

# STUDY GUIDE

PREPARED BY  
DISNEY THEATRICAL PRODUCTIONS  
EDUCATION DEPARTMENT



Disney

# Aladdin

THE HIT BROADWAY MUSICAL

# To The Educator

Thank you for bringing your students to *Aladdin* on Broadway! With just one rub of a magic lamp, Aladdin's journey sweeps you into an exotic world full of daring adventure, classic comedy, and timeless romance. It's an unforgettable experience that blends all the cherished songs from the film's Academy Award®-winning score with new music written especially for this Broadway production.

*Aladdin* provides a unique opportunity to engage your students through a variety of disciplines: English Language Arts can be explored through character and theme, Social Studies can be examined by considering the story's source material, and the arts come to life through the production's thrilling script, score, and design.

## JOURNEY TO THE STAGE

This section includes background information on the show and its creators. Use this information to acquaint your students with the plot, characters, and history of *Aladdin*.

## EDUCATOR EDITION

These sections are written just for you and present activities in a common lesson plan format for you to use in any classroom, club, homeschool, or afterschool setting. Each lesson has been designed to tie into specified curricula.

## STUDENT EDITION

These reproducible handouts are the student accompaniments to your lesson plans. They are written for kids and include directions for completing assignments.

## BOLDED WORDS

The bolded words in this guide have been defined in the glossary. Such vocabulary includes show-specific words, theatrical terms, and uncommon vocabulary.

## STANDARDS

We've carefully aligned the lessons with various standards including some Common Core State Standards. Check the back of this guide for a detailed chart.



### MAGIC CARPET ICON

The lessons in this guide have been written with middle school students in mind, but look for the Magic Carpet icon for variations for working with younger, older, or homeschooled students.



### CAVE OF WONDERS ICON

This icon highlights things students should look for when they attend *Aladdin*.



### PRE- AND POST-SHOW ICONS

All of the lesson plans are written so that they can be done before or after your students see the show. However, some lessons lend themselves better to one or the other. Look for these icons to help you decide when to use each lesson.

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# Synopsis



Photo by Deen van Meer.

## ACT 1

### MARKETPLACE OF AGRABAH

A mysterious storyteller welcomes the audience to the ancient city of **Agrabah** (*Arabian Nights*). A poor but street-wise young man named Aladdin is caught stealing a loaf of bread in the marketplace. He narrowly escapes the guards with the help of his friends and fellow thieves: Babkak, Omar, and Kassim (*One Jump Ahead*). A royal **entourage** appears, with Prince Abdullah on his way to woo Princess Jasmine. Aladdin gets in the way and the Prince mocks him bitterly. Aladdin realizes he must try to change his life for the better and makes a promise to his deceased mother (*Proud of Your Boy*).

### THE PALACE

The villainous royal **vizier**, Jafar, and his **lackey**, Iago, lament the arrival of Prince Abdullah. If Jasmine chooses the Prince, the vizier will no longer be next in line for the throne. Luckily for Jafar, Princess Jasmine refuses the Prince and swears to marry only for love. The **Sultan decrees** she must obey the law and marry a prince, so Jasmine decides to run away (*These Palace Walls*). Desperate to gain control of the kingdom, Jafar finds a spell to lead him to a lamp holding an all-powerful **genie**. To get to the lamp, they will need the help of the “**Diamond in the Rough**,” who is revealed to be Aladdin.

### MARKETPLACE OF AGRABAH

Aladdin and his friends **busk** for money, attempting to make a living without stealing (*Babkak, Omar, Aladdin, Kassim*). Amid the commotion, Jasmine, who has adopted a disguise and appears in the crowd, meets Aladdin. Aladdin shows her around, and Jasmine takes an apple from a vendor’s cart as a gift for Aladdin. The vendor apprehends Jasmine for stealing, but Aladdin helps her escape and brings her to his **hovel**.

### ALADDIN’S HOVEL

The two runaways share their experience of feeling trapped (*A Million Miles Away*). When the guards find them, Jasmine removes her disguise and demands Aladdin’s release, but the guards will only obey the Sultan. Jasmine leaves for the palace at once. Jafar and Iago, having observed Aladdin’s capture, don disguises and bribe the guards to release Aladdin to them. They then convince Aladdin to fetch the magic lamp (*Diamond in the Rough*) from the Cave of Wonders.

### CAVE OF WONDERS

Aladdin finds the lamp, but touches a necklace that reminds him of Jasmine, causing the cave to collapse. Trapped inside, Aladdin rubs the lamp and releases the Genie (*Friend Like Me*), who helps his new master escape the cave. Meanwhile at the palace, Jafar tells Jasmine that Aladdin has been executed for attempting to kidnap the Princess. Jasmine is distraught and promises to fire Jafar when she becomes Queen.

### THE DESERT

Aladdin asks Genie for advice and discovers that a genie can only be freed of his **servitude** if his master wishes it so. Aladdin promises he will do it, and Genie grants the first of Aladdin’s three wishes by turning him into a Prince, thus making him eligible for Princess Jasmine’s hand in marriage. Aladdin senses that his luck will finally change for the better (*Act One Finale*).

# Synopsis



Adam Jacobs as Aladdin in *Aladdin*. Photo by Deen van Meer.

## ACT 2

### THE PALACE

Disguised as Prince Ali of Ababwa, Aladdin arrives at the palace with fanfare and impresses the Sultan (*Prince Ali*), but Jasmine resists following anyone's orders. Now part of Ali's entourage, Kassim advises Aladdin to be honest with the Princess. Aladdin refuses and Kassim, Omar, and Babkak return to the marketplace. Genie appears and encourages Aladdin to be himself now that he's in the palace, but Aladdin, afraid that Jasmine won't think highly of a street-rat, doubles down on his "Ali" act. Jafar and Iago plot to get rid of this latest **suitor** and question Ali's **heritage**. They send him to Jasmine's **chambers**, which will cause him to break the law by **trespassing**.

"Prince Ali" gains Jasmine's trust and invites her to ride on a magic carpet (*A Whole New World*). Returning to the palace, they agree to marry in the morning and bid farewell. As Aladdin revels in his success, the guards seize him on Jafar's orders. Omar overhears Aladdin's capture and runs to the marketplace for help. Babkak, Omar, and Kassim decide to storm the palace (*High Adventure*), but are ultimately apprehended and thrown into the dungeon. Aladdin summons Genie to use his second wish to free him and his friends (*Somebody's Got Your Back*). Aladdin agrees to free Genie as soon as he comes clean to Jasmine. While Genie retreats to the lamp to pack, the guards recapture Babkak, Omar, and Kassim.

Jasmine tells the Sultan she has fallen in love. Thrilled, the Sultan prepares for the wedding and Ali's ultimate **ascension** to the throne. Overwhelmed by the sudden pressures of ruling a kingdom, Aladdin tells Genie that he must save his final wish for himself, just in case. Jafar and Iago overhear Aladdin and, realizing he is the diamond in the rough, steal the lamp at the first opportunity.

The next morning at the wedding, Jafar, having taken possession of Genie and captured Jasmine, reveals Aladdin's true identity (*Prince Ali – Reprise*). Jafar uses his second wish to become Sultan and seizes the royal throne. Aladdin tricks Jafar into wishing to become a genie... forever trapping him inside a lamp of his own! With Genie's lamp back in hand, Aladdin uses his final wish to free his friend. He then promises to be true to Jasmine, if she'll have him. The initially reluctant Sultan now grants his consent, gives Jasmine equal ruling power, and everyone lives happily, and freely, ever after (*Finale Ultimo*).



When you attend *Aladdin*, pay attention to the various settings of the show.

How do the colors and textures of the marketplace differ from those in the palace?

# Meet the Characters



## ALADDIN

A resourceful but reluctant thief, Aladdin seeks a life beyond the confines of poverty. His best friends are Babkak, Omar, and Kassim.



## GENIE

The Genie of the Lamp is quick-witted, fast-talking, and all-powerful. He yearns for his freedom, and befriends his new master of the lamp, Aladdin.



## BABKAK

Aladdin's friend and fellow thief, Babkak thinks only of food.



## OMAR

Aladdin's friend and fellow thief, Omar is more timid than his companions.



## KASSIM

Aladdin's friend and fellow thief, Kassim is tough as nails.



## JAFAR

The Sultan's advisor schemes to take possession of the throne through any means necessary.



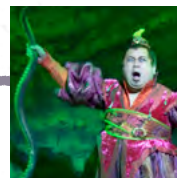
## JASMINE

An intelligent young Princess who seeks a life beyond the confines of privilege.



## SULTAN

The kind-hearted, widowed ruler of Agrabah, the Sultan values tradition and the law.



## IAGO

Jafar's lackey is always ready to assist his boss in an evil plan.

When you attend *Aladdin* pay close attention to one of the characters above.  
How does the actor's performance match the character description?  
What does the character's costume tell you?

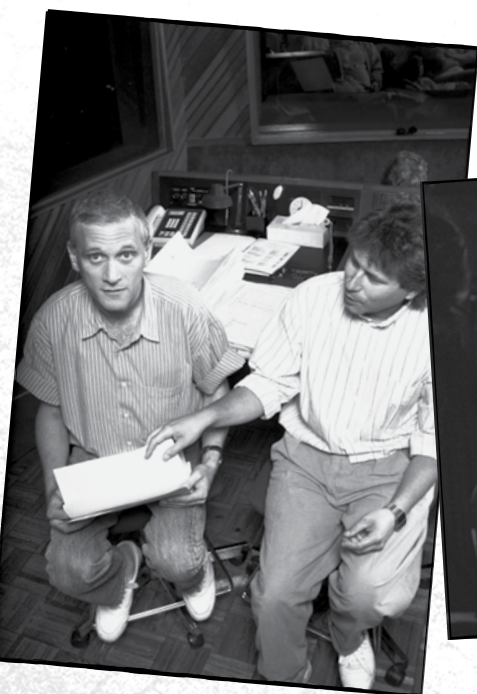
Clockwise from left: Adam Jacobs as Aladdin; James Monroe Iglehart as Genie; Courtney Reed as Jasmine; Clifton Davis as Sultan. Photos by Cylla Von Tiedemann. Don Darryl Rivera as Iago; Jonathan Freeman as Jafa'; Brandon O'Neill as Kassim; Jonathan Schwartz as Omar; Brian Gonzales as Babkak. Photos by Deen van Meer.

# Journey to the Stage: Overview

While **lyricist** Howard Ashman and **composer** Alan Menken were achieving great success with their work on Disney's *The Little Mermaid* (1989), they enthusiastically drafted an outline for a new animated movie. This one would be based on the famous legend "Aladdin and the Wonderful Lamp" from *One Thousand and One Nights*, a collection of ancient Arabian folk tales that were compiled and translated by Antoine Galland in the 18th century. The songwriters' outline was also inspired by the adventure-filled early film adaptations of the tale, such as *The Thief of Baghdad* (1940), which used cutting-edge technology to create magical special effects. The outline drew inspiration from *Road to Morocco* (1942) and *Arabian Nights* (1942).

After Ashman passed away in 1991 and the movie evolved under the direction of Ron Clements and John Musker, many of Ashman and Menken's original ideas and songs were set aside. However, Disney's *Aladdin* became a box-office hit when it premiered in 1992, and included three Ashman/Menken songs and two by Menken and lyricist Tim Rice. One of those songs, "A Whole New World" topped the Billboard® charts and won an Academy Award® the following year.

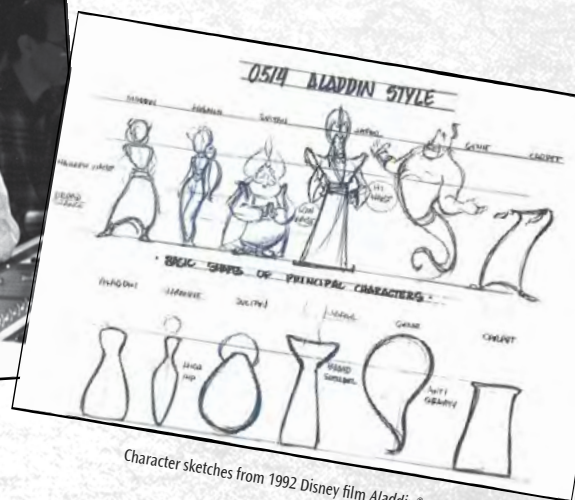
In 2009, Disney Theatrical Group decided to bring *Aladdin* to the stage as a full-length musical. It enlisted book writer and Tony®-nominated lyricist Chad Beguelin to help weave some of the original Ashman/Menken elements into the version of the story people had come to know and love from the film. On stage, Aladdin and Jasmine would be somewhat older, and the Menken/Ashman ballad "Proud of Your Boy" would show another side of the hero's character. The Genie will return as a classic jazz showman in the tradition of Fats Waller and Cab Calloway, who originally inspired this iconic character in the Ashman outline. The parrot Iago would become a human lackey to Jafar. The monkey Abu would be replaced by Aladdin's three street-rat pals, who sing "Babkak, Omar, Aladdin, Kassim" and "High Adventure." Beguelin would adapt lyrics where necessary and ultimately write four brand new songs with Menken to complete the musical's score.



Howard Ashman and Alan Menken



Alan Menken and Tim Rice



Character sketches from 1992 Disney film *Aladdin*®

# Journey to the Stage: Overview



Aladdin at Broadway's New Amsterdam Theatre. Photo by Jenny Anderson.

A developmental reading of *Aladdin* with professional actors during the fall of 2010 prompted a pilot production at Seattle's 5th Avenue Theatre. Veteran director/choreographer Casey Nicholaw conceived, assembled, cast, rehearsed, and mounted a classic musical comedy in record time. *Aladdin's* run in the summer of 2011 was a successful proof-of-concept. So while the **creative team** focused on improvements, Disney developed plans to bring *Aladdin* to Broadway after an 8-week **out-of-town** tryout in Canada.

With a new scenic design by Bob Crowley, lighting design by Natasha Katz, costume design by Gregg Barnes, sound design by Ken Travis, and illusions by Jim Steinmeyer, *Aladdin* had a spectacular opening at Toronto's Ed Mirvish Theatre on November 20, 2013. But the team continued to work. Menken and Beguelin even wrote a new introductory song for Jasmine to replace the Ashman/Menken trunk song, "Call Me a Princess." Actress Courtney Reed learned "These Palace Walls" in a few days, and the song went into the show two weeks after opening night.

*Aladdin* ended its popular run in Toronto on January 5, 2014, and the company, set, and costumes made their way back to the U.S. and into the New Amsterdam Theatre, which had been home to Disney's hit Broadway productions of *The Lion King* (now at the Minkoff Theatre) and *Mary Poppins* (which closed in 2013 after a 6 year run). *Aladdin* began Broadway **previews** on February 26, and opened on March 20, 2014. *Aladdin* is now playing worldwide and on tour across North America.



# Journey to the Stage: Origins

Adapted from an article by Albert Evans, with permission from The 5th Avenue Theatre.

The *Aladdin* story, on which the Broadway musical is based, has its origins in *One Thousand and One Nights*. Although the stories were compiled by Antoine Galland, a french translator, around 1710, the tale's themselves are much older having been passed down for generations. The adventures of a street boy who uses genie-power to win a kingdom and a princess is one of the most popular tales found in this collection of classic stories from the **Islamic Golden Age**. Interestingly, no definitive **Arabic** source has ever been found for the story. *Aladdin* was added to the book, along with "Ali Baba and the Forty Thieves" and "Sinbad the Sailor," by Galland claimed to have heard *Aladdin* from a Syrian storyteller.

In the original collection, "Aladdin" is set in China, though all the characters have Arabic names and the country uses **Islamic** law. China represented the land most distant from the original listeners' homeland (nothing further east was known) and was probably chosen to emphasize the great distances traveled by the characters and the otherworldly use of magic. Before the convenience of modern travel and the Internet, China seemed like a far off, magical land.

*One Thousand and One Nights* is a collection of stories with a framing device. A legendary Persian woman named **Scheherazade**, sentenced to death in the morning, delays her execution by telling cliffhanger tales to the Sultan. In the original "Aladdin" story, there are two genies and two wicked sorcerers. For Scheherazade, the longer the story the better, which might explain why the original plot is more complicated than some future adaptations. After telling the Sultan a thousand stories, and delaying her execution for a thousand nights, she has no more tales to tell and prepares for her death. By then, the Sultan has fallen in love with her, and Scheherazade becomes his queen on the 1001st night.

*Aladdin* has served as the basis for stage plays, musical suites, ballets, and over two dozen movies, including the earliest surviving animated feature, a 1926 German film called *The Adventures of Prince Achmed*.

There is even a **Bollywood** version from the 1960s, in which Aladdin teams up with **Sinbad** for some crazy adventures (and musical numbers) and finally marries the Genie, who in this version is a beautiful woman.

In 1992 the Disney feature animated film *Aladdin* opened in movie theaters worldwide. Disney's **creative team** took an entirely new approach to the story, and simplified the more complicated plot of the original tale. Only one genie made the cut, and the two wicked sorcerers from the original story were combined to create the wicked vizier, Jafar. The setting moved from China to a fictional Arabian city called Agrabah, and elements like a magic flying carpet were borrowed from other *One Thousand and One Nights* tales. The creative team also adapted the story into a musical, with an iconic score composed by Alan Menken.

And now Disney's *Aladdin* is a Broadway musical. "Aladdin" has come a long way since its origins in Scheherazade's tales, but at its heart it has remained a magical story of honesty, bravery, and adventure.



Illustration by Edmund Dulac

# Journey to the Stage: Inspirations

In addition to drawing inspiration from *One Thousand and One Nights*, *Aladdin* was also influenced by early film adaptations of the story, and other movies of the period set in far-off “Arabia.”



©London Films

*The Thief of Baghdad* (1940) is a British film by Alexander Korda based on Douglas Fairbanks’s 1924 film of the same title. After being tricked and cast out of Baghdad by the evil vizier Jafar, King Ahmad joins forces with a young thief named Abu to reclaim his throne, the city, and the Princess he loves. The film won Academy Awards for Cinematography, Art Direction, and Special Effects, and was the first to use blue-screen technology. Howard Ashman cited *The Thief of Baghdad* as an inspiration.



©Paramount Pictures

*Road to Morocco* (1942) is a comedic feature film starring Bob Hope, Bing Crosby, and Dorothy Lamour. In the film, two carefree **castaways** find themselves on a desert shore in an Arabian city, where they compete for the affection of Princess Shalmar. *Road to Morocco* was nominated for two Academy Awards including Best Writing/Best Original Screenplay.



©Universal Pictures

*Arabian Nights* (1942), produced by Walter Wanger, has been described as a **Western** set in the Arabic world. The story surrounds the ruler of Baghdad, who must go into hiding with a group of traveling performers when his brother **usurps** the throne. Both brothers desire a beautiful dancing girl, Scheherazade, who is torn between power and true love. The film was nominated for four Academy Awards including Best Cinematography and Best Music.

In adapting the character of the Genie for the stage, the creative team turned to the original inspiration for the Disney animated film character: classic jazz showmen Fats Waller and Cab Calloway.



Photograph by Carl Van Vechten

Fats Waller (1904-1943) was a popular comedic entertainer, jazz pianist, and singer. One of the few jazz musicians to win wide commercial fame, Fats Waller made hundreds of recordings with his band and often had his work appear in Broadway revues. His best-known songs “Ain’t Misbehavin’” and “Honeysuckle Rose” were inducted into the GRAMMY® Hall of Fame in 1984 and 1999. He was known not only for his songwriting, but also for his flamboyant and witty performance style.



Photograph by Alan Fisher

Cab Calloway (1907-1994) was a jazz singer and bandleader, known for his combination of energetic **scat** singing, improvisation, and more traditional **vaudeville**-style vocals. Calloway performed in films throughout the 1930s and 1940s, and later went on to perform in musical theatre, including the revival of *Porgy and Bess* in 1952. His trademark song, “Minnie the Moocher,” is considered by some to be the first recording to feature scat singing.

# Journey to the Stage: Timeline

**1710**

*One Thousand and One Nights*, a collection of stories including “Aladdin” is compiled and translated by Antoine Galland.

1710

**November 13, 1992**

*Aladdin* opens in movie theatres and quickly becomes the most successful film of 1992 and the highest-grossing animated film to date.

**January 1988**

Howard Ashman and Alan Menken, having just completed their work on *The Little Mermaid*, submit a film **treatment** based on the story of “Aladdin” from *One Thousand and One Nights*. The treatment included three best friends for Aladdin (Babkak, Omar, Kassim), as well as a Genie based on the great Cab Calloway.

**September 1994 – November 1995**

An “Aladdin” animated series airs for two seasons on CBS, and is later shown on Disney Channel. The plot of the series picks up at the conclusion of *The Return of Jafar*.

**May 20, 1994**

*The Return of Jafar* is released as a direct-to-video sequel to *Aladdin* – this is the first direct-to-video release for the Walt Disney company.

**January 2003**

Disney’s *Aladdin: A Musical Spectacular*, a 45-minute stage show, opens at Disney’s California Adventure Park, where it played until January 2016.

**August 13, 1996**

Due to the popularity of *The Return of Jafar*, *Aladdin and the King of Thieves* is released direct-to-video. This sequel is inspired by the *One Thousand and One Nights* tale “Ali Baba and the forty Thieves.”

**Early 2009**

Beguelin meets with Menken, who advocates going back to the original treatment he and Ashman pitched for the film for a new stage version. Beguelin begins revising his work towards this new concept.

**May 2004**

*Aladdin JR.*, a 60-minute licensed show designed for middle-school performers, is released. The title has received over 6,000 productions worldwide, totaling over 20,000 performances.

**October 2010**

A successful developmental reading of *Aladdin* prompts the exploration of a full production.

**January 2010**

Disney Theatrical Group releases both *Aladdin KIDS*, a 30-minute show designed for elementary-school performers, and *Aladdin: Dual Language Edition*, a 70-minute version in English and Spanish.

**July 21, 2011**

A pilot production of *Aladdin* opens at the 5<sup>th</sup> Avenue Theatre in Seattle, WA. This full-length stage version features elements of Ashman’s first treatment.

**November 21, 2013**

Pre-Broadway tryout of *Aladdin* opens at the Prince of Wales Theatre in Toronto.

**February 26, 2014**

*Aladdin* begins preview performances on Broadway at the New Amsterdam Theatre.

**March 20, 2014**

*Aladdin* opens on Broadway.

2017

**April 19, 2017**

*Aladdin* North American tour opens in Chicago.

# From Screen to Stage

PRE

POST

**Subject:** English Language Arts, Theatre

**Goal:** to introduce students to the process of adapting source material for the stage

**Objectives:** Students will...

- Learn literary and theatrical vocabulary, including terms like adaptation and character.
- Work as a class and in small groups.
- Adapt a scene from the animated feature film *Aladdin* for the stage.

## Introduction:

*Aladdin* began as an animated feature film before it was adapted into a Broadway musical. The creators of the Broadway musical had to determine how the story could best be told on stage. By trying their own hand at the process of adaptation, students will learn to think theatrically and appreciate the creative team's work.

## Warm Up: Animal Walks

Clear an open space in your room by pushing furniture to the perimeter. Ask the students to walk silently around the room. Explain that the creators of *Aladdin* on Broadway decided to adapt animal characters from the film into human characters for the stage musical. Next, ask the students to move as if they are the parrot, Iago, from the animated film. Remind the class who Iago is—a sidekick to the story's villain. Then, challenge the class to adjust their movements so that they are no longer a parrot, but a human. Encourage them to maintain Iago's personality, but to move as if they are a human manifestation of the animal character.

## Main Activity: Adapting a Scene

In the process of adapting *Aladdin* for the stage, the creative team reinvented much of the material to make the story more theatrical. One obvious change from the film is that there are no animal characters in the stage adaptation. Iago is now a human lackey to Jafar, and Abu, the monkey, has expanded to become Aladdin's street-rat pals—Babkak, Omar, and Kassim. Facilitate a brief conversation with your class to gather their thoughts on why the creative team may have made these changes.

Next, distribute the "Palace Balcony" excerpt from the *Aladdin* film screenplay on page 13, and select four students to read the scene aloud. One of the four students should read the **action** (known as **stage directions** in the theatre), which are in parentheses. Explain that while Iago and elements of Abu became human characters in the stage version, Rajah—Jasmine's pet tiger—did not.

Finally, divide the students into small groups and distribute the From Screen to Stage activity on page 14. Read the directions aloud and walk about the class to field any questions. After students have completed the activity, if time allows, have them share their scenes with the class.

## Reflection: Discussion

Facilitate a discussion using the following prompts:

- What did you like about the process of adapting a scene from a movie for the stage?
- How did the animal version of Rajah influence your human character?
- How did the scene change in your adaptation?
- If you could talk with the creators of the musical of *Aladdin*, what would you want to ask them about their adaptation process?

## Variations:

**OLDER:** If you are working with older students, have the students fully develop the character of Rajah and his arc throughout the plot of *Aladdin*. How would he feel or behave at critical moments in the plot?

**YOUNGER:** If you are working with younger students, brainstorm the answers to the worksheet as a class. Instead of rewriting the scene, have students improvise the scene with a human Rajah. Have several groups improvise the scene to demonstrate the variety of ways the character could be developed.

**HOMESCHOOL:** If you are working with a homeschooled student, instead of performing the revised scene, have your student create a costume design for the character that hints at the personality and physical traits derived from the Rajah's tiger origins.

# Palace Balcony Scene

## PALACE BALCONY SCENE FROM ANIMATED FILM

**JASMINE:** Who's there?

**ALADDIN:** It's me, Prince Ali—*(remembers Prince Ali voice)*...Prince Ali Ababwa.

**JASMINE:** I do not want to see you!

*(She turns to go inside. He moves after her, so the room light illuminates him.)*

**ALADDIN:** *(in real voice)* No, please, Princess—give me a chance—

*(He draws up short—Rajah has stepped in front of him. Jasmine turns back to him.)*

**JASMINE:** Just leave me alone—

*(Below the balcony the Genie appears beside the Carpet.)*

**GENIE:** So how's our little beau doing?

*(The Carpet makes a throat-slitting gesture.)*

*(On the balcony, Rajah's attentions have caused Aladdin to lose his turban. Jasmine peers at him closely.)*

**JASMINE:** Wait—wait. Do I know you?

*(Aladdin's eyes go wide. He steps back, away from her, into the shadows. Rajah advances on him, backs him up to the rail.)*

**ALADDIN:** Uh... no, no.



Courtney Reed as Jasmine and Adam Jacobs as Aladdin. Photo by Cylla von Tiedemann.



Look for this scene in the stage version of *Aladdin*.

How is it different without Rajah?

# From Screen to Stage

The creators of *Aladdin* had the opportunity to create the human version of Iago while adapting the story for the stage. Now it's your turn!

**Directions:** Read the Palace Balcony scene from the screenplay of the feature animated film *Aladdin*, then answer the questions below. Use your answers as a guide to adapt the scene for a stage musical, in which Rajah is a human character.

If Rajah were human, what might the character's relationship to Jasmine be?

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How old is Rajah?

---

What is Rajah's job?

---

What are Rajah's physical characteristics?

---

How does Rajah feel about Aladdin?

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Production still from 1992 Disney film *Aladdin*®

Now that you know who the human Rajah is, create a new version of the Palace Balcony scene for your stage version of *Aladdin*. Feel free to adjust the existing dialogue and stage directions, and be sure to add dialogue for your human Rajah as needed.

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# Cultural Connections

**Subject:** Social Studies, Theatre

PRE

POST

**Goal:** to introduce students to various cultural influences of *Aladdin*

**Objectives:** Students will:

- Learn about a dramaturg's job in the theatre.
- Brainstorm ideas surrounding the influences of *Aladdin*.
- Research specific settings in various countries and cultures.
- Present their research by creating a Dramaturgy board.
- Discuss assumptions, research, and an artist's imagination, and the ways in which they can inspire various elements of theatre.

**Introduction:** *Aladdin's* fictional setting draws inspiration from various countries, cultures, and imaginations, including India, Turkey, and the Middle East. Theatre makers often research the world of the play, including cultures, language, religion, and architecture in order to inspire their art. In the theatre, part of a dramaturg's job is to investigate such areas, and share his findings with the writers, actors, director, and designers to help them with their work. By researching elements of some of these cultures, students will more deeply appreciate the world of *Aladdin*.

**Warm Up:** Word Wall

The creators of *Aladdin* must create a specific world on stage. Write "marketplace" and "palace" on your board. Lead the class in a brainstorm to generate words that might describe each of these settings. List their ideas under the appropriate location.

**Main Activity:** Dramaturgy Boards

A Dramaturg will often create a display containing research about the play for the writers, actors, director, and designer to reference during rehearsals. These dramaturgy boards help the creators in their artistic process. Divide students into small groups of 3-5. Distribute the dramaturgy activity on page 16 to each group, along with a piece of poster board, scissors, and glue. Provide research materials like Internet and printing access, and science and culture magazines to each group. Ask students to read the directions on the worksheet and select one setting to create a dramaturgy board. After they've created their boards, have each group share their work with the class.

**Reflection:** Assumptions, Research, and Imagination

Facilitate a class discussion using the following prompts:

- What are the differences between our group brainstorm and the elements you researched?
- Why do you think it was challenging to research your subject before using the word bank?
- How do the images and information you researched compare to the photos of *Aladdin* on Broadway in the margin of your page?
- How do assumptions (like our brainstorm), research (like you did with your group), and imagination factor into a set design?

**Variations:**

**OLDER:** If you are working with older students, create two word walls during the warm up: one exploring the marketplace and palace in the ancient times, and one exploring the marketplace and palace in the modern times. Continue this extension in the main activity; challenge some groups to create dramaturgy boards for a production of *Aladdin* set in ancient times, and some to create one for a production taking place in modern day.

**YOUNGER:** If you are working with younger students, replace the warm up activity with a drawing exercise. Have each student draw what he or she thinks the marketplace and palace in *Aladdin* might look like. Keep these drawings handy for the reflection activity, and ask students to identify how their assumptions were similar to or different from their research.

**HOMESCHOOL:** If you are working with a homeschooled student, challenge your student to dive deeper with his or her research. Investigate religion, traditions, language, and customs for inclusion on the dramaturgy board.

# Cultural Connections

In the theatre, part of a dramaturg's job is to research the world of the play, and share his findings with the writers, actors, director, and designers to help them with their work. A dramaturg will often create a display board for everyone to reference during rehearsals.

**Directions:** *Aladdin* is set in the fictional city of Agrabah. Choose either the marketplace or palace, and work with your group to create a Dramaturgy board showcasing your research on your selected setting. Your board can include images, articles, and stories that you think are important for the actors, directors, and designers to know. If you have difficulty with your research, try using some of the words in the search terms box below.

## Search Terms

Alhambra Palace  
Bazaar  
Bollywood

El Badi Palace  
Persian  
Sultan

Souq  
Taj Mahal

Topkapi Palace  
Vizier



Dramaturgical board used for Aladdin rehearsals.



# Trapped

**Subject:** Social Studies, English Language Arts, Theatre

PRE

POST

**Goal:** to explore the themes of *Aladdin* and make artistic connections to historical events

**Objectives:** Students will...

- Identify a theme of *Aladdin*.
- Work in groups to determine how the theme is represented through various characters.
- Identify historical moments in which themes from *Aladdin* were present.
- Create original, historically based, fictional characters.
- Write an original scene.
- Compare and contrast historical figures with characters from *Aladdin*.

## Introduction:

In *Aladdin*, the Genie is enslaved by the powers of the magic lamp. But many of the other characters in the show also find themselves trapped. What might be trapping Aladdin? Jasmine? The Sultan? By exploring this theme across fictional characters and historical events, students will relate art to history and appreciate the theater's capacity to resonate with events in our world.

## Warm Up: Trapped in Tableau

Divide your class into small groups and assign one of the following characters to each group: Aladdin, Jasmine, and the Sultan. Give the groups a few minutes to discuss what might be trapping their assigned character. Challenge the students to think deeply—while the Genie is literally trapped by the lamp, the other characters are trapped by internal or external factors. Next, ask the groups to create two tableaus. A tableau is a frozen, silent stage picture that tells a story. Each group should create one tableau showing how their character feels about being trapped at the beginning of the story, and a second tableau about how their character feels once he or she is free at the end of the story. Encourage students to be creative in their tableaus—those not playing characters can create the setting or atmosphere of the stage picture. After the groups have created both tableaus, allow a few groups to share their work.

## Main Activity: Trapped in Fiction/Trapped in History

Distribute the Trapped in Fiction/Trapped in History activity on page 18 to each group. Read the directions aloud and walk about the class to field any questions.

## Reflection: Journal

Although *Aladdin* isn't directly inspired by the historical events explored in class, oftentimes a piece of art will resonate thematically throughout history. Ask each student to write a journal entry comparing and contrasting their character from *Aladdin* with their historically-based original character. Why might a theater artist look to history when performing or designing a fictional work?

## Variations:

**OLDER:** If you are working with older students, have your class write three scenes for their historically inspired character: one in which we learn of the character's circumstances, one in which the character takes action to free him or herself, and one in which we understand what has changed now that the character is free.

**YOUNGER:** If you are working with younger students, brainstorm the things trapping Aladdin, Jasmine, and the Sultan as a class before the groups create their tableaus. Rather than develop historically inspired original characters, have the groups identify a character from another story who is trapped in a similar way. The groups can then write a scene in which their chosen character and their assigned character from *Aladdin* meet and share their experience with each other.

**HOMESCHOOL:** If you are working with a homeschooled student, rather than create tableaus, have your student sketch their character's situation. Challenge your student to research and determine historical events related to their character's experience for the Trapped in Fiction/Trapped in History activity.

# Trapped

**Directions:** Work with your group to complete the Trapped in Fiction column of this worksheet based on your assigned character from *Aladdin*. Next, write one word that describes what's trapping your character in the "trapped by" space on the worksheet. Then, read the passages at the bottom of the worksheet and determine which historical event shares your character's experience. Next, work with your group to create an original, historically based character for your selected event by completing the Trapped in History column. When you have created your historically based character, work with your group to write a scene from a play in which your character frees him or herself from the trapping force.

## TRAPPED IN FICTION

Play: Aladdin

Character name: \_\_\_\_\_

Home: \_\_\_\_\_

Biggest fear: \_\_\_\_\_

Greatest wish: \_\_\_\_\_

Frees his/herself by: \_\_\_\_\_

## TRAPPED IN HISTORY

Historical Event: \_\_\_\_\_

Character name: \_\_\_\_\_

Home: \_\_\_\_\_

Biggest fear: \_\_\_\_\_

Greatest wish: \_\_\_\_\_

Frees his/herself by: \_\_\_\_\_

TRAPPED BY: \_\_\_\_\_

### Women's Suffrage

Women's Suffrage is the right for women to vote and run for political office. In the United States, women did not gain this right until 1920, after decades of fighting for change.

### Brown vs. Board of Education

Brown vs. Board of Education was an important court case in which the U.S. Supreme Court ruled that it was unconstitutional for public schools to be segregated by race. In order for this change to occur, teachers, students, civil-rights leaders, and regular community members had to fight for what was right. The justices of the Supreme Court ruled that all students must receive an equal education.

### French Revolution

In the late 1700s, the people of France rebelled against the **monarchy** and redefined how the government worked. Rather than a privileged few enjoying absolute power and wealth, the everyday people of France rallied together to create a democracy.

# The Paths We Take, The Choices We Make

POST

**Subject:** English Language Arts, Social Studies, Theatre

**Goal:** to explore how different decisions lead to different life-paths

**Objectives:** Students will...

- Identify the major plot points in *Aladdin*.
- Identify moments in the story where a different choice would drastically alter the outcome of the story.
- Use creative writing to explore a new version of the story.
- Improvise an original scene.

## Introduction:

In the musical *Aladdin*, the decisions the characters make leads them on a specific path to the end of the story. But what if Jasmine had not chosen to go out into the marketplace? What if Aladdin had not reached for the necklace in the Cave of Wonders? What if the Sultan had decided to change the law at the beginning of the show instead of the end? By considering decisions and outcomes, students will explore who is in charge of their own life's path.

## Warm Up: Plot the Plot

Distribute the "Choices We Make, Paths We Take" activity on page 20 and read the instructions aloud to the class. As a class, review the main plot points in *Aladdin* (refer to the synopsis in this guide if you have not yet see the show or you need a refresher). Next, divide the class into small groups, and give students time to explore the different decisions that could change the story as they complete the worksheet. At the end of the activity, engage your class in a discussion using these prompts:

- Did any alternate decisions lead to a better outcome?
- Which decisions were made consciously and purposely changed the character's path? (e.g., choosing not to steal)
- Which decisions were perhaps arbitrary, but made a big impact? (e.g., turning down a different street)

## Main Activity: Play, Pause, Rewind!

Select one group to improvise the moment their character made a different choice. After working through their scene once, tell the class that the group will improvise their scene again. This time, however, the rest of the class can alter the outcome. Tell the students in the audience that they may call out "pause" at any moment. When they do, the actors in the scene must freeze. The student who paused the scene may then step in and replace one of the actors. He or she can choose to say "rewind" and restart the scene from the beginning, or "play" and continue from the current moment. Whichever choice the student makes, he or she should alter a choice made by a character.

## Reflection: Discussion

Facilitate a discussion using the following prompts:

- How did it feel making different decisions for these characters?
- How did a character's decision affect the other characters in the play?
- Which scenes were the most interesting to watch?

## Variations:

**OLDER:** If you are working with older students, have them research someone they admire in history and outline specific choices that affected that individual's path.

**YOUNGER:** If you are working with younger students, provide the scenarios in which characters from *Aladdin* could make a different choice. Suggest different choices a character could make, and ask the class to offer ideas as to what the new outcome might be. Next, break the class into groups and ask them to improvise a different choice and outcome for the class.

**HOMESCHOOL:** If you are working with a homeschooled student, rather than improvise the alternate endings, have your student create his or her own board game. Ask your student to create *Aladdin* themed choice cards (e.g., you are standing in the cave of wonders; you spot a beautiful necklace that Jasmine would love, but know you are only supposed to take the lamp; do you A, take the necklace to impress the Princess, or B, Leave the necklace and take only the lamp?). On the back of the card, ask students to create two outcomes (e.g., "A: move ahead 2 spaces," and "B: switch places with another player.").

# The Paths We Take, The Choices We Make

**Directions:** List below moments in *Aladdin* when a character could have made a different choice that would alter the story. If you have not yet seen *Aladdin*, or need a refresher, read the synopsis in this guide. Create a new choice and resulting outcome and write them in the appropriate space below.

Original Choice	New Choice	Predicted Outcome
Example: Aladdin touches necklace in Cave of Wonders.	Example: Aladdin touches nothing but the lamp.	Example: Jafar gets the lamp and takes over kingdom.

Using one idea from your list, summarize the new ending to *Aladdin*. Begin at the moment your new choice is made and be sure to include its effect on other characters.

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# Genie's Musical Roots

POST

**Subject:** Music, Theatre Arts

**Goal:** to explore how music can inspire a concept for a character in a musical

**Objectives:** Students will...

- Observe popular jazz music from the early 1900s.
- Work in pairs to make acting choices.
- Explore different music genres and their influence on theatrical concept.
- Work in pairs to create a new concept for a character using music as inspiration.

## Introduction:

Although *Aladdin* is adapted from the animated feature film, which in turn was based on a folktale, the stage musical's creative team also looked to American jazz and vaudeville culture for inspiration. By experimenting with the creative process, students will appreciate the inspirations for the stage show's most iconic character.

## Warm Up: Musical Roots

Distribute the Genie's Musical Roots activity on page 22, and read the directions aloud. Play a few historical video clips you've found online featuring jazz icons like Cab Calloway and Fats Waller in performance. Allow the students a few minutes to write their answers on the top half of the worksheet. After they've completed these observations, ask the students how they think this type of music influenced the development of the Genie character in the stage musical *Aladdin*.

## Main Activity: There's a New Genie in Town

Divide the class into small groups. Assign each group a different genre of music (e.g. classical, rock 'n' roll, country, hip hop, etc.). If time and resources permit, provide each group with an audio or video sample of their genre. Next, have the groups complete the activity on page 23. After the groups have completed the activity, invite a few groups to share their work.

## Reflection: Discussion

Facilitate a class discussion using the following prompts:

- How did your musical genre affect your new Genie character?
- Why do you think the creators of *Aladdin* chose jazz and vaudeville as the inspiration for the Genie?
- How else might jazz and vaudeville influence the production?

## Variations:

**OLDER:** If you are working with older students, rather than writing a scene in which Genie introduces himself to Aladdin, have them write a short song. Students should use their assigned musical genre to influence their song.

**YOUNGER:** If you are working with younger students, have the class watch video clips and brainstorm ideas as a whole before breaking into groups. Every group should work with the same genre of music for the second half of the activity. Within their groups, have younger students create an improvised scene in which their new version of Genie introduces himself to Aladdin.

**HOMESCHOOL:** If you are working with a homeschooled student, have him or her research famous jazz and vaudeville performers for the beginning of the activity. For the second half of the activity, ask your student to select their favorite type of musical artist to base their Genie character on.

# Genie's Musical Roots

## MUSICAL ROOTS

**Directions:** Watch the video clips of famous jazz and vaudeville performers. Free write your observations in the appropriate space below.

What do you notice about the **music?** (Tempo, volume, pitch, rhythm, instruments, lyrics, vocals, etc.)

What do you notice about the **performer?** (Personality, clothing, style, posture, movement, etc.)



Production still from 1992 Disney film *Aladdin*®



James Monroe Iglehart as Genie. Photo by Cylla von Tiedemann.

# Genie's Musical Roots

## THERE'S A NEW GENIE IN TOWN

**Directions:** Now, work with your group to create an original Genie inspired by a different genre of music.

**Our Own Genie:** Inspired by \_\_\_\_\_ music.  
(write your musical genre here)

<p>What do you know about this style of <b>music</b>? (Tempo, volume, pitch, rhythm, instruments, lyrics, vocals, etc.)</p>	<p>What do you know this genre's <b>performers</b>? (Personality, clothing, style, posture, movement, etc.)</p>
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Next, work with your group to answer these questions and create your own Genie:

What are the personality traits of your Genie?

How does your Genie move?

\_\_\_\_\_

\_\_\_\_\_

How does your Genie talk?

What does your Genie wear?

\_\_\_\_\_

\_\_\_\_\_

Finally, work with your group to complete this scene in which your Genie first introduces himself to Aladdin. How would your Genie behave in this situation? Be sure to fill in the Genie's dialogue as well as any **stage directions** to indicate how the Genie moves.

### **Scene Nine: Genie's Entrance**

**Aladdin:** Oh, my head. Hello? Help! Anybody? Hello? *(to lamp)* What's so great about this thing anyway? Hey, I think it says something.

*(ALADDIN rubs the lamp and in a flash of smoke, the GENIE appears.)*

*(dumbfounded)* I think I might be hallucinating...

**Genie:** \_\_\_\_\_

**Aladdin:** Who are you?

**Genie:** \_\_\_\_\_

# A Diamond in the Rough

PRE

**Subject:** English Language Arts, Theater Arts

**Goal:** to explore the juxtaposition of outward assumptions and inner value

**Objectives:** Students will...

- Investigate a major theme of *Aladdin*
- Write creatively to express a theme in the play
- Identify internal character traits and external assumptions for a fictional character
- Identify internal character traits and external assumptions for themselves

**Introduction:**

Aladdin's background, thieving ways, and meager appearance earn him the nickname "street rat." But beneath the surface, Aladdin's kind heart is unmatched in all of Agrabah. He is the "diamond in the rough," one whose true worth lies deep within. By examining this theme of *Aladdin* students will learn a valuable lesson about integrity and assumptions.

**Warm Up:** Proud of Your Boy

Write the following lyrics on the board:

"Riff raff, street rat, I don't buy that. If only they'd look closer, would they see a poor boy? No siree. They'd find out there's so much more to me."

Read the lyrics aloud and ask the class to suggest what they might mean. Next, explain to the class that Aladdin feels like he has disappointed his late mother by not amounting to much in life. Ask each student, in role as Aladdin, to write a letter to his mother explaining why everyone's assumptions about him are wrong. The letters should be written in the first person and in Aladdin's voice.

**Main Activity:** Diamond in the Rough

Distribute the Diamond in the Rough activity on page 25 and read the directions aloud. (If your students have not yet seen *Aladdin*, review the synopsis and character descriptions in this guide.) At the end of the activity, allow the class to share their work with a partner.

**Reflection:** A Diamond in All of Us

On the back of the Diamond in the Rough activity, have students repeat the exercise, this time by placing their own internal qualities and external assumptions on a sketched silhouette of themselves.

**Variations:**

**YOUNGER:** If you are working with younger students, create two handouts: one that asks students to list what the people of Agrabah think of Aladdin, and one that asks students to list character traits that Aladdin himself knows he has. Distribute them evenly throughout the class. When your students have completed their brainstorm, pair them with a partner who had the opposite handout. Ask the pairs to compare and contrast their ideas, and to have a conversation about assumptions and inner value.

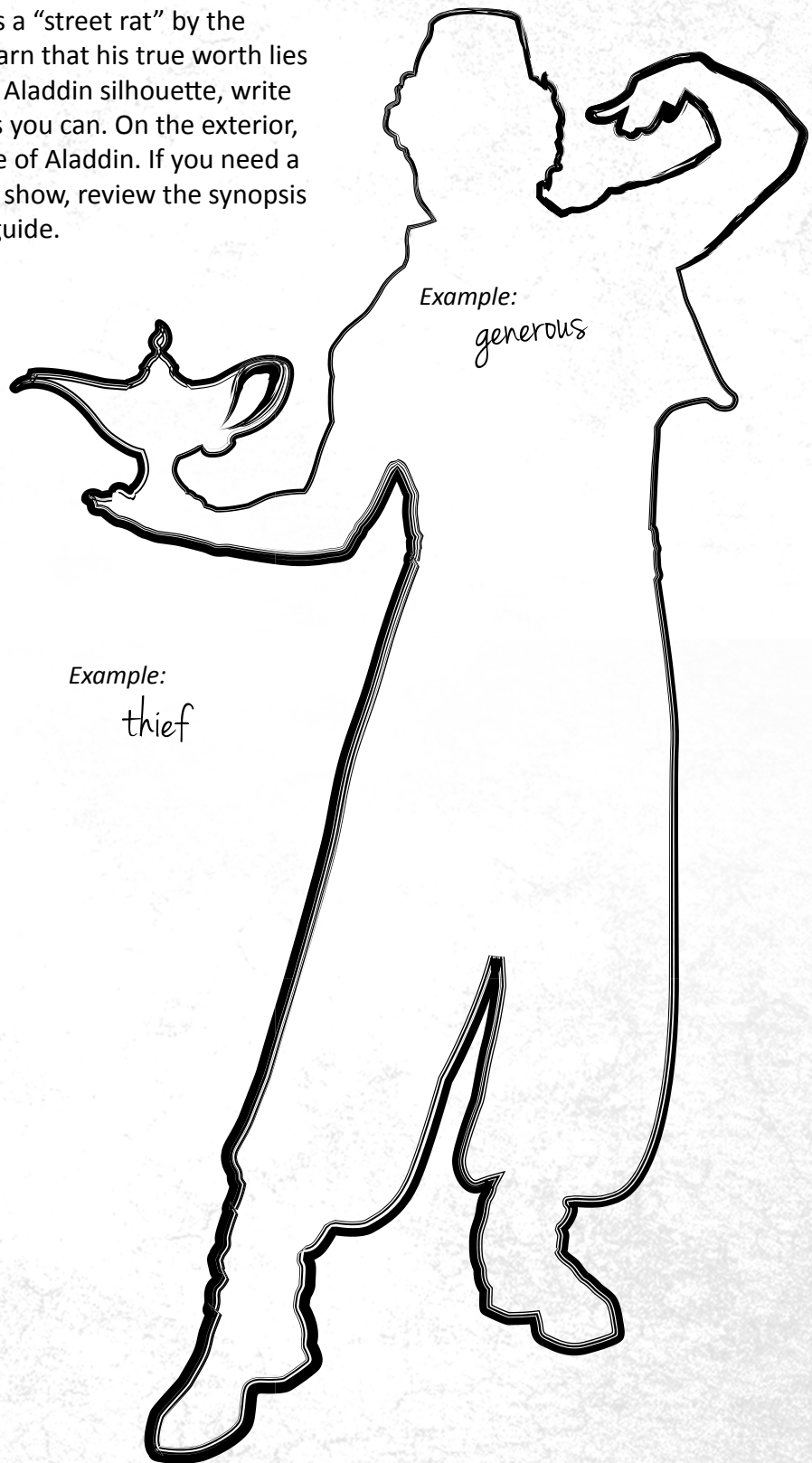
**OLDER:** If you are working with older students, invite your class to improvise a scene in which Aladdin steals a loaf of bread in the marketplace. After completing the activity on page 25, select one student to play *Aladdin* and allow everyone else to choose their character (vendors, buskers, royal guards, etc.). How do the people of the market respond to Aladdin's presence? How do Aladdin's inner traits affect the actor's choices?

**HOMESCHOOL:** If you are working with a homeschooled student, have your student complete the activity on page 25 for several characters in *Aladdin* (Jasmine, Jafar, Iago, Sultan). Next, ask your student to research character archetypes. Are any of the characters in *Aladdin* archetypal? How do their interior traits and exterior assumptions support or negate the archetype?



# A Diamond in the Rough

**Directions:** Aladdin is thought of as a “street rat” by the people of Agrabah, but we soon learn that his true worth lies deep within. On the interior of the Aladdin silhouette, write as many internal character traits as you can. On the exterior, write assumptions that others have of Aladdin. If you need a refresher, or have not yet seen the show, review the synopsis and character descriptions in this guide.



# Your Wish Is Your Command

PRE

POST

**Subject:** English Language Arts, Theatre

**Goal:** to explore how characters in *Aladdin* achieve their wishes, and to reflect on the importance of self-reliance and responsibility

**Objectives:** Students will...

- Empathize with characters from *Aladdin*.
- Create new characters who live within the world of the *Aladdin*.
- Work in groups to strategize actions their character can take to accomplish his or her goals.
- Identify and articulate personal goals.
- Brainstorm actions that will lead students closer to personal goals.

**Introduction:**

Although *Aladdin* has access to a magic lamp and a wish-granting Genie, it is ultimately up to him to make his wishes come true. And *Aladdin* isn't the only one with wishes; Jafar wishes for ultimate power, Jasmine wishes to marry for love, and the Genie wishes for freedom. *Aladdin* teaches us that it is our own responsibility to make our dreams come true. By developing a new character from *Aladdin*, students will understand the importance of personal accountability.

**Warm Up:** Character Creation

In the theater, lead roles like *Aladdin*, Jasmine, the Genie, and Jafar are essential to the plot. Ensemble roles help to tell the story by creating rich characters who inhabit the world of the play. List these groups of ensemble characters on your board: marketplace vendors, palace guards, and Jasmine's suitors. Lead the class in a brainstorm to generate words that might describe each of these groups, and record the ideas on the board. Next, distribute the Character Creation activity on pg. 27 to each student. Ask students to select one of the three groups from the board, and to create an original character from that group by completing the worksheet. Finally, divide the class into small groups, and ask the students to share their character's group, name, and wish with their classmates.

**Main Activity:** Your Wish is Your Command

Ask each group to select one of their devised characters to work on for the rest of the activity. When the groups have decided, select one student in each group to be the Genie. The Genie's job is to "sculpt" the other group members into two still stage pictures: one depicting the character in his or her environment before the wish has come true and one showing the character after the wish has come true. The Genie should give verbal instruction and model the positions—there is no need for the Genie to touch other students. After creating each stage picture, the Genie should become part of the image. Ask students to rehearse both stage pictures.

When the groups are comfortable with their work, explain that in the play, magic cannot make *Aladdin*'s wishes come true—only *Aladdin* himself can accomplish his goals. Give the groups a few minutes to brainstorm actions their character can take to make their own wish come true. Finally, ask the groups to create a silent, moving scene in which the character works toward this goal fulfillment. At the end of the activity, ask the students to try putting everything together. Beginning in their frozen pre-wish stage pictures, students should then transition into the pantomimed scene, before concluding with their wish fulfillment stage picture. Allow the groups time to rehearse, and have each group share their work with the class.

**Reflection:** Journal

In a journal, have each student write three personal wishes on the top of the page. Ask the students to circle the most important of the three wishes. Next, prompt students to write three things they can do to bring themselves closer to their selected wish. Encourage the class to be specific. For example, rather than write "get better grades," consider "participate in the homework help program," or "complete homework before watching TV."

**Variations:**

**OLDER:** If you are working with older students, have the students work with historical photos from the Middle East when creating their characters. Be sure to provide a variety of photos showing people across various social strata.

**YOUNGER:** If you are working with younger students, brainstorm the original characters as a class before having students work in groups on their stage tableaux. In the reflection activity, have students draw their wish and write one thing they can do to achieve it.

**HOMESCHOOL:** If you are working with a homeschooled student, have your student write three monologues in place of the warm-up and main activity. In the warm up, one monologue should share the character's experience before wish fulfillment, and one should share the character's experience after the wish has come true. During the main activity, have your student write a monologue sharing what his or her character is doing to take matters into his or her own hands and make the wish come true. Monologues are on stage speeches that often share a character's inner thoughts. Your student's monologue should be written in the character's voice.

# Your Wish Is Your Command

## CHARACTER CREATION

**Directions:** select one of the character groups below and create an original character based on your selection. Complete the worksheet using your class brainstorm, what you know about the characters in *Aladdin*, and your own imagination.

Character group (circle one):



MARKETPLACE VENDORS



PALACE GUARDS



JASMINE'S SUITORS

Photos by Deen van Meer.

Name (first, middle, last): \_\_\_\_\_ Age: \_\_\_\_\_

Education: \_\_\_\_\_ Home location: \_\_\_\_\_

Occupation: \_\_\_\_\_

Physical characteristics: \_\_\_\_\_

Family members: \_\_\_\_\_

Biggest fear: \_\_\_\_\_

Chief wish: \_\_\_\_\_



When you attend *Aladdin*, pick a character to follow throughout the play.

Can you tell what his or her wish is? Does the wish come true? How?

# Designing Agrabah

**Subject:** Visual Arts, Social Studies, Theatre

PRE

POST

**Goal:** to experience the design process and to create original works of art based on source material and concept

**Objectives:** Students will:

- Understand how source material influences a designer's process
- Consider cultural inspiration and its manifestations in popular culture
- Make detailed observations of imagery
- Create original costume designs
- Revise their work and understand how form and functionality must coincide in the theater

**Introduction:** The costumes in *Aladdin* are a visual feast, but these beautiful works of art are more than just eye candy. The visual world of *Aladdin* is rooted in the show's source material, and directorial concept. By trying their own hand at design, students will appreciate the process of bringing a show to life on stage.

**Warm Up:** Gallery Walk

Tape the Inspiration Pages on page 29-30 to the walls of your classroom. Give each student a pad of sticky-notes and a pencil and invite your class to walk about your "gallery" noticing the images. Ask open-ended questions of your students to encourage deep observation. What do the subjects' clothes look like? Are they simple or ornate? Do you think the subjects are rich or poor? What words or feelings come to mind when you look at the image? How would you describe the mood of this image to a friend? Have students write a word or phrase that comes to mind and stick it on each image.

**Main Activity:** Designing Agrabah

Distribute the Designing Agrabah activity on page 31. Ensure students have colored pencils, markers, or crayons to use in this activity. Read the directions aloud and walk around the class to field any questions.

**Reflection:** Form and Function

In the theater, costume designers must not only realize a director's vision and tell a visual story, but also consider the functionality of their designs. If an actor cannot perform his part in a costume, it is of little use. Additionally, costumes can serve as an integral part of the plot. In the theater, a character's costume may need to transform before our very eyes, conceal a prop, or be easily removed for a quick-change between scenes. Challenge your students to think about the limitations an actor might face when performing a complex dance number in their designs, and ask them to change three things to make their design more functional.

**Variations:**

**OLDER:** If you are working with older students, have the class establish the color palate and textural vocabulary for the two different worlds in *Aladdin*: the world of the palace and the world of the marketplace. Challenge students to create designs for two characters, one from each world, showing this juxtaposition.

**YOUNGER:** If you are working with younger students, break the class into small groups. Have each group brainstorm answers to the "designer's notes" section of the worksheet together. Next, have the students individually create costume designs. When everyone has completed their sketches, have the groups compare and contrast their designs.

**HOMESCHOOL:** If you are working with a homeschooled student, challenge your pupil to research the source material herself. Ask your student to find one image from *One Thousand and One Nights* and one image from the show's feature-animation roots. Have your student combine elements of the two images into an original costume design.

# Inspiration Pages



Illustration by Edmund Dulac



Illustration by Edmund Dulac

# Inspiration Pages



Rough animation from 1992 Disney film Aladdin®



Illustration by Louis Rhead

# Designing Agrabah

## DESIGNER'S NOTES

**Directions:** Choose one of distributed Inspiration Pages and design a costume for an original character based on the **source material** imagery provided. Source material is the inspiration for a story. In *Aladdin*, the source material includes the animated feature film, elements of jazz, the original folktale, Arabic culture, and **vaudeville**. Complete this worksheet by observing the provided images and using your imagination to design a costume for your character.

Character name: \_\_\_\_\_

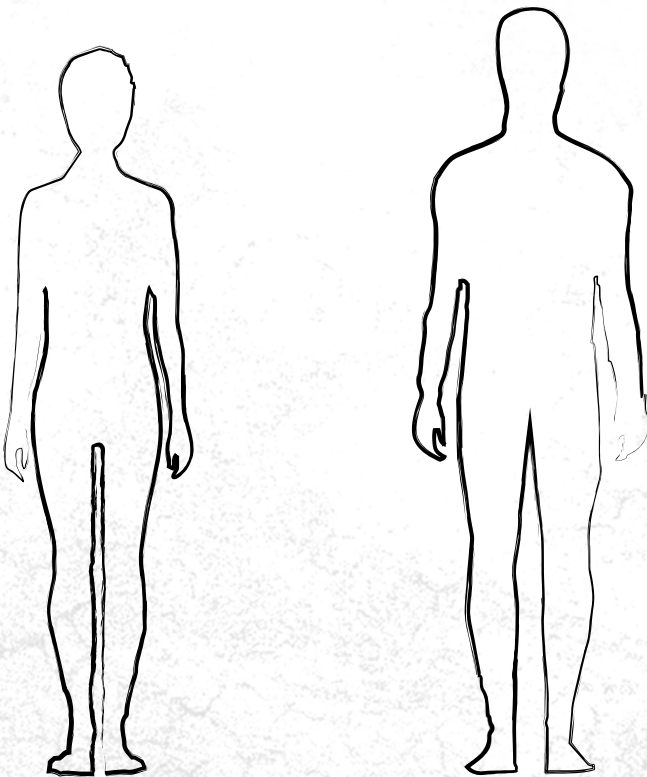
Words that describe character: \_\_\_\_\_

Source material color palate: \_\_\_\_\_

Source material textures: \_\_\_\_\_

Source material mood: \_\_\_\_\_

Using your notes above, sketch a costume design for your character:



When you attend *Aladdin*, pick one character to follow throughout the show. What do you notice about that character's costumes? How does the costume change according to the plot or accommodate the demands of the production?

# A Trip to the Theater

Your class trip to *Aladdin* should be an enriching and memorable event. Review these tips to ensure your students get the most out of their theater-going experience.

## Expectations and Etiquette

For many of your students, this class trip may be the first theatrical experience of their lives. The event itself can be overwhelming; from the bright lights of Times Square to the blackouts during the show, your students' senses will be in overdrive. Take a few minutes before your field trip to tell your class what to expect. What is a Playbill? Are there assigned seats? How long is the show? Can the actors see the audience? What is an intermission? Young theater-goers will have many questions about the experience.

Likewise, tell your group what is expected of them. Talking during movies is rude, but talking during a play is unacceptable; unlike movies the performers can actually hear the audience, which also means... laugh when something is funny! Clap when you are wowed! Actors appreciate an enthusiastic (but focused) audience.

## When You Arrive

You'll arrive at the theater early so that you have plenty of time to get everyone in their seats and settled. If you have a little time before the show begins, use it to your advantage! Remind your students of the explorations they've done leading up to this moment.

Each student will receive a program from an usher—why not have a Playbill scavenger hunt? Make a game of learning about the show and its creators. Who can find the name of the show's director? Who wrote the music in *Aladdin*?

## Back at School

Young people need time to unpack and process an artistic experience to solidify what they've learned. It's important that you devote some time for reflection once you are back at school. Many of the activities in this guide can be used as post-theater reflection and assessment tools, but a simple conversation can work well, too. Start by soliciting overall impressions from the group. What did they think? What did they like? How did the activities they participated in before they saw the show influence their experiences? From there, ask students what they noticed about each element of the play (script, music, staging, choreography, design, performance). Finally, devote some time to field remaining questions from your students. Is there anything they are still wondering about?



Top to bottom: Adam Jacobs as Aladdin and Courtney Reed as Jasmine; Adam Jacobs as Aladdin; Jonathan Freeman as Jafar, Adam Jacobs as Aladdin, and Don Darryl Rivera as Iago. Photos by Deen van Meer.



# Meet the Creative Team



**Alan Menken (Music).** Theatre: *God Bless You Mr. Rosewater*; *Little Shop of Horrors*; *Real Life Funnies*; *Atina: Evil Queen of the Galaxy*; *Kicks*; *The Apprenticeship of Duddy Kravitz*; *Beauty and the Beast*; *A Christmas Carol*; *Weird Romance*; *King David*; *Der Glöckner Von Notre Dame*; *The Little Mermaid*; *Sister Act*; *Leap of Faith and Newsies*. Film: *Little Shop of Horrors*; *The Little Mermaid*; *Beauty and the Beast*; *Newsies*; *Aladdin*; *Pocahontas*; *The*

*Hunchback of Notre Dame*; *Hercules*; *Life with Mikey*; *Lincoln* (TV miniseries); *Home on the Range*; *Noel*; *Enchanted*; *Shaggy Dog*; *Tangled and Mirror Mirror*. Songs: *Rocky V*; *Home Alone 2* and *Captain America*. Awards: eight Oscars® (19 nominations), 11 Grammy Awards® (including Song of the Year), seven Golden Globes®, Tony®, Drama Desk, Outer Critics Circle, New York Drama Critics, Olivier and London's Evening Standard Awards. Honors: Songwriter's Hall of Fame, Hollywood Walk of Fame, Doctorates from New York University and University of North Carolina School of the Arts.



**Howard Ashman (Lyrics).** Best known as a pivotal creative mind behind *The Little Mermaid* and *Beauty and the Beast* (which is dedicated to "Our friend, Howard Ashman, who gave a Mermaid her voice and a Beast his soul...") Ashman's first love was theatre. Ashman was a founder of Off-Off-Broadway's renowned WPA Theater, where he conceived, wrote and directed *God Bless You, Mr. Rosewater*, as well as the classic musical, *Little Shop of Horrors*

(both music by Alan Menken). In 1986, he wrote and directed the Broadway musical *Smile* (music by Marvin Hamlisch). Lamented as a lost treasure of the 1980's theatre scene, *Smile* remains popular on high school and college campuses throughout the country. Ashman's family is thrilled that Ashman and Menken's original songs for *Aladdin*, some of which were cut in the making of the film – as well as portions of Ashman's original film treatment – have been reinstated in the theatrical production. Howard Ashman died in 1991 from complications of AIDS. For more information, please visit [howardashman.com](http://howardashman.com).



**Tim Rice (Lyrics).** Tim Rice – that's Sir Tim to you – has been writing lyrics for musical theatre and related enterprises for more than 40 years. Patrol leader (Peewits), 1958. Credits include *Joseph and the Amazing Technicolor Dreamcoat*, *Jesus Christ Superstar* and *Evita* with Andrew Lloyd Webber; *Aladdin*, *King David* and *Beauty and the Beast* with Alan Menken; *Chess* with Björn Ulvaeus and Benny Andersson; and *The Lion King* and *Aida* with Elton John. He

has won numerous awards along the way, usually for the wrong things or for simply turning up. His latest musical opened in London in 2013, based on James Jones' great novel *From Here to Eternity*, with music by Stuart Brayson. He is currently working on a play about Machiavelli unless he's in Australia watching cricket. Was quite a good swimmer. Loves the Everly Brothers and Bobby Vee. More can be found (as if this isn't enough) on [www.timrice.co.uk](http://www.timrice.co.uk).



**Chad Beguelin (Book, Additional Lyrics).** Chad is a two-time Tony® nominee for his work on the Broadway musical *The Wedding Singer* (Tony Award nomination for Best Book and Best Original Score, Drama Desk Award nomination for Outstanding Lyrics). He wrote the lyrics for the Broadway musical *Elf*, which broke several box office records at the Al Hirschfeld Theatre. His play *Harbor* recently premiered Off-Broadway at Primary Stages. Chad also wrote the book and lyrics

for *Judas & Me* (NYMF Award for Excellence in Lyric Writing), *The Rhythm Club* (Signature Theater) and *Wicked City* (American Stage Company). He is the recipient of the Edward Kleban Award for Outstanding Lyric Writing, the Jonathan Larson Performing Arts Foundation Awards, the Gilman & Gonzalez-Falla Musical Theater Award and the ASCAP Foundation Richard Rodgers New Horizons Award. Chad is a graduate of New York University's Tisch School of the Arts Graduate Dramatic Writing Program.



**Casey Nicholaw (Director, Choreographer).** Currently represented on Broadway as co-director and choreographer of *The Book of Mormon* (2011 Tony®, Drama Desk & Outer Critics Circle Awards as co-director with Trey Parker, receiving the same nominations for choreography). Other Broadway credits as director/choreographer: *Elf: The Musical*; *The Drowsy Chaperone* (2006 Tony, Drama Desk and Outer Critics Circle nominations); Monty Python's *Spamalot* directed by Mike

Nichols (2005 Tony, Drama Desk & Outer Critics Circle nominations for Best Choreography). Additional New York credits: for City Center Encores! – highly acclaimed productions of *Anyone Can Whistle* and *Follies* (direction/choreography), *Bye Bye Birdie* (choreography) and *Can-Can* (musical staging); for N.Y. Philharmonic – *Candide*; *South Pacific* at Carnegie Hall (also on PBS Great Performances), *Sinatra: His Voice, His World, His Way* at Radio City Music Hall. He directed and choreographed the world premieres of *Minsky's* at Center Theater Group and *Robin and the 7 Hoods* at the Old Globe.

**Bob Crowley (Scenic Design)** is an associate of the National Theatre. He has designed more than 50 productions in London including *Mary Poppins* (London Evening Standard Award; Broadway – Tony®, Drama Desk Awards). Other Broadway credits include: *The Glass Menagerie*; *Once* (Tony Award); *The Coast of Utopia* (Tony, Drama Desk Awards); *TARZAN®*, which he also directed; *The History Boys* (Tony Award); *The Invention of Love* (Tony nomination, Drama Desk Award); Disney's *Aida* (Tony Award); *The Iceman Cometh* (Tony nomination); *Twelfth Night* (Tony nomination); *The Capeman* (Tony nomination); and *Carousel* (Tony Award)

**Gregg Barnes (Costume Design).** Broadway: *Tuck Everlasting* (2016), *Something Rotten* (2015 Tony® nomination), *Aladdin* (New York, Japan, Hamburg, Sydney), *Kinky Boots* (2013 Tony nomination, 2016 Olivier Award), *Follies* (2012 Tony, Drama Desk, Henry Hewes Awards), *Elf*, *Legally Blonde* (2007 Tony nomination), *The Drowsy Chaperone* (2006 Tony, Drama Desk Awards, Olivier nomination), *Dirty Rotten Scoundrels*, *Flower Drum Song* (2002 Tony nomination), *Side Show*, *Bye Bye Birdie*. New York: *The Wizard of Oz*, *The Radio City Christmas Spectacular*, *Pageant* (NY and London – Olivier nomination), *The Kathy and Mo Show*. Regional: *Robin and the 7 Hoods*, *Mame*, *Allegro* (Helen Hayes Award). TDF Young Master Award.

**Natasha Katz (Lighting Design).** Recent Broadway: *Once* (Tony® Award), *The Coast of Utopia* (Tony Award), *Aida* (Tony Award), *The Glass Menagerie*, *Motown*, *Follies*, *Hedda Gabler*, *Sister Act*, *The Little Mermaid*, *Tarzan®*, *Sweet Smell of Success*, *The Capeman*, *Beauty and the Beast* and *Gypsy*. Extensive designs Off-Broadway, American regional theatres, concerts and permanent installations. Opera/dance include: Royal Opera House, Dutch National Ballet, San Francisco Ballet, American Ballet Theatre, New York City Ballet, Metropolitan Opera and NYC Opera. Awards: Tony, Drama Desk, Outer Critics, Hewes Award, Whatsonstage, Joseph Jefferson Award, Ruth Morely Design Award, National Broadway Theatre Award.

**Ken Travis (Sound Design).** Broadway designs: *Jekyll and Hyde*, *A Christmas Story the Musical*, *Scandalous*, *Newsies*, *Memphis*, *The Threepenny Opera*, *Barefoot in the Park*, *Steel Magnolias*. Numerous New York and regional theaters and companies including: The Old Globe, The 5th Avenue Theatre, McCarter Theatre, Seattle Rep, La Jolla Playhouse, LA Center Theatre Group, Guthrie Theatre, KC Rep, Dallas Theatre Center, Playwrights Horizons, The New Group, NYSF Public Theatre, CSC, Signature Theatre NYC, SoHo Rep, Vineyard Theatre, The Civilians, Mabou Mines, and national and international festivals and tours.

# Meet the Creative Team

**Disney Theatrical Productions (Producer)**, a division of The Walt Disney Studios, was formed in 1994 and operates under the direction of Thomas Schumacher. Worldwide, its eight Broadway titles have been seen by over 128 million theatergoers and have been nominated for 52 Tony Awards®, winning Broadway's highest honor 19 times. With 15 productions currently produced or licensed, a Disney musical is being performed professionally somewhere on the planet virtually every hour of the day.

The company's inaugural production, *Beauty and the Beast*, opened in 1994. It played a remarkable 13 year run on Broadway and has been produced in 28 countries worldwide. In November 1997, Disney opened *The Lion King*, which received six 1998 Tony Awards including Best Musical and is now the highest grossing show in Broadway history. In its 17<sup>th</sup> smash year, it has welcomed over 70 million visitors worldwide to date. *The Lion King* can also currently be seen on tour across North America, the U.K., and Japan, and in London's West End, Hamburg, Tokyo, Madrid, Sao Paulo, and Sydney, Australia, a total of ten concurrent productions worldwide.

Elton John and Tim Rice's *Aida* opened on Broadway next, winning four 2000 Tony Awards and spawning productions around the world. *Mary Poppins*, a co-production with Cameron Mackintosh, opened in London in 2004 and established itself as one of the biggest stage musical successes to emerge in recent years, launching seven productions on three continents. Following a six-year Tony-winning Broadway run, the title is now being licensed to professional theatres worldwide.

*Tarzan*®, which opened on Broadway in 2006, is now an international hit with an award-winning production in its 6<sup>th</sup> year in Germany. In January 2008, *The Little Mermaid* opened on Broadway and was the #1-selling new musical of that year. Its success continues with new productions in Russia and Japan.

Disney Theatrical Productions opened two critically acclaimed productions on Broadway in 2012, receiving seven Tony Awards between them: *Newsies*, entering its third year at the Nederlander Theatre, and *Peter and the Starcatcher*, which enjoyed a two-year New York run.

Other successful stage musical ventures have included *King David* in concert, the national tour of *On The Record*, several touring versions of Disney's *High School Musical*, and *Der Glöckner Von Notre Dame* in Berlin. DTP has collaborated with the country's leading regional theatres to develop new stage titles including Mary Zimmerman's adaptation of *The Jungle Book* and *The Hunchback of Notre Dame*.

The hit Broadway musical, *Aladdin*, is now playing at the New Amsterdam Theatre, and on tour across North America.

Photo by Deen van Meer.



# Glossary

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<b>AGRABAH:</b>	The fictional setting of <i>Aladdin</i> .
<b>ARABIC:</b>	The official language of many Middle Eastern countries.
<b>ASCENSION:</b>	The act of rising into a role of higher importance.
<b>BOLLYWOOD:</b>	An Indian film industry.
<b>BUSK:</b>	To perform in public places, like the street, for tips.
<b>CASTAWAY:</b>	A shipwrecked person.
<b>CHAMBERS:</b>	Private rooms.
<b>COMPOSER:</b>	One of the authors of a musical, the composer writes the music.
<b>CREATIVE TEAM:</b>	The author(s), director, choreographer, music director, and designers for a play or musical.
<b>DIAMOND IN THE ROUGH:</b>	Someone or something that has unexpected potential for greatness.
<b>DECREE:</b>	An official order that carries the weight of the law.
<b>ENTOURAGE:</b>	A group of people who travel with someone of importance.
<b>GENIE:</b>	A fictional character that appears in many stories who is servant to the person in possession of their lamp. The Genie in <i>Aladdin</i> is able to grant wishes.
<b>HERITAGE:</b>	A person or culture's background. In <i>Aladdin</i> , Jafar questions whether or not Aladdin, disguised as Prince Ali, was born into a royal family.
<b>HOVEL:</b>	A small and humble shelter.
<b>ISLAMIC:</b>	Islam is the Muslim religion founded by the prophet Muhammed. The scripture is the Koran and the religion centers around a belief in Allah.
<b>ISLAMIC GOLDEN AGE:</b>	A period of time from the 8 <sup>th</sup> century to the 13 <sup>th</sup> century in which the Islamic civilization experienced intellectual activity and Muslim rulers established one of the largest empires in history.
<b>LACKEY:</b>	An underling or follower who is treated like a servant.
<b>LYRICIST:</b>	One of the authors of a musical, the lyricist writes the words, or lyrics, to the songs.
<b>SCAT:</b>	A style of singing in which the vocalist improvises nonsense syllables in an effort to sound like a musical instrument.
<b>SCHEHERAZADE:</b>	<i>One Thousand and One Nights</i> , a collection of stories in which <i>Aladdin</i> originated, is framed by the story of Scheherazade, a Persian woman who is facing execution but saves her life by telling the Sultan great stories.
<b>SERVITUDE:</b>	Another word for slavery.
<b>SINBAD:</b>	Sinbad the Sailor is a fictional and iconic character of Middle Eastern origin.
<b>SOURCE MATERIAL:</b>	The visual, musical, and literary influences of a piece of art.
<b>STAGE DIRECTIONS:</b>	Unspoken words in a script that tell the actors what to do onstage.
<b>SUITOR:</b>	A man who is trying to gain a woman's hand in marriage.

# Glossary

<b>SULTAN:</b>	The ruler of a land who has absolute power.
<b>TREATMENT:</b>	A narrative summary of the story or vision for a film.
<b>TRESPASSING:</b>	Entering someone's property without their permission.
<b>USURP:</b>	To illegally take over a position of power.
<b>VAUDEVILLE:</b>	A theatrical performance consisting of numerous acts, including song, dance, comedy, magic, and other forms of spectacle.
<b>VIZIER:</b>	A high-ranking advisor to a ruler.
<b>WESTERN:</b>	A film that is set in U.S. West in the late 19 <sup>th</sup> century.



When you see the show, listen for these vocabulary words and phrases.

**“Ali Baba had them forty thieves”:** Ali Baba and the Forty Thieves is a story from *One Thousand and One Nights*.

**Ancient decrees:** Longstanding laws.

*The Sultan feels obligated to uphold the ancient decrees set forth by his ancestors.*

**Caravan:** A group of travelling in a pack through the desert.

*Caravan camels are referred to in the iconic song, “Arabian Nights”.*

**Coterie:** A small group of friends, or clique.

**Dunes:** Hills made of sand.

**Genuflect:** To bow to one knee out of respect.

**Royal vestments:** Official or ceremonial garments that belong to a royal family.

**Salaam:** A greeting that means “peace.”  
*At the beginning of the musical, the Genie greets the audience with “Salaam.”*

**“Scheherazade had a Thousand Tales”:**  
*One Thousand and One Nights*, a collection of stories in which *Aladdin* originated, is framed by the story of Scheherazade, wife of a Sultan, who is facing execution but saves her life by telling the Sultan great stories each night.

Adam Jacobs as Aladdin. Photo by Deen van Meer.

# Standards

## Common Core State Standards: English Language Arts College and Career Readiness Anchor Standards

	From Screen to Stage	Cultural Connections	Trapped	The Paths We Take, The Choices We Make	Genie's Musical Roots	A Diamond in the Rough	Your Wish Is Your Command	Designing Agrabah
<b>Speaking &amp; Listening</b>								
CCSS.ELA-LITERACY.CCRA.SL.1	◆	◆	◆	◆	◆	◆	◆	◆
CCSS.ELA-LITERACY.CCRA.SL.2		◆	◆		◆	◆	◆	◆
CCSS.ELA-LITERACY.CCRA.SL.3								
CCSS.ELA-LITERACY.CCRA.SL.4	◆	◆	◆	◆				
CCSS.ELA-LITERACY.CCRA.SL.5		◆				◆		◆
CCSS.ELA-LITERACY.CCRA.SL.6			◆	◆				
<b>Writing</b>								
CCSS.ELA-LITERACY.CCRA.W.1			◆	◆		◆		
CCSS.ELA-LITERACY.CCRA.W.2			◆	◆		◆		
CCSS.ELA-LITERACY.CCRA.W.3	◆		◆		◆			
CCSS.ELA-LITERACY.CCRA.W.4	◆		◆	◆	◆		◆	
CCSS.ELA-LITERACY.CCRA.W.5								
CCSS.ELA-LITERACY.CCRA.W.6								
CCSS.ELA-LITERACY.CCRA.W.7			◆		◆			
CCSS.ELA-LITERACY.CCRA.W.8								
CCSS.ELA-LITERACY.CCRA.W.9	◆							
CCSS.ELA-LITERACY.CCRA.W.10								
<b>Reading</b>								
CCSS.ELA-LITERACY.CCRA.R.1	◆		◆	◆		◆		
CCSS.ELA-LITERACY.CCRA.R.2			◆	◆		◆		
CCSS.ELA-LITERACY.CCRA.R.3	◆		◆	◆		◆		
CCSS.ELA-LITERACY.CCRA.R.4				◆		◆		
CCSS.ELA-LITERACY.CCRA.R.5								
CCSS.ELA-LITERACY.CCRA.R.6	◆							
CCSS.ELA-LITERACY.CCRA.R.7		◆	◆	◆	◆			◆
CCSS.ELA-LITERACY.CCRA.R.8			◆					
CCSS.ELA-LITERACY.CCRA.R.9								
CCSS.ELA-LITERACY.CCRA.R.10								
<b>Language</b>								
CCSS.ELA-LITERACY.CCRA.L.1	◆	◆	◆	◆	◆	◆	◆	◆
CCSS.ELA-LITERACY.CCRA.L.2	◆		◆	◆		◆		
CCSS.ELA-LITERACY.CCRA.L.3	◆		◆	◆	◆			
CCSS.ELA-LITERACY.CCRA.L.4								
CCSS.ELA-LITERACY.CCRA.L.5								
CCSS.ELA-LITERACY.CCRA.L.6			◆					

# Standards

## National Core Arts Anchor Standards

	From Screen to Stage	Cultural Connections	Trapped	The Paths We Take, The Choices We Make	Genie's Musical Roots	A Diamond in the Rough	Your Wish Is Your Command	Designing Agrabah
<b>CREATING</b>								
<b>Anchor Standard 1:</b> Generate and conceptualize artistic ideas and work	♦	♦	♦	♦	♦	♦	♦	♦
<b>Anchor Standard 2:</b> Organize and develop artistic ideas and work.	♦	♦	♦	♦	♦	♦	♦	♦
<b>Anchor Standard 3:</b> Refine and complete artistic work.	♦			♦				♦
<b>PERFORMING</b>								
<b>Anchor Standard 4:</b> Select, analyze, and interpret artistic work for presentation.	♦			♦	♦		♦	♦
<b>Anchor Standard 5:</b> Develop and refine artistic techniques and work for presentation.	♦		♦	♦			♦	
<b>Anchor Standard 6:</b> Convey meaning through the presentation of artistic work.	♦		♦	♦	♦	♦	♦	♦
<b>RESPONDING</b>								
<b>Anchor Standard 7:</b> Perceive and analyze artistic work.	♦			♦	♦		♦	♦
<b>Anchor Standard 8:</b> Interpret intent and meaning in artistic work.			♦	♦				♦
<b>Anchor Standard 9:</b> Apply criteria to evaluate artistic work.								♦
<b>CONNECTING</b>								
<b>Anchor Standard 10:</b> Synthesize and relate knowledge and personal experiences to make art.		♦			♦	♦		♦
<b>Anchor Standard 11:</b> Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.		♦	♦		♦			♦