



# THE FOURTH WALL

A Hybrid Arts Ensemble

## TEACHER STUDY GUIDE 2024/2025 SEASON - March 18 - 21, 2025

- Curriculum Connections
- Learning Resources
- Performance Background
- Activities for the Classroom
- Theatre Etiquette

**School Shows:**

MARCH 18 - 20, 2025  
10:30 AM & 12:15 PM

**Public Show:**

March 21, 2025  
7:00 PM



**Signed Performances:**

March 20 at 12:15 PM and  
March 21 at 7:00 PM



Additional support provided by Alaska State Council on the Arts, Atwood Foundation, Carr Foundation, the Municipality of Anchorage Arts Advisory Commission, National Endowment for the Arts, Rasmuson Foundation and WESTAF.



# Curriculum Standards

**Alaska Junior Theater** is a private, nonprofit organization that has been bringing the best in professional theatre from around the world to Alaska’s young audiences since 1981. Each year, more than 25,000 students attend a variety of live performances at the Alaska Center for the Performing Arts. For many students, our school show presentations are their only exposure to live performing arts.

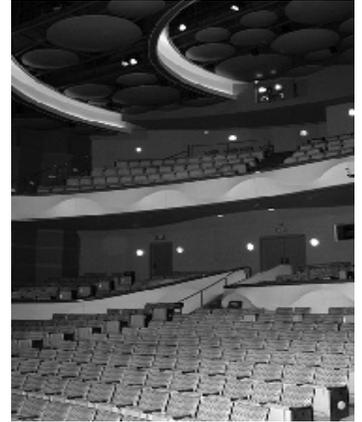
Each show we present has a strong educational component, and are linked to Alaska Content Standards. Alaska Junior Theater also offers teacher and student workshops, study guides and classroom transportation to our performances.

We are committed to keeping ticket prices low, allowing children of all financial levels to experience live professional theatre. Our low educational ticket price of \$10 covers only half our costs of presenting shows. To subsidize the remaining \$10 of each ticket, we actively fundraise and rely on the support of corporations, foundations and individuals. In addition, we fundraise to offer full scholarships to students with financial need.

Alaska Junior Theater asked area teachers to review our 2024/2025 performances for direct connections to Alaska Content Standards. The direct connections for *The Fourth Wall* are listed below. They will assist in lesson planning and will assure teachers that Alaska Junior Theater programs help classes meet curriculum connections.

To get a complete copy of the Alaska Content Standards, visit:

<https://www.asdk12.org/commoncore/>.



**Discovery Theatre, ACPA**



**Carr Gottstein Lobby**

## Common Core State Standards

Reading Standards for Literature (K-5)

Key Ideas and Details: 2, 3

Vocabulary Acquisition and Use: 6

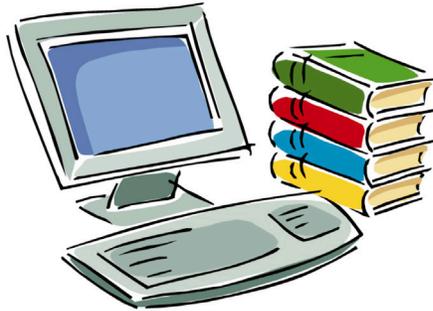
## Music Core Standards

Art: Music: Anchor Standards 7, 8, 9, 11

Art: Theatre: Anchor Standards 7, 8, 9, 11

Art: Dance: Anchor Standards 7, 8, 9, 11

Special thanks to Tina Johnson-Harris for her assistance with this effort.



## Fiction

Louise Trapeze is totally 100% Fearless by Micol Ostow  
 On Gull Beach by Jane  
 Angelina and Alice by Katharine Holabird  
 Song and Dance Man by Karen Ackerman  
 Circus Family Dog by Andrew Clements  
 Music is in Everything by Ziggy Marley  
 Meet the Orchestra by Ann Hayes

J OSTOW  
 Yolen E YOLEN  
 E HOLABIRD  
 E ACKERMAN  
 E CLEMENTS  
 E MARLEY  
 E HAYES

## Nonfiction

DIY Circus Lab for Kids: A Family Friendly Guide for Juggling,  
 Balancing, Clowning and Show-Making by Jackie Leigh Davis  
 The Science of Sound: Projects with Experiments with Music and  
 Sound Waves by Steve Parker  
 Sound Waves by Michael Dahl  
 Music Everywhere! By Maya Ajmera  
 Engineering Projects for Young Scientists by Richard Adams  
 Exploring the Science of Sounds: 100 Musical Activities for  
 Young Children by Abigail Connors

J 791.3 DAVIS  
  
 J 534 PARKER  
 E 534 DAHL  
 E 781.17 AJMERA  
 J 620.0078 ADAMS  
  
 LCC-J 534.078 CONNORS

## Media

Sound (DVD)  
 The Way Things Work (DVD)  
 The Science of Sound and Music (DVD)

DVD J 534 SOUND  
 DVD J 534 WAY-THINGS  
 DVD J 534.078 LEVINE

Check out ebooks and audio books by these authors and many more at the ListenAlaska and hoopla and download music at Freegal on the Anchorage Public Library Website:

[www.anchoragelibrary.org](http://www.anchoragelibrary.org)

# THE ARTISTS THAT CREATED THE FOURTH WALL

## Hilary Abigana

Hilary Abigana is a founding member and flutist for the hybrid arts ensemble, The Fourth Wall. Praised by The Wall Street Journal for their “deft choreography,” The Fourth Wall explores a new hybrid of the performing arts in which musicians are also dancers and actors. Stretching the boundaries of instrumental performance, The Fourth Wall commissions new interdisciplinary works and reinterprets established repertoire to make music that leaps off the stage. In 2017, they made their Off-Broadway debut at the SoHo Playhouse after completing a three-month long tour along the fringe festival circuit in North America with their multi-award winning neo-vaudeville variety show, *Fruit Flies Like a Banana*. In addition to performing hybrid arts shows, The Fourth Wall travels all over the continent conducting workshops in the basics of this genre, and encouraging participants to utilize music, dance and theater techniques in their performances. Visit [www.hilaryabigana.com](http://www.hilaryabigana.com)



## C. Neil Parsons

Neil Parsons has been performing for as long as he can remember, appearing in his first professional theatre production at age three. Extensive touring has taken him to 40 states, with performance at major performing arts centers such as the Kennedy Center, residencies at numerous universities and solo engagements with symphony orchestras, including the Boston Symphony. His creative output runs the gamut of music, theatre and dance production: from solo to chamber to orchestral music (including symphony, pit and disco orchestras); from Shakespeare to musical theatre to outdoor drama; and from modern to tap to site-specific dance pieces. Neil also has experience with aerial silks and clowning.

Neil graduated from Interlochen Arts Academy and received his Bachelor’s degree from Oberlin Conservatory of Music, where he studied bass trombone with Ray Premru. While at Oberlin, he combined his interests in music, dance and teaching by designing an individual major: Interdisciplinary Performance and Education. He then continued his studies with trombonist Tony Baker and at the Ohio University School of Dance. Visit [www.cneilparsons.com](http://www.cneilparsons.com)



## Greg Jukes

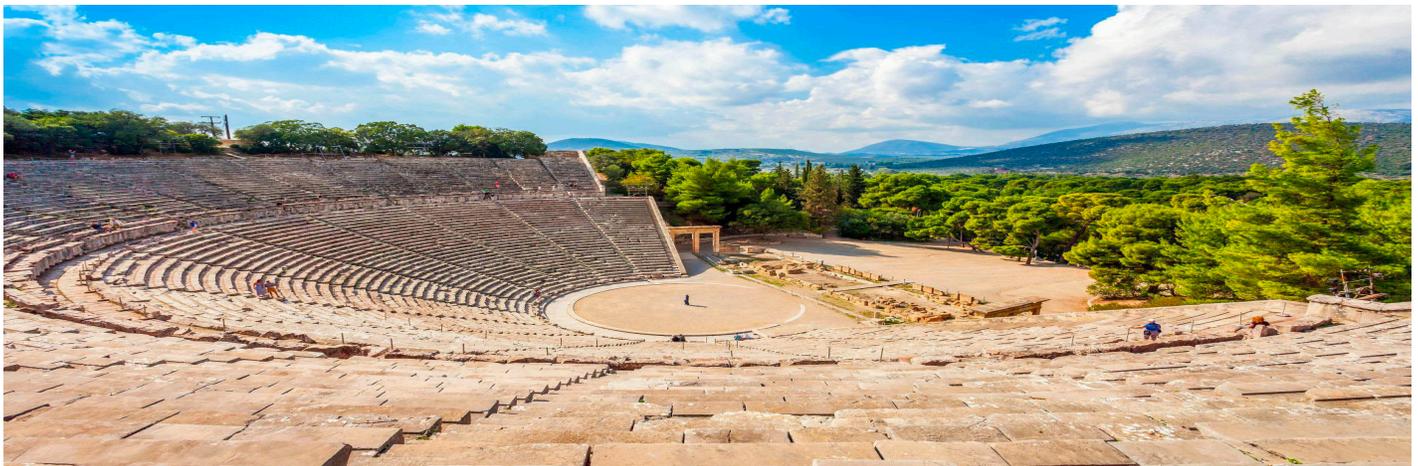
Greg Jukes is a percussionist and narrator whose work focuses on blending music, acting and dance in hybrid arts performances. He has created and performed concerts for young people with the Delaware Symphony, Evansville Philharmonic and Columbia Orchestras and is the narrator for the National Philharmonic’s second grade concerts, which reach over 10,000 second grade students every year. Greg performed at the 2013 Percussive Arts Society International Convention on a concert featuring theatrical works in which the percussionists are required to both act and play. He has been a member of the percussion sections for several orchestras in Indiana and Kentucky; plays in pit orchestras and recording sessions; and teaches percussion privately, at schools and with the Indianapolis Symphony’s outreach programs.

Greg graduated from the Peabody Institute of Johns Hopkins University, where he studied with Robert van Sice, Svet Stoyanov, Tom Freer and So Percussion. He has collaborated with conductors David Amado, Ken Lam, Jason Love and Piotr Gajewski; directors Gary Race, Diane Brewer and Bryan Fonseca; and choreographers Mariel Greenlee, C. Neil Parsons and the Windfall Dancers. Visit [www.gregjukes.com](http://www.gregjukes.com)



# Things You Didn't Know About the Theatre!

1. After a play is over and everyone goes home, there is always a light left on backstage - it's called a **Ghost Light!**
2. The oldest play that is still around today was written by an Ancient Greek named Aeschylus. It's almost 2,500 years old!
3. The longest performance on stage was over 23 hours long! It happened in New Jersey in 2010.
4. William Shakespeare is a famous play writer. He wrote 37 plays and is still quoted by many people today. There are 157 million Google pages that mention him - the most of any famous person ever!
5. In theatre, it's considered bad luck to tell an actor "Good luck" before a performance. Instead, you're supposed to say, "Break a leg!"
6. In Ancient Greece, audiences stamped their feet rather than clapping their hands as a sign of applause.
7. The word "Theatre" originally comes from the Greek word *Theatron*, meaning "a place to behold."
8. In American English, the word 'theater' can mean either a place where films are shown (also called a cinema) or a place where live stage plays are performed. In British English, 'theatre' exclusively means a place where live plays are performed. 'Theatre' can also mean the business of putting on plays!
9. There are five main types of theatre: Drama, Musical Theatre, Comedy, Tragedy, and Improvisation.
10. Theatre performances have directors, producers, writers, set designers, lighting designers, makeup artists, costume designers and many more people working backstage, as well as the performers on stage. Many performances also involve live music, played by an orchestra.
11. Aristotle was the world's first theoretician of theatre, way back in 384-322 BC.



An Ancient Greek theatre still standing today in Delphi.

Which are musical  
Instruments?

My name is \_\_\_\_\_



# TEACHERS' GUIDE TO CREATIVE DRAMA

## Introduction

One of the most exciting ways to prepare students of all ages to view live theatre or bring an academic concept or lesson to life is to give them the experience of what it feels like to be an actor in a given situation or circumstance. Creative Drama provides an excellent vehicle toward fulfilling this objective. There are many exercises that are easy to implement using the students' whole instrument, including imagination, voice, movement, senses and emotions. The entire class participates at the same time so there is little opportunity for self-consciousness to inhibit creativity.

The following are some simple exercises, suitable for all age groups. No prior drama experience is required of students (or teachers!). These exercises can be done in the classroom if desks can be moved to the side. This can be accomplished quietly and efficiently by making a game of it. A sample scenario might be to encourage students to imagine an earthquake fault line under the room. It is the students' responsibility to move the desks to the side of the room to reinforce the walls. This must be done silently so the fault line will not be disturbed.

[Note: If it is not possible to move the desks, however, most exercises can be done with students standing behind or near their desks.]



## Warm-Up Exercises

### A Million Ways To...

Pick any casual activity (walking down the street, eating dinner, getting ready for bed) and do it in as many different ways as you can imagine until you both run out of ideas! Example: Take “entering the room” as your theme. Both you and your kid take turns and enter the room in different ways: angry, lost, forgot something, escaping someone, hiding, sneaky, and whatever else you can think of. And try to guess what each other's showing!

### Superstar Interview

Have your kid pretend to be a character they love & know, e.g. an actor, a family member, a singer, a cartoon character. Then you interview them and they have to respond as that character. If you want, you can give them time to prepare. Example: You've just watched Home Alone. Invite your kid to pretend they're Kevin and ask them some questions, such as “So, how did you feel when the Wet Bandits were at your door? Were you scared or confident? Why?” and “Which of your family members would you want by your side the next time something similar happens?”. You can also throw in some general questions such as “What is the best part of being famous?”. Just remind them to answer from the star's perspective and not their own.

## Resources related to The Fourth Wall

### Mirror, Mirror on the Wall...

One of you pretends to be a reflection of the other and mimics everything the other person does. Can do it full-body, or just the face. Plus, you can introduce voice, as well.

**Example:** Sit down with your child and ask them to mirror your facial expressions. Start with some easy ones, such as Happy, Sad, Angry, Bored, and then add some more difficult ones, such as thoughtful, disappointed, hungry, disgusted, excited, in pain, curious, and any others that spring to mind. To make it easier for your kid, tell them to say what the expression means out loud. But remember, the goal is to be a mirror. Teach your kid not only to mirror the emotion itself but to focus on and mimic the facial expressions.

### Character Charades

Prepare a list of characters (celebrities, family members, cartoon characters, professions) that your kid knows and that have some distinct behaviors. You take turns taking a name out of the hat and acting as the character. And take turns guessing what the other is showing.

**Example:** Let's take SpongeBob SquarePants as an example. The goal is not to find the easiest way to guess the character (e.g. showing a square and then pointing at pants), but rather to play as if you are the character (e.g. wide-eyed, smiling, flipping burgers, being friends with a starfish). Since you'll have prepared the list, you should be able to guess what's being shown. Alternatively, you can skip preparing the list and just pick a theme. It can be cartoon characters in general, or from a specific show, or it can be celebrities, family members, movie characters, and more.



### Tongue Twisters

Prepare a list of tongue twisters and challenge each other to say them without messing up. If your kid can do it well, then you can make it a challenge – which one of you can say it faster & more times without the words blending together!

**Examples:** Here are some popular tongue twisters: Singing Sally sang songs on sinking sand, I wish to wash my Irish wristwatch, I saw a kitten eating chicken in the kitchen, Unique New York, Four fresh fish for you, etc.

# Trace the notes

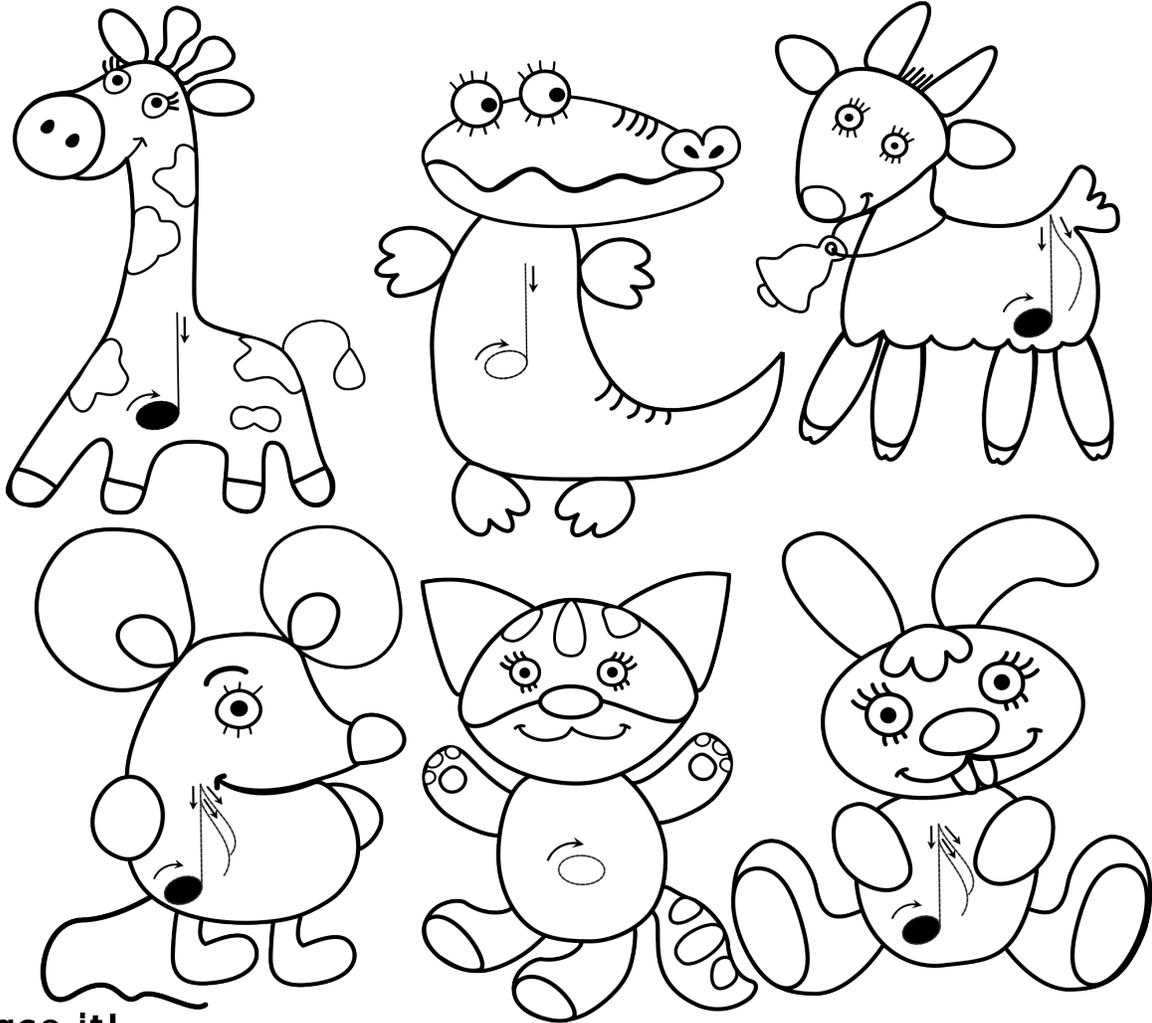
then color the picture using the key.

The key **PREVIEW**

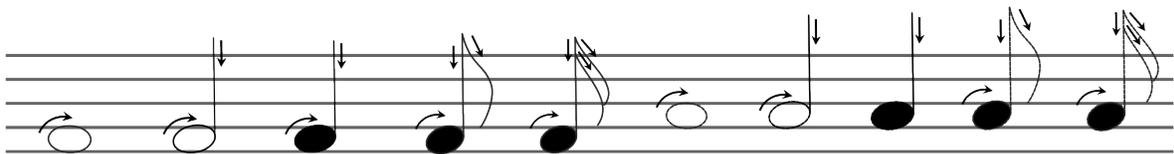
Name \_\_\_\_\_

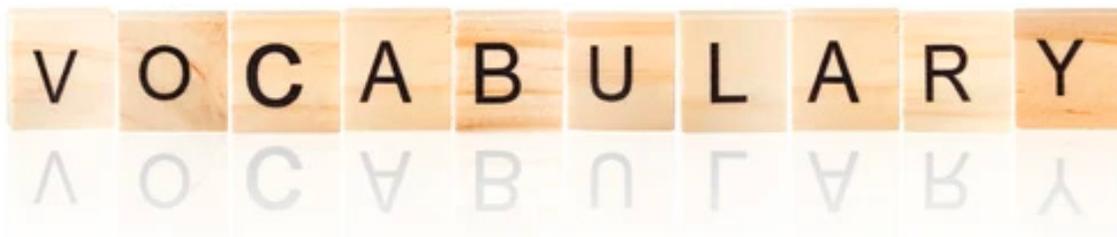
 orange	 green	 yellow	 gray	 brown
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Complete with colors of your choice.



Trace it!

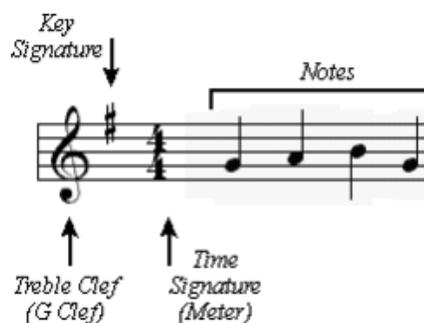




1. **Elements of Music:** the basic building blocks of music.
2. **Rhythm:** comprised of the interplay of beat, duration, and tempo.
3. **Beat:** the regular repeated pulse in music.
4. **Duration:** the length of a sound or silence in music.
5. **Tempo:** the pace of the music.
6. **Melody/Pitch:** the highness or lowness of a sound. Sounds in music may be high or low, move up or down, or stay the same.
7. **Dynamics:** sounds in music may differ in level of loud and soft.
8. **Tone Color or Timbre:** each voice, instrument, or sound/sound object has its own unique and distinct quality and color.
9. **Texture:** the way a sound might feel if you could touch it; different textures are created when sounds are heard alone or when they are heard together with other sounds.

## Elements of Music

These are the main **elements** of a musical score.



**Staff** - the five lines and four spaces where the music is placed.



**Treble Clef** - also called G Clef, is generally where the music is written for the right hand for pianists.



**Bass Clef** - also called F Clef, is generally where the music is written for the left hand for pianists.



**Bar Line** - the vertical line on a staff to show where a measure begins and ends.



**Measure** - the area on the staff between two bar lines.



# Elements of Music

The **time signature** is the mathematical notation at the beginning of a composition that tells the number of beats and the kind of note getting one beat.

The **key signature** is located at the beginning of a composition and indicates with **sharps** and **flats** the tone center (key).

A **sharp** ( # ) raises the pitch of a note 1/2 step.

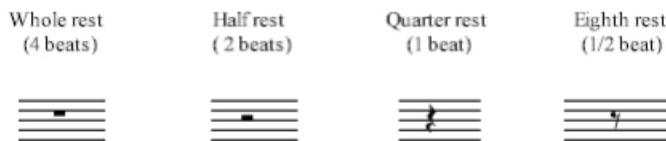
A **flat** ( b ) lowers the pitch of a note 1/2 step.

## Note Types and Values



Remember: adding a dot behind each type would add 1/2 of its value (example: a dotted half note would get 3 beats).

## Rest Types and Values



## Melody or Pitch

**Melody** is the highness or lowness of a sound. Sounds in music may be high or low, move up or down, or stay the same. It is determined by the placement of a note on the **staff**.



Notes as they occur on the piano

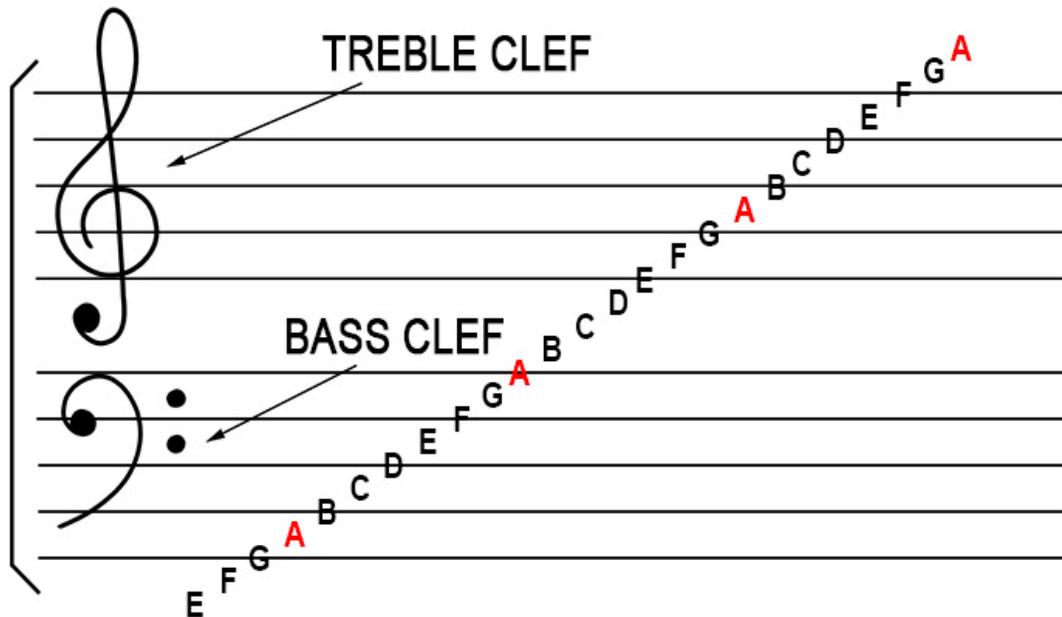
Notes in the **Treble Clef**:      Spaces: Spells F-A-C-E  
Lines: E-G-B-D-F (Every Good Boy Does Fine)



Notes in the **Bass Clef**:      Spaces: A-C-E-G (All Cows Eat Grass)  
Lines: G-B-D-F-A (Good Boys Do Fine Always)

# Elements of Music

Both staves together are called the **Grand Staff**. Piano players use the grand staff when they play music. The left hand plays the bass clef (low notes) and the right hand plays the treble clef (high notes).



## Rhythm and Tempo

**Rhythm** is the organization of sound within a piece of music, the beats per measure. It is comprised of the interplay of beat, duration, and tempo.

The **beat** is the steady pulse running through a piece of music.

Each note or rest has a specific **duration** or length of a sound or silence.

**Syncopation** is stressing the weak beat or a placement of rhythmic accents where they wouldn't normally occur.



### Tempo Keywords

- **Largo or Lento:** Very slowly
- **Adagio:** Slowly
- **Andante:** Walking pace
- **Moderato:** Moderate
- **Allegro:** Quick, lively
- **Vivace or presto:** Very fast

### Changing Tempo

- **Accelerando:** Gradually get faster
- **Ritardando or Rallentando:** Gradually get slower

# Elements of Music

The dynamics are the loudness or a of music.

<i>pp</i>	Pianissimo	Very soft
<i>mp</i>	Mezzo Piano	Medium soft
<i>p</i>	Piano	Soft
<i>mf</i>	Mezzo Forte	Medium loud
<i>f</i>	Forte	Loud
<i>ff</i>	Fortissimo	Very loud

## Changing Dynamics

**Crescendo:** Growing louder

**Decrescendo or Diminuendo:** Growing softer

# Tone Color or Timbre

One of the basic elements of music is called tone color, or timbre. Timbre describes all of the aspects of a musical sound that do not have anything to do with the sound's pitch, loudness, or length.

## Voices

Soprano	High	} Typically Female
Mezzo-soprano		
Alto	Low	
Tenor	High	} Typically Male
Baritone		
Bass	Low	

# Harmony

A **Solo** is when a person sings or plays an instrument alone.

A **Duet** is when two people sing together.

A **Trio** is a group of three people singing or performing together.

A **Quartet** is group of four people singing or performing together.

A **Chord** is three or more pitches sounded simultaneously.



# Elements of Music

## Instrument Families

### Strings

Violin	Viola	Cello
Double Bass	Harp	Guitar
Mandolin	Ukelele	Dulcimer

### Brass

Trumpet	Cornet	French Horn
Trombone	Euphonium	Tuba

### Woodwind

Flute	Oboe	Bassoon
Clarinet	Saxophone	English Horn

### Percussion

Snare Drum	Bass Drum	Cymbals
Timpani	Triangle	Xylophone
Bongo Drums	Piano	Marimba

## Texture

**Thick:** many voices or instruments playing at the same time.

**Thin:** few voices or instruments playing at the same time.



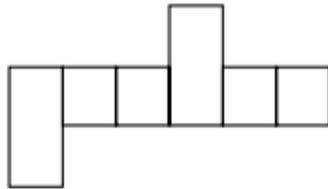
# Instruments

Unscramble each word to find the name of an instrument, then write it in the space provided. When you're done, draw a line from the word to the matching picture.

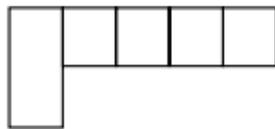
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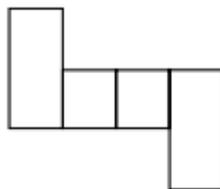
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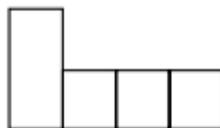
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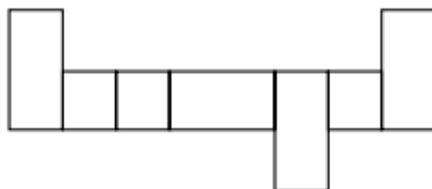
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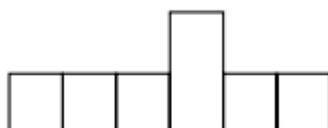
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# Word Search

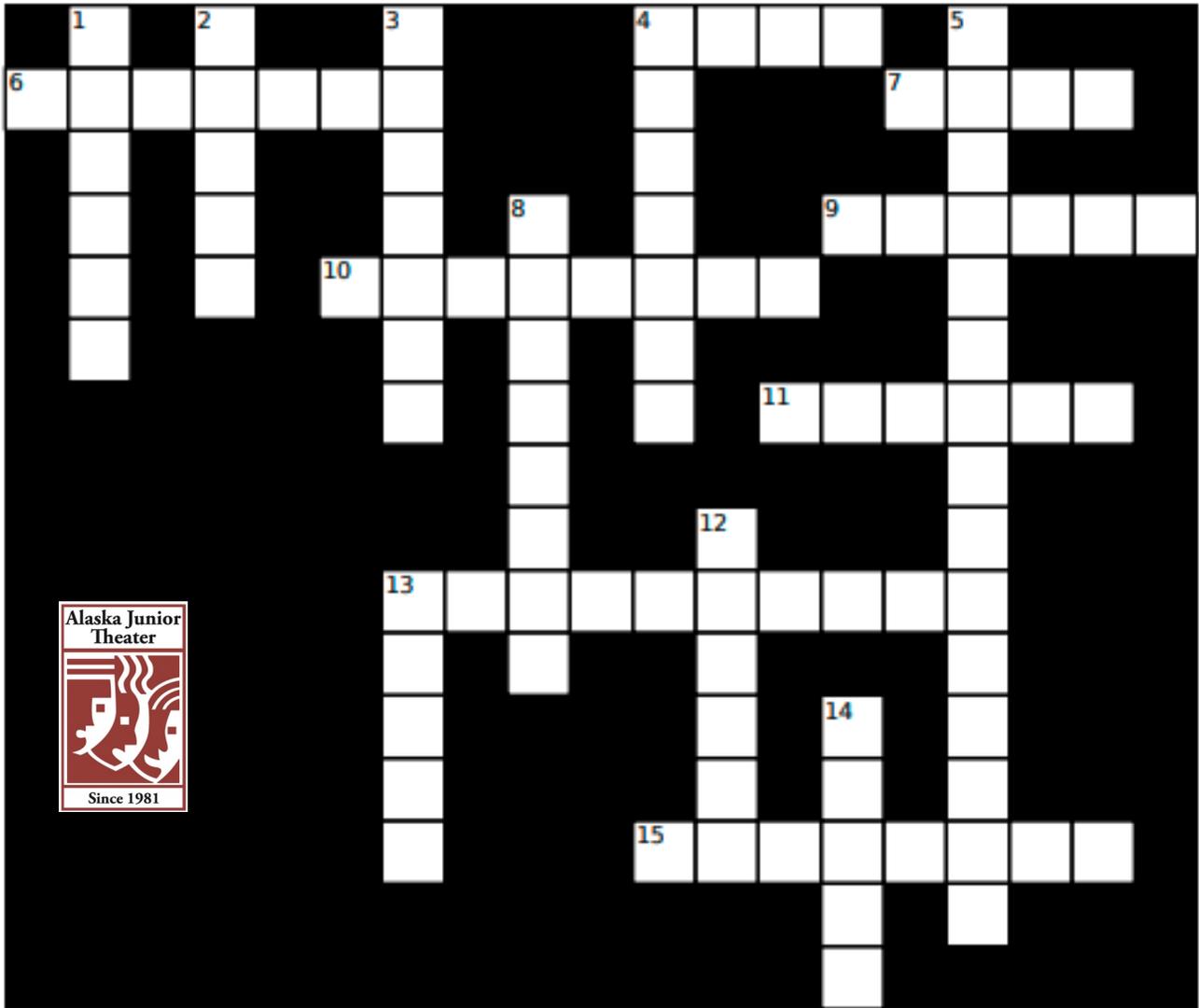
## ELEMENTS OF MUSIC

R	N	U	M	A	C	C	E	O	P	E	C	C	N
P	O	D	O	E	M	T	E	M	P	O	U	S	I
H	I	L	Y	I	O	R	R	T	I	M	B	R	E
M	O	O	O	N	S	T	R	U	C	T	U	R	E
R	H	T	R	C	A	Y	D	O	L	E	M	L	T
I	S	T	C	Y	E	M	T	O	Y	P	N	R	E
M	P	O	Y	O	B	N	I	R	H	C	O	I	X
U	C	T	O	H	R	R	O	C	I	C	M	L	T
R	E	T	C	N	R	N	F	T	S	E	B	O	U
U	U	T	T	O	S	M	E	O	M	S	E	U	R
C	I	R	T	T	P	T	R	T	R	X	E	T	E
P	P	T	E	T	E	S	O	Y	M	M	D	F	T
M	H	A	R	M	O	N	Y	M	P	R	O	M	P
E	R	E	X	P	R	E	S	S	I	O	N	Y	R

DYNAMICS  
 EXPRESSION  
 FORM  
 MELODY  
 STRUCTURE  
 TEMPO  
 TONECOLOR  
 PITCH  
 RHYTHM  
 TIMBRE  
 HARMONY  
 TEXTURE



# Vocabulary Crossword Puzzle



## Across

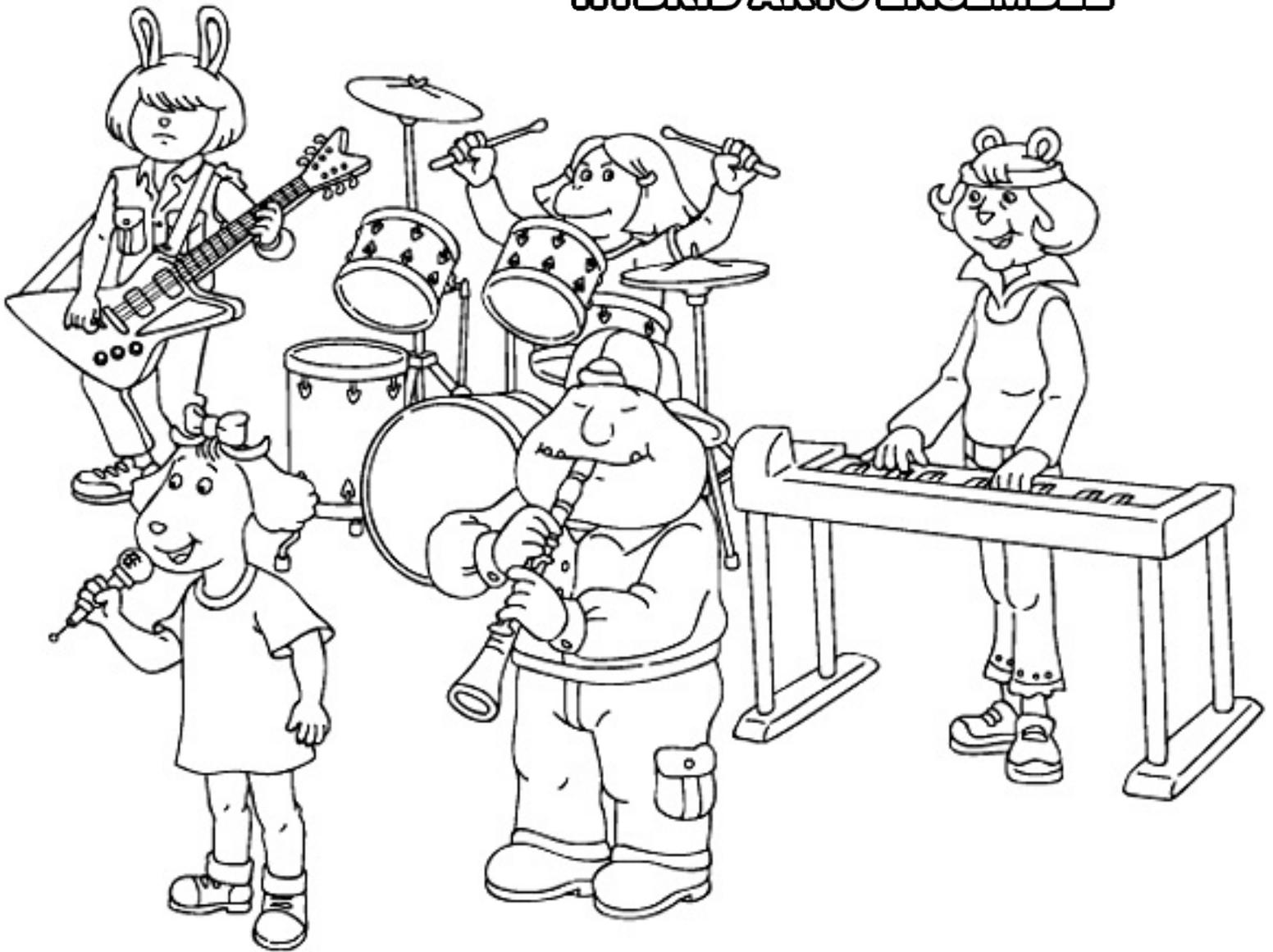
4. The regular repeated pulse in music.
6. The way a sound might feel if you could touch it.
7. Lowers the pitch of a note 1/2 step.
9. Each voice, instrument, or sound/sound object has its own unique and distinct quality and color.
10. The length of a sound or silence in music.
11. Comprised of the interplay of beat, duration, and tempo.
13. Also called G Clef, is generally where the music is written for the right hand for pianists. (2 Words)
15. Sounds in music may differ in level of loud and soft.

## Down

1. The highness or lowness of a sound.
2. The five lines and four spaces where the music is placed.
3. The area between the staff between two bar lines.
4. The vertical line on a staff to show where a measure begins and ends. (2 Words)
5. The basic building blocks of music. (3 Words)
8. Also called F Clef, is generally where the music is written for the left hand for pianists. (2 Words)
12. Highness or lowness of a sound.
13. The pace of the music.
14. Raises the pitch of a note 1/2 step.

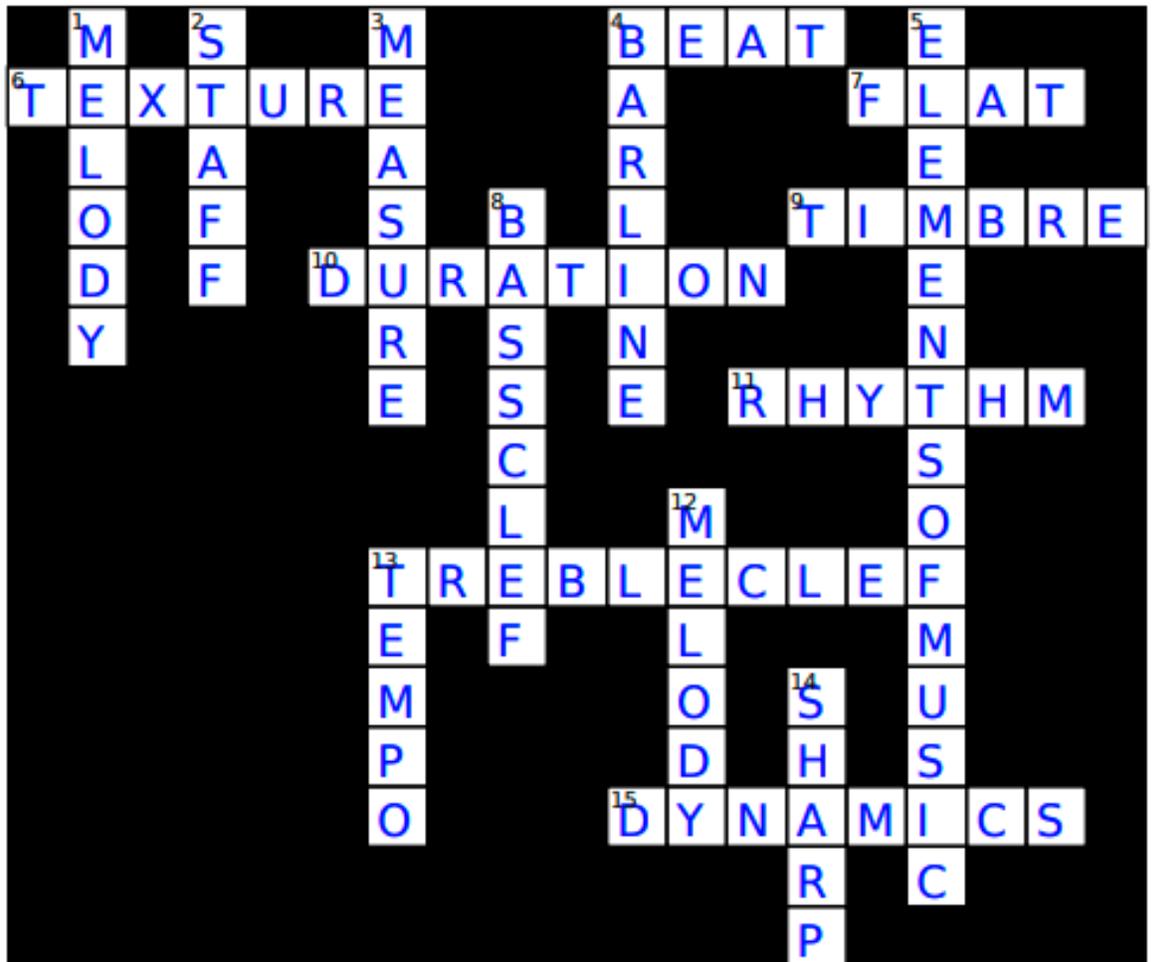
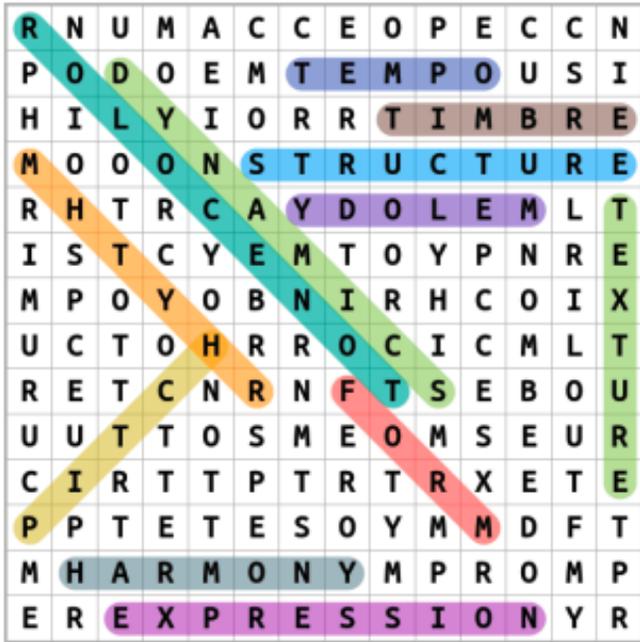
## THE FOURTH WALL

### HYBRID ARTS ENSEMBLE



**Hope you love that music...**

# Answer Key for Pages 17 & 18





# Theater Etiquette and Experiences

We have a wonderful opportunity at this performance to help youth learn about attending live performances. Please discuss the following with your students:

1. Sometimes young people do not realize how a live performance differs from watching a movie or television show. A live presentation has not been pre-recorded with the mistakes edited out. This makes it riskier for the performer and more exciting for the audience. It also means the audience has a real contribution to make to the overall event. Each audience member affects those around him/her as well as the performer. Concentrate to help the performers. The audience gives energy to the performer who uses that energy to give life to the performance.
2. An usher will show you where to sit. Walk slowly and talk quietly as you enter the theater.
3. For safety's sake, do not lean over or sit on the balcony railings or box ledges. Please be careful on the stairs. Avoid horseplay and running throughout the building.
4. If necessary, use the restroom before the performance begins. Adults need to accompany young students. After the show, we need you to exit the building right away because of bus schedules and other shows.
5. You may talk quietly to the people next to you until the performance begins.
6. When the lights in the theater begin to dim, it is the signal that the performance is about to start. Stop talking and turn your attention to the stage.
7. Stay in your seat throughout the entire performance.
8. During the performance, listen quietly and watch closely. Talking during the performance will distract other audience members and performers. Try not to wiggle too much and don't kick the seat in front of you. These disruptions make it hard for others around you to concentrate on the show. Sometimes during a performance you may respond by laughing, crying or sighing. By all means feel free to do so! LAUGHING IS APPROPRIATE. (Teachers, please do not hush the students while they are laughing.) If something is funny, it's good to laugh.
9. If you like something a lot, applaud. This will let the performers know that you are enjoying the show.
10. At the end of the show, applaud to say thank you to the performers. The performers will bow to acknowledge your appreciation and thank you for coming.
11. When the lights get brighter in the theater, the show is over. Stay in your seats until the OnStage Coordinator dismisses your school.
12. Please remember:

- Taking photographs or using recording devices is strictly prohibited.
- Beverages and food, including gum and candy, are not allowed in the theater.
- You are only one person among several hundred in the audience.
- Please respect the performers and your fellow audience members.

**Cell phone use is prohibited. The light from your screens may distract the people around you.**

Please inform your adult chaperones that ushers will be available throughout the performance if there are any difficulties.

*Hope you had a great time with us here at  
Alaska Junior Theater. See you next year!*