

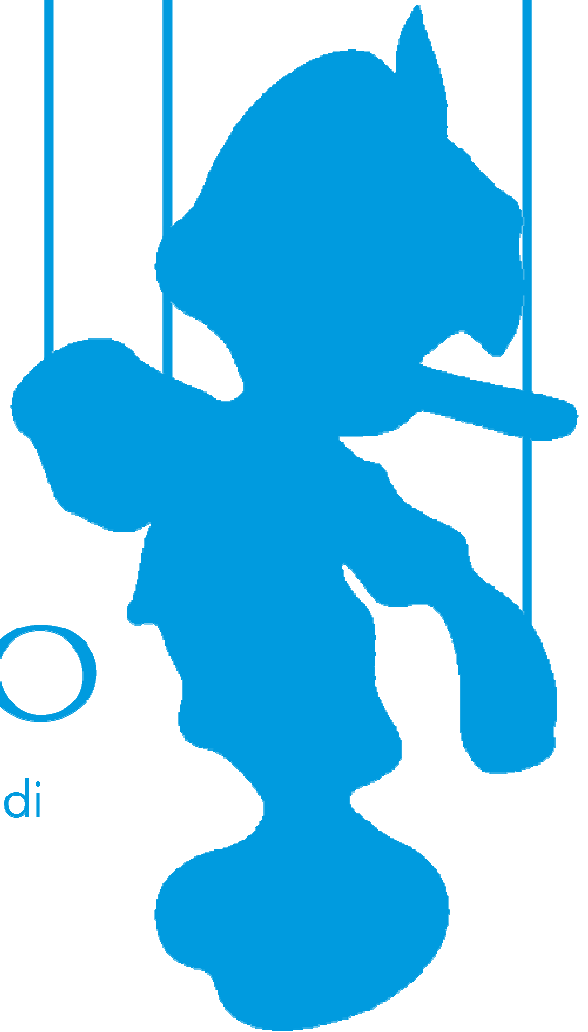
Fort Wayne  
**youth**eatre



education guide

# PINOCCHIO

the Italian Fairy Tale by Carlo Collodi



# ELEMENTS OF A PRODUCTION

**SET**— the scenery pieces that form the area in which the performers act out the play. Sometimes scenery is very realistic and complete, making the audience think they are inside a real house, for example. Other times the scenery is quite fanciful or limited. What different sets can you name in *Pinocchio*? What time and place does it look like?

**LIGHTS**— the lighting instruments that help to create the right atmosphere on the stage. Lights direct the attention of the audience to specific areas of the stage or to a specific performer. The lights may be different colors to add special effects such as nighttime or a storm. How do the lights in *Pinocchio* show time passing from night to day? What kind of special effects are used to create “magic” or places like the inside of a whale?

**PROPS (PROPERTIES)**- the objects performers carry to help them act out the story. Look for important props like magic wands, books and gold coins. What kind of props fill Geppetto’s shop?

**MAKE-UP**— the cosmetic bases, blushes, lipsticks, mascara and eye liners which help the performer physically become the character he/she is playing. Make-up is also used so that the performer’s facial features can be seen clearly under the bright stage lights and from a distance. Look for special make-up in *Pinocchio* that makes actors look like puppets.

**COSTUMES**— the clothing the performers wear. Depending on the story being acted out, this clothing may be what a character of the time would have actually worn. It may also be very exaggerated or fantastic in the case of a fairy tale like *Pinocchio*. Costumes help the audience know what a character is like or where and when he/she lived. Are the costumes in *Pinocchio* drab or colorful? Do they look realistic or like something out of a storybook?



Pictured above: Youtheatre’s productions of *SLEEPING BEAUTY* & *REMEMBERING ANNE*

# SETTING THE STAGE: SYNOPSIS

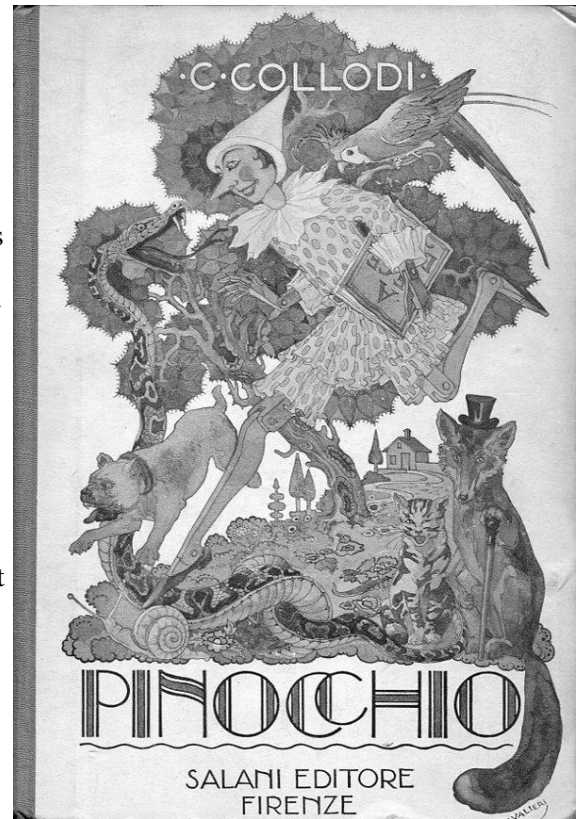
Fort Wayne Youtheatre is proud to present *Pinocchio* as part of our 83rd season and 5th annual Fairy Tale Fest!

The play opens as a group of Fairies-in-Training gather to celebrate yet another "perfectly granted" wish of the Blue Fairy ("When You Wish upon a Star"). Their celebration is interrupted by the toy maker, Geppetto, who complains that Pinocchio, the puppet she brought to life as his son, is defective. To uncover the truth, the Blue Fairy takes us back in time to the day of Geppetto's wish. Geppetto's toy shop is filled with parents and their eager children ("Toys"). Having no children of his own, Geppetto envies them and wishes for his heart to be full ("Empty Heart"). The Blue Fairy grants his wish and brings Pinocchio to life.

The next day, the overjoyed Geppetto teaches Pinocchio a song he learned from his father ("Geppetto and Son") and introduces him to the Town Fathers, but Pinocchio wanders away. We then travel forward in time ("Rise and Shine") to see Geppetto attempt to teach Pinocchio about toy making. When the disinterested Pinocchio lies, his nose grows. Still not convinced of Pinocchio's imperfection, the Blue Fairy takes us forward again to Pinocchio's first day of school. Heeding Geppetto's instructions to "act like everyone else," Pinocchio begins mimicking other students and gets into trouble. In the town square, the puppeteer, Stromboli, notices that Pinocchio is a stringless puppet and tries to recruit him for his marionette show, but the Blue Fairy sends Stromboli away.

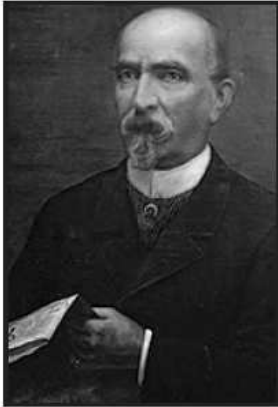
Back in the present, Geppetto repeats his request for the Blue Fairy to take Pinocchio back. Pinocchio overhears and runs away ("When You Wish upon a Star – Reprise"). Geppetto goes looking for Pinocchio and finds him performing for Stromboli ("I've Got No Strings"). After the show, Stromboli locks up Pinocchio, but tells Geppetto that the puppet left. Meanwhile, Pinocchio escapes, but Stromboli vows to find him ("Bravo Stromboli"). The Blue Fairy finally agrees to take Pinocchio back once Geppetto finds him ("Just Because It's Magic"). In Idyllia, Geppetto encounters Professore Buonragazzo and his "perfect child" machine, which creates a series of perfect children ("Satisfaction Guaranteed"), but none can replace Pinocchio. Back on the road, Geppetto meets talking animals who act like something else because of their parents' expectations. Meanwhile, the Blue Fairy offers Pinocchio to Stromboli since Geppetto still doesn't want him ("Bravo Stromboli – Reprise").

A Ringleader and his Roustabouts introduce us to a children's paradise ("Pleasure Island"). Geppetto finds Pinocchio there, but fails to convince him to come home. Suddenly, Pinocchio and the other delinquents become donkeys and are sent away on a ship, which Geppetto pursues in a rowboat. The young fairy, Sue, conjures a whale to save them, but it swallows Geppetto and Pinocchio. Inside the whale, Geppetto promises to be a better father if they ever get home ("Geppetto and Son – Reprise"). Pinocchio lies so that his nose tickles the whale's throat, and it sneezes them out. Back at the toy shop, Stromboli and the Blue Fairy await them. Having learned how to appreciate fatherhood, Geppetto offers Stromboli anything in his shop in exchange for letting him keep Pinocchio ("Since I Gave My Heart Away"). Stromboli refuses, and the Blue Fairy must grant Stromboli his wish, but the young fairies point out that Pinocchio has learned to become a real boy, rendering him useless for Stromboli's show. With father and son now transformed and united for good, the Blue Fairy's perfect record remains intact!



# ABOUT THE PLAYWRIGHT

Taken directly from: <http://www.yourwaytoflorence.com/db/pinocchio/pinocchio.htm>



## Carlo Collodi

Carlo Collodi is the pen-name of Carlo Lorenzini (1826-90). Collodi is the name of the little village in Tuscany where his mother was born. He was born in Florence, the son of a cook and a servant, and spent his childhood as much in the rough and tumble of the streets of his native Florence as in the classroom. No doubt this stood him in good stead in his two periods as a soldier - once in 1848 when Tuscany rose in revolt against its Habsburg rulers, and again in the war between Italy and Austria in 1859.

Collodi started his writing career as a newspaperman: he wrote for other papers, and also started his own satirical paper *Il Lampione* (The Lanter) - but the government closed it down. Later he became a government official himself, working as a civil servant for the education department and trying to push through much-needed educational reforms.

In the 1850s, he began to have a variety of both fiction and non-fiction books published. Once, he translated some French fairytales so well that he was asked whether he would like to write some of his own. The result was his first major success, *Giannettino*, which is a kind of educational fairytale. He now devoted himself to writing for children "because adults are too hard to please!"

In 1881, he sent to a friend, who edited a newspaper in Rome, a short episode in the life of a wooden puppet, wondering whether the editor would be interested in publishing this "bit of foolishness" in his children's section. The editor did, and the children loved it. The adventures of Pinocchio were serialized in the paper in 1881-82, and then published in 1883 with huge success. The first English-language version was just as successful on its publication in 1892. The 1940 Walt Disney cartoon has ensured that the character of Pinocchio remains familiar; but the book is far richer in the details of the adventures of the naughty puppet in search of boyhood.

# RECOMMENDED READING

*The Wonderful Wizard of Oz* by L. Frank Baum  
*Mary Poppins* by Dr. P. L. Travers  
*Alice's Adventures in Wonderland and Through the Looking Glass* by Lewis Carroll  
*The Wind in the Willows* by Kenneth Grahame  
*The Jungle Book* by Rudyard Kipling  
*James and the Giant Peach* by Roald Dahl  
*Treasure Island* by Robert Louis Stevenson  
*The Little Prince* by Antoine de Saint-Exupéry  
*Charlie and the Chocolate Factory* by Roald Dahl





# HISTORY OF THE FAIRY TALE

## HISTORY CLASSROOM INFORMATION

Taken directly from: <http://www.pinocchio.it/uk/parco.htm>

### Pinocchio's Adventures

The story and playful spirits of Pinocchio boast over a hundred years of life. This character, at once a child and a puppet, endowed with the aura of fascination inherent in matter that has mysteriously come alive, has proved an abiding companion of many decades and has spanned geographic and cultural divides, migrating from one form of expression to another without losing the specificity that makes him recognizable and lovable in the eyes of children and ex children alike throughout the world. His enduring power of fascination is testified by the experience and cultural heritage built up in over forty years by the National "Carlo Collodi" Foundation, which was set up to promote knowledge of the work of Carlo Lorenzini/Collodi.

July 7th, 1881 saw the publication of the first installment of *The Story of a Puppet* by Carolo Collodi, which appeared in the *Children's Magazine*, one of the first Italian weeklies for children. The story broke off abruptly several months later at Chapter XVI, leaving Pinocchio dangling from a branch of the Great Oak, possibly hanged and dying. But such was the outcry from the readers that the installments resumed on February 16th, 1882, under the title *Pinocchio's Adventures*, which took the story right up to its final ending, published in January 1883. Immediately after the publication of the last installment, *Pinocchio's Adventures* came out as a complete book, in February of that year. By 1890, the year of Carlo Collodi's death, it had reached the fifth edition.

From that moment on, the ever-increasing popularity of *Pinocchio* on what were at that time the main markets for children's books, and subsequently on the world-wide market as well, has made it an enduring classic. In 1891 it came out in Great Britain, with illustrations by Mazzanti, and was given an enthusiastic write-up – by no means an insignificant accomplishment in the homeland of children's books. Its first appearance in the USA dates from 1898, but it was not until 1904 that the first United States edition genuinely translated and illustrated by Americans was published, thanks to the work of Walter S. Cramp and Charles Copeland. Ever since then – since long before the huge international success of Walt Disney's Pinocchio – the puppet's adventures have represented one of America's best-loved children's stories, and also one that has always been a landmark achievement for many illustrators.

Together, the American and British editions would subsequently contribute to popularizing *Pinocchio* even in countries whose cultures differed strikingly from the Italian model, such as Iceland or numerous Asian countries. In 1905 the story was published in Germany, as a result of the efforts of Otto Julius Bierbaum, who reworked the *Adventures* into a story called *Zapfelkerns Abenteuer* ("Pine Nut's Adventures"). Meanwhile, the first French edition had been published in 1902. Between 1911 and the Second World War, Collodi's book was translated into all the European languages and a also number of the languages of Asia, Africa and Oceania.

Pinocchio has been eagerly scooped up by all those who are involved in new means of communication, for not only does it provide a creative stimulus, but the success of the character and his story also provide strong support for innovative forms of expression with which the public needs to gain familiarity.





# HISTORY OF THE FAIRY TALE

(Continued)



Thus after having inaugurated a new type of children's book (new mainly by virtue of the fascination it held over its readers) *Pinocchio* was adopted by one of the pioneers of cinema, Count Giulio Cesare Antamoro, who screened it in 1911 in a hand-colored silent film lasting no less than 30 minutes. The main character was played by the then celebrated entertainer Polydor, and the filmstrip has recently been rediscovered in an almost intact version, which has been lovingly restored. In 1932 *Pinocchio* became the protagonist of a film produced in Japan using an experimental technique of animated puppets (the film director was Noburo Ofuji), while in Italy a number of experiments were carried out in the 1930s with full-length films using animated cartoons, partly in color, all of which were based on the story of the puppet Pinocchio. The 1940 Walt Disney version also provided an opportunity to experiment with new techniques of animated film. During the same period, a number of versions featuring both animated cartoons and puppets were produced in the Soviet Union, based on Aleksey N. Tolstoj's re-elaboration of Pinocchio, called *The Little Golden Key*. Overall, 17 cinematic versions of the story of Pinocchio have been produced, as well as several citations (including the famed "Totò a colori" ("Totò in colour").

Among the most recent film ventures, one may note two that feature character actors: an English production directed by Steve Barron, released in late 1996, and a project still in progress directed by Francis Ford Coppola. Furthermore, a survey of the present scene reveals intense utilization of Pinocchio in the guise of protagonist and "booster" for multimedia products that are being launched into circulation. These cover the entire range from a simple reproduction of the story of Pinocchio on floppy disk to complex multilingual creations with graphic animation options or hypertext hot spots allowing the reader/viewer to jump from one storyline to another, according to preferences.

The possibility of choosing among various languages not only favors sale of the product on the global market but also fulfils an important educational function: for it enables children, who are reassured by a degree of familiarity with the story and find it entertaining to approach it in a new form, to make their first steps towards contact with a second language much more easily. Examples of these innovative creations include the CD-TV of Giunti Multimedia, containing the story in six different European languages, and video games based on the original illustrations drawn by Leonardo Mattioli for an edition of *Pinocchio's Adventures*. Published by Vallecchi in 1955, the original illustrated edition was commissioned by the Committee for the Monument to Pinocchio, which was later to become the Carlo Collodi National Foundation.



# DISNEY'S PINOCCHIO

## HISTORY CLASSROOM INFORMATION

Taken directly from: [http://en.wikipedia.org/wiki/Pinocchio\\_\(1940\\_film\)](http://en.wikipedia.org/wiki/Pinocchio_(1940_film))



*Pinocchio* is a 1940 American animated film produced by Walt Disney and based on the story *The Adventures of Pinocchio* by Carlo Collodi. The second film in the Walt Disney Animated Classics, it was made after the success of *Snow White and the Seven Dwarfs* and was released to theaters by RKO Radio Pictures on February 7, 1940.

The plot of the film involves a wooden puppet named Pinocchio (voice of Dickie Jones) being brought to life by a blue fairy (Evelyn Venable), who tells him he can become a real boy if he proves himself "brave, truthful, and unselfish". Thus begin the puppet's adventures to become a real boy, which involve many encounters with a host of unsavory characters.

*Pinocchio* won two Academy Awards, one for Best Original Score and one for Best Original Song for the song *When You Wish Upon a Star*.

The plan for the original film was considerably different from what was released. Numerous characters and plot points, many of which came from the original novel, were used in early drafts. Producer Walt Disney was displeased with the work that was being done and called a halt to the project midway into production so that the concept could be rethought and the characters redesigned.

Originally, Pinocchio was to be depicted as a Charlie McCarthy-esque wise guy, equally as rambunctious and sarcastic as the puppet in the original novel. He looked exactly like a real wooden puppet with, among other things, a long pointed nose, a peaked cap, and bare wooden hands. But Walt found that no one could really sympathize with such a character and so the designers had to redesign the puppet as much as possible. Eventually, they revised the puppet to make him look more like a real boy, with, among other things, a button nose, a child's Tyrolean hat, and standard cartoon character four-fingered (or three and a thumb) hands with Mickey Mouse-type gloves on them. The only parts of him that still looked more or less like a puppet were his arms and legs. In this film, he is still led astray by deceiving characters, but gradually learns bit by bit, and even exhibits his good heart when he is offered to go to Pleasure Island by saying he needs to go home two times, before Honest John and Gideon pick him up themselves and carry him away.

# WHEN YOU WISH UPON A STAR

## LANGUAGE ARTS CLASSROOM ACTIVITY

Adapted from: <http://www.suite101.com/content/teaching-children-to-write-poetry-a203845>



*“Starlight, Star bright,  
First star I see tonight,  
I wish I may, I wish I might,  
Get the wish I wish tonight.”*



These words represent a time-tested rhyme that can stir young people’s imaginations! Turn out the lights in your classroom. If a class planetarium projector or a handheld one is available, light up the room with constellations. Likewise, try using colored lights strung to represent planets, galaxies, stars, and nebulae. Add appropriate music to this experience, and choose instrumental tracks with a wide range of sounds and shifts in pace and tone. It is important to alter the classroom in some way to underscore the specialness of this experience.

### Activity: .....

1. Share with students the “Starlight, Star Bright” rhyme, and have them say it along with you if they are familiar with the words.
2. Hold a class discussion about stars and their wish-fulfilling abilities. Ask students if they have ever wished on a star before, and if any students are willing, have them share something they’ve wished for. Why do you think people wish on stars? What is so special about stars that we wish on them?
3. Place students into pairs and give the pairs 1-2 minutes to discuss the following prompts:
  - a. Tonight, when I see the first star, I am going to wish for \_\_\_\_\_ for myself, and I am going to wish for \_\_\_\_\_ for my family, and I am going to wish for \_\_\_\_\_ for my class at school.
4. Gather students back together and allow a few students to share their wishful wishes with the class. Finally, ask students: If you were granted one of your wishes from a star, how do you think that wish would be bestowed to you? Would it come down magically, or would you find the wish waiting for you? How do wishes work?
5. Present students with the *When You Wish Upon A Star... Poem Worksheet*. Have students create their own poem based on their wishes. After creating their poem, have students decorate their poem to represent their wishing star and the wishes they wished for. Hang these poems throughout the classroom for students to look at, and encourage them to try wishing on a star tonight!



# WHEN YOU WISH UPON A STAR

## STUDENT POEM WORKSHEET

*Tonight I wish upon a star.*

*The first star I see is (adjectives)*

\_\_\_\_\_,  
\_\_\_\_\_,  
\_\_\_\_\_, and  
\_\_\_\_\_.

*I wish for* \_\_\_\_\_,  
\_\_\_\_\_ and  
\_\_\_\_\_.

*(one wish for you, one for your family, and one for your class)*

*When my wish is granted to me I will*

\_\_\_\_\_  
\_\_\_\_\_.

# LIE DETECTORS

## CITIZENSHIP AND HUMANITIES CLASSROOM ACTIVITY

Taken from: [http://news.bbc.co.uk/1/hi/newsid\\_4060000/newsid\\_4063400/4063461.stm](http://news.bbc.co.uk/1/hi/newsid_4060000/newsid_4063400/4063461.stm), This lesson idea comes from James Brook who is a PGCE Citizenship at Sheffield Hallam University.

Pinocchio – *What's happening to my nose??*

Geppetto – *You can always tell when a little boy lies, Pinocchio*

### Activity: .....

1. Ask students to write down a statement describing their house, which is either true or false. E.g. We have two TVs at home.
2. Next, have a handful of students stand in front of the class and read out their statements. The rest of the class must vote on whether they think the statements are true or false. Record these votes, and after all the statements have been shared, have the students tell whether their statement was true or false, and compare the answer with the class vote.
3. Afterwards, ask students: How did you decide whether the students making the statements in front of the class were telling the truth or lying?
  - a. Prompt: Body language, tone of voice, eye movements, statement doesn't match prior knowledge.
  - b. Make a class list of their suggestions.
4. Place students in groups of three, and have students in each group pick a word at random from a dictionary.
  - a. One member of the group must write down the definition in their own words.
  - b. The other two group members must each devise an alternative definition for the word. Tip: Look up words that start with the same prefix or end with the same suffix. Incorporate these meanings in your made-up definition. It will make it sound more convincing.
5. Give groups about 10 minutes to complete this activity. Then, have each group present their definitions to the rest of the class, who will vote on the definition they think is the true one.
6. Afterwards, discuss with students how they made their choices, as to which definition they believed was true and which were false. Did they make a guess based purely on the definitions or did they look for clues in the students' body language, tone of voice, eye movements etc?
7. Finally, have each group reveal the true definition.
8. Conclude this activity by brainstorming as a class all the excuses and rationalizations people give for lying, cheating, and stealing, and then have a discussion about them. How valid are they? What's wrong with each of them?
9. Conduct a survey in your school or community asking questions like the following: Do you think people are honest enough? What are some examples of dishonesty you really dislike? What are some examples of honesty that you especially appreciate? Compile the results into a report.



# FOR EVERY ACTION THERE IS A REACTION: CONSEQUENCES

## CITIZENSHIP AND HUMANITIES CLASSROOM ACTIVITY

Taken from: <http://www.suite101.com/content/lesson-plan-taking-responsibility-a35594>, by Susan Carney

*Look, the kid's a big disappointment. I don't want him –  
so take him back! – Geppetto*

It's common for people to try to avoid taking responsibility for their actions, especially when the outcome is a negative one. Often we believe that if we project blame onto someone or something else, this relieves us of the need to admit a mistake, as well as the need to solve the problem. But instead, making excuses takes power away from us because it keeps us from owning problems and finding solutions. Try this lesson plan to help your students focus on finding the power to make positive changes.

## Activity

1. Discuss with students how we use "excuses" to try to deny responsibility for our actions and what is happening in our lives. Emphasize that we often try to project blame onto others, in an attempt to also deny our responsibility in fixing the situation.
2. On the board, write the following six examples of "excuses." Ask students to generate ideas for how these can be restated in a way that reflects taking responsibility for both the problem and the solution. Use the suggestions for changes listed below as a guide.
  - EXCUSE: It broke.  
TAKING RESPONSIBILITY: I broke it. How can I fix it?
  - EXCUSE: I can't find it  
TAKING RESPONSIBILITY: I haven't found it yet. I need to look harder.
  - EXCUSE: He started it.  
TAKING RESPONSIBILITY: I chose to get involved in something I should have stayed out of.
  - EXCUSE: You made me do it.  
TAKING RESPONSIBILITY: I caved in to peer pressure, and I shouldn't have.
  - EXCUSE: She was doing it, so I did it, too.  
TAKING RESPONSIBILITY: I won't do it.
  - EXCUSE: I can't do it.  
TAKING RESPONSIBILITY: I choose not to do it.  
I need help to do it.
3. Ask students to think of three "excuses" they have used recently and write each one down. When all have finished, ask them to rewrite each one. Taking responsibility for the problem and solution. Ask for volunteers to share some of their statements and their rewrites with the class
4. Allow this activity to lead you into a discussion about how each choice has consequences and how people are responsible for the consequences of their choices.
5. Place students into small groups to complete the following statements. Have students brainstorm the various consequences that different responses might bring about.
  - When I get angry at my friend, I...
  - When I am picked on, I...
  - When I can't have my way, I...
  - When I get in trouble, I...
  - When my parents won't listen to me, I...
6. As a group, process the following discussion questions: Why do we use excuses? When you use a responsible statement, who is in control? Is it easier to make excuses or responsible statements? Why? How can accepting responsibility help improve your schoolwork or your relationship with your friends?





# AN ITALIAN DICTIONARY

## FOREIGN LANGUAGE CLASSROOM ACTIVITY

Adapted from: <http://www.rcenter.org/Drama/StudyGuide-Pinocchio.pdf>

The author of the original story of *Pinocchio*, Carlo Collodi, lived in Italy. Try finding where Italy is located on a world map. Listed below are some websites with additional information and pictures of Italy:

<http://www.timeforkids.com/TFK/hh/goplaces/main/0,20344,726880,00.html>;

<http://www.cia.gov/cia/publications/factbook/geos/it.html>;

<http://en.wikipedia.org/wiki/Italy>;

<http://www.pocanticohills.org/italy/italy.htm>

In Youtheatre's production of *Pinocchio*, the actors use some Italian words just like Carlo Collodi used when he first wrote the story of Pinocchio. Included are common Italian words and phrases. Choose one Italian word or phrase and try incorporating it into your daily conversation!

*Buon Giorno* (B'WOHN JOHR-NOH) ~ Good day!

*Signore, Signori* (SEEN-YOHR-AY, SEEN-YOHR-EE) ~ Ladies and Gentlemen

*Scusatemi* (SKOO-ZAH-THE-MEE) ~ Pardon me

*Se solo mi presento* (SAY SOH-LO MEE PRAY-ZEN-TOH) ~ I present

*Ragazzi* (RAH-GAHT-TZEE) ~ Boys

*Maestro* (MY-STROH) ~ Master

*Si* (SEE) ~ Yes

*Papa* (PAH-PAH) ~ Father

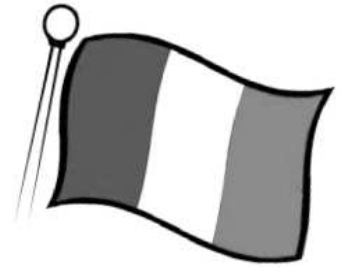
*Bambino* (BAHM-BEE-NOH) ~ Child

*Caro mio* (KAH-ROH MEE-OH) ~ Dear one

*Bellissimo* (BEHL-LEES-EE-MOH) ~ Beautiful

*Arrivederci* (AH-REE-VEH-DEHR-CHEE) ~ Goodbye

*Mama mia!* (MAH-MAH MEE-AH) ~ My mother! used as Good Heavens!



# CITIZENSHIP'S FIVE THEMES

## CITIZENSHIP AND HUMANITIES CLASSROOM ACTIVITY

Taken directly from: [http://www.educationworld.com/a\\_curr/curr008.shtml](http://www.educationworld.com/a_curr/curr008.shtml), by Weekly Reader

*Little Pinocchio. Prove yourself brave, truthful and unselfish and some day you will be a great boy. – Blue Fairy*



**T**he five themes of citizenship include honesty, compassion, respect, responsibility, and courage. Exploring those themes, talking about them, and making connections between those themes and your students' lives are the keys to developing a true understanding of the concepts.

- **Honesty** is the basic theme of good citizenship. A person must be honest with others, and with himself or herself, in order to be a good citizen.
- **Compassion** is the emotion of caring for people and for other living things. Compassion gives a person an emotional bond with his or her world.
- **Respect** is similar to compassion but different in some ways. An important aspect of respect is self-respect, whereas compassion is directed toward others. Respect is also directed toward inanimate things or ideas as well as toward people. For example, people should have respect for laws.
- **Responsibility** is about action, and it includes much of what people think of as good citizenship. Out of honesty, compassion, and respect comes responsibility, which includes both private, personal and public responsibility. Individuals and groups have responsibilities.
- **Courage** enables people to do the right thing even when it's unpopular, difficult, or dangerous. Human beings are capable of moving beyond mere goodness toward greatness.

The following activities may help students further refine their thinking about good behavior by exploring the five themes of citizenship in realistic situations.

### ***Sharing Stories (Use as a discussion starter)***

One way of exploring the five themes is simply to ask students to tell about their experiences. You may wish to use the following prompts:

- Tell a story about a time you told the truth, even though that was a difficult thing to do.
- Tell a story about a time you felt happy or sad for somebody or something.
- Tell a story about someone you respect.
- Tell a story about a time you took responsibility for something you had done or said.
- Tell a story about being brave.

# FINDING PINOCCHIO

## Pinocchio Word Search Puzzle

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

CAGE  
CANDY  
CARING  
CONSCIENCE  
DONKEY  
EARS  
FATHER  
GEPETTO  
GOOD  
HONESTY  
LIE  
NOSE  
PINOCCHIO  
PUPPET  
SCHOOL  
SHOW  
STROMBOLI  
TAIL  
TRUTH  
WISH  
WOODEN



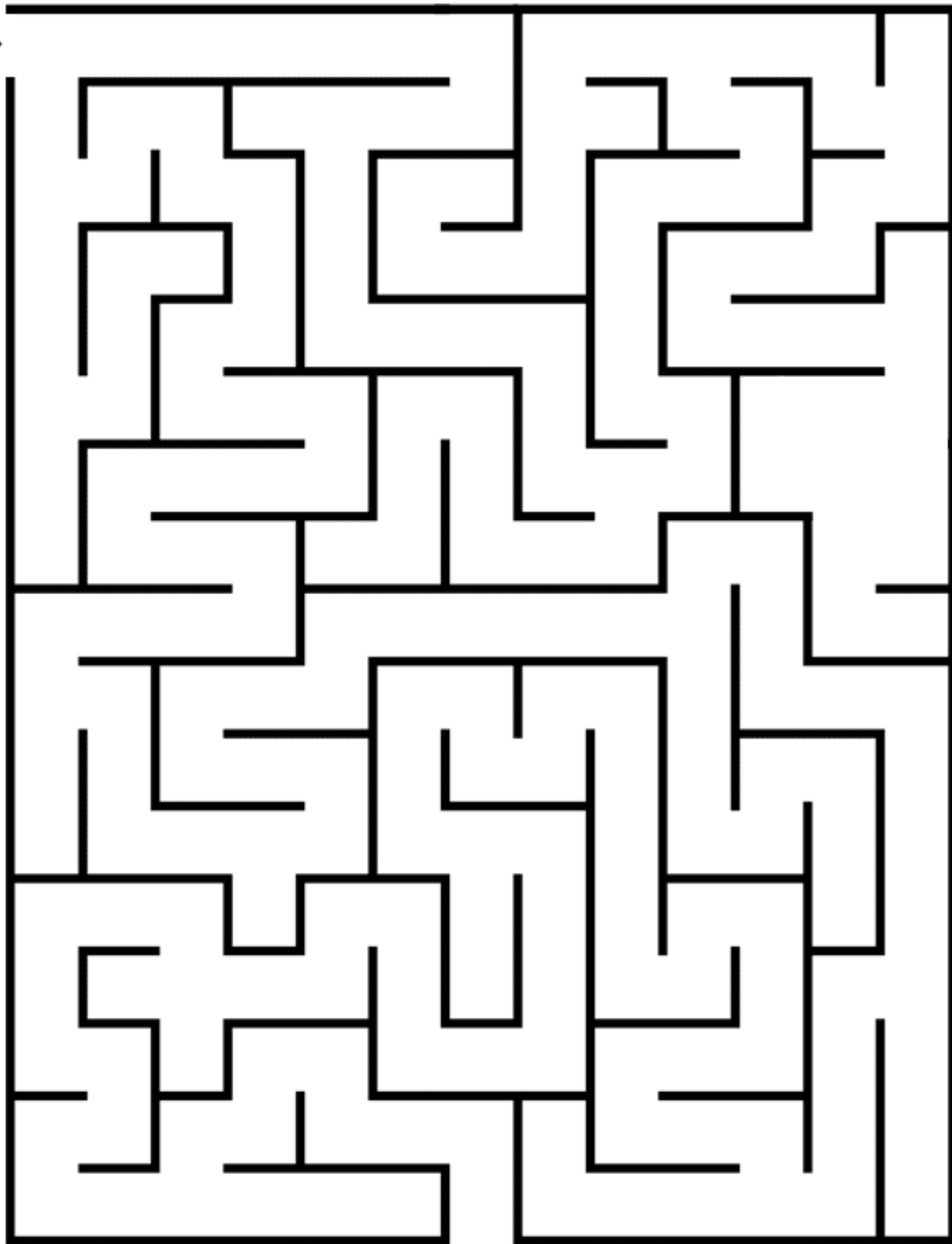
## POST-SHOW QUESTIONS

1. In the beginning of the play, we find out that Geppetto wants to give back Pinocchio because he's "defective." In the end, Geppetto finds true happiness in having Pinocchio as his real son. Have you ever had a tough time living up to a commitment? Did you quit or stick to it? What happened in the end and how did it make you feel?
2. In the town of Idyllia, parents can create their own children to be what they want them to be. Do you think this is good? Why or why not?
3. In Pleasure Island, the kids are in charge and get to do whatever they want to do. Why do you think it turns into such a bad place?
4. Geppetto tries to teach Pinocchio that lying is not a good choice. In the end, Pinocchio needs to lie in order to save himself and his dad. Do you think it's okay to lie sometimes about some things? Why or why not? What are the consequences (outcomes) of telling lies?
5. The Blue Fairy sings the song "When You Wish Upon a Star." how does this song represent what is happening in the show? What does the song mean to you? What do you wish upon a star for?



# HELP PINOCCHIO GET TO SCHOOL!

Pinocchio Maze



# WHO SAID IT? QUIZ

1. You publicly besmirch my reputation and expect me to take it lying down? Not on my dime, mister.
2. How he embarrassed me? First day out and he's already misbehaving. He had no respect for the town fathers, no respect for me...
3. I want to be a train engineer! Choo! Choo! All aboard! Choo! Choo!
4. Wow! I slept like a log!
5. Such anger. Such aggression. And we have just the tonic. Stromboli's Amazing Marionette Holiday Extravaganza!
6. We really cleaned up, my little Pinocchio. And don't you worry, there's lots more where this came from. Just think... a thousand pieces of gold for every town in Italy!
7. I'm so glad the new puppet's gone!
8. The Blue Fairy is a fraud! The Blue Fairy doesn't know a wish from shinola!
9. Magnifico! A classic combination. One Christmas miracle coming right up.
10. I never said I wanted a perfect child.
11. Tell that to my dad. I mean he became a dog. And so did his father before him. We come from a long line of dogs.
12. Well then you'll sort of understand this: if you let your children decide what they want to be, they might choose to be a ...
13. Well, that was a wasted entrance.
14. I don't want to hear excuses. You're not very good at listening, are you?
15. I heard what you said about me! That I was a big disappointment! That you didn't want me. Well, now I don't want you!
16. If only Geppetto had been nicer to me—perhaps I would've given him a hand with this little problem.
17. Wait! I've got it! We just need to tickle the back of his throat! Then he'll sneeze us out!
18. See? The puppet is mine!
19. First, you wished for your heart to be full.
20. I'm real! I'm a real boy!

# WHO SAID IT? - ANSWERS

1. You publicly besmirch my reputation and expect me to take it lying down? Not on my dime, mister. **BLUE FAIRY**
2. How he embarrassed me? First day out and he's already misbehaving. He had no respect for the town fathers, no respect for me... **GEPPETTO**
3. I want to be a train engineer! Choo! Choo! All aboard! Choo! Choo! **PINOCCHIO**
4. Wow! I slept like a log! **PINOCCHIO**
5. Such anger. Such aggression. And we have just the tonic. Stromboli's Amazing Marionette Holiday Extravaganza! **STROMBOLI**
6. We really cleaned up, my little Pinocchio. And don't you worry, there's lots more where this came from. Just think... a thousand pieces of gold for every town in Italy! **STROMBOLI**
7. I'm so glad the new puppet's gone! **MARIONETTE ALA STROMBOLI**
8. The Blue Fairy is a fraud! The Blue Fairy doesn't know a wish from shinola! **GEPPETTO**
9. Magnifico! A classic combination. One Christmas miracle coming right up. **BUONRAGAZZO**
10. I never said I wanted a perfect child. **GEPPETTO**
11. Tell that to my dad. I mean he became a dog. And so did his father before him. We come from a long line of dogs. **PIG**
12. Well then you'll sort of understand this: if you let your children decide what they want to be, they might choose to be a ... **FOX MOTHER**
13. Well, that was a wasted entrance. **SUE THE FAIRY IN TRAINING**
14. I don't want to hear excuses. You're not very good at listening, are you? **NAUGHTY KID IN PLEASURE ISLAND**
15. I heard what you said about me! That I was a big disappointment! That you didn't want me. Well, now I don't want you! **PINOCCHIO**
16. If only Geppetto had been nicer to me—perhaps I would've given him a hand with this little problem. **BLUE FAIRY**
17. Wait! I've got it! We just need to tickle the back of his throat! Then he'll sneeze us out! **PINOCCHIO**
18. See? The puppet is mine! **STROMBOLI**
19. First, you wished for your heart to be full. **ARANCIA THE FAIRY IN TRAINING**
20. I'm real! I'm a real boy! **PINOCCHIO**



# LANGUAGE ARTS & STANDARDS

Fort Wayne  
**youth**eatre

303 E. Main Street • Fort Wayne, IN 46802 • (260)422-6900

All Youtheatre Stories are Literature Based and on the recommended reading list of Library of Congress

**Language Arts Standard: Perceive, identify, describe and analyze the distinguishing characteristics of form, structure and style of story.**

- Retell story identifying plot, theme, characters, and setting.
- Recall story plot utilizing chronological order.

**Language Arts Standard: Evaluate Theatre/Literary work based on critical perception and analysis.**

- Share perception of theatre experience in the area of voice, movement, mood and motivation.
- Make suggestions for alternative endings.
- Analyze and critique story and performance through creative writing.
- Create a similar story through creative writing.

**Language Arts Standard: Use Theatre /Literary work to develop affective areas of self-concept, problem solving and interpersonal skills.**

- React to feelings of self and others within a production.
- Identify conflict within story as it relates to self and others.
- Compare and contrast problems and resolutions found in different stories and real life situations.
- Express personal attitudes, values, and belief systems as it relates to theatre piece.
- Interact freely in conversations, class discussions and dramatic activities.
- Contribute to the solving of problems through dramatization/improvisation.

**Language Arts Standard: Examine Theatre /Literary work in a historical and multicultural context.**

- Identify similarities and differences between characters from diverse cultures depicted.
- Identify historical differences/figures in different time frames depicted in story.
- Identify significance of historical aspects in story.

## **Exploring Aesthetics: A Philosophical Basis for Life!**

Attending live theatre helps children value its importance to the community and helps develop a lifelong commitment and love of Theatre and Literature. Students experience aesthetic growth through appreciation of Theatre. Students discover through experience that making art is an essential human activity. It requires collaboration, and enhances creative thinking.

