



Arts-First Student Matinee Study Guide

ARE THE CRAYONS QUITTING?

Adapted from *The Day the Crayons Quit* by Drew Daywalt.
With a little creativity and a lot of color, Duncan saves the day!



An arts-integrated Teacher Resource Guide supporting Newport Contemporary Ballet Arts-First student matinees.

Taking place:
Tuesday, March 26, 2024
Providence Performing Arts Center
220 Weybosset Street, Providence, RI

Grade span: Kindergarten through grade 12.

Are the Crayons Quitting?

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NCB's *Dancing Through Boundaries*

K-12 Education Programs

For 42 years, Newport Contemporary Ballet has served as a cultural attraction, creative catalyst, and educational asset for Newport County residents, but accessible to all Rhode Islanders. The Newport Contemporary Ballet In-school Education Program, entitled *Dancing Through Boundaries*, provides integrated arts-learning curriculum to help all students build skills that lead to successful achievement in the classroom and in life.

Our *Dancing Through Boundaries* K-12 education programs are centered around employing multi-modal learning strategies to reinforce core curriculum standards in Literacy, Math, Social Studies, and Social Emotional Learning. It also provides experiential cultural enrichment of classical and contemporary forms of dance education, music, and performances for over 4,500 students across Newport County schools and throughout Rhode Island.

The classroom-based programs focus on Kindergarten through fourth grade classrooms, and curricula are designed specifically to facilitate student's use of kinesthetic, visual, and tactical learning modalities. Lesson plans incorporate movement explorations that reinforce and illuminate many strategies including problem-solving, comprehension and verbal skills, addition, subtraction, measuring, numeracy, and elements of telling time.

By employing multiple learning modalities, the program effectively builds students' curiosity for, and interest in, the subject matter as well as strengthens their mastery of core academic areas critical to their success. The program benefits all students who participate in it, but especially kinesthetic and social learners, who have shown demonstrable gains in their engagement and curiosity.

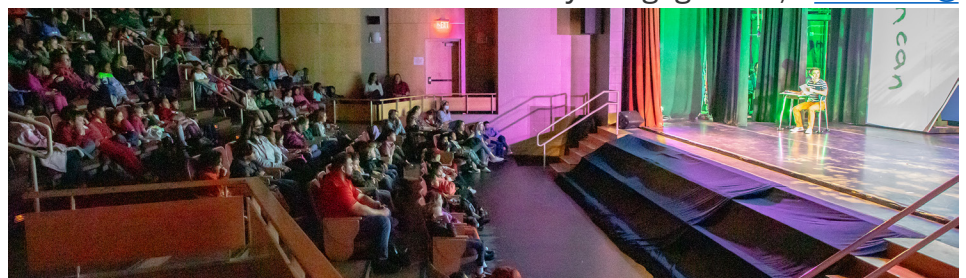
Alison Leonard writes in *Moving the School and Dancing Education: Case Study Research of K-5 Students' Experiences in a Dance Residency* (2014) that "kinesthetic activities such as dance, facilitate kinesthetic learners' exploration of abstract geometrical concepts, enhance their problem-solving skills, and enable them to develop both problem solving and mathematical-thinking processes that can be verbally communicated."

In addition to class-based lessons, *Dancing Through Boundaries* presents Arts-First Matinees, where students experience the wonder of a live dance performance delivered by our teaching artists. Classic tales like *Alice in Wonderland* and *Peter and the Wolf* are brought to life in culturally relevant adaptations. NCB Artistic Director, Danielle Genest, has adapted the hilariously popular children's book, *The Day the Crayons Quit* into an original contemporary ballet entitled, *Are the Crayons Quitting?* This Study Guide will help you prepare your students for this wonderful theatrical experience for all ages! This is the first time the author, Drew Daywalt, has allowed an adaptation of this story to be created.

Grade 1-4 students who express a strong interest in more serious study of dance may apply to participate in IMC's scholarship-funded New Dancer Program, a component of *Dancing Through Boundaries*.

Middle school and high school students are engaged in various movement/dance after school and out-of-school programs, as well as receive special invitations to evening performances and open rehearsals.

For further information about Newport Contemporary Ballet's K-12 education programs, please contact Kathleen McAreavey, Director of Education and Community Engagement, kathleen@newportcontemporaryballet.org.



Theatre Etiquette

Guidelines for being a good audience member.



Be prepared and arrive early. Ideally you should arrive at the theater 30 to 45 minutes before the show. Allow for travel time and parking, and plan to be in your seats at least 15 minutes before the performance begins.

Be aware and remain quiet. The theater is a “live” space—you can hear the performers easily, but they can also hear you, and you can hear other audience members, too! Even the smallest sounds, like rustling papers and whispering, can be heard throughout the theater, so it’s best to stay quiet so that everyone can enjoy the performance without distractions. The international sign for “Quiet Please” is to silently raise your index finger to your lips.

Show appreciation by applauding. Applause is the best way to show your enthusiasm and appreciation. Performers return their appreciation for your attention by bowing to the audience at the end of the show. It is always appropriate to applaud at the end of a performance, and it is customary to continue clapping until the curtain comes down or the house lights come up.

Participate by responding to the action onstage. Sometimes during a performance, you may respond by laughing, crying or sighing. By all means, feel free to do so!

Concentrate to help the performers. These artists use concentration to focus their energy while on stage. If the audience is focused while watching the performance, they feel supported and are able to do their best work. They can feel that you are with them!

Please note: Recording devices of any kind, including cell phone cameras and video, cannot be used during performances. Please remember to turn off your cell phone.

Crayon History: Facts & Prompts!



Rhode Island Grade K-2 Academic Standards: Engineering Design

Simple Machines K-2-ETS1-1,2

Mr. Rogers crayon making video:

<https://www.misterrogers.org/episode-playlist/batch-10-1481-1482-1483-1484-1485/>

1. In modern French language, the word *crayon* means “pencil”, but we have come to know it as the word used for different colored waxy sticks used to color or draw with.

Prompt: Look up the word “crayon” in the dictionary and learn the origin of the word.

2. Watch the video from Mr. Roger’s Neighborhood about the manufacturing of crayons.

Prompt: What are the ingredients used to create a crayon?

3. Some of the earliest records of the modern paraffin wax crayon comes from Charles A. Bowley of Massachusetts, who developed wax coloring crayons in the late 1880s. Bowley had been selling various stationery items in the vicinity of Danvers and had developed clumps of colored wax designed for marking leather. With the need for more accuracy, he went back to his home and formed the wax crayons into more manageable cylinder shapes similar to that of a pencil. He packaged his crayons into decorative boxes and offered them through stationer clients he knew. The demand for his crayons soon exceeded his ability to keep up with production and he partnered with the American Crayon Company, who had been producing chalk crayons, in 1902.

Prompt: Put a few of your broken or stubby crayons out in the sun on a paper plate for a while and see what happens. When they have changed to your liking, move the plate out of the sun and create a few different size “crayons”. Experiment with how they make lines on a piece of paper. Do they work well? Are the stick versions better? Compare and contrast the results.

4. Binney & Smith, now Crayola LLC, made the crayons we use today famous.

Prompt: Research the history of the Binney & Smith Company to find out how they came up with the name *Crayola*.

5. You may create wonderful works of art with your crayons. Some famous artists have used crayons in their artwork.

Prompt: Research the artists who use crayons in their art.

What Color is the Sun?



Rhode Island Grade K-1 Academic Standards: Science

K-PS3-1 Make observations to determine the effect of sunlight on Earth's surface

1-PS4-2. Make observations to construct an evidence-based account that objects can be seen only when illuminated.

A BBC "Big Question" answered: <https://youtu.be/ZHrlsxtSFY8>

Neil de Grasse Tyson discusses the color of the Sun: <https://www.youtube.com/watch?v=C9MdbxPCSyw>

1. All the colors on the spectrum are included in the color white. This includes yellow, orange red, green blue, indigo, violet, and all the colors in between. When the colors are dispersed, we see a rainbow and can sometimes see a small rainbow when looking at raindrops.

Prompt: Place a prism in the path of sunlight to see a rainbow. The sunlight slows down and bends as it goes through the glass, separating the light into the colors of the rainbow. Any clear glass can be used as long as it is not completely flat. Name all the colors you see.

2. The Sun is actually a star that looks large because it is closer to the Earth than other stars.

Prompt: Research the distance the Sun is from the Earth. How many miles? How many feet? How many inches?

3. In Neil de Grasse Tyson's video, he states that, "Blue sky is stolen sunlight."

Prompt: Explain what he means by this statement and why.

4. When the Sun is low on the horizon (sunrise or sunset), it can appear to be the deepest color of yellow and sometimes amber, or red. This is because it goes through many atmospheres.

Prompt: Name the four seasons. Over the course of one week during each season, record the color of the sun at sunrise and sunset each day. Note the time that you mark it down. Compare and contrast the differences in the color of the sun during each season.

5. There is an old saying, "Red sky at night, sailors' delight. Red sky at morning, sailors take warning."

Prompt: Based on what you have learned about the color of the Sun, explain what is meant by this saying.

6. A white sheet of paper reflects almost all the light that falls on it. It reflects white light because it can reflect all the colours of the spectrum that comprise white light.

Prompt: What happens if red light is reflected on the paper? What about green? TRY different colors and tell what happens.

Working Together



Rhode Island Grade K-12 Academic Standards: 3. Social Awareness

3C I show empathy for other people's emotions and perspectives.

Social Emotional Learning Lesson

Skill: Working together

Competency: Relationship skills

Objective: The rewards of working cooperatively and collaboratively.

Key concepts: Working together to finish a task.

Being respectful of others' ideas; listening attentively.

Using creative thinking to address a task or problem.

Materials: Light construction paper and a different color crayon for all participating students.

Discussion Questions:

1. Are the Crayons Quitting?
2. What would make the Crayons want to quit?
3. What movement do you remember from the performance that made you think that?
4. Did the Crayons resolve their issue?
5. If so, how did they resolve their issue?
6. If not, can you help the Crayons feel better? How?

Activity: Divide the class into groups of five or six students. Provide each student in the groups with one piece of construction paper. Pass out Crayons of different colors to each student. Assign a color from the performance to each group making sure that that color is included in their assigned group. In 60 second intervals, do the following: Have the students draw the problem that their color was experiencing starting with the student with the corresponding-colored Crayon. Pass the construction paper around to the next student who will draw a way to help resolve the assigned color's problem. After all of the students have had a chance to draw for their group, allow each group to discuss among themselves what the problem was with their assigned Crayon and what they drew as a way to help. Then, each group can share with the class.

Group Discussion:

Discuss how each group helped their Crayon.
How did helping work out?
How did helping make them feel?
Discuss different ways in life that we can be helpful.

Steps for Working Together:

1. Look and listen.
2. Show your interest.
3. Use kind words.
4. No arguing, whining, or pouting.
5. Do your part.

What is Ballet?



Ballet is a style of dance that originated in Europe in the fifteenth and sixteenth centuries. The earliest kind of ballet was seen in court dances performed for kings, queens, and other powerful figures. Movements were mostly small gestures of the hands and feet, performed with an upright spine, and dancers moved around the room in patterns. Respect, manners, and conventions of politeness were built into these dances because they were designed for presenting to royalty; for example, performers curtsied or bowed to their audience before and after they danced as a sign of deference to their rulers. In this way, social hierarchies of the time directly influenced the way ballet developed and the movements that became part of its vocabulary.

As ballet developed from courtly entertainment into a more robust and physical dance form, its movements became more lyrical and its storytelling more elaborate. However, the style retained its specificity of form and many of the "polite" conventions from its earlier days. As ballet was practiced in different parts of Europe, local cultures influenced how the movement developed; eventually, ballet in Russia, for example, looked very different from ballet in France because of the differences between the people teaching, learning, and performing ballet in each of those places. Cultural values and aesthetics continued to shape how ballet evolved in the different places it was danced.

All variations of classical ballet, however, hold a few things in common, most of which can be traced back to its origins being performed in courts for kings and queens.



What is Contemporary Ballet?

Contemporary ballet is a type of dance that incorporates elements of both classical ballet and modern dance. It is often confused with modern dance but it represents a departure from the constraints of traditional classical ballet technique and rules. Contemporary ballet has its roots in the classical technique and vocabulary, but uses those roots as a jumping off point to explore, experiment, and challenge dance traditions.

Contemporary ballet is created in the present or recent past, reflecting the moods, ideas, events, and feelings at the time of its creation. They do not always have a specific storyline, so audiences are asked to think more deeply about the meaning of the work instead of being told what to think and how to interpret it. Contemporary ballet helps to expand the boundaries of dance as an art form, helping it to evolve and change.



Newport Contemporary Ballet dancers Edgardo Torres and Margot Akin performing in *La Palomba/Ascending*, on an outdoor stage in front of a video projection backdrop in October 2021 in Newport, Rhode Island. Photo by Kim Fuller.

Creative Movement Lesson

National Core Arts Standard - Dance: Creating DA: Cr.1.1.6-12a

Relate similar or contrasting ideas to develop choreography using a variety of stimuli.

Working in Groups

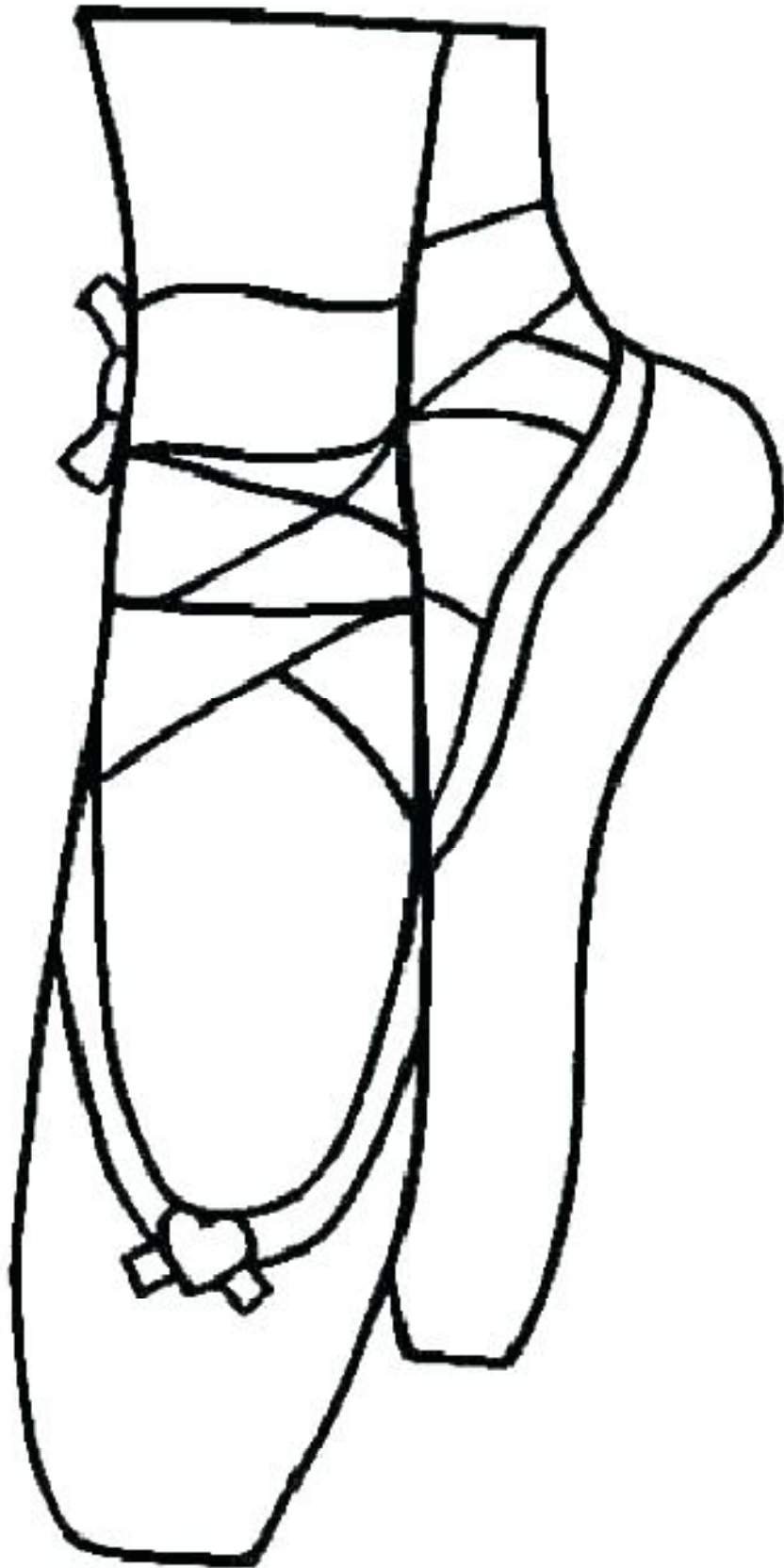
Outline the Concept

The concept of **Space**, can be explored by working together in groups of various sizes. A shape can become much more complex, and a relationship between the dancers starts to develop. Explore negative space.

Exercises

1. Mirroring
 - a. Assign partners. Designate an A and a B.
 - b. A moves, B follows exactly, as a reflection in a mirror. The goal is for an outside observer to not be able to tell who is leading and who is following.
 - c. Switch leader with direction and without
 - d. Who prefers leading? Who prefers following? Why?
 - e. What types of movement are easier/harder to follow?
2. Under/Over
 - a. Assign groups of 3. Designate an A, B, and C.
 - b. A makes a low shape. WITHOUT touching, B makes a medium shape over A, and C makes a high shape over both.
 - c. Individuals change levels to make new under/over shapes with and without direction.
3. Connecting Shapes
 - a. Assign groups of 3 or 4.
 - b. Make shapes, with individuals on different levels, in which all 3 or 4 people are connecting their hands.
 - c. Connect your feet.
 - d. Connect your elbow to someone else's knee.
 - e. Make connecting shapes with and without specific direction.
4. Puzzle Pieces
 - a. Define negative space; if a dancer is frozen in a shape, the negative space is the space in, around, and between their body parts.
 - b. Assign groups of 2 or 3.
 - c. One dancer makes a shape. The next looks for the negative space and makes another shape that fills the empty space, like one puzzle piece fitting into the next. The third does the same.
 - d. Continue making shapes with and without direction.
5. Make a Sculpture
 - a. Dancers line up. One by one they travel to a designated part of the space and make a shape.
 - b. Each consecutive dancer finds a way to connect to the existing shape(s) in any of the ways previously explored.
 - c. At the end, the entire class has made one big sculpture.

Pointe Shoes Coloring Page



Meet the Creative Team



CHOREOGRAPHY: DANIELLE GENEST trained with Miki Ohlsen at Newport Academy of Ballet starting at the age of three. She then trained at Boston Ballet School, Houston Ballet Academy, and North Carolina School of the Arts. Danielle danced with the Hartford Ballet under the direction of Kirk Peterson and then became Principal Dancer with the New York Theatre Ballet. She appeared as a guest artist with companies both nationally and internationally including Europaballett St. Pölten in Vienna, Austria, Gleich Dances in New York City, Providence Ballet Theatre, Spindle City Ballet, and Connecticut Concert Ballet. Danielle danced with Island Moving Company for many years, originating roles in various works. Her own choreography has been commissioned by IMC, New York Theatre Ballet, Festival Ballet Providence, Tallahassee Ballet, and several universities. Her work has been showcased at Hartford Ballet's Arts Exclusive, the Elan Awards in New York City, and the 10th Internationales Ballettmeeting in Austria. Danielle was co-founder and Associate Artistic Director of Janosphere Dance Company and was Co-Artistic Director of Part of the Oath. She has served on the faculty of the Ballet School of New York, Providence Ballet, and Newport Academy of Ballet. She has twice been the recipient of the RISCA Fellowship Merit Award in Choreography. Danielle lives in Newport, Rhode Island with her husband, Petar and their sons, Niko and Rafael. Ms. Genest became Newport Contemporary Ballet's Artistic Director in September 2022.



AUTHOR: DREW DAYWALT is an award-winning author of books for children, including the immensely popular *The Day the Crayons Quit*, which spent a year on the New York Times Bestseller List at #1 when it was first published and remains on the list to this day. The sequel book, *The Day the Crayons Came Home*, also spent a year as a NYT Bestseller, and his third book, *The Legend of Rock, Paper, Scissors*, is a NYT Bestseller as well. He has received 65 awards for his children's writing, including the coveted E.B. White Read Aloud Award and the Time Magazine Top 100 Best Children's Books of All Time. Ever since his childhood in Ohio, Drew has been creating escapist fantasy, horror, and comedy. With a BFA in creative writing from Emerson College, Drew set off to Hollywood where he wrote

for Disney & Universal on *Timon & Pumba*, *Buzz Lightyear*, and *Woody Woodpecker*. He also wrote the Emmy-nominated animated series *The Wacky World of Tex Avery*. Drew lives in Southern California with his family. The production, *Are the Crayons Quitting?* is the first time he has authorized an adaptation of his book, *The Day the Crayons Quit*.



MUSICAL COMPOSITION: BEN SHAW is a singer, songwriter, jazz saxophonist and a composer; of 21st century classical music, poetry, short-stories, and music journalism. Having spent time studying and performing a range of music has given Shaw access to a wide array of textures and styles, but with a sound that remains firmly planted in the singer/songwriter tradition. His range of style and individual sound lead to him being a semifinalist in the International Songwriting Competition for his song "Between the Leather and Headlights" as well as receiving a nomination for Best Singer/Songwriter in Motif Magazine's 2020 Music Awards. He has performed across the Northeast in clubs, coffee shops, bars, and art galleries as both a soloist and with his band. His debut EP, *Seven*

Songs, is available for streaming and purchase on all platforms.

Meet the Creative Team



ILLUSTRATIONS/SCENIC DESIGN: JEN CORACE is an artist and freelance illustrator who lives and works in Providence, Rhode Island. Originally from the suburbs of southern New Jersey, she eventually made her way to the Rhode Island School of Design and graduated with a BFA in illustration. Jen has illustrated many bestselling children's books including Little Pea, Little Hoot, Little Oink, Hansel and Gretel, The Steadfast Tin Soldier, and Telephone.



COSTUME DESIGN: ALANA FRUTKOFF has been a theater, film, and television costumer for the past 15 years. She has done sewing and wardrobe work for, amongst others, Costume Works, Inc., Arts Emerson, the Providence Performing Arts Center, and the Radio City Rockettes. Originally from Massachusetts, she earned degrees in English and Theater from Skidmore College, then ran away with circus (twice). She spent several years traveling around the world as a wardrobe supervisor for a variety of productions, including Disney on Ice, Marvel Universe Live, Moscow Ballet, and Cirque du Soleil's first ever show at sea, before settling down in Providence, Rhode Island. These days, she primarily works as a film costumer on projects throughout New England, including Don't Look Up, Spirited, and Hocus Pocus.



LIGHTING DESIGN: STEPHEN PETRILLI has been designing for Newport Contemporary Ballet since 2021. He has also designed for Anikaya Dance Theatre, Kun-Yang Lin/Dancers, Prometheus Dance, Zoe Dance, Pilobolus Dance Theatre and Ailey II. In the theatre world, he has worked with Theatre Workshop of Nantucket, Provincetown Theater, Bridge Rep of Boston, Arlekin Players' Theatre, New York's Pearl Theatre Company, and The Three Rivers Shakespeare Festival in his hometown of Pittsburgh. He has a 20-year-old son, Liam.



Monkey Island Coloring Page



newportcontemporaryballet

Illustration by Jen Corace



Happy Farm Coloring Page



newportcontemporaryballet

Illustration by Jen Corace

Sailin' Coloring Page



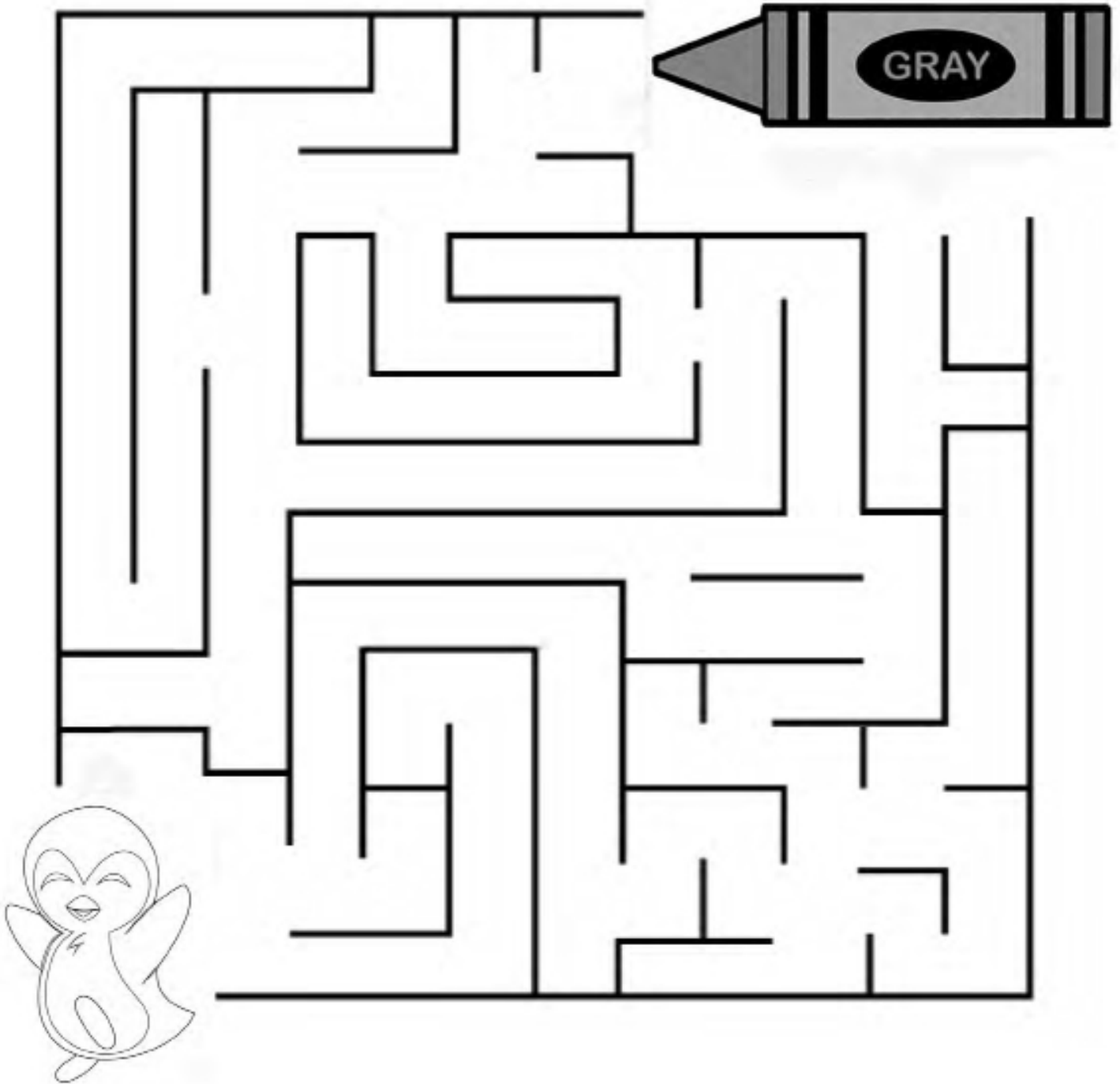
newportcontemporaryballet
Illustration by Jen Corace

Meet the Zookeeper Coloring Page



newportcontemporaryballet
Illustration by Jen Corace

Help the Gray Crayon Find a Baby Penguin



Baby Penguin Coloring Page



Connect the Dots Coloring Page



Name: _____

Teacher: _____

Are the Crayons Quitting? Word Search

Find the words in the puzzle. Words can go in any direction, backwards, forwards, diagonally, and may share letters. Have fun!

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

BEIGE
BLACK
BLUE
CRAYON
CREATIVITY
DUNCAN

GOLD
GOOD
GREEN
GREY
HAPPY
LETTER

ORANGE
PEACH
PINK
PURPLE
RED
STAR

STICKER
WHITE
WORK
YELLOW