

MOTUS O

PRESENTS



CIRCUS TERRIFICO

Study Guide

Teacher Resources- Discussion Topics-Classroom Activities

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CIRCUS TERRIFICO



ABOUT THE COMPANY

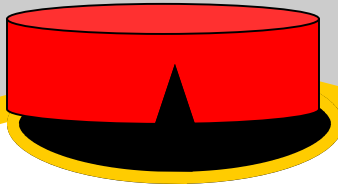
It is strange to think how an American gymnast, an Australian sheep shearer and a Canadian figure skater could have their paths meet and eventually become Co-Artistic Directors of a dance theatre company in Canada. Yet, as it turns out, that diversity has become the essence of MOTUS O. The Artistic Directors of MOTUS O, Cynthia Croker, James Croker and Jack Langenhuizen, have all been trained in several artistic disciplines with decades of performing experience. Since their formation in 1990, MOTUS O has created several full-length productions for both family and adult audiences. The troupe continues to tour nationally and internationally bringing with them their innovative and highly visual works to both small and large communities alike.

ABOUT THE DANCE

The styles of dance and physical elements in this show include ballet, physical theatre (character and storyline driven movement), contact improvisation (a partnering technique practicing mutual support between dancers), circus tricks and jump roping.



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THE CHOREOGRAPHERS

JAMES CROKER

Originally a sheep shearer from Australia, James came to Canada to study dance, theatre and mime at Guelph University, Guelph Ontario, and the former Academy of Performing Arts School in Cambridge, Ontario. James worked for the Academy for over a decade, creating and performing productions in China, Australia, New Zealand, Europe and North America. Eventually James became the arts school director, teaching and training international young people in dance, theatre and mime. In 1990 James began his own company MOTUS O and has since been working the roles of Co-Artistic Director as well as Choreographer, Performer, Set and Prop Designer. James also is a teacher in dance and theatre and has created over 50 original works or 14 full-length productions for the company and has toured them throughout Australia, England, the U.S.A. and Canada.

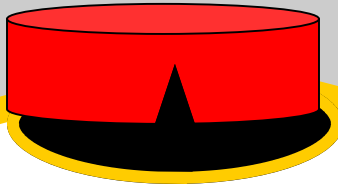
CYNTHIA CROKER

Cynthia grew up in Minneapolis, Minnesota studying all forms of dance ranging from ballet and jazz to tap dancing on dinner plates. She trained professionally in voice, flute and gymnastics as well performed in many musical theatre productions. After studying vocal education at Concordia College, Moorhead, Minnesota she came to Canada and joined the staff of the Academy of Performing Arts School (Cambridge, Ontario) where she taught master classes in jazz dance, voice and flute and directed numerous productions internationally. Cynthia is a Co-Founder of MOTUS O as well as holds the positions of Co-Artistic Director, Choreographer Costume Designer and Performer. She has created over 50 original works for the company and performs over 100 shows per year touring throughout England, the U.S.A. and Canada. Cynthia also is a teacher of dance and theatre, including teaching youth and adults in various social service organizations including individuals who have Parkinson's, Cerebral Palsy and Autism.

JACK LANGENHUIZEN

A former national figure skater, Jack began, at the age of 18, his training in dance at Toronto's Roland and Romaine Dance School, including jazz, tap, ballet, musical theatre and ballroom. After completing a Bachelor of Arts Degree he joined the Academy of Performing Arts School (Cambridge, Ontario) where he taught and continued his studies in dance now including modern and contact improvisation. He also toured with the Academy's dance school in Europe, Central America and throughout North America. In 1990 Jack co-founded MOTUS O as well as took the roles of General Manager, Co-Artistic Director, Choreographer, Performer and Teacher. Jack has created and choreographed over 50 original works for MOTUS O and has toured with them throughout England, Australia, U.S.A. and Canada.

CIRCUS TERRIFICO



ABOUT THE SHOW

We first meet our three circus performers boarding the train to their next show. A case of vanishing tickets, however, thwarts their plans and strands them on the platform. It takes every trick in the book (and their suitcases!) to create an impromptu show to raise money for new tickets. But it works! And as the Train Conductor watches the antics of these 3 enigmatic clowns, he's drawn into their mayhem and magic, finally agreeing to be their new Ring Master!

With the Conductor's help, our performers arrive at the theatre just in time to present their magnificent **CIRCUS TERRIFICO** ~ hilariously unkempt micro-version interpretations of their favourite ballets, *Sleeping Beauty* and *Swan Lake*

Performed with the signature MOTUS O physicality and humour, see for yourself how a little magic, some juggling, tight-rope walking and fortune-telling can fulfill every child's fantasy to 'run off and join the circus!'

Circus Terrifico is a whimsical and poignant comedy featuring Tchaikovsky's soaring scores and original music by Canadian composer Ray Luedeke. It makes audiences of all ages laugh out loud and leave with a (big, clownish) smile!

ABOUT THE MUSIC

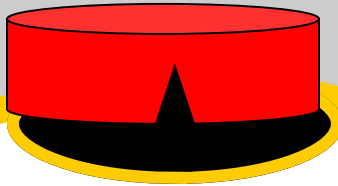
Circus Music, the music for the first act was composed by Ray Luedeke, a contemporary American-Canadian Composer. (see biography in the Teacher Resource Section)

In the second act of the show the music of *Swan Lake* and *Sleeping Beauty* was composed by Pyotr (Peter) Tchaikovsky, the 1900th Century Russian Composer (see biography in the Teacher Resource Section.)

ABOUT THE STUDY GUIDE

This Study Guide includes discussions and classroom activities through which your students can explore the story and the art forms presented in the performance. It includes opportunities for responding through dance, drama, music and language arts. Each section also provides connections to the Curriculum for the Arts.

CIRCUS TERRIFICO



PRE-PERFORMANCE ACTIVITIES

Primary/Junior

Whole Class > Discussion: Introduction to Circus and Clowns

- Talk about Circus. Who has been to one? What did they see? What did they hear? What did they smell?
- Talk about clowns. Where do they see them? What do they look like? What do clowns do? Why do some people like clowns? Why do some people not like clowns? How do the students feel about clowns?
- Talk about clowns being silent, and how they tell their stories in mime and movement.
- Brainstorm some of the activities and tricks they have seen clowns perform.
- Briefly review the stories of the two Ballets and play some of the music from each. Talk about any of the music that the children recognize from other contexts. (perhaps they have seen versions of the ballet; some of the music is used in movies, TV shows, and commercials)

Primary Activity

Whole Class > Movement:

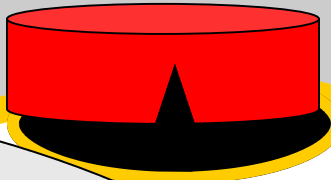
- Students walk around the room. On a signal they freeze as clowns.
- Teacher directs them to think about levels, facial expressions, gestures
- Students continue for a few more times, then half the group watches while the other performs. Students comment on what they see.
- Next, students move as clowns, using levels, directions, speed and energy in their movements. Share clown movements with the whole group.

Junior Activity

Small Group > Movement:

- Students work together to create a clown act, using movement and mime. (E.g. clowns chasing each other; one clown hindering another from sweeping the floor.)
- Share and comment on each others' work.

CIRCUS TERRIFICO



Teacher Talk:

Giving students something specific to focus on encourages active watching and listening during the performance and provides a starting point for follow-up activities.

WHAT TO WATCH AND LISTEN FOR DURING THE PERFORMANCE

Primary

- How the dancers show what they are thinking and feeling without words.
- The costumes the dancers are wearing to show us that they are clowns.
- The ways they try to trick the Train Conductor into letting them on the train.
- How the music changes as the actions change

Junior

- How the dancers use movement, facial expression, and gesture to tell the story
- How the music helps to create the different moods in the story.
- The problem that keeps the Clowns from getting on the train and how they attempt to solve it.

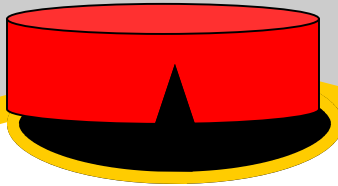
Intermediate/Senior

- Watch for a time with they dance in unison and when they dance solo. Look for examples of when the dancer lift or support each other physically.
- Listen for how the music helps to tell the story, express the feelings or create an atmosphere.



CIRCUS TERRIFICO

POST-PERFORMANCE ACTIVITIES



DANCE

Teacher Talk:

By completing the activities in the Study Guide, the students express their response to the performance and make connections to their own lives.

Primary:

Whole Group>Discussion:

- Discuss why the clowns couldn't get on the train (no money) and how they tried to solve the problem (entertain, bribe, trick, etc.).

Whole Group> Making Connections:

- Share stories of times that they tried to persuade someone to do something, and how they went about it.

Whole Group>Dance/Movement:

- Students in a circle facing out; on a signal they turn into the circle and show a feeling with body language and facial expression. Students look around the circle and identify the feelings that they see portrayed. Starting with the student to the right of the teacher, each repeats their movement, and the rest of the group imitates. Continue around the circle until everyone has had a turn to lead the movement.

Pairs> Dance/Movement:

- Decide who is A and who is B. A shows a feeling to B, without words. B shows a different feeling. Partners practice acting out both feelings and then share with the whole group. Consider shapes (bent, twisted, stretched), levels (high, medium, low) and moving through space (growing, spinning, shaking etc.).

Whole Group>Discussion:

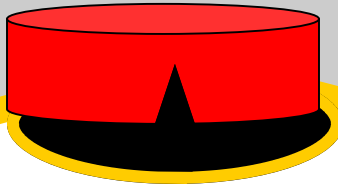
- Retell the stories of Swan Lake and Sleeping Beauty. Talk about some moments that we sad/happy/frightening. How did the dancers change characters quickly? (costumes, pieces of material, props).

Whole Group>Movement:

- Students move around the room. On a signal, freeze in the pose of one of the characters in the ballets. Continue moving as that character, using levels, directions, speed, energy, until given a signal to freeze. Change character and repeat activity.

CIRCUS TERRIFICO

POST-PERFORMANCE ACTIVITIES



DANCE

Junior:

Whole Group>Discussion:

- Talk about the clowns in the show (costumes, props, movements). Discuss the clowns' problem and make a list of the ways they tried to solve the problem. (entertain, trick, bribe, the conductor etc.). Talk about how they demonstrated these ideas without words.

Whole Group>Making Connections:

- Share stories about a time that they tried to persuade someone to do something, or were persuaded by someone else. What worked and what didn't work?

Pairs> Dance/Movement:

- Plan and present a short dance/movement sequence in which one person is trying to persuade the other to do something, while the other resists. Share dance sequence with the rest of the class. (consider contrasting shapes, tempo, energy in the movements).

Small Groups>Tableaux:

- Choose one of the ballets and create a tableau to show one moment from the story. Share the tableau with the rest of the class, who guess the story and the moment.

Small Groups>Dance:

- Recreate the tableaux. On a signal, bring the tableaux to life, by each student

Intermediate/Senior

Whole Group>Discussion:

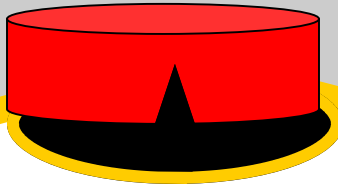
- Recall the types of dance and physical elements in the performance e.g. ballet, physical theatre (character and storyline driven movement), contact improvisation, circus tricks, and jumping rope.

Pairs>Contact Improv:

- Students use dance to act out one of the circus tricks from the performance. They should focus on leverage, balance, cooperation. They can also include physical theatre and ballet elements in the performance. Share these dance pieces with the rest of the class.

CIRCUS TERRIFICO

POST-PERFORMANCE ACTIVITIES



MUSIC

Primary

Whole Group>Listen and Move to Music:

- Play some classical music selection, (choose fast and slow pieces.) The students move to the music, expressing how it makes them feel. Students watch each others' movements and comment on what they observed. (Observe elements of tempo, energy and interrelationships in the music and movements)

Individual> Listening Exercise:

- Choose some sections of music that express different moods or actions. The students close their eyes and listen to the music. After each piece, they describe to a partner what they imagined as they listened to each piece. Students can draw one of the pictures that they described to their partners.

Junior/Intermediate

Whole Group>Discussion:

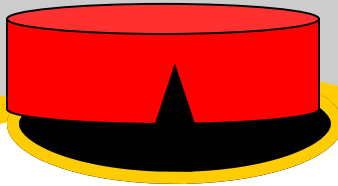
- Review what they remember about the music in the first part of the show. Recall a time when it was fast/slow, and what was going on at the time in the story. Which instruments were featured in the music? How did the music help to set the mood and tell the story?

Small Groups>Movement to Music:

- Listen to and choose a short excerpt from the music from either Swan Lake or Sleeping Beauty by Tchaikovsky. As they listen, picture a story sequence. Share the stories in the group and decide which one to tell through dance. Plan and present a dance sequence, set to the music. Share with the rest of the class. Focus on relationships between music and movement.

CIRCUS TERRIFICO

POST-PERFORMANCE ACTIVITIES



DRAMA

Primary

Whole Group>Move and Freeze:

- Students brainstorm a list of circus performers. Students move around the room, stop on a signal in the pose as a circus performer. Students look around the group and comment and observe what circus acts they recognize.

Small group>Tableau:

- Groups decide on a circus act to portray. They create a tableau (frozen image) of the act. They present to the rest of the class. Teacher questions the participants, in role, about what they do in the circus.

Junior

Pairs>Persuasion:

- One student is the train conductor, the other one of the Clowns. The clown tries to get the conductor to let him on the train. Students should plan a beginning, middle and end to the scene.

Small Groups>Tableaux:

- Plan and present a series of tableaux, depicting a circus act. They share with the rest of the class. Student can add a narrator who acts as ring master to describe what is happening.

Intermediate/ Senior

Small Groups>Tableaux:

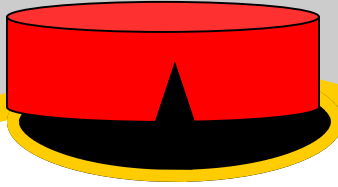
- Plan and present a series of tableaux, depicting a circus act. They share with the rest of the class. When the teacher taps each participant on the shoulder, they speak their thoughts about working in a circus.

Individual>Monologue:

- Students take the role of a circus performer and create a monologue about being in a traveling circus. They can use incidents from *Circus Terrifico* to frame the monologue (lack of money, trying to get on the train without a ticket, being late for a performance, etc.)

CIRCUS TERRIFICO

POST-PERFORMANCE ACTIVITIES



CIRCUS

Primary/Junior

Whole Group>Discussion:

- What tells you that the dancers are part of a circus?
- What circus tricks do they perform during the show? (juggling, fortune telling, acrobatics, tightrope, magic tricks)
- What do they juggle? (scarves) How is this different from other juggling?

Pairs>Circus Act:

- Using mime and movement, students act out one of the circus tricks from the show such as a magic trick, juggling, tightrope, and present it to the rest of the class.

Intermediate/Senior

Whole Group>Discussion:

- How does Motus O quickly establish that this show takes place in a traveling circus?
- How does the style of dance suit the story and mood of the show?
- How do they use their circus skills to engage the train conductor?

Pairs>Dance:

- Use dance elements to act out a scene in which the dancers try to trick the conductor into giving them a ticket.

Individual>Circus Act:

- Learn a circus trick such as juggling, magic tricks, tumbling, rope jumping and present to the rest of the class.

Small Groups> Model Circus:

- Build 3-D models of parts of a circus (tents, circus wagons, trailers, circus rings)

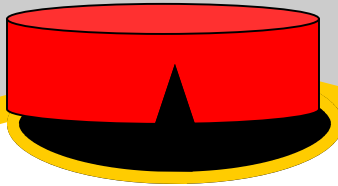
Extension:

Whole Class/Division/School>Circus:

- Create and put on a circus for the school or community.
- Make poster, invitations, programs
- Decorate the school
- Make costumes, props, sets
- Prepare dance sequences depicting circus acts-lion tamers, acrobats, tight-rope etc
- Practice circus tricks-juggling, tumbling, magic tricks etc.
- Prepare booths for food, fortune tellers, games of chance
- Prepare baked goods and other foods to sell at booths.

CIRCUS TERRIFICO

POST-PERFORMANCE ACTIVITIES



LITERACY

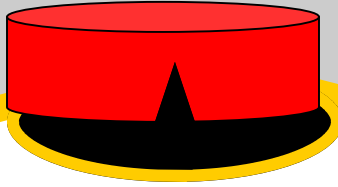
The following are reading and writing activities which can be adapted for the various grade levels.

- Brainstorm and make a chart of words about any of the following: clowns, circus, Swan Lake, Sleeping Beauty.
- Discuss other ways of telling the story of Swan Lake or Sleeping beauty-opera, story book, film, puppet show. Where possible share some of these with the students.
- Find and report on a book about the circus or clowns.
- Write a newspaper story in which a reporter interviews one of the characters from Swan Lake, Sleeping Beauty or one of the Clowns in the Circus Terrifico.
- Write a review of the performance using the BLMs appropriate for each grade level. (BLMs 1,2, 3)
- Draw a picture of one of the characters and add a character description.
- Write a poem about clowns or other circus performers, using one of the following poetry styles: found poetry, cinquain, haiku, acrostic (BLM 4)
- Draw an outline of one of the characters. Inside the outline, write a list of words or phrases to describe the characters. BLM 5
- Create a Story Board to tell one of the Ballet Stories in sequence, using pictures and captions.
- Create invitations, posters, advertisements for a circus, including highlights of the performance.
- Read about and report on the life of Pyotr (Peter) Tchaikovsky or Ray Luedeke (Composer of **Circus Music**)
- Compare the music of Tchaikovsky and Ray Luedeke, discussing elements of music appropriate for Grade Level.



CIRCUS TERRIFICO

TEACHER RESOURCE SECTION



CURRICULUM CONNECTIONS

The activities in this Study Guide provide opportunities for students demonstrate competence in the following Curriculum Expectations.

Dance

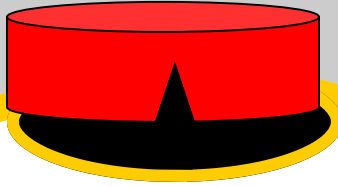
- Primary**
- Apply the phases of the Creative Process to the composition of simple dance phrases using the elements of dance- focus on body shapes, time and energy.
 - Use dance as a language to represent ideas from diverse literature sources.
 - Identify, using dance vocabulary, the elements of dance used in their own and others' dance phrases and explain their purpose.
- Junior**
- Use guided improvisation in a variety of ways as a starting point for choreography.
 - Use dance as a language to interpret and depict central themes in literature.
 - Construct personal interpretations of dance pieces that depict stories, issues, and themes, and explain their interpretations, using dance terminology
- Intermediate/ Senior**
- Determine the appropriate choreographic form and create dance pieces for a specific audience or venue.
 - Identify and give examples of their strengths and areas for growth as dance creators, interpreters, and audience members
 - Analyze, using dance vocabulary, their own and others' dance pieces to identify the elements of dance and the choreographic forms used in them.

Music

- Primary**
- Express personal responses to musical performances in a variety of ways.
 - Identify, through performing and/or listening, a variety of musical forms or pieces from different communities, times, and places.
- Junior**
- Express detailed personal responses to musical performances in a variety of ways.
 - Identify the elements of music in the repertoire they perform, listen to, and create, and describe how they are used.
- Intermediate/Senior**
- Express analytical, personal responses to musical performances in a variety of ways.
 - Analyze, using musical terminology, ways in which the elements of music are used in various styles and genres

CIRCUS TERRIFICO

TEACHER RESOURCE SECTION



CURRICULUM CONNECTIONS

The activities in this Study Guide provide opportunities for students to demonstrate competence in the following Curriculum Expectations.

Drama

Primary

- Engage in dramatic play and role play, with a focus on exploring themes, ideas, characters, and issues from imagination or in stories.
- Plan and shape the direction of a dramatic play or role play by building on their own and others' ideas, both in and out of role.

Junior/Intermediate

- Engage actively in drama exploration and role play, with a focus on identifying and examining a range of issues, themes, and ideas.
- express personal responses and make connections to characters, themes, and issues presented in their own and others' drama works.

Senior

- Identify the skills necessary to remain engaged in role and the drama.
- Demonstrate an understanding of group process in negotiating decisions about form and content in the construction of a dramatic presentation.
- Perform, in the classroom, a variety of dramatic presentations, using a range of forms.

Language Arts

Primary

- Communicate ideas and information for specific purposes and to specific audiences.
- Write materials that show a growing ability to express their points of view and to reflect on their own experiences.

Junior/Intermediate

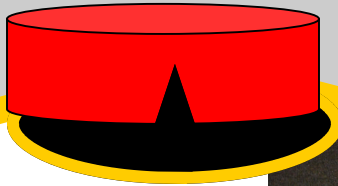
- Communicate ideas and information for a variety of purposes (to inform, to persuade, to explain) and to specific audiences.
- Write materials that show a growing ability to express their points of view and to reflect on their own experiences.

Senior

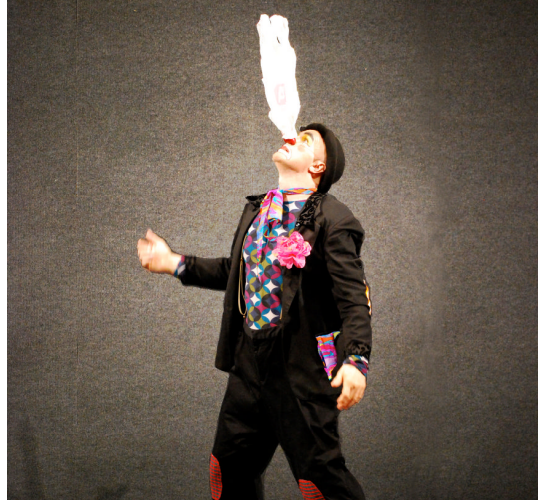
- Identify their point of view and other possible points of view, evaluate other points of view, and find ways to respond to other points of view.
- Establish a distinctive voice in their writing appropriate to the subject and audience.

CIRCUS TERRIFICO

TEACHER RESOURCE SECTION



BOOKS ABOUT DANCE



Human Kinetics Dance Resources. A list of publications from Human Kinetics: Information Leader in Physical Activity Windsor, Ontario. 2008

A Sense of Dance: Exploring Your Movement Potential, Second Addition. Constance A. Schrader. 2005.

ISBN: 978-0-7360-5189-7.

A reference for entry-level, beginning secondary and college dance courses.

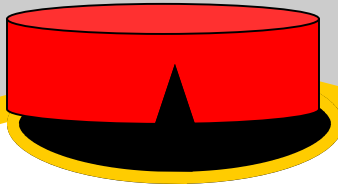
Building Dances: A Guide to Putting Movements Together. Susan McGreevy-Nichols et al. 2005.

ISBN: 987-0-7360-5089-0.

Reference for K-12 teachers.

Rhythmic Activities and Dance. John Price Bennett and Pamela Coughenour Riemer 2006.

CIRCUS TERRIFICO



MUSIC IN CIRCUS TERRIFICO

Biography - Raymond Luedeke, Composer of Circus Music

Ray Luedeke, one of the leading composers in North America, was born in New York City. He attended the Eastman School of Music, the Vienna Academy of Music, and Dartmouth College, where he studied with George Crumb.

Ray immigrated to Canada in 1981, having won the position of Associate Principal Clarinet with the Toronto Symphony Orchestra. He became a dual citizen of Canada and the USA in 1990.

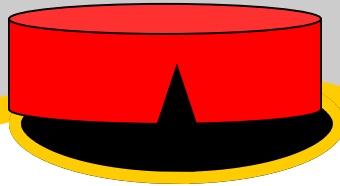
His output is extensive and varied. It runs the gamut from entertaining theater pieces for children, through a long list of sophisticated solo and chamber music to colorful, carefully crafted pieces for orchestra.

Recordings of his music include *Shadow Music* with the Louisville Orchestra, *The Transparency of Time* with pianist Andre LaPlante and the Winnipeg Symphony, *The Moon in the Labyrinth* with harpist Judy Loman and the Orford String Quartet, *Brass Quintet* with the New Mexico Brass Quintet, *Circus Music* with the Hannaford Street Silver Band, and *Ah, Matsushima!* with violin/marimba duo Jacques and Michael Israelievitch. Quartetto Gelato has recorded Ray's brilliant arrangement of Maurice Ravel's *Le Tombeau de Couperin* and has performed it worldwide.

The striking originality and meticulous craftsmanship of his music have been recognized by numerous grants and awards, among them prizes from the Percussive Arts Society, from the International Horn Society, and from Northwestern University. His contest winning orchestral Fanfare, opened Toronto's Thomson Hall and his overture *The North Wind's Gift* was performed throughout Europe in the 1991 tour of the Toronto Symphony. Six Canadian orchestras jointly commissioned *Tales of the Netsilik* for narrator and orchestra.

Ray Luedeke is also an experienced librettist. He collaborated with playwright Sean Dixon for his first opera, *Wild Flowers*, produced at The Guelph Spring Festival. Subsequently, he worked with acclaimed director/dramaturge Tom Diamond to write the libretto for his second opera, *The Magical Singing Drum*, and the script for *Into the Labyrinth*. for two pianos and actor.

CIRCUS TERRIFICO



MUSIC IN CIRCUS TERRIFICO

A brief Biography of Pyotr (Peter) Tchaikovsky

Pyotr (Peter) Tchaikovsky was born in Russia on May 7, 1840. He grew up in a family of five sons and one daughter. His father, Ilya Petrovitch, was the son of a government mining engineer. His mother, Alexandra, was the second of Ilya's three wives. Tchaikovsky's piano lessons began at age four with a local teacher. He could read music within three years. However, his parents decided to steer him away from music, sending him instead to the School of Jurisprudence in St. Petersburg to secure his future as a civil servant.

Adulthood:

Tchaikovsky's mother died in 1854 from cholera. Within a month of her death, he composed a waltz in her memory. In 1861, he attended classes at the Russian Musical Society. The following year he moved to the new St Petersburg Conservatory. He studied harmony, counterpoint and fugue, and was obviously talented. After graduation, Tchaikovsky became the professor of harmony, composition, and the history of music at the Moscow Conservatory.

Music:

Tchaikovsky created some of the world's greatest ballet music. His music contained both classical and romantic melodies, which prompted some critics to attack his work. Tchaikovsky believed in his music and defended it by saying that ballet music was not inferior to any other form of music. With growing confidence, he composed several unique works, from piano solos to concertos, symphonies, and operas. Tchaikovsky established himself as one of the greatest composers of the Romantic period.

Famous Works :

Tchaikovsky's ballets are considered the mainstays of Russian Ballet. His most popular ballets include The Nutcracker, Swan Lake, Sleeping Beauty and Romeo and Juliet.

Death:

Tchaikovsky died in 1893 at the age of 53.

Primary Review:

(Following a guided discussion with teacher, students complete the following prompts to express their response to the performance.)

My overall reaction to the Circus Terrifico is that I...

I really liked/disliked the part when...

The dancers showed different feelings in the story when...

I wonder how the dancers...

The funny clowns remind me of...

I remember the dancers using levels when...

I saw partner dance when...

Junior Review

Following a group discussion, students write a review, using the following prompts as a guide.

My overall reaction to the performance was...

I really like the part where...

I would like to ask the choreographer...

I wonder how the dancers...

The clowns' problem reminded me of a time when...

I saw contrast in the movements when...

The dancers used interesting partner work in the part where...

The music was most effective in the part when...

I think the set and costumes were interesting because...

I would like to try...

Intermediate/Senior Review

(Use the following guiding prompts to write a review of Circus Terrifico)

- What was your overall reaction to the performance?
- What part/s did you like/dislike?
- When did the choreography work really well?
- What parts did you think would be very difficult for the dancers?
- When did you see any of the following dance elements and how where they executed?
(Choose elements appropriate for the grade/course level)
- How did the music/props/costumes enhance the performance?
- What were the choreographers trying to achieve in this performance and how successful were they?
- To whom would you recommend this performance?

Writing the review:

- Begin with the Title of the dance, the name of the Company
- Think of four or five words to sum up the performance, which could be used as a headline.
- Using the prompts, write your opinions about the performance
- Make a summary comment with your overall reaction to the performance
- State if and to whom you would recommend this performance
- Give it a rating: # of * out of five.
- Include your by-line (name)

POETRY

Write a poem about the circus, a clown or other circus performers, using one of the following models:

Acrostic:

(Write a word or phrase beginning with each letter in the word.)

C
L
O
W
N

Found Poetry:

*Brainstorm a list of words (nouns, adjectives, verbs, adverbs about the subject)
Choose words from each category to create a poem.*

Cinquain Poem:

Five lines, each one with specific number of syllables, describing the subject

Line 1: A noun that serves as both the title and subject.

Line 2: Two adjectives that describe the noun.

Line 3: Three gerunds ("ing" words) associated with the noun.

Line 4: A four word verb phrase relating to the noun.

Line 5: A synonym for the noun in line 1.

Find other forms at:

[A Poetry Guide for Elementary School Students: How to Write Acrostic, Alliteration, Cinquain and Diamante Poems http://curriculalessons.suite101.com/article.cfm/writing_poems_with_kids#ixzz0idp033XZ](http://curriculalessons.suite101.com/article.cfm/writing_poems_with_kids#ixzz0idp033XZ)

A CHARACTER SKETCH

Draw an outline of one of the characters from the Ballet or one of the Clowns. Inside the drawing, write words that best describe the character.

Name of Character: _____