

A STUDY GUIDE FOR CLASSROOM TEACHERS

THE PHANTOM TOLLBOOTH



An original stage adaptation of the beloved classic
by Norton Juster, with Illustrations by Jules Feiffer

ENCHANTMENT THEATRE COMPANY

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Dear Teachers,

Thank you for taking your class to see our production of *The Phantom Tollbooth*. We hope you all enjoy it!

We believe that experiencing theatre is essential for children to thrive, and it's the initiative taken by teachers like you that enables so many children to see our productions who may not otherwise have this unique opportunity.

We've provided this study guide to help you extend your theatre experience into the classroom, should you have time for special activities before or after your class trip. In addition to the information and activities in the beginning of the study guide, there are supplementary materials included at the end with additional activities and more detailed information about working in the theatre industry.

We hope you find some of our suggestions fun, educational, and adaptable to suit your varying needs.

Thank you again and we look forward to seeing you at the show!

Sincerely,

The Staff of Enchantment Theatre Company

Visit Enchantment
Theatre Company at
enchantmenttheatre.org

*This study guide was prepared by
Jennifer Blatchley Smith, Sara Nye and
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ABOUT THE STORY

Our play is based on Norton Juster's *The Phantom Tollbooth*. It's the story of a boy named Milo who goes on a fantastic adventure to a place called the Lands Beyond. Here's a summary of the play you'll be seeing:

At the beginning of the story we meet Milo, who doesn't understand why he has to learn the things he studies in school – none of it makes any sense to him. He's bored and confused and nothing interests him. Then one day a mysterious Tollbooth appears in his bedroom, complete with a map and coins. Milo picks a spot on the map – Dictionopolis – and jumps into his toy car, deposits the coin, and travels through the tollbooth. Suddenly he's in a new land and he meets Tock, the Watchdog, whose body is a loudly ticking alarm clock. Milo's car is stuck and Tock rouses him to begin *thinking*, so the car will move. Tock loves automobile rides and joins Milo on his travels.

Milo and Tock arrive in Dictionopolis and discover that words are the most important thing there. They go to the word market, where words are bought and sold, and they meet the Spelling Bee, an enormous bee, who offers to spell anything Milo can think of. Finally they meet Humbug, a large self-promoting bug. When the Spelling Bee and Humbug get into a fight, words are knocked off the vendor carts and Milo and Tock are accused of making mischief. Officer Shrift, who is policeman, judge, and jailer, puts them in prison for six million years.

In the dungeon Milo and Tock meet Faintly Macabre, the not-so-wicked Which, who explains that she used to be the Official Which and her job was to choose *which* words were used for each occasion. Faintly explains that everything has been turned upside down in the kingdom because the Princesses Rhyme and Reason have been banished and she tells Milo and Tock their story.



The Princesses kept order and balance throughout the kingdom but their brothers, King Azaz, the ruler of Dictionopolis, and the Mathemagician, the ruler of Digitopolis, were always fighting over which was superior, words or numbers. At last they demanded that their sisters decide which was greatest. The Princesses declared that words and numbers were of equal value but the Kings were furious and they banished their sisters to the Castle in the Air. The Castle floats above the Mountains of Ignorance and is surrounded by demons.

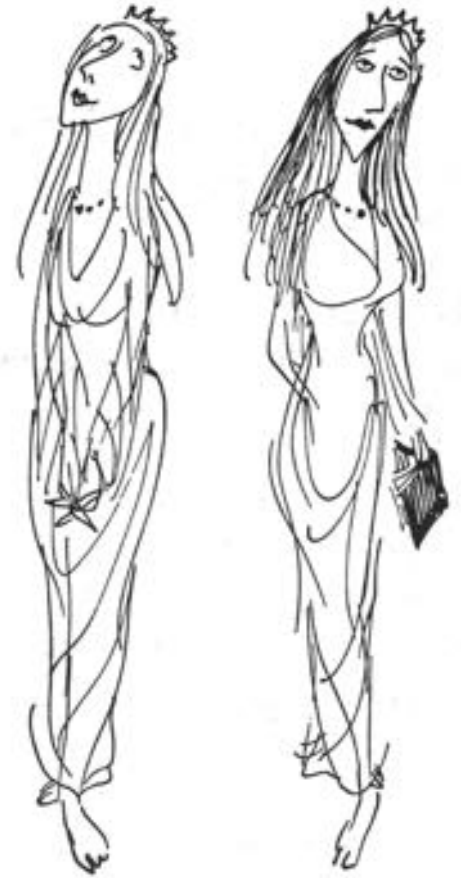
Faintly explains that she'll have to remain in the dungeon until the Princesses return. Milo and Tock offer to rescue the Princesses, and Faintly is delighted but also warns them that they'll have to get permission from both kings and then travel through the dangerous mountains. She shows them how to leave – just push the button on the wall – and explains that Officer Shrift likes to put people in prison but doesn't care about keeping them there.

Milo and Tock are invited to the Royal banquet, where everything is topsy-turvy, and they meet King Azaz, who admits that things have not been right in the kingdom since Rhyme and Reason were banished. He permits Milo and Tock to go on the journey to rescue the Princesses but insists that Humbug join them as their guide. King Azaz gives Milo a present – a box with all of the words he knows – “with them there is no obstacle you cannot overcome.”

The trio travel into the Forest of Sight, where they meet Alec Bings, a boy who stands in the air and sees through things. Alec introduces them to a man who is tall and small and fat and thin, depending on your point of view. Alec sees that Milo is on a quest to rescue the Princesses and gives him the gift of a telescope, with which he can “see things as they are and not how they appear to be.”

As Milo, Tock, and Humbug travel on, they encounter Dr. Kakofonous A. Dischord, who loves loud and dissonant noises, and his assistant, the Terrible DYNNE, a blue geni-like creature. Dr. Dischord makes noisy music that at first is fun but then gets too loud. Suddenly the Soundkeeper appears – the keeper of all sounds past, present, and future. She demands that everyone be silent and sends Dr. Dischord and the DYNNE away. She acknowledges that she's gone too far in withholding all sound, but explains that the sounds in her valley became uglier once Rhyme and Reason were banished. Milo tells her that they're on a quest to rescue the Princesses. The Soundkeeper gives Milo a gift – a box of her favorite sounds.

The trio travel on toward Digitopolis, where they come to a crossroads. They meet an unusual fellow, the Dodecahedron, a twelve faced man who's called Dody for short. Dody leads them to the Numbers Mine in Digitopolis, where numbers are dug up like diamonds. Suddenly the Mathemagician appears. He



looks like a wizard and has a long pencil like magical staff. Milo asks permission to rescue the Princesses, but the Mathemagician refuses to agree because King Azaz has permitted it. Milo tricks the Mathemagician into giving them permission and the Mathemagician gives Milo the gift of his own miniature magic staff. Milo takes his gifts and the trio begins the journey into the Mountains of Ignorance.

As they travel on they meet a nasty bird called the Everpresent Wordsnatcher, who “takes the words right out of your mouth.” Then the trio encounters a series of demons who Milo is able to overcome using his gifts. First they meet the Demon of Petty Tasks who charms them into doing a series of useless jobs. Milo overcomes the demon by using the magic staff, and they are able to escape. Then they meet the seemingly monstrous Demon of Mischief who tricks them with an offer for help but then sends them into a pit. Milo uses the telescope to see that he’s just a harmless little creature. The demon goes off in a huff and the trio climbs out of the pit. Lastly they encounter a Giant who is actually afraid of everything. Milo scares him off by bringing out the box of words. Humbug begins to get more and more frightened and decides he can’t go any further. Tock gets angry at Humbug and they get into a fight. Suddenly three horrible demons appear – the demons of Hatred, Fear, and Ignorance. The demons steal Milo’s gift bag but Tock is able to pull it away. Humbug fights off the demons and then the trio use the word box to scare the demons away – showing them the words love, courage, and wisdom. Milo thanks Humbug for his bravery, Tock and Humbug make up, and the three companions continue on.

They run up the winding stairs that lead to the Castle in the Air, as the demons howl below. The howls get unbearable but Milo remembers the Soundkeeper’s box of sounds and uses it to overcome the noise. Suddenly they arrive at the top and meet the Princesses. Milo tells them they would have gotten there sooner if he’d not made so many mistakes, but the Princesses reassure him that it’s clear that he’s learned a great deal from his adventure and that “whenever you learn something new, the whole world becomes that much richer.” Suddenly they hear a chopping noise and realize that the demons have chopped down the stairs to the Castle and they’re literally floating away.

“Well, time flies, doesn’t it?” said Princess Reason and Tock realizes that he can take them all down on his back. Tock leaps with everyone holding on to him and they land safely. They begin to run as monsters chase after



them down the mountain. Milo and Humbug try to drive back the demons but the Princesses step forward and powerfully beat them back. At last the demons are defeated and Rhyme and Reason are restored to their rightful reign. Milo, Tock, and Humbug are declared heroes of the realm.

Milo says goodbye to the Princesses and sadly hugs Humbug and Tock farewell. Milo travels back to the Tollbooth, waving farewell to the Kings, Dr. Dischord and the Soundkeeper, Alec Bings, and Faintly Macabre. He passes through the Tollbooth and suddenly is in his bedroom – but almost no time has passed! He decides to go back on another adventure but the Tollbooth vanishes and in its place is a letter to Milo – encouraging him to find new places all by himself. Milo looks around his room and realizes that there are so many books there to read, things to invent, puzzles to solve, and the excitement of everything he didn't know and could learn.

“Well, I would like to make another trip,” he said, jumping to his feet, “but I really don't know when I'll have the time. There's so much to do right here.”



ABOUT THE AUTHOR



Norton Juster

Norton Juster was born in Brooklyn, NY in 1929, just months before the beginning of the Great Depression. “There are still a number of people,” he quipped, “who attribute that catastrophic event directly to my birth.” His father, Samuel, ran his own architecture firm and would often regale the young Norton with puns and Marx Brothers routines. His mother, Minnie, managed both the firm and the family household. His brother, Howard, four years his senior, also became an architect. Juster was curious and quirky as a child, with a vivid imagination that led him to see life and personality in everything around him. He learned to do math by assigning colors to every number and was entranced by *The Wind in the Willows*, whose language, he later learned, was considered over the heads of most kids. Juster attended the University of Pennsylvania and graduated with a Bachelor of

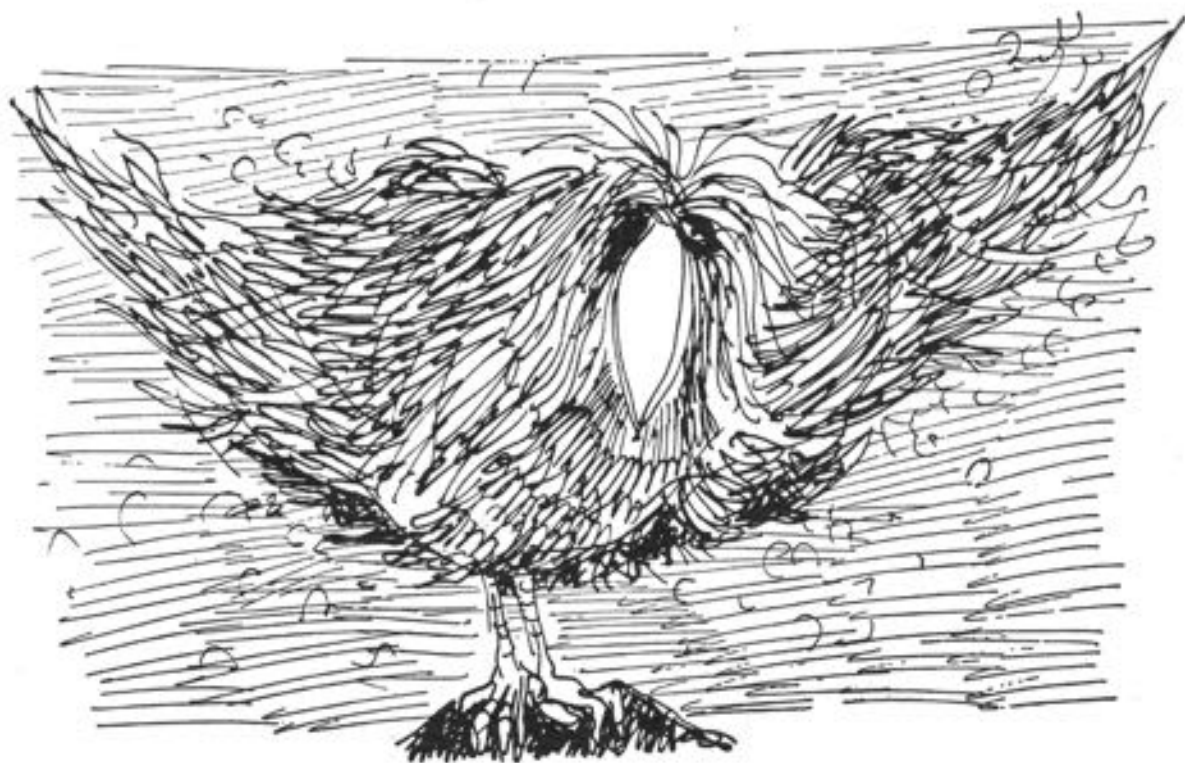
Architecture degree in 1952. He spent three years in the Navy from 1954-1957, and during one very long posting in Newfoundland, wrote his first unpublished fairytale – *The Passing of Irving* – about a mythological beast. After his Navy service, he began working as an architect in New York City, while also teaching part-time at Pratt Institute.

In 1960, Juster received a Ford Foundation grant to write a book for children about urban design. He left his architecture job to devote time to the book, which he hoped would inspire young readers to see cities in a completely new way. As notes and research piled up, Juster took a break from the work, and through a chance encounter with an inquisitive ten year old, began to sketch out the outline for a completely different book – *The Phantom Tollbooth*. It was the story of a disaffected boy, Milo, who, confused by the world around him and the process of learning in particular, embarks on a fantastic journey to ‘the Lands Beyond.’

Around the time he began to write *Tollbooth*, Norton Juster was living in the same apartment building as the artist, Jules Feiffer, who had successfully launched a satirical comic strip in the *Village Voice* and whose career was on the rise. The two men became fast friends. When Feiffer discovered that Juster was writing a work of children’s fantasy, he read it and fell in love with the story and, without prompting or discussion, began to illustrate it. Through a friend’s introduction, *Tollbooth* came to the attention of Random House publisher Jason Epstein, and to Juster’s astonishment, Epstein agreed to publish the story. *The Phantom Tollbooth* was published in 1961 to spectacular reviews. Emily

Maxwell, writing in the *New Yorker*, said “[This] is my first experience of opening a book with no special anticipation and gradually becoming aware that I am holding in my hands a newborn classic....As *Pilgrim’s Progress* is concerned with the awakening of the sluggardly spirit, *The Phantom Tollbooth* is concerned with the awakening of the lazy mind. One is reminded of *Alice in Wonderland*...but the book remains triumphantly itself, lucid, humorous, full of warmth and real invention.” In an appreciation on the 35th anniversary of the book, Maurice Sendak wrote: “*The Phantom Tollbooth* leaps, soars and abounds in right notes all over the place, as any proper masterpiece must....[but] the qualities that make *Tollbooth* so splendid...For me it is primarily the heart and soul of Norton Juster.” Since its publication, more than three million copies of the book have been sold in the US alone.

Norton Juster continues to write for both children and adults. His *The Dot and the Line* was adapted into an Academy Award-winning short film, and his book, *The Hello Goodbye Window*, published in 2005, won a Caldecott Medal for Chris Raschka’s illustrations. *The Phantom Tollbooth* was adapted into a small-scale opera and later into a musical, with a book by Juster and Sheldon Harnick and music by Arnold Black. But throughout his career, architecture and teaching have remained Norton Juster’s main focus. He served as professor of architecture and environmental design at Hampshire College in Amherst, MA from 1970 until his retirement in 1992. At the same time he taught at Hampshire, he co-founded an architectural firm, Juster Pope Associates, in Shelburne Falls, MA, which expanded to Juster Pope Frazier in 1978. Their projects included the Eric Carle Museum of Picture Book Art, educational and cultural projects throughout New England and a number of buildings for the Colonial Williamsburg Foundation in Virginia. Norton Juster lives in Amherst, MA with his lovely wife Jeanne. His extraordinary book continues to delight readers anew and is as fresh, funny, and relevant as it was when first published almost 60 years ago.



W E S N

road ends here

DIGITOPOL

ABOUT THE PLAY

ignorance

In our production of *The Phantom Tollbooth* we use a number of different theatrical devices to bring the story to life. Here are some of the things you and your students can expect to see:

- **MASKS:** In the show, the actor who plays Milo doesn't wear a mask but the rest of the actors will wear masks to help them become characters such as the Kings and Princesses, Faintly Macabre, and Dr. Dischord. Other actors will wear dog/bug masks to help them become Tock and Humbug. Masks have been used in theatre since its earliest beginnings, and they help to transform the actor and to transport the audience to another world.
- **MIME:** Mime is acting without speaking or making any noise. In *The Phantom Tollbooth*, the performers act out the story with their bodies and gestures, but they do not speak.
- **WORDS AND MUSIC:** There is recorded narration spoken by Susan Sweeney throughout the show to help the audience follow the story. Original music and songs composed by Charles Gilbert especially for this production add to the drama and atmosphere.
- **PUPPETS:** Some of the characters in the story are played by actors wearing masks and costumes. Other characters—the Spelling Bee, Alec Bings, and the Gelatinous Giant—are played by puppets. ROD PUPPETS (manipulated by sticks) and HAND PUPPETS will be the primary puppet devices you'll see.
- **SCENERY:** Most of the scenery will be projected onto three screens across the stage – so you'll see Milo's bedroom, the cities of Dictionopolis and Digitopolis, and the lands Milo travels through – all projected on these screens. There will also be some scenery pieces to help create the environment of the play such as, the Tollbooth, Dr. Dischord's lab table, and the house of the Giant-Midget-Fat-Thin Man.
- **LIGHTING:** Special theatrical lights will help create the mood and the world of the story.

Note: Very young children may be confused or even frightened by the characters wearing masks. Show them production photos on our website so they know what to expect. Another way to prepare is to have students experiment with masks in class. Have them silently act out different characters, actions, and emotions while wearing simple masks, and see if their classmates can guess who or what they are portraying. Talk about different ways we can communicate without using words or facial expressions. A few scenes in the show are performed in low light. Prepare children who are afraid of the dark by encouraging them to talk about their fears. Ask them to guess what parts of the story might take place when the stage is darker.



ABOUT ENCHANTMENT THEATRE COMPANY

Enchantment Theatre Company Mission Statement

Enchantment Theatre Company inspires children to dream, explore, think, and connect through imaginative storytelling onstage and in the classroom.

We bring stories to life in a way that encourages children to dream about who they are and may become, to explore story from different perspectives, to think using inductive reasoning, and to connect to other people and ideas. We aspire to transform young audiences into curious, creative, and compassionate adults.

Enchantment Theatre Company is a professional non-profit arts organization based in Philadelphia whose mission is to create original theatre for children and families. For over 35 years, the Company has performed throughout the United States, Canada, and Asia, presenting imaginative and innovative theatrical productions for school groups and families. Originally a privately owned touring company, in 2000 Enchantment put down new roots in Philadelphia, where it was reestablished as a resident non-profit theatre company. While dedicated to serving its home community, the Company also maintains an extensive national touring schedule that includes performances on its own and in collaboration with the nation's finest symphony orchestras. In its home city, Enchantment has reached audiences of about 20,000 per year through its innovative and imaginative presentations of literary classics for children. Its newest program, Enchantment Everywhere, was started in the spring of 2014. This regional program takes completely portable productions directly into school auditoriums, community centers, and local venues – anywhere children and families gather - providing performing arts experiences to thousands of children. On tour across the United States, the Company reaches more than 150,000 people in 35-40 states each year. Based on extensive experience, about 80% of the Company's touring audience is comprised of children from 5-12 who delight in the Company's fantastic life-size puppets, skilled masked actors, original music, and startling feats of magic and illusion. It is to their infectious laughs, astonished gasps, and enthusiastic applause that Enchantment is dedicated.





BEFORE YOU SEE *THE PHANTOM TOLLBOOTH*

CLASSROOM ACTIVITIES

Activity One: Understand the Story

- Read *The Phantom Tollbooth* story synopsis on page 3
- Discuss students' reactions to the story and characters

Questions for Class Discussion:

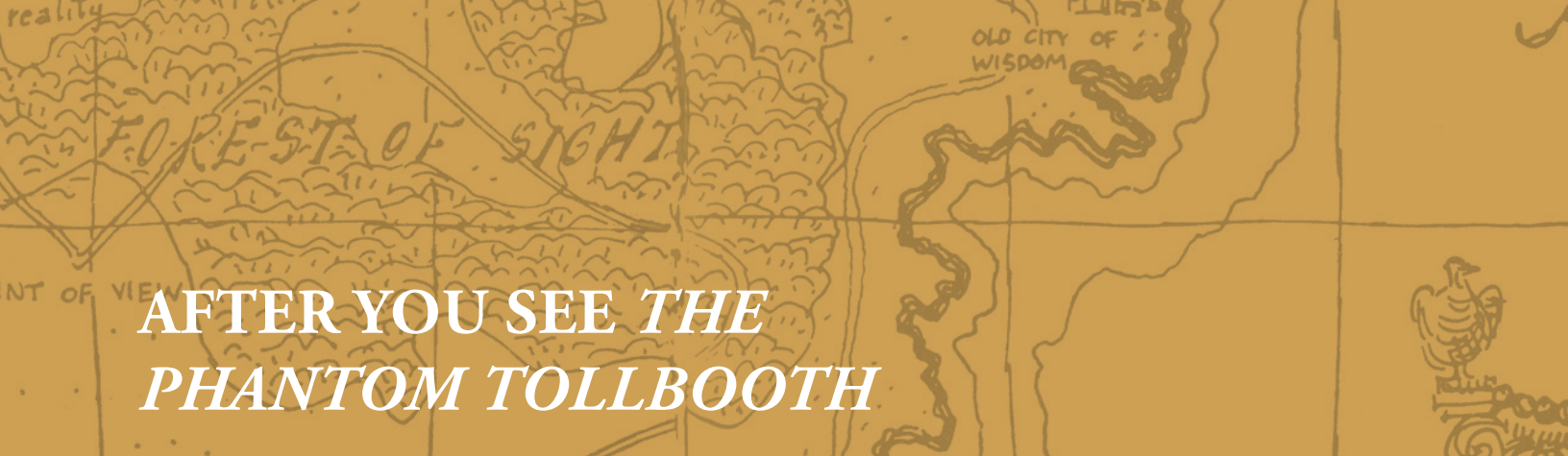
1. Who is the main character of this story? Who are some of the other characters?
2. What are some words to describe Milo at the beginning of the story? Explain.
3. What are some words to describe Tock at the beginning of the story? What about Humbug? Explain.
4. Why is Milo bored?
5. What do Milo and Tock learn from Faintly Macabre?
6. What do Milo and Tock need to get from King Azaz? From the Mathemagician?
7. Who do Milo, Tock, and Humbug encounter on their journey from Dictionopolis to Digitopolis?
8. Why do Dr. Dischord and the Soundkeeper dislike one another?
9. What gifts does Milo get from each King? What do Alec and the Soundkeeper give Milo?
10. How does Milo use his gifts? Which demons does he encounter?
11. What do the Princesses Rhyme and Reason provide to the Kingdom and why is their absence making everything upside down?
12. What happens when the demons cut down the stairs to the Castle in the Air?
13. What happens to Milo, Tock, and Humbug after the demons are defeated?
14. Did Milo change at the end of the story...how?

Activity Two: Prepare for the Play

Enchantment Theatre Company's production of *The Phantom Tollbooth* is an adaptation. That means that Enchantment Theatre Company read the book outlined on page 3 and then had to come up with a way to make the story come to life on stage. Because the book has many characters and locations, the adaptors had to decide what in the story was most important to bring to the stage for a dramatic telling of the tale.

Questions for Class Discussion:

1. Define "adaptation" with your class. (Synonyms: adjust, modify, convert, transform).
2. A small-scale opera based on *The Phantom Tollbooth* was created in 1995 and later adapted into a musical. A live action/animated film was made in 1970 and a newer film version is currently being developed. The creators of the films and musical had to adapt the book when they created their work.
3. Ask your class to identify some fairy tales that they know (*Cinderella*, *Beauty and the Beast*, *Pinocchio*, etc.); find a story with which most of the class is familiar and discuss all the different adaptations of that story.
 - a. How many of you have seen a movie, play, ballet, or cartoon of this story?
 - b. How many have you have read the story in a book?
 - c. What was different about these adaptations? What was similar?
 - d. Do you know which adaptation came first?
4. Have you ever read a book and then seen the movie adaptation of that book? How were they alike?
5. How were they different? Which did you prefer and why?
6. The performers will be acting out the story of Milo and his quest to rescue the Princesses Rhyme and Reason: What do you imagine the play will be like? What will it look like/sound like?
7. How do you think watching the play will be different from reading the story?
8. Define the following (reference page 9): masks, mime, music, puppets, scenery. You will see all of these during the play.



AFTER YOU SEE *THE PHANTOM TOLLBOOTH*

Activity One: Respond to the Play

- Review the performance and ask students to describe with as much detail as possible what they remember. What characters did they see? What were the costumes like? How did the actors transform themselves to play different characters? What was the scenery like? What kind of music was used?
- Ask the students to help make a list of different things that happened in the performance. Write these down on the board.

Questions for Class Discussion:

1. Who is the main character in the story? How do you know that?
2. How did you feel about not being able to see some actors' faces completely?
3. Did you have to use your imagination when you watched this play? Explain.
4. What happened in the story that was surprising? Exciting? Funny? Scary?
5. How was the play different than the story you read in class (if you read the story prior to seeing the play). How was it the same?
6. Did the music help tell the story? How?
7. How did the actors show how they were feeling and what they were doing without words? (see Activity Two for more)
8. List characters that were portrayed by actors; then list some that were portrayed by puppets.
9. Which characters joined Milo on his journey? Can you describe their personalities?
10. Who do Milo, Tock, and Humbug meet in the Forest of Sight?
11. What does Alec Bings do that's special?
12. What's the difference between Dr. Kakofonous and the Soundkeeper?
13. What do King Azaz and the Mathemagician disagree about?
14. What gifts did Milo receive and how did he use them?

15. What does the expression 'without rhyme or reason' mean and why do you think the author, Norton Juster, used these names for the Princesses?
16. Can you name some of the demons Milo, Tock, and Humbug meet?
17. At the beginning of the play Milo is bored and not interested in anything, but at the end he discovers there are lots of interesting things to learn and do. What do you think Milo learned through his journey?
18. Can you name other stories where a child goes on an adventure to an unusual place?
19. If the story kept on going, what do you think would happen?

Activity Two: Discover Theatre in the Classroom

In *The Phantom Tollbooth*, the actors were able to communicate ideas and feelings without using words. Discuss with the students how the actors let the audience know what was happening, even when they weren't using their voices.

Use the following activities to explore the possibilities of communicating without speaking:

1. **INVISIBLE OBJECT:** Imagine you are holding a very heavy bowling ball. Pass it around the circle without speaking and without dropping it! Think about how you have to stand to hold a heavy object, what your muscles feel like, how slowly you have to move. Give prompts like, "Be ready for it! It's heavy. Make sure your neighbor has it before you let it go!" When it's gone all the way around, try passing around a very light feather, a hot potato, a live frog. "Don't let it get away!" Don't say what it is you are passing, have the students guess based on how you handle the imaginary object.
2. **WITHOUT WORDS:** Ask students to think of actions or gestures they use to communicate. For example, can they think of ways to act surprised using only their faces? Can they say something without using any words? Without speaking, try saying:

Hello!	It's over there	That's funny!
Yes! / No!	I love you	Where are you?
I'm sleepy	I don't know	My stomach hurts
I'm scared	I'm hungry	
I'm going to sneeze	Go away! / Come here!	

3. **TABLEAU:** Now try to communicate a larger idea as a group. Still without talking, your students will have to create a tableau, or a frozen picture, of a place or activity of your choosing. They should try to do different things from each other. For example, if the activity is recess, not everyone should be playing kickball. You should see people frozen in mid-run, sitting and laughing together, throwing a ball, etc. Try the following:
 - a. At recess
 - b. In the desert
 - c. Having a picnic
 - d. Getting ready for school
 - e. At the Word Market

4. **HOW DO YOU MOVE?** Make a space in the classroom for the students to move freely. Tell the students they are standing on a towel on a very hot beach and in order to get to the ocean they must walk through the scalding hot sand. Ouch! How do they move across the space? Other suggestions for environments to move through:
 - a. A sidewalk covered with chewed bubble gum
 - b. A frozen pond
 - c. A very steep hill
 - d. A pond scattered with stepping stones
 - e. The surface of the moon
 - f. A giant bowl of Jell-O

5. **MORE MIME:** Extend the space exploration to include other imaginary activities:
 - a. Carefully paint a door. After finishing, open the door and step through it without getting any paint on your clothes.
 - b. Build a snowman. The teacher should be able to tell how big the snowman is by how the student uses the space.
 - c. Eat an ice cream cone. At some point, the ice cream should fall on the floor. How do you react to this?
 - d. Rake leaves into a large pile. Admire the size of the pile, make sure no one is looking, and then jump into it.

6. **TO CONCLUDE,** ask the students to list the ways they saw one another communicate without using words (through facial expressions, movement, gesture).

ADDITIONAL PRE-SHOW ACTIVITIES

Explore Imagination

When you hear a story read to you, you imagine what the characters look like and what they're doing. You use your imagination to create the story in your mind. When Enchantment created its adaptation of *The Phantom Tollbooth*, the artists and designers who worked on the show used their imaginations in the same way. They asked themselves: How can we bring the drawings to life on stage? What will Milo look like? How will we show Tock the Watchdog and Humbug, who is a bug? What kind of masks will the characters wear? What about their costumes and props? Which characters will be puppets, which will be actors? How will we create the look of each city and location? How will we show Milo and his friends travelling through the Mountains of Ignorance and leaping away from the Castle in the Air? What will the music sound like? Having an active imagination can help you in many ways.

1. Have you ever used your imagination to solve a problem or find your way out of a difficult situation?
2. Have you ever used your imagination to make something ordinary become more exciting (*for example, pretending that the jungle gym is a rocket ship*)?
3. Have you ever had a dream or a daydream that seemed so real you almost *believed* it really happened? Have students share stories in pairs or with the class.
4. Can you think of a time that your imagination “played a trick on you” and you imagined something scary was happening that turned out to be something different (*for example, you thought you heard a burglar in the house but it turned out to be a mouse*)? Have students share stories in pairs or with the class.
5. Have you ever used your imagination to make up an original story or play?

Use Your Imagination!

1. **SIMPLE SHAPE:** Draw a simple shape on the black board (*for example, triangle*) and ask students to look closely. If we use our imaginations, what can this simple shape become? Does it resemble anything (*for example, a mountain, a triangle instrument, a rooftop, a clown hat, a slice of pie, etc*)? Have students come up to the board and add details to the shape to create some of these images. Repeat the exercise with other shapes.
2. **SIMPLE SHAPE GROUP:** To follow up with a group shape activity, put students together in small groups and give each group one large sheet of white paper and several basic shapes cut out of colored paper. Ask the students to lay the shapes on the paper in different combinations to create pictures (*for example, a half circle under a triangle to create a sail boat, a triangle over a square to create a house*). When the group is happy with its picture, have them glue the shapes into place.
3. **SCRIBBLE:** Ask students to scribble on a sheet of paper with their eyes closed. After a few seconds have everyone open their eyes and look closely at the scribbled page. Ask students, “What does your scribble look like? Can you find an image in the design?” Instruct students to take a crayon or marker and trace the outline of the image they see. Then, ask them to add details to turn their scribble designs to create complete pictures.

4. **GROUP DRAW:** To follow up with a group drawing activity, put students together in small groups and give each student a sheet of paper and a different color crayon or marker. Ask the students to start drawing a tree. After a short time (5-10 seconds), ask everyone to put their markers down and pass their paper to the left. Each student should end up with a new tree. Ask the students to pick up their markers and add on to this new tree. After another 5 seconds, ask the students to put down their markers. Repeat these steps until everyone gets back the tree they started.
5. **TAKE A WALK:** Take your class for a walk through the school or outside. Ask them to imagine they are _____, and let that change the way they walk:
 - a. Milo traveling through the Forest of Sight
 - b. Tock the Watchdog leading Milo out of the Doldrums
 - c. Humbug at the Word Market
 - d. The Soundkeeper, controlling all sounds
 - e. Dr. Dischord, making noise
 - f. The Mathemagician with his Magic Staff
 - g. Princess Reason
 - h. Princess Rhyme



THE ROLE OF MUSIC

Charlie Gilbert is the composer of the music for *The Phantom Tollbooth*. He has worked on a number of Enchantment Theatre productions, including Enchantment's *Harold and the Purple Crayon*, *Aladdin and Other Enchanting Tales*, which he adapted from Rimsky-Korsakov's symphonic suite, *Scheherazade*, *Peter Rabbit™ Tales*, and *My Father's Dragon*. Charlie recently composed the score for Enchantment's adaptation of *The Beast in the Bayou*, based on Beauty and the Beast, and *The Bremen Town Musicians*. Charlie's music for *The Phantom Tollbooth* underscores the action of the story, and helps the performers tell the tale without words.

Music and Character

One of the ways the composer helps to tell the story is to create musical “themes” or melodies that occur again and again throughout the play. When you see the play, see if you can find the theme music for Milo. Is there a theme you hear for Tock the Watchdog? What about for the Princesses Rhyme and Reason? See if you notice any recurring melodies for other characters? Can you name the instruments that were used for Milo's theme? The composer also creates songs to help us understand the characters and to move the action along. Look for Milo's song in the beginning of the play and see how it helps you understand his point of view.

Music and Setting

The music in a performance can often indicate a new setting. Listen for the changes in the music when Milo arrives in the Lands Beyond; Milo and Tock arrive at Dictionopolis; Milo, Tock, and Humbug travel into the Forest of Sight; when Milo returns home. Were there other musical setting changes that the students noticed?

Music and Mood

The composer has an important job in setting the mood or atmosphere of a play by the music he creates. For example, when Milo meets King Azaz and the Mathemagician the music is very different than when he meets the Princesses Rhyme and Reason.

- a. Have you ever seen a scary movie or been to a haunted house? Describe the music you heard. How did the music help make the movie/experience scary?
- b. Have you ever been to a circus and heard happy, carnival music? What if you heard that music when you were at school? What would you think was happening?
- c. What was the mood of the music at the end of the play?

To illustrate the role of music in storytelling, try the following activities:

1. Ask your students to recall a personal experience (*for example, a family vacation or the first day of school*). Ask one student to tell his/her story to the class. After he/she is finished, have the same student retell the same story. This time, play a dynamic track of music (preferably instrumental) to underscore the story. Ask the class how this music affected the story. When you attend the performance, encourage your students to pay attention to the music, and remember how the music created different moods within the piece.
2. Get the entire class up and away from their desks. Play a piece of music and ask everyone to move or dance how the music makes them feel. Does it make you want to sneak? Look for something? Skip? Does it make you feel sleepy? Angry? Scared? After a minute or so, play a different piece of music with a vastly different mood. Switch at least one more time.

ADDITIONAL POST-SHOW ACTIVITIES

Storytelling and Writing

Try these writing exercises to get your students writing and illustrating their own stories. Talk about the following important parts of a story: setting, introduction to characters, conflict, rising action, climax, and resolution.

Group Storytelling (Listening, Speaking): Tell a story as a group with each student telling just one line at a time. You can begin the story to set-up the adventure, but you never know where it will go. For example: “One day, Hawthorne School’s fourth grade class (substitute your school and class) decided to go on a walk to Blue Creek Park (substitute a location near you).” Go around the room with each student contributing one line. Remind students to listen to what has been said and build on what has already happened in the story. Help them move the story along and find an ending.

Writing a Story in Pairs (Writing, Reading): Divide students into pairs. Ask each student to write the first line of a story. Ask everyone to put pencils down after the first sentence. Have students trade papers with their partner, read the first line of their partner’s story, and add a second line. Ask everyone to put pencils down and trade papers again. Repeat this process until partners reach a conclusion to both stories. Once they are done, you could have students copy these stories onto blank paper, one or two lines per page, and have them illustrate them.

Draw Your Own Tale (Drawing, Visual): Imagine that you’re an animal who lives in the woods. What kind of animal are you? Do you live in a tree trunk... under the ground? Who are your friends? Are there other animals that frighten you? Draw an adventure you might have in the woods. What are you looking for? Who do you meet? What do you find? How do you get home? Can you write captions for each drawing you create?

Write a New Adventure for Milo: If Milo, Tock, and Humbug had one more adventure, what do you imagine it would be?

Language Play

The Phantom Tollbooth has a lot of fun with words: some sound the same but are spelled differently and mean different things, like Witch and Which; some are character names which are very literal* or a pun like Tock the Watchdog, the Spelling Bee, and the Princesses Rhyme and Reason. Write a joke that uses different possible meanings of a word; create a story with characters who are just the same as what their names mean, like Mr. Marvelous or Miss Mean.

*Literal – literal means taking a word for its exact meaning

INTRODUCTION TO THEATRE

Theatre didn't develop overnight; it evolved slowly out of the practice of ritual. Primitive man developed certain rituals to appease the elements or to make things happen that he didn't understand (for example, to make crops grow or to have success in hunting). In Ancient Greece, similar rituals began in honor of Dionysus, the god of fertility, and would include choral singing and dancing. These rituals were so popular, that people began to choreograph, or plan out, the dances more carefully. The songs became more sophisticated, and eventually the rituals included actors speaking in dialogue with one another and with the chorus. Soon, writers wrote full scripts to be performed; entire festivals were organized in honor of Dionysus, and theatre as we know it was born.

What makes a theatrical experience? Actors on a "stage" (which might be anything from a huge amphitheater to the front of a classroom) portray characters and tell stories through their movement and speech. But it's still not a theatrical experience until one more very important element is added. It's the presence of an audience—watching, participating, imagining—that makes it truly theatre. Theatre is the coming together of people—the audience and the actors—to think about, speak of, and experience the big ideas that connect us to our inner and outer worlds.

INTRODUCTION TO MASKS AND PUPPETS

In this production of *The Phantom Tollbooth*, actors wearing **masks** portray some of the characters. Though masks are rare in American contemporary theatre, they have been used since the very beginnings of theatre. The early Romans used enormous masks that exaggerated human characteristics and enhanced the actor's presence in the huge amphitheaters of their day. Greek theatre used masks that were human scale to designate tragic and comic characters. Masks have been used in the early Christian church since the 9th century and were revived during the Renaissance in Italy with the Commedia Dell' Arte. Theatre throughout Asia has used masks to create archetypal characters, human and divine. In Balinese theatrical tradition, for example, masks keep ancient and mythological figures recognizable to a contemporary audience, preserving a rare and beautiful culture. Though used differently in every culture, the mask universally facilitates a transformation of the actor *and* the audience.

In Enchantment's productions we sometimes include very large or very small characters in our stories, so we use **puppets** to portray them. Similar to masks, puppets also have a long and esteemed history. They have been used to represent gods, noblemen, and everyday people as well animals and mythical creatures. In the history of every culture puppets can be found, from the tombs of the Pharaohs to the Italian marionette and the English Punch and Judy. The Bunraku Puppet Theatre of Japan has been in existence continuously since the 17th century. In the early days of Bunraku, the greatest playwrights preferred writing for puppets rather than for live actors!

Puppets are similar to the mask in their fascination and power. We accept that this carved being is real and alive, and we invest it with an intensified life of our own imagining. Thus, puppets can take an audience further and deeper into what is true. Audiences bring more of themselves to mask and puppet theatre because they are required to imagine more. Masks and puppets live in a world of heightened reality. Used with art and skill, they can free the actor and the audience from what is ordinary and mundane, and help theatre do what it does at its best: expand boundaries, free the imagination, inspire dreams, transform possibilities, and teach us about ourselves.

EXPERIENCING LIVE THEATRE

Preparing to See the Play

Audience members play an important role—it isn't a theatre performance until the audience shows up! When there is a "great house" (an outstanding audience) it makes the show even better, because the artists feel a live connection with everyone who is engaged in the performance. The most important quality of a good audience member is the ability to be engrossed with what's happening on stage. Sometimes it's important to be quiet, but other times, it's acceptable to laugh, clap, or make noise!

Parents and teachers—we **welcome children's spontaneous reactions, enthusiasm, and laughter!** An engaged, excited child behaves in relation to what's happening on stage. Although there are some simple guidelines that contribute to the best experience for the audience, we prefer that children are free to engage in the show spontaneously; it is our intent that they will be swept up in the magic of live theatre and we believe that their behavior will be completely appropriate to that experience.

A Few Simple Guidelines

Attention: Theatre is a shared experience. The performers focus their attention and energy on stage to share the play with the audience. The audience focuses their energy and attention on the play's action, supporting the performers so they can do their best work. Being attentive engages you in the performance and shows respect for the actors and the audience around you.

Quiet: Before the play begins there will be a recorded pre-show announcement asking everyone to turn off cell phones and refrain from unnecessary noise that might disturb their neighbors. A theater is a very "live" space. This means that sound carries very well, usually all over the auditorium. Laughing and clapping are part of a live theatre experience. But inappropriate sounds—whispering, rustling papers, or speaking—can be heard by other audience members and by the performers. This can distract everyone and spoil a performance. Please do not make any unnecessary noise that would distract the people sitting around you.

Turn It Off: The lights go down in the audience and up on the stage at the beginning of the play. If cell phones are still on, they light up the audience and are distracting to everyone. There is no video recording or photos allowed from the audience, so please, turn off all devices!

Appreciation: Applause is the best way for an audience in a theater to share its enthusiasm and to appreciate the performers. At the end of the program, it's customary to continue clapping until the curtain drops or the lights on stage go dark. During the curtain call, the performers bow to show their appreciation to the audience. If you really enjoyed the performance, you might even thank the artists with a standing ovation!

JOBS IN THE THEATRE INDUSTRY

1. What kinds of jobs do you imagine people have at the local theater where you'll watch *The Phantom Tollbooth*? What about the kinds of jobs at a company like Enchantment, who creates and tours productions to various theaters throughout North America?
2. When your class comes to the theater building, look around to see what kinds of jobs people are doing. You will see someone in the box office, ushers, and actors. There are also people doing many jobs you don't see: the stage manager who calls the cues for the show; the lighting technician who runs the lights; the director who directed the actors in rehearsal; the costume designer; the designers who created the masks, puppets, and scenery; the people who publicize the show, answer the phones, and sell the tickets.

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