.TTP.2

Writing Standards:

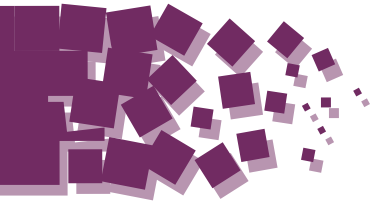
Production and Distribution of Writing-Standard #4 6.W.PDW.4/7. W.PDW.4/8. W.PDW.4

Writing Standards:

Production and Distribution of Writing-Standard #5 6.W.PDW.5/7. W.PDW.5/8. W.PDW.5

Social Emotional Learning (SEL) Connections Responsible Decision Making, Self-Awareness, Self-Management

LESSON 1: WHAT DID YOU SAY?



ANIMAL COMMUNICATION



A Science Lesson Plan for Grades 6-7 with interdisciplinary connections in Mathematics and Theater Arts

Time required: 2-3 hours



Supplies Needed:

- Computer
- Internet Access
- Graph paper
- Colored pencils
- Tape

Note: Before beginning the lesson, create animal bio cards containing the name of an animal and how it communicates. Make one card per student.



Objectives:

- Students will research the communication methods of a specific animal and compare their data to their peers.
- Students will design a persuasive message about biodiversity using the preferred communication style of their animal.

Learning Outcomes:

Students will:

- compare and contrast interspecies communication
- organize data into a graphic organizer
- construct graphs, tables, maps, and charts using tools including computers to organize, examine, and evaluate data
- interpret data with peers
- design and deliver a compelling argument



Available Resources:

- “Methods of Animal Communication” graphic organizer (see page 37)
- Tweets from *The Pigeoning* (see page 38)
- “About the Show” (see page 39)
- Optional: IdeaSparks cards (see page 36)



TEACHER TIP:

Be sure to take into consideration the particular needs of your students as well as any accommodations that need to be made for students with IEPs.

WARM UP: WHO AM I?

Explain that animals communicate in a variety of ways that are often not apparent to humans. We are familiar with the sounds of birds, the barks of dogs, the meows of cats, and even the songs of whales. However, there are methods of communication that only sophisticated scientific observation and research can identify – for example, the dance of the honeybee or the mating patterns of cuttlefish. It is important for humanity to understand and appreciate the ways animals communicate in order to limit our interference with their survival and help preserve biodiversity.

Discuss the noises animals make. Ask:

- What does a dog say?
- What does a goose say?
- What does a bullfrog say?
- What does a lion say?

Conclude that it was easy to answer these questions because we relied on the sounds that the animals make. Make the point that not all animals communicate auditorily.

Play the Animal Communication game.

Attach animal bio to back of shirt. Advise students not to look at their identities.

Have students form pairs.

Students will attempt to find out who they are and how they communicate by asking a partner only yes/no questions.

After kids have identified their animals, ask:

- What was the strategy you used to identify your animal?
- What obstacles did you encounter?
- What are the primary characteristics you used to determine your animal?
- How did the animal's method of communication help or hinder your ability to identify it?

Explain that people communicate in a variety of ways; from speech, writing, television, and the Internet, to body language, art, dance, and song.

Animals also communicate in a variety of ways. Birds rely on song and dance to identify themselves to one another, to find mates, and to ward off predators. Cats rub their heads against our skin to leave a pleasant scent of ownership, or spray unpleasant scents on furniture to mark their territory. Dolphins click and whistle, using echolocation to distinguish friends from predators.

Scientists who study animal communication record and mimic sounds and behaviors to try to determine how and why animals communicate with one another. They also study how animals communicate with humans, using sophisticated techniques to interact with species from cockroaches to primates.

ACTIVITY 1: WAYS ANIMALS COMMUNICATE

Show the video “9 Weird Ways Animals Communicate.”

located here: <https://www.youtube.com/watch?v=JJ2ebYNtFUA>

Before showing the video, prompt students to look for the unique ways animals communicate.

After the video, have students form triads and discuss the following questions:

- What surprised you in that video?
- What did you discover about the different ways animals communicate?
- What questions do you have?

After students discuss the questions, have them share some of the questions they have.

Explain the four methods of communication for animals:

- **Visual Communication:** There are two types of visual communication. Badges are the color and shape of the animal. They are structural adaptations. Displays are the second type of visual communication. They are the things animals do to communicate. Displays are behavioral adaptations.
- **Auditory Communication:** Animals make lots of different sounds to communicate. From the roar of a lion to the song of the whale, sound is a way for animals to “talk” to other animals.
- **Tactile Communication:** When a cat rubs up against you or a dog offers you its paw, they are communicating. Animals use touch in many different ways.
- **Chemical Communication:** Have you ever smelled a skunk? Seen a cat rub the side of its mouth against something? These are both types of chemical communication.



TEACHER TIP:

There are several other videos on animal communication on YouTube. If time permits, show the students a few more.

ACTIVITY 2: INTRODUCE *THE PIGEONING*

Frank is an office worker living in New York in the early 80's who is obsessed with cleanliness and order. Plagued by pigeons in the park, Frank starts to believe they are plotting against him. A darkly comedic yet heartfelt adventure, *The Pigeoning*, spins articulate puppetry, live music, video and lo-fi special effects into an epic tale about obsessive compulsion and the illusion of safety and control in the context of the end of the world.

Play the promotional clip from *The Pigeoning*:

<https://www.youtube.com/watch?v=QfMEErDcEU>

Distribute the “About the Show” summary (see page 39). Have students read it.

In *The Pigeoning*, creator Robin Frohardt uses pigeons to communicate a message to Frank, an office worker.

Summarize the following:

Throughout history pigeons have been messengers. The earliest large-scale communication network using pigeons as messengers was established in Syria and Persia around the 5th century BC. Much later, in the 12th century AD, the city of Baghdad and all of the main towns and cities in Syria and Egypt were linked by messages carried by pigeons. This was the sole source of communication. In Roman times the pigeon was used to carry results of sporting events, such as the Olympic Games, and this is why white doves are released at the start of the Olympic Games today. In England, prior to the days of telegraphs, pigeons were often taken to football matches and released to carry home the result of the game. Their use as a messenger in wartime resulted in many pigeons being awarded honors by both the British and French Governments. Incredibly, the last ‘pigeon post’ service was abandoned in India in 2004 with the birds being retired to live out the rest of their days in peace.

Pigeons are extremely smart. They are considered to be one of the most intelligent birds on the planet and are able to undertake tasks previously thought to be the sole preserve of humans and primates. The pigeon has also been found to pass the ‘mirror test’ (being able to recognize its reflection in a mirror) and is one of only 6 species, and the only non-mammal, that has this ability. The pigeon can also recognize all 26 letters of the English language as well as being able to conceptualize. In scientific tests, pigeons exhibit the ability to differentiate between photographs, and even differentiate between two different human beings in a photograph when rewarded with food for doing so.

Distribute the graphic organizer “Methods of Animal Communication.” (see page 37)

1. If you were an artist and wanted to communicate an important message, what animal would you choose to be your messenger? Why?
2. Explain that students will research their animal and determine its primary methods of communication.
3. Invite students to the graphic organizer to structure their research.

Research can be done in class or as a homework assignment. Encourage students to use a variety of sources, including research from scientific journal, videos of animals in their natural habitats, or in person.

ACTIVITY 3: ATTEND *THE PIGEONING*

ACTIVITY 4: DEBRIEF THE PERFORMANCE

After the performance, ask your students:

1. What do you think Robin Frohart is trying to say in *The Pigeoning*?
What is the meaning or message?
2. What does *The Pigeoning* say about the culture in which it was produced?
3. How can you connect *The Pigeoning* to your own life?
4. Who do you know that would really dislike *The Pigeoning*? Why would they dislike it?
5. Who do you know that would really like *The Pigeoning*? Why would they like it?

Distribute the “Tweets from *The Pigeoning*” graphic organizer (see page 38).

Have students complete the handout.

- Have students share a few of their tweets with the class.

Alternative Debrief Activity: Copy and cut apart the IdeaSparks (see page 36) debriefing cards. Have students pick a card and answer the prompt on it.

ACTIVITY 5: CONNECTING *THE PIGEONING* TO SCIENCE

Ask: What was the message the pigeons are trying to communicate?

1. How does it relate to biodiversity?
2. What forms of communication were used in the performance?
3. Why do you think Robin Frohardt chose pigeons to deliver her message?
Why was Frank their subject?

How did Frank’s character change as a result of the message?

1. Compare and contrast your animal’s methods of communication with Frank and the pigeons in *The Pigeoning*. How are they similar and different?
2. Do you believe in interspecies communication? Why or why not? Defend your argument.

ACTIVITY 6: GRAPHING ANIMAL COMMUNICATION

Note: For Pigeon auditory range, we use the range where pigeons' hearing is most sensitive. Decide as a class what auditory data you want to choose.

If students choose an animal that doesn't communicate auditorily, they can still plot their data on the graph.

Have students create a bar graph using the auditory communication data they collected on their animal.

Distribute graph paper.

1. Tell students that because their graphs will be combined with the graphs from the rest of the class, everyone must use the same horizontal and vertical scale.
2. Explain that kilohertz (abbreviated "kHz") is equal to 1,000 hertz. Like hertz, kilohertz is used to measure frequency, or cycles per second. Kilohertz is commonly used to measure the frequencies of sound waves, since the audible spectrum of sound frequencies is between 20 Hz and 20 kHz.
3. Ask students to examine the data and determine how kilohertz will be represented on the on the vertical axis. Explain the animal type will be on the horizontal axis.
4. Lead the students through the process of determining appropriate vertical and horizontal scales for their graph. Include a discussion of whether to orient their graph paper in a portrait or landscape manner.
5. When all graph axes are labeled and teacher-approved, have students proceed with plotting their data points. Have students plot these data points first:
 - Human, 20 Hz to 20 kHz
 - Pigeons, 1-4 kHz
6. Have students return to the triads and share their individual bar graphs. Have students add their peers' data to their graph. Have students analyze and compare their data. Determine the mean and range of variability.

Ask:

1. What observations do they have?
2. What questions do they have?
3. What does the data infer about interspecies communication?
4. After 5 minutes of group discussion, have students report their data to the larger group.

WRAP UP: I HAVE A MESSAGE

Using their animal's preferred or most prominent method of communication, have students create a 60-second compelling message about biodiversity.

Before students begin, discuss the characteristics of a compelling message.

Have students offer or show examples from advertisements online, on TV, or on social media.

Have students present their messages to the class.

ACADEMIC STANDARDS

Mathematics: Statistics and Probability (SP)

A. Develop understanding of statistical variability.

6.SP.A.1 Recognize a statistical question as one that anticipates variability in the data related to the question and accounts for it in the answers. For example, “How old am I?” is not a statistical question, but “How old are the students in my school?” is a statistical question because one anticipates variability in students’ ages.

6.SP.A.2 Understand that a set of data collected to answer a statistical question has a distribution which can be described by its center (mean, median, mode), spread (range), and overall shape.

6.SP.A.3 Recognize that a measure of center for a numerical data set summarizes all of its values with a single number, while a measure of variation describes how its values vary with a single number.

6 B. Summarize and describe distributions.

SP.B.4 Display a single set of numerical data using dot plots (line plots), box plots, pie charts and stem plots.

6.SP.B.5 Summarize numerical data sets in relation to their context.

a. Report the number of observations. b. Describe the nature of the attribute under investigation, including how it was measured and its units of measurement. c. Give quantitative measures of center (median and/or mean) and variability (range) as well as describing any overall pattern with reference to the context in which the data were gathered. d. Relate the choice of measures of center to the shape of the data distribution and the context in which the data were gathered.

Science Standards

6.LS2: Ecosystems: Interactions, Energy, and Dynamics

7) Compare and contrast auditory and visual methods of communication among organisms in relation to survival strategies of a population.

SSP.04

Construct and communicate arguments by citing supporting evidence to:

- Demonstrate and defend an understanding of ideas
- Compare and contrast viewpoints
- Illustrate cause and effect
- Predict likely outcomes
- Devise new outcomes or solutions

Theatre Curriculum Standards

Standard 7.0 Scene Comprehensions

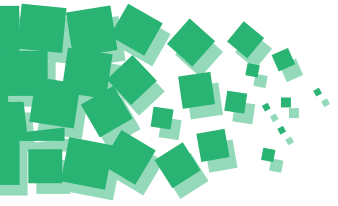
Students will analyze, evaluate, and construct meanings from improvised and scripted scenes from theatre, film, television, and electronic media productions

7.2 Analyze the theme of scenes from theatre, film, television, and/or electronic media productions.

Social Emotional Learning (SEL) Connections

Responsible Decision Making, Self-Awareness, Self-Management

LESSON 2: REINVENTING THE ROD PUPPET



A lesson plan for grades 5-6 Visual Arts and Science (Engineering Design)

Time required: 2 hours (not including performance time)



Supplies Needed:

- Paint stir sticks
- Googly eyes and other embellishments
- Shish kebab skewers
- Chenille stems
- Recycled materials
- Crayola Model Magic
- Glue



Objectives:

Students will create rod puppets as a response to viewing *The Pigeoning*.

Learning Outcomes:

Students will:



- create a rod puppet with a distinct character
- design and develop a new rod puppet prototype
- work collaboratively with peers
- analyze a theater performance



Available Resources:

- “Puppetry Handout” (see page 40)
- Problem Solution (see page 41)
- Tweets from *The Pigeoning* (see page 38)
- Optional: IdeaSparks cards (see page 36)

TEACHER TIP:

Be sure to take into consideration the particular needs of your students as well as any accommodations that need to be made for students with IEPs.

WARM UP: HUMAN SCULPTURES

1. Have students form pairs. Choose who will be the sculptor and the clay. Have the "clay" close his or her eyes. Sculptors shape the clay into a favorite animal by moving arms, feet, and hands into a position or stance that represents the animal. Remind students to use appropriate touch.

Allow 90 seconds for sculpting.

2. Have the "clay" open his or her eyes and looks around the room. Take turns guessing the different types of animals that were sculpted.

3. After everyone guesses, have the clay and the sculptors switch places. The new sculptors will create their favorite animal from clay.

4. After students have made their human sculptures, ask:

- How did you decide what parts of your partner's body to bend and pose?
- What limitations did you encounter?
- What factors contributed to the success of your sculpture?

[partner's range of motion among joints, flexibility, balance, attitude]

Explain the following:

Flexibility is the ability to stretch a joint to the limit of its range of movement

Range of Motion: The full movement potential of a joint, usually its range of flexion and extension.

Balance: An even distribution of weight, enabling someone or something to remain upright and steady.

TEACHER TIP:
If time allows, have kids do a quick charcoal sketches of their sculptures.

ACTIVITY 1: INTRODUCE *THE PIGEONING*

Frank is an office worker living in New York in the early 80's who is obsessed with cleanliness and order. Plagued by pigeons in the park, Frank starts to believe they are plotting against him. A darkly comedic yet heartfelt adventure, *The Pigeoning*, spins articulate puppetry, live music, video and lo-fi special effects into an epic tale about obsessive compulsion and the illusion of safety and control in the context of the end of the world.

Play the promotional clip from *The Pigeoning*:

<https://www.youtube.com/watch?v=QfMEEnRDcEU>

Before students view the clip, prompt them to pay special attention to the different styles of puppetry and the puppets' movements.

- What surprised you in that video?
- What did you notice about the types of puppetry used?
- Describe the puppets' movements.

Distribute the "Puppetry Handout" (see page 40) **and have students read it.**

1. Make a T-Chart on the whiteboard and have students compare and contrast bunraku puppets and rod puppets.
2. Based on this brief clip and the information in the T-Chart, what questions do you have for the puppets' creator or the puppeteers?

ACTIVITY 2: ATTEND *THE PIGEONING*.

ACTIVITY 3: DEBRIEF THE PERFORMANCE

After the performance, ask your students:

1. What do you think Robin Frohart is trying to say in *The Pigeoning*?
What is the meaning or message?
2. What does *The Pigeoning* say about the culture in which it was produced?
3. How can you connect *The Pigeoning* to your own life?
4. Who do you know that would really dislike *The Pigeoning*? Why would they dislike it?
5. Who do you know that would really like *The Pigeoning*? Why would they like it?

Distribute the “Tweets from *The Pigeoning*” graphic organizer (see page 38).

Have students complete the handout.

- Have students share a few of their tweets with the class.

Alternative Debrief Activity: Copy and cut apart the IdeaSparks (see page 36) debriefing cards. Have students pick a card and answer the prompt on it.

ACTIVITY 4: CONNECTING *THE PIGEONING* TO THE VISUAL ARTS

Ask: Why do you think Robin Frohardt chose puppets to communicate her message?
Do you agree with her choice? Why or why not?

Remind students of the definitions of flexibility, range of motion and balance.

On a scale of 1-10, rate the flexibility of the pigeons and Frank.

What observations support your rating?

On a scale of 1-10, rate the range of motion of the pigeons and Frank.

What observations support your rating?

On a scale of 1-10, rate the balance of the pigeons and Frank.

What observations support your rating?

Hold up the simple rod puppet. Demonstrate how to use it.

Have students rate the puppet’s flexibility, range of motion and balance using a scale of 1-10.

ACTIVITY 5: CREATING ROD PUPPETS (ADAPTED FROM CRAYOLA CANADA)

Distribute materials to make the rod puppets. Provide recycled materials for students to use to cloth their puppets.

STEP 1: Mix Model Magic colors together to get the color you need for the head of your puppet. For example, to make brown; mix red, yellow, and blue together. You need to mix an amount about the size of a tennis ball in order to have enough to make the head and hands.

STEP 2: Place some of the mixed Model Magic aside and roll the rest into a ball. Hold the ball in the palm of your hand and place the paint stir stick on top of it. Make sure the stick covers the whole ball.

STEP 3: Wrap the Model Magic around the stick.

STEP 4: Add enough details to give the puppet a personality. Stick pieces of Model Magic to the head for things like ears and hair. Create facial features.

STEP 5: Choose materials for the body of the puppet. Use the template as a rough design for your clothes.

STEP 6: Place the dress pattern on top of your material. Make sure the top of the pattern is along the fold. Cut out the dress.

STEP 7: Remember to cut out the small opening at the top of the pattern.

STEP 8: Choose two pipe cleaners to use for the arms. Make an "X" with the two ends.

STEP 9: Twist the pipe cleaners together to make one long piece.

STEP 10: Wrap the long pipe cleaner around the neck of the puppet and pull it tight. Make sure the arms are the same length on both sides of the puppet.

STEP 11: Fold the arms down along the stick. Gently insert the stick and arms into the opening at the top of the dress. Pull the felt dress up the stick making sure the arms are inside.

STEP 12: Pull the arms out to the sides and tie a ribbon, string, or pipe cleaner around the waist to hold it in place.

STEP 13: Set the puppet aside. To make the hands, roll two balls of Model Magic the same size.

STEP 14: Gently flatten the balls and use scissors to make cuts for fingers along one edge.

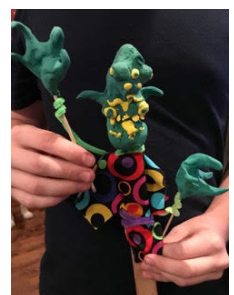
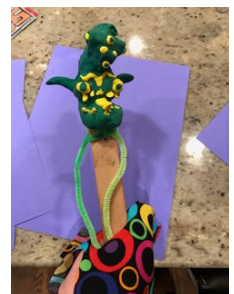
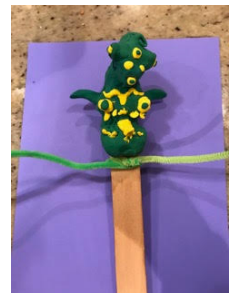
STEP 15: Stick the skewer into the hand. Make sure it goes in as far as possible. Gently pinch the bottom of the hand to secure it to the stick. Round the fingers and add details such as nails or rings.

STEP 16: Attach the end of each pipe cleaner to the skewers close to the bottom of the hands.

STEP 17: Put a small amount of glue around the edge of the pipe cleaner to keep it from sliding up and down the stick.

TEACHER TIP:

These instructions are very detailed. To encourage creative problem solving, consider using alternative materials and allowing more flexibility with the construction of the puppet. For example, instead of using Model Magic to make the head of the puppet, invite students to use tape, rubber band balls, or other recycled materials.



ACTIVITY 6: CLASS DISCUSSION

Have students present the puppet to class giving feedback on the puppets' flexibility, balance, and range of motion.

Ask: How might we improve the rod puppet's balance, range of motion, and flexibility? What modifications would you make to this puppet?

ACTIVITY 7: REDESIGN THE ROD PUPPET

1. Have students take apart their puppet and create a new design that increases the puppet's flexibility, balance, and range of motion.
2. Provide additional materials for students to use to make their prototypes.
3. Have students use Problem Solution graphic organizer (see page 41) to develop their prototype.
4. Review students' prototypes. Make suggestions.
5. Ask probing questions: What was your thinking here? What other options can you consider?
6. Invite students to build their new and improved rod puppet.

ACTIVITY 8: DEBRIEF THE PROTOTYPE EXPERIENCE

How did your design changes or improvements improve the flexibility, balance, and range of motion of your puppet?

What challenges did you face as you built your prototype?

How did you overcome them?

Looking at the outcome of your prototype, what would you do differently on your next iteration? What changes would you keep?

WRAP UP: I HAVE A MESSAGE

Have students exchange puppets with a partner. Invite pairs to test each other's puppets paying special attention to the puppets' movements.

Task partners to offer 3 ways to improve the puppet of their peer.

ACADEMIC STANDARDS

Science

5.ETS1: Engineering Design

1. Research, test, re-test, and communicate a design to solve a problem.
2. Plan and carry out tests on one or more elements of a prototype in which variables are controlled and failure points are considered to identify which elements need to be improved.
Apply the results of tests to redesign the prototype.
3. Describe how failure provides valuable information toward finding a solution.

Visual Art

Standard 1.0 Media, Techniques and Processes

- 1.1 Demonstrate an understanding of the application of current media, techniques, technologies, and processes.
- 1.2 Demonstrate an understanding of the safe and responsible use of art media and tools.
- 1.3 Compare and contrast the effective communication of ideas through the use of media, techniques, technologies, and processes.
- 1.4 Reflect on the qualities and characteristics of a variety of media.

Standard 2.0 Structures and Functions

- 2.1 Demonstrate an understanding of the elements of art and the principles of design.
- 2.2 Demonstrate critical thinking skills in addressing visual arts assignments.
- 2.3 Demonstrate an understanding of various sensory and expressive qualities in a work of art.
- 2.4 Compare and contrast organizational structures in works of art.
- 2.5 Reflect on the effective use of organizational components (structures) and expressive qualities (functions) to communicate ideas in works of art.

LESSON 3: THE DILEMMA



A lesson plan for 6-8 Language Arts

Time required: 60-90 minutes (not including performance time)



Supplies Needed:

- Writing Journal
- Internet Access



Objectives:

Students will develop their journaling and writing skills using a personal dilemma or conundrum.

Learning Outcomes:

Students will:

- organize information from a theater performance using a graphic organizer
- develop a persuasive argument
- demonstrate an ability to listen and respond to another student's opinion
- weigh options and think critically in order to make a decision
- draw conclusions from hearing opposing points of view
- offer written advice to help a character solve a dilemma



Students will follow an eight-step process in this lesson:

- Step 1:** Ponder
- Step 2:** Quick Write
- Step 3:** Secret Vote
- Step 4:** Quick Discussion
- Step 5:** Team Task-try to reach a consensus
- Step 6:** Team Reports
- Step 7:** Second Secret Vote
- Step 8:** Journal Write



Available Resources:

- Story Map (see page 42)
- "About the Show" (see page 39)

TEACHER TIP:

Suggested times are given for each section. Be sure to take into consideration the particular needs of your students as well as any accommodations that need to be made for students with IEPs

WARM UP: WOULD YOU RATHER?

1. Call the class together. Tell the group they'll have to decide what they would rather do given two possible options.
2. Designate one side of the room "Option A" and the other side "Option B."
3. Ask each question and ask participants to move to one side of the room or the other; depending on which option they "would rather."
4. Have students on each side explain their reasoning behind their decision to the person next to them.
5. After partners have shared, take a few responses from both sides of the room.
6. Move everyone back to the middle for their next question.
7. Repeat steps 3 to 6.

Sample Would You Rather Questions:

1. Would you rather not use your computer for a month or not eat eat junk food for a month?
 2. Would you rather have only two close friends of many acquaintances?
 3. Would you rather be known as the best student in your school or be the captain of one of the sports team?
 4. Would you rather always have to sing instead of speaking or dance everywhere you went?
 5. Would you rather save your country from an invasion or a terrible disease?
 6. Would you rather eat a small can of dog food or six rotten bananas?
 7. Would you rather be invisible or be able to fly?
 8. Would you rather live 100 years in the future or 100 years in the past?
 9. Would you rather have overly large hands or really small feet?
 10. Would you rather live on a plant or beneath the sea?
 11. Would you rather give a speech to the whole school, including teachers, for 30 minutes or work in the cafeteria for a semester?
6. Point out in the game students faced a dilemma. They had to make a choice between two alternatives, and then defend or explain their choice.
 7. Explain that dilemma is a Greek word, which means double proposition or perplexing situation that presents two different possibilities, and both seem practically acceptable. A dilemma is intended to provoke discussion. They are used as a form of both entertainment and instruction.

ACTIVITY 1: DETERMINING THE DILEMMA

Distribute the “About the Show” handout (see page 39) and have students read the handout. Show the clip from *The Pigeoning*.

<https://www.youtube.com/watch?v=QfMEEnRDcEU>

Ask: What is the dilemma Frank is facing?

In *The Pigeoning* Frank faces a dilemma—to get rid of the menacing pigeons or listen to their message that the world is coming to an end.

What are some actual dilemmas you face? Give this sentence stem to help students formulate their dilemmas.

Should I [option 1] or [option2]?

As students share their responses, write them on the white board or a large piece of newsprint. Record at least 5-6 responses.

Review the list of responses and have students choose one dilemma to consider. Draw a circle around it.

TEACHER TIP:

Give an example of a dilemma you are facing. It will serve as a model for the students. Should I use my savings to go on a vacation or use it to purchase a new car?

ACTIVITY 2: DISCUSS AND DECIDE

Step 1: Ponder (1-minute)

Begin by reading the selected dilemma to the students. Explain that you will give them 60 seconds to silently consider their first response.

Allow 60 seconds for kids to think; then sound the signal.

Step 2: Quick Write (Approximately 5 minutes)

Give students five minutes to write down their response to the question in their journals along with their reasons. Offer prompts such as:

1. What would affect your decision?
2. Who might be affected by your decision?
3. What might happen if you don't make the decision?

Allow 5 minutes for students to write.

Step 3: Secret Vote (1-2 minutes)

Explain to students that they you'll take a secret vote. Students will place their right hand over their heart to vote. Students will vote for option 1 or 2. Tally the number of votes on the white board or easel paper so everyone can see the results.

Step 4: Quick Discussion (2-3 minutes)

Ask for a volunteer from the option 1 and option 2 groups to present their thoughts in support of their position. Give each volunteer one minute.

Step 5: Team Reports (15-20 minutes)

Part 1: Designate one wall in your classroom Option 1 and the opposite wall Option 2. Have students stand along the wall that represents the options they chose. Have students turn to a partner on their side of the room and share why they chose that option. Give partners a minute each to discuss. Sound the signal after one minute to indicate it is the other partner's turn to talk.

In what ways did your partner's argument enhance your decision?

TEACHER TIP:

Download a fun sound effect from soundbible.com

TEACHER TIP:

If there are an uneven number of students on either side, students can form triads.

ACTIVITY 2: DISCUSS AND DECIDE, PART 2

Have partners from Option 1 pair up with partners from Option 2 to form a group of four. Task each group with discussing their ideas on the question, with the goal of reaching consensus during the allotted time of 15 minutes. After 15 minutes, sound the signal to end the group discussions.

Have each group nominate a spokesperson to present the results of the group's discussion using the following questions to structure their presentation:

- Was the group able to reach consensus or agreement?
- If yes, what did they decide?
- If no, why was consensus not reached?

Step 6: Vote Again (1-2 minutes)

Have students return to their seats. Take another secret vote and present the tally for students to view.

Step 7: Journal Writing (10-20 minutes, depending on age of students and enthusiasm levels)

Have students reflect on the exercise. They can free-write, but offer guidelines for students who request them. Suggest these guidelines:

1. Describe their initial response to the question.
2. Record their thoughts about the team discussion.
3. Explain why they changed their votes on the topic or why they didn't change them.
4. Write their personal response to the activity. What did they most enjoy? What new opinions did they discover? How might they improve the activity?

View the performance of *The Pigeoning*.

Post Performance Activity

Review the performance by having students complete the Story Map graphic organizer (see page 42) to summarize and analyze themes in *The Pigeoning*.

Have students refer to the Story Map to write create a journal entry about Frank's response to his dilemma using a modified version of the guidelines from Step 7:

1. Describe your initial response to Frank's dilemma.
2. Record your thoughts on how he handled the dilemma. Do you agree or disagree with Frank's decision? Why?
3. Based on your experience facing dilemmas, what advice would you offer Frank?
4. What new insights did you learn from him?

ACADEMIC STANDARDS

Speaking and Listening Standards: Comprehension and Collaboration-Standard #1

Cornerstone: Prepare for and participate in a range of conversations and collaborations with varied partners, building on others' ideas and expressing their own clearly and persuasively.

6.SL.CC.1 Prepare for collaborative discussions on 6th grade level topics and texts, engage effectively with varied partners, building on others' ideas and expressing their own ideas clearly.

7.SL.CC.1 Prepare for collaborative discussions on 7th grade level topics and texts, engage effectively with varied partners, building on others' ideas and expressing their own ideas clearly.

8.SL.CC.1 Prepare for collaborative discussions on 8th grade level topics and texts, engage effectively with varied partners, building on others' ideas and expressing their own ideas clearly.

Theatre Curriculum Standards

Standard 7.0 Scene Comprehensions

Students will analyze, evaluate, and construct meanings from improvised and scripted scenes from theatre, film, television, and electronic media productions

7.2 Analyze the theme of scenes from theatre, film, television, and/or electronic media productions.

Social Emotional Learning (SEL) Connections

Responsible Decision Making, Self-Awareness, Self-Management

LESSON 4: THE INTERVIEW



A lesson plan for grades 6–8 English Language Arts

Time required: 3-4 hours (not including performance time)



Supplies Needed:

- Copy paper or notebook paper
- Video equipment
- Access to the Internet

Note: Please email Kate Abrams at kate@ozartsnashville.org to confirm your students' participation in the post performance interview with Robin Frohardt.



Objectives:

Students will interview a famous puppeteer and write a news article for the city paper based upon their interview. They will also do research on *bunraku* puppetry and climate change to develop questions to be asked during the interview.

Learning Outcomes:

Students will:

- demonstrate an ability to assemble questions prior to an interview
- demonstrate an ability to ask follow up questions after listening to a response to an initial question
- write a news article based upon questioning techniques
- organize information from an interview into paragraphs
- use a graphic organizer to organize the presentation beforehand
- search an electronic encyclopedia on a person or process
- respond and evaluate another student's presentation holistically
- draw conclusions from the research



Available Resources:

- "People Bingo" (see page 43)
- About the Show (see page 39)
- Bio of Robin Frohardt (see page 44)
- KWLH (see page 45)
- 5W's& H (see page 46)
- Interview Question and Answer (see page 47)



TEACHER TIP:

Be sure to take into consideration the particular needs of your students as well as any accommodations that need to be made for students with IEPs.

WARM UP: GETTING TO KNOW YOU

1. **Play** “People Bingo” (see page 43) with your students.

Distribute a Bingo Card to each student. Students find someone who fits each category below and get that person’s signature. A “Bingo” is all the blanks filled in. No person can sign more than two blanks.

2. After a few students have filled their cards, talk about the experience.

Ask: What did you learn about your peers? What other information would you like to know?

3. Compare this bingo experience to a profile of Michael Phelps.

Read the following profile of Michael Phelps.

Michael Phelps: Swimming

“Michael Fred Phelps II (born June 30, 1985) is a swimming sensation. He started training at the North Baltimore Aquatic Club at Meadowbrook Aquatic and Fitness Center where his coach Bob Bowman recognized Phelps’ talents and ferocious sense of competition then started an extreme training regime. It was in 1999 when he made the U.S. National B Team. He was only fifteen when he became the youngest American male swimmer to compete at an Olympic Games in 68 years. In Athens in 2004, his haul of six gold and two bronze medals was one of the most amazing performances in Olympic swimming history. He went on to be possibly the greatest ever Olympic Games athlete. In 2008 in Beijing he won all eight of the events he competed in. At the 2012 Olympics, he won four gold and two silver medals, leaving him with a tally of 22 Olympic medals (18 of them gold). He came back from retirement for the 2016 Rio Olympics, where he picked up even more medals. He is being hailed as ‘the greatest Olympian of all time’.”

[Source: <http://www.topendsports.com/athletes/swimming/phelps-michael.htm>]

4. **Ask:** What is the difference between the bingo experience and hearing the profile of Michael Phelps? Which person do you know better and why?

5. A profile is a short article giving a description of a person or organization.

It provides details and information into the life of the person or identity of the organization.

Ask: What are some profiles that you have read recently?

What made the profile interesting?

What details were missing?

What famous person would you love to interview?

TEACHER TIP:

Instead of using this example, write your personal profile and read it to the class.

ACTIVITY 1: RESEARCH AND QUESTION DEVELOPMENT

Imagine you are online newspaper reporters. An editor has emailed you an assignment to write an article about artist Robin Frohardt and *The Pigeoning*. He gives you a short description of the show, a personal profile about Robin, and a link to a promotional video of *The Pigeoning*.

Ask: How would you prepare for the interview? What would you do first?

To prepare for an interview, a reporter researches the subject and prepares a list of interview questions.

Distribute the background information on the show. Have students read it. Have students underline interesting details. Have them highlight areas that spark more investigation.

Show the video.

<https://www.youtube.com/watch?v=QfMEEnRDcEU>

Give students the following prompts to look for as they view it:

- What information does the video convey?
- What information do you think is missing?
- What else would you like to know?

ACTIVITY 1: RESEARCH AND QUESTION DEVELOPMENT, CONT.

Distribute the KLWH graphic organizer (see page 45) and have students complete it. The organizer will help them with their research in the next part of the lesson.

To obtain more background information for their interview, have students go to the library and select books, news articles, review electronic and print encyclopedias on Robin Frohardt, *The Pigeoning*, climate change, and bunraku puppetry. After reading and taking notes from a minimum of three sources, students are ready to begin writing interview questions.

Have students form pairs and brainstorm a list of at least 20 questions from the information they have gathered from their research.

Once students have brainstormed their lists of questions, get feedback from the class by having pairs share their most thought-provoking questions.

After sharing their questions, have students form pairs and conduct a practice interview. Students can use the questions they created for their actual interview or develop new ones. During the interview, have students practice the technique of follow-up questions after listening to an answer. The purpose of the follow-up question is to get additional in-depth information.

Give these types of follow up questions as examples:

1. Ask your original question again, slightly differently.

“Let me ask you this another way...”

2. Connect their answers to each other. Try to link a person’s responses to something they said earlier.

“Oh, that’s like the time you...?” or, “Is that what you meant earlier when you said...?”

3. Ask about the implications of their answer to seek to understand the person.

“What are the consequences of...?” or “How does that affect...?”

ACTIVITY 2: PRACTICE INTERVIEW

Have students decide how best to record information during the interview. A small tape recorder with a microphone or smart phone will work, but some students will not have access to either. If this is the case, teach note-taking techniques so students learn to focus on important words rather than every single word that is said.

Practice in class how to conduct an interview while recording notes.

Distribute the Interview Question and Answer graphic organizer (see page 47). Have students use it for another practice interview by creating a few questions to ask in their next interview.

Have students interview each other in groups of two to practice note taking. While they're practicing note taking, they can also practice asking follow-up questions.

ACTIVITY 3: VIEW AND INTERVIEW

Students are now ready to view *The Pigeoning* and interview Robin Frohardt. They will ask questions, take notes, and prepare a body of raw information for a news story. The interview will take place after the performance.

TEACHER TIP:

Students will not conduct one-on-one interview but be part of a reporter pool. To prepare your students, have them watch a recent press briefing on YouTube. Point out how students can record answers to other reporters' questions. Upon returning to the classroom, students can share their interview notes with each other.

ACTIVITY 4: COMPOSING THE STORY

Once they have the raw information from the interview, have students organize the information into the Distribute the 5W's&H graphic organizer (see page 46). Then have them think about the questions and answers and help them organize the information in a coherent way.

- What will be my lead?
- How does the first paragraph summarize the whole event?
- Does the entire article answer who, what, where, when, why, and how?
- Are details presented in decreasing order of importance?

ACTIVITY 5: PEER EDIT

Have students read each other's first drafts and make suggestions to improve clarity of ideas, gaps in information, and grammatical errors (capitalization, punctuation, and spelling). Make sure names are spelled correctly.

ACTIVITY 6: FINAL DRAFT

Have students type and submit final drafts of the interview.

ACADEMIC STANDARDS

Speaking and Listening

Cornerstone: Integrate and evaluate information presented in diverse media formats, such as visual, quantitative and oral formats.

6.SL.CC.2 Interpret information presented in diverse media formats, explain how source information contributes to a topic, text, or issue under study.

7.SL.CC.2 Analyze the main ideas and supporting details presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how the ideas clarify a topic, text, or issue under study.

Writing Standards: Text Types and Protocol-Standard #2

Cornerstone: Write informative/explanatory texts to examine and convey complex ideas and information accurately through effective selection, organization, and analysis of content.

6.W.TTP.2 Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

7.W.TTP.2 Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

8.W.TTP.2 Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

Writing Standards: Production and Distribution of Writing-Standard #4

Cornerstone: Produce clear and coherent writing in which the development organization are appropriate to task, purpose, and audience.

6.W.PDW.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

7. W.PDW.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

8. W.PDW.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

ACADEMIC STANDARDS

Writing Standards: Production and Distribution of Writing-Standard #5

Cornerstone: Develop and strengthen writing by planning, revising, editing, rewriting, or trying a new approach.

6.W.PDW.5 With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

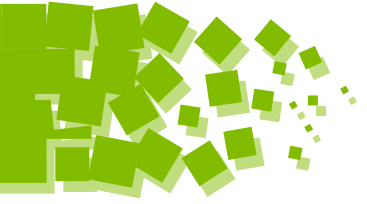
7. W.PDW.5 With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed.

8. W.PDW.5 With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed.

Social Emotional Learning (SEL) Connections

Responsible Decision Making, Self-Awareness, Self-Management

TEACHER RESOURCES



CONTENTS

- 36. Idea Sparks Cards
- 37. “Methods of Animal Communication”
- 38. Tweets from *The Pigeoning*
- 39. “About the Show”
- 40. “Puppetry”
- 41. Problem Solution
- 42. Story Map
- 43. “People Bingo”
- 44. Bio of Robin Frohardt
- 45. KWLH
- 46. 5 W’s & H
- 47. Interview Question and Answer

IDEASPARKS CARDS



THE SOUNDS OR MUSIC I WOULD ADD TO THE STORY

ideasparks®



MY PAINTING OF THIS STORY WOULD LOOK LIKE

ideasparks®




I WILL SHARE THIS STORY WITH

ideasparks®




I WILL TAKE ACTION BY

ideasparks®



THE PART OF THE STORY I WOULD CHANGE

ideasparks®



I WANT TO REMEMBER

ideasparks®



CREATIVE TOOLS TO EXPLORE A STORY

ideasparks®




I WANT TO REVIEW OR TAKE A SECOND LOOK AT

ideasparks®




I ALREADY KNEW THIS

ideasparks®




I WONDER

ideasparks®



I LEARNED

ideasparks®




I LIKED THIS PART

ideasparks®



THIS IS SURPRISING

ideasparks®



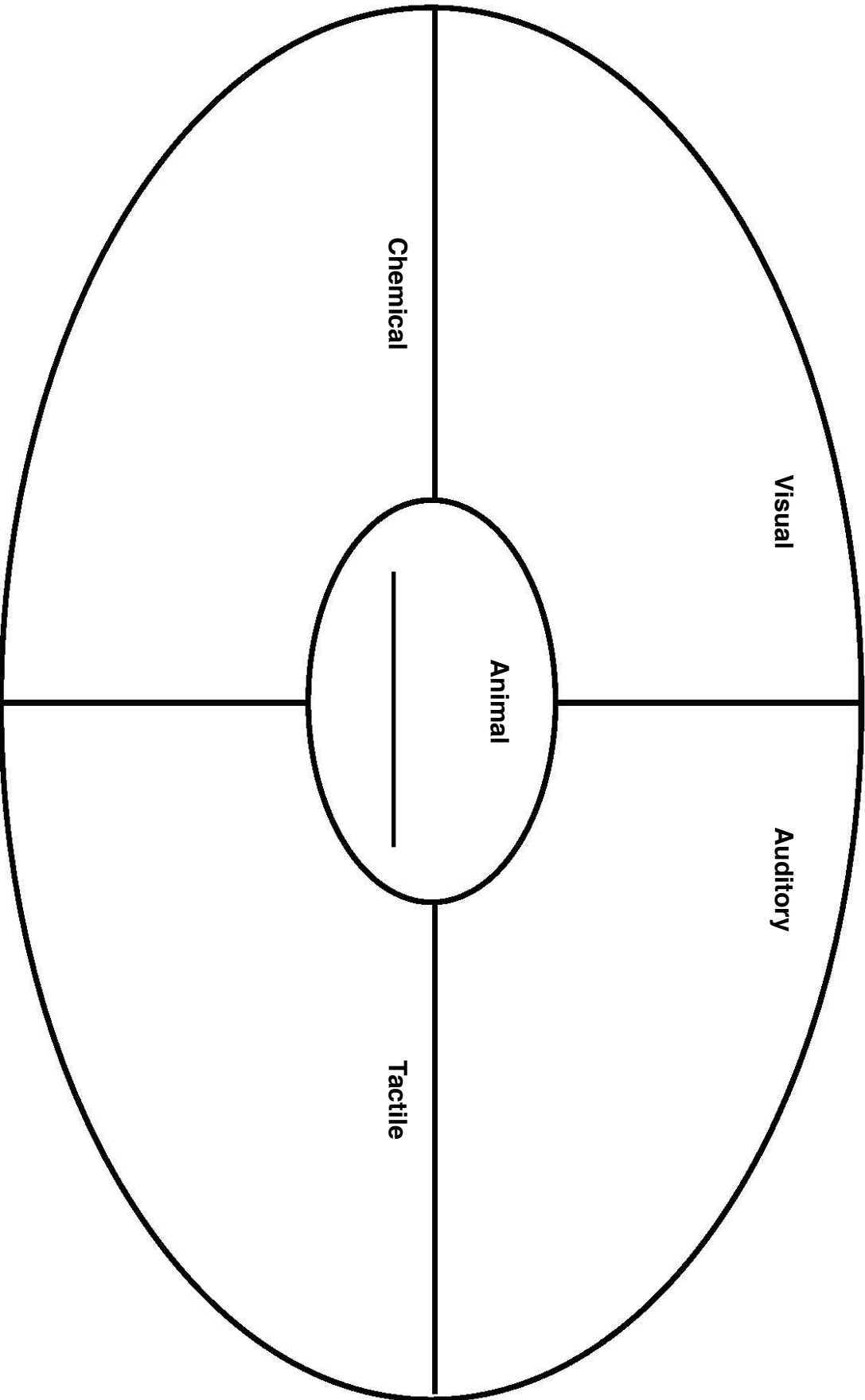
THIS REMINDS ME OF

ideasparks®

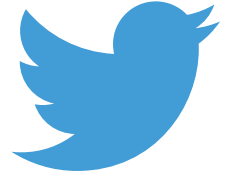
FREE THOUGHT

ideasparks®

Methods of Animal Communication



TWEETS FROM *THE PIGEONING*



After the performance, write tweets from you, the pigeons, and Frank.

Choose twitter names for the pigeons and Frank.

Write tweets from you, the pigeons and Frank based on your experience at *The Pigeoning*.

Twitter Handle: _____



IDEO  @ideo · 1h

Get a weekly dose of creative inspiration sent straight to your inbox—sign up for the [#IDEOblog](https://twitter.com/ideo) newsletter: [ideo.to/inkymail](https://www.ideo.to/inkymail)



ABOUT THE SHOW

“It’s a commentary on our culture. Clinging to the illusion of control doesn’t make us any happier. The apocalypse is always and never coming.”

-Robin Frohardt

The Pigeoning is like nothing you have seen before. Using amazing puppetry, live music, and lo-fi special effects, the play tells a darkly comedic yet heartfelt story about the illusion of safety and control when it seems the world is coming to an end. It explores the divide between man and nature at a time when listening to the animals may be the smartest thing to do.

Set in the 1980’s, *The Pigeoning* is about an office worker named Frank, who is obsessed with cleanliness and order. His world is turned upside down by pigeons, who appear outside his office window and in the park where he is trying to eat his lunch in peace. Convinced that the birds are plotting against him, he consults the office safety manual and dutifully follows the instructions. Frank sets out to investigate the situation, document his findings, and expose the “interspecies conspiracy”—if there is really one.

The story is told through sophisticated puppetry in a style inspired by bunraku, a traditional form of Japanese puppet theater for adult audiences. *The Pigeoning* is wordless, except for some voiceovers reading instructions from the office safety manual.



PUPPETRY

The Pigeoning uses several different types of puppetry. The pigeons, for example, are rod puppets, manipulated using sticks attached to different parts of the puppet. All of the puppets, as well as the sets and props, were designed and built by Robin Frohardt.

"My intention was to create a complete and magical world for Frank to exist in," she says. "I wanted the sets and puppets to act almost as a living cartoon, sucking the audience in, making the puppeteers almost invisible."

The puppet used for the main character, Frank, was inspired by bunraku puppetry, a 17th-century form of puppet theater from Japan. It takes a team of three puppeteers to bring Frank to life one manipulates his head and left arm, one his right arm, and another his legs and feet. The three spend hours working to move and breathe together to make Franks movements look as natural and realistic as possible. During the performance, the puppeteers are in full view of the audience. They are dressed in black from head to toe, which helps focus the audience's attention on the puppets. Their goal is to make the audience forget they are even there.

One problem Frohardt encountered in designing the Frank puppet was figuring out how he would be able to pick up and manipulate the many props in the show. Her first idea was to put magnets in the props and in the puppets hands, but it did not look right. Borrowing an idea she saw in another show, she had the puppeteers use their own hands as Franks hands. This creative solution gave them more flexibility and helped Frank express himself in a more realistic way.

Some of the puppets in the show are made from ordinary objects repurposed in creative ways. Frohardt explains, "Trash is a major theme throughout the show. At the climax of the show, the city is flooded and Frank ventures underwater where the sea life is the trash come to life. Pizza boxes turn into sting rays, deli bags become sting rays, takeout containers are clams, and a broken umbrella becomes an octopus."



Name: _____

Date: _____

Graphic Organizer: Problem Solution

Problem:

Choice #1:

Choice #2:

Choice #3:

Pros:	Cons:

Pros:	Cons:

Pros:	Cons:

Solution:

Source: Goalbook

Name _____

Class Period _____

Date _____

Story Map Interview

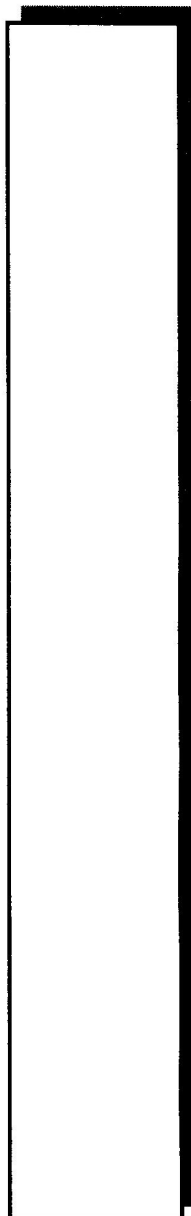
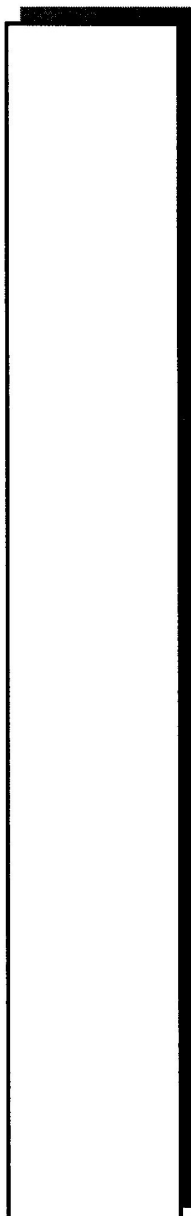
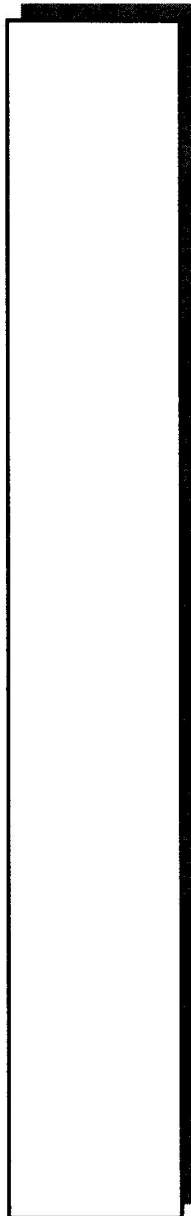
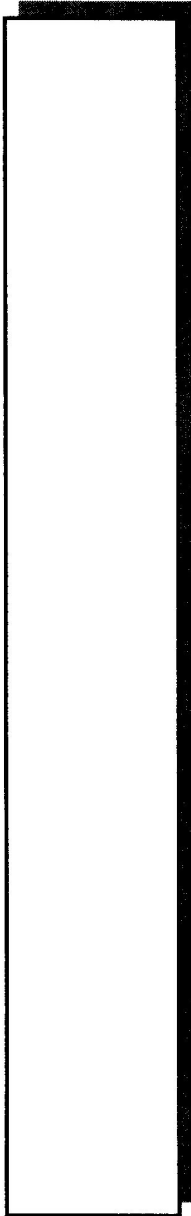
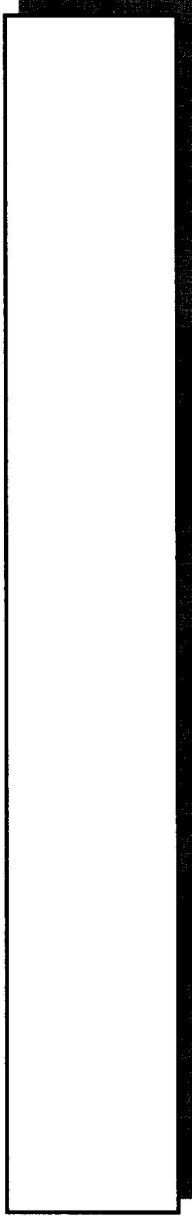
What is the story about?

What is the main character like?

What problem did he/she face?

How was the problem solved?

What happened last?



People Bingo

Find someone who fits each category below and get that person's signature. A "Bingo" is all the blanks filled. No person can sign more than two blanks.

B	I	N	G	O
Has Instagram _____	Has an e-mail address _____	Has a favorite website _____	Attends theatre performances _____	Is left-handed _____
Likes to read _____	Spends more than 2 hours online each day _____	Has a favorite app _____	Plays video games _____	Plays sports _____
Knows a another language _____	Likes tacos _____	Pays their bills online _____	Uses i-Tunes _____	Has more Facebook friends than you _____
Isn't on Facebook _____	Is a vegetarian _____	Knows the Pledge of Allegiance _____	Texts _____	Likes hip-hop _____

Name: _____

ROBIN FROHARDT, DIRECTOR/CREATOR



Known for her rich aesthetic and highly detailed constructions, **Robin Frohardt** is an award-winning artist, puppet designer and director living in Brooklyn, NY. Frohardt has a knack for taking a simple premise to an elaborate realization. Her rich imagination, unique sense of humor and stunning technical craft come together to create work that defies the conventions of traditional storytelling.

Her original play, *The Pigeoning*, hailed by the New York Times as “a tender, fantastical symphony of the imagination,” debuted in 2013 and continues to tour at home and abroad and has been translated into German, Greek, Arabic and Turkish. In 2016, she received a Creative Capital Award for her new work *The Plastic Bag Store*, an installation and performance that takes place in a fake

grocery store in a real storefront and addresses the long term impact of disposable plastic packaging. She is currently developing the work through a DisTil Fellowship at the University of North Carolina. She is a MacDowell Colony Fellow and the first Artist-in-Residence at Olson Kundig a renown design and architecture firm in Seattle.

Name _____

Date _____

Class Period _____

KWLH Chart on _____

Directions: Write your topic on the line above. Then, list the required information in the following areas as indicated.

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--

--

--

--

--

--

Name _____

Class Period _____

Date _____

Who, What, When, Where, Why and How

Who

What

When

Where

Why

How

--	--	--	--	--	--

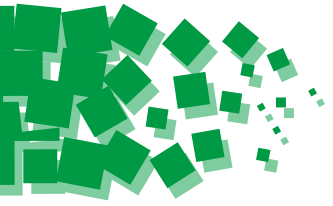
INTERVIEW QUESTION AND ANSWER GRAPHIC ORGANIZER

Directions: In the question column, write your interview questions.

After asking each question, record the person's answers.

Questions	Answers

PRE-PERFORMANCE SURVEY



Name:

School:

Date:

1. Do you like art? (theatre, dance, music, visual art, film, design, other)

a) Yes

b) No

If so, what do you like most _____

2. Have you been to a live theatre or puppetry performance before?

If yes, what was it? _____

What was most memorable about the experience? _____

If no, what would you most like to see? _____

3. Do you think *The Pigeoning* will be

a) Sad

b) Funny

c) Serious

4. Do you think the performance will be presented

a) Indoors

b) Outdoors

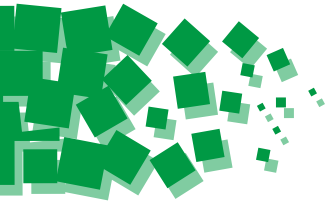
5. How do you feel about eating your lunch outside?

a) Love it!

b) It's okay, if the weather is nice

c) Hate it, there are too many bugs!

POST-PERFORMANCE SURVEY



1. Did you enjoy the performance of *The Pigeoning*?

- a) Yes
- b) No
- c) Meh

2. What was most memorable to you about the show?

3. Is there anything about Frank's character that is like you?

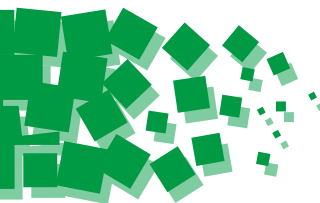
- a) Yes. If so, what? _____
- b) No. I'm more like _____

4. What is something you saw or heard that was new to you?

5. Would you like to see another performance at OZ Arts?

- a) Yes
- b) No

OZ ARTS NASHVILLE ARTS & EDUCATION DEPARTMENT



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The Pigeoning Curriculum Guide was researched and created by Patty Smith.