TPAC Education’s Humanities Outreach in Tennessee presents

Snowflake

by Gale LaJoye

Teacher Guidebook
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Dear Teachers,

Gale LaJoye’s *Snowflake* takes students on a beautiful and unusual journey of hope and perseverance, speaking to them in a physical language that awakens immediate understanding and personal connection.

In meeting the character, Snowflake, students have the rare chance to get to know someone who is homeless. Students are able to immediately relate to him. Snowflake understands his situation, but he still wants companionship, kindness, and fun. He finds them all with his quiet, hopeful attitude and his creative interaction with the world around him.

The quality of attention required of student audiences for this performance differs from current fast-paced entertainment experiences. They will quickly become involved with Snowflake, laughing and feeling with him through the inventive and skilled performance of Gale LaJoye. Please prepare your students to watch for the rich communication of a wordless performance, and their engagement will begin with the first expectant moment of the show.

TPAC Education
Gale LaJoye~creator and performer

Gale LaJoye currently lives in Marquette, Michigan, the town where he grew up. It is here that Mr. LaJoye began and continues his study of how people respond to situations and to each other. Over time, Mr. LaJoye has learned how to integrate his observations into funny and poignant stories without words – stories that turn sorrow into joy and inspire us to embrace life.

Mr. LaJoye has worked always to make a difference in the lives of others. In college, he enrolled in pre-law, and when required to take a humanities or theatre course, Mr. LaJoye chose theatre. He soon shifted his focus from pre-law to theatre when he discovered how plays can change people’s lives. His initial dramatic roles were in Chekov’s *Three Sisters* and as the lead, Randle McMurphy in *One Flew Over the Cuckoo’s Nest*.

Early on, Mr. LaJoye developed a reputation for portraying complex characters and characters that rely on physical humor and non-verbal communication. After college, Mr. LaJoye immersed himself in pantomime and the Japanese art of Kabuki.

In 1979 fate dealt Gale LaJoye a crushing blow. After a car accident, his doctors advised him he would “never walk again.” Driven to be a performer, Mr. LaJoye immediately began rebuilding his body and using humor to heal his mind and soul.

Today, you would never imagine he was once paralyzed.

After regaining his balance and the ability to perform physical stunts in the early 1980’s, Mr. LaJoye produced the critically acclaimed and much loved *Too Foolish for Words*. After touring this silent comedy around the globe, he set to work to produce *Snowflake*.

After premiering *Snowflake* in 1990, Mr. LaJoye embarked on a global tour with the show throughout Asia, South America, Australia, Mexico, Canada and the United States. Hailed by critics and audiences alike as “a must see,” Mr. LaJoye has performed *Snowflake* thousands of times. In Japan alone he toured 280 cities.

When not on tour, Mr. LaJoye is developing his next tour de force. His new production is slated to premiere after this Encore Tour of *Snowflake* ends. Like no other, Gale LaJoye weaves different schools of theatre into funny, moving stories that help adults and children turn sadness into laughter.
Show details

Synopsis:

The basic plot of Snowflake is very simple, and the character does not speak words. Snowflake returns to the vacant lot where he lives and has difficulty getting through the fence. He finally succeeds in getting over the fence with a few mishaps. He checks his surroundings, and settles down to look in the bag containing “new” discarded items he has collected.

Snowflake gazes up at the sign on the other side of the lot that reads “Protect Your Future-Security Home Life Insurance.” It is an idyllic picture, reminiscent of the fifties era, of a man returning home with a woman, a young boy and a dog happily rushing out to meet him. The picture makes Snowflake sad, but he finds a way to comfort himself, and returns to arranging things and amusing himself in the abandoned lot. Someone dumps some old boxes over the fence. Snowflake investigates them, and finds a discarded puppet. He gazes up at the billboard and back at his new puppet friend, perhaps seeing someone to care for. Snowflake begins a delightful campaign to coax a smile from the little puppet, entertaining him with all kinds of stunts and tricks and creations. At the end of the day, Snowflake gives his new friend a prized treasure and tucks him into a makeshift bed. Snowflake checks that all is settled for the night, and goes to sleep himself.

One man show

In addition to being the sole actor in Snowflake, Gale LaJoye conceived, wrote, directed, produced, costumed, set-designed and built the entire piece. Although sometimes the actors of one man shows fulfill all the above roles, generally an actor is part of a large team. Under the guidance of a director he or she uses make-up, costumes, and props designed and built by others to interpret a character invented by a playwright. In creating as well as performing Snowflake, Mr. LaJoye uses his training in clowning. Clowns originate acts that almost always require them to be their own writer, director, costumer, make-up artist, and prop man.

Note that Mr. LaJoye does not wear clown make-up in Snowflake.

Mr. LaJoye does have some additional members of his creative team. Victor Zupanc composed the music for the show and Rebecca Fuller designed the lighting. Also, Mr. LaJoye has a stage manager behind the set who aids him with a few parts of the show.

Set and props

Gale LaJoye designed the set, which consists of a battered wooden and metal fence that runs across the back of the stage, with a large billboard rising behind it. In front of the fence are the hood of a dilapidated car, a wooden enclosure of medium height that holds a selection of treasured junk, and various sized crates scattered about the stage. Gale LaJoye found and adapted most of the props he uses in the play. There are three versions of the set, including a super-lightweight adaptation he built for easy overseas shipping.
The Real Snowflake—Don Stenglein

Excerpted from the documentary by Gale LaJoye and John Shinavier

Whenever I came back to town after being away, sometimes arriving 2 or 3 in the morning, I’d drive slowly, taking note of all the things that changed while I was away. There was one thing that didn’t change; there was always Snowflake. His days and nights were spent walking the streets of my hometown of Marquette, Michigan.

His appearance was kind of Chaplinesque, in effect. He wore green pants that never fit, and suspenders that had the elastic stretched out of them. No matter if it was winter or summer, he always wore his Air Force parka. His pockets were filled with everything from sardines to donuts. Whatever he pulled out of those pockets—it could be a big loaf of white Bunny bread, or a huge stack of bologna—Snowflake would always be willing to give you half.

In the winter, he’d wear the hood up, checking the street curb with kind of a tunnel vision looking for lost treasure: a nickel here or a dime there, sometimes foil from a gum wrapper that glittered up from the snow. If you beeped your horn when you drove by, from the faceless hood, out of the dark, a huge smile would shine out and then a hand would wave. You knew that you were home.

He didn’t care if he had things or not. He lived very simply in a rooming house. What really mattered to him was just his interaction in the community.

Everyone called him Snowflake. Why? Maybe because like a snowflake, each one with a pattern of its own, he too, was a unique individual. People who didn’t know him thought he was a bum. He was not a bum. It took time and practice to get to understand him.

I don’t know what it is about getting to know someone like Don. You start to think about what’s important in life. It’s not about material things. It’s about family and friends, and the more simple pleasures in life. Sometimes it’s the people that have the least that give us the most.

I took Snowflake, his character, or the essence of his character, and the physical looks of his character and I used that in my production.

I knew Snowflake from school. We talked quite a bit. He knew who I was. The last conversation was: “would he like to come see the show?” I sat him in the very front row during the show and the whole town was here to see it and to honor him. I asked him what he thought of the show and he gave me his okay, a wink of his eye and a thumbs-up sign. Snowflake passed away that year. I had his permission to keep the show going.
Themes in the Play

Re-using/Recycling. Giving objects a second life is something Snowflake does in the play, and also something that Gale LaJoye did in creating the play. Most of the set pieces and props are found objects. Many have given our society the moniker “disposable society.” This production questions how easily we throw away objects, and even throw away or give up on people.

Positive Attitude. Even when he is sad for a little bit, the Snowflake character recovers his positive outlook. Gale LaJoye did the same thing when he was paralyzed. He strove to move forward and not feel sorry for himself. There is always more than one way to perceive the world, and Snowflake sees his surroundings not as an old junkyard but as a playground of wonderment.

Compassion for Homelessness

Snowflake provides an opportunity to talk with students about homelessness. Though Don Stenglein, who inspired the character, lived in a rooming house, the Snowflake in the show lives in a vacant lot. We understand that the subject is difficult for children, and that teachers and parents must strike a balance that encourages empathy without making children feel hopeless or frightened. Many children will never come into contact with homeless people, and if they do, those adults still classify as strangers to whom they should not speak for safety’s sake. But the seeds of compassion and understanding can still be planted. Gale LaJoye finds the dignity and kindness of someone in an unfortunate situation and shows that Snowflake is not marred by his circumstances, but uses them to find his own kind of contentment.

Students do not have to explore the issue prior to the performance in order to understand Snowflake. If teachers wish to examine homelessness more fully before or after the performance, we’ve included the following suggestions for a positive approach.

Why We Teach Children about Homelessness

Excerpted from an article by Barbara Levinson, Manager of Education and Training, Bright Horizons Family Solutions

We have an opportunity to show children that even at their young age, they can make a difference and help others to have a better life.
• Explain that being homeless means that one does not have a place to live. It might be for a day or two or for many weeks or months. People might live in a shelter with many other people, or in a car, or have no structure surrounding them.
• Read stories and books about people from all walks of life and a wide variety of cultures. Help children realize that though people may be different, most people want the same things in life and have the same types of feelings.
• Help children become aware of what their homes mean to them. Talk about their favorite smell in their home, their favorite room, and the sounds they hear.
• Help children understand that being homeless doesn’t necessarily mean that someone is bad or did something wrong. It isn’t an illness, and it certainly isn’t anything someone wants. It is something that happens to some people who are having a very difficult time. Tell them that homelessness is not necessarily permanent, and often people just need some help to get settled again. Many people became homeless after Hurricane Katrina, after the floods in the Midwest, and after tornadoes that have hit in Tennessee.
• Find out about the organizations in your community that provide help and services to homeless people.
• In a classroom or at home, start a penny jar to collect pennies to donate to a homeless shelter.

“The play is about homelessness. But it doesn’t beat you up on the issue. It gently prods the issue. I always believe comedy opens people. When they’re a little less guarded, that’s when you bring in an issue, and you plant it into their hearts. I think it’s important to make people laugh, but I also think it’s important to say something.”

Gale LaJoye
An Interview with Gale LaJoye
Conducted by TPAC Teaching Artist, Jill Massie

**Jill:** How do you keep yourself looking at the world through new glasses? How do you keep the sense of discovery in your work so fresh?

**Gale:** As far as the work is concerned, I believe strongly in it so I’m always reinvigorated when I do the performance. The response from the audience really does feed me.

**Jill:** I’ve had such a problem myself narrowing several show ideas down and really finding a clear direction.

**Gale:** If I sit here and try to figure everything out on paper, it doesn’t work out. I need to have my hands on something. It’s my process. I have to work through everything physically, to touch and see if it works. It’s not enough to think about it.

A new show I’m beginning will focus on the environment as a main theme. There’s a little bit of that idea in *Snowflake*, where we include discarded objects that are picked up and used again. We see life in those objects. What else can be done with them?

**Jill:** I found that theme very intriguing.

**Gale:** I’m from the seventies era when recycling first started. I wanted to be able to say something with my work. I like the value of entertaining and I like a laugh, but I’ve always looked at comedy as a pure emotional response, and by working with those emotions, you touch both laughter and pain.

**Jill:** How was the creation of the puppet derived? What was important to you about the way he looked and moved?

**Gale:** Well, I was searching for something that didn’t look too childlike, but more universal. I found a European drawing of the face in an old puppet book. I made the body, and had a friend craft the head and face out of papier-mâché. We have a safety copy made from fiberglass in case the original breaks, but the expression is not as lifelike. The idea was to use the puppet as a theatrical convention to keep the imaginary fourth wall up. I’ve seen a lot of one-man shows where the performer speaks directly to the audience, relying on them for key elements of the show. I had the clown skills, and I thought how do I get those out without breaking the fourth wall? The answer became that while I am entertaining the child, I am entertaining the audience.

**Jill:** How did the billboard come about and did its meaning change for you over the years?

**Gale:** The billboard represents a vision of an idyllic and secure life (a dream perpetuated when I was growing up) it’s a juxtaposition because that’s not the way that the rest of the world operates and not the way that Snowflake operates. On one side of the fence is “life the way it’s supposed to be, and on this side of the fence with Snowflake, this is the reality. The billboard reads “Security Home Life Insurance.” Everything’s supposed to be secure, and yet it’s not.
Being an artist and going through some difficult times after surgery last year, the billboard has exactly the same meaning as it did when I started. Part of that emotion came from the first accident which was 27 years ago, when I was left paralyzed. I was making a living as a performer, and there’s a vulnerability that you are one accident away from being Snowflake. I was already there and faced it again last year with spinal surgery. My message, too, is that we are all vulnerable. One accident can change your life, and you can need something, so you better have a little compassion for people.

**Jill:** I was taken by the real time tempo of the performance. Can you talk about that? The focus, and pace and energy of the show?

**Gale:** It’s such a hectic world, and there’s so much competition for your attention. One thing you learn from clowning, being in a three ring circus, is that especially in that setting, people are going to look away and then they’re going to come back and look away and come back. So if you can **hold their attention with a slower pace maybe, and more depth to what you’re doing** they’ll pay more attention to you than to somebody else. Kids don’t really respond to craziness like people think they do. If you escalate things, kids will escalate. I have a tendency to work slower if I find an audience that’s a little antsy for whatever reason. For them, **silent comedy is a whole new experience.** These rambunctious shows try to fill every little gap with something that’s bright and colorful. With Snowflake, it’s trying to fill those moments, those quiet moments with character and emotion.

**Jill:** What is your wish at the end of each performance?

**Gale:** I guess one wish as far as the show is concerned is that people allow their emotions to guide them a little more. When they view a person in the street they might look at them in a different light instead of turning away. When we make decisions and choices, we think about things a little more. Hopefully, people reflect back on the show when there are issues about homelessness and the environment. If we have a feeling that **we should be just a little more compassionate, and a little less material**- if the audience gets that much out of it, that’s all I really care about. There are a lot of other things I’d like audiences to get out of it, but really just to embrace humanity and do the right thing.

**Jill:** What else would you think you would like to share?

**Gale:** I’ve always thought it’s my job to keep this style of performance alive. I’m proud of that. I had someone ask me “what do you want out of being a performer?” Sure, I’d like to get a movie, and I’d like to do more performances. But most of all, I just want to be known as a good performer, and I want to live a life with respect and be treated with respect.
Forms of Physical Theatre Movement

In *Snowflake*, Gale LaJoye uses techniques from many different performance traditions and styles of physical movement: theatre, old time vaudeville and music hall shows, clowning, pantomime and mime. He himself relates the work in *Snowflake* most closely with Charlie Chaplin's silent film character, “The Little Tramp,” which also was derived from the above sources.

The two main categories most used to identify Mr. LaJoye’s work, clowning and mime, are also the ones used to categorize Charlie Chaplin. Mr. LaJoye’s *Snowflake* is less stylized than the Chaplin films and not as broad as some of the clowning discussed on the next page. Like Chaplin in his movies, Mr. La Joye does not wear clown make-up in *Snowflake*.

Silence, that universal grace, how many of us know how to profit of it, perhaps because we cannot buy it …

The soul feasts in the heart of natural silence, that silence which never refuses whoever searches for it.

Charlie Chaplin

Mime throws full light on man alone in an instant of truth.

Marcel Marceau

quoted in *From the Greek Mimes to Marcel Marceau and Beyond.*

by Annette Lust

Marceau met Chaplin just once, in 1967 at an airport in Paris. Marceau remembers, "He was an old man by then, and was sitting with his wife, Oona, and some of their children. He was looking at me. I went over and introduced myself. He and his children had seen me perform, and he introduced me to them. He mimed beside me. Then Oona said, 'Charlie, we have to go.' I knew I would never see him again. I kissed his hand, and I looked at him. He had tears in his eyes."


**Mime**

Charlie Chaplin and Gale LaJoye both draw from the skills and goals of mime. Though most people picture mimes with traditional white face make-up, pressing against imaginary walls, the art of mime also encompasses performers who work without make-up and with actual props. At its most basic, mime is described as acting without words, and that vocal silence allows a new kind of attention. Mime demands the study of a high level of physical discipline and precision in order to attain the ultimate in wordless communication, character creation, storytelling, and emotion.

Famous mime Marcel Marceau as Bip, a character inspired by Charlie Chaplin's “The Little Tramp.”
**Clowning**

Charlie Chaplin was also described as a clown. Many people think that clowning is just acting silly and don’t realize the amount of study, practice, and creative planning required to become a good clown.

Clowns work on character development, comic timing, pace, focus, surprise, blocking, setups, improvisation, storytelling, prop management and invention, physical and emotional communication. Gale LaJoye went to the famous Ringling Brothers and Barnum and Bailey Clown College to study his craft, and then worked several years for that circus, attaining the prestigious rank of Boss Clown.

Clowning has a rich history that dates back to early Greek civilization with representation in most cultures of the world. 20th century clowning has developed specific categories to classify characters by make-up styles, costumes, and the role and function of the clown. Most familiar are the Whiteface clowns, the clever rogues who trick the bumbling Auguste clowns (in flesh-colored greasepaint with exaggerated features.)

The Tramp clown was inspired by the homeless wanderers of the 19th century. Tramp clowns are downtrodden, but they have an ability to take the sting out of sadness and to prevail against adversity. Many performers create characters close to this category to take clowning into all kinds of different contexts. The art of clowning is found on Broadway, in Shakespeare, in rodeos, in hospitals, in festivals, on television, as well as in the circus. Many performers incorporate clowning skills into their performance. The work in Snowflake has similarities to that of the following two famous clowns.

**Red Skelton** (at right) was a famous comedian and beloved clown of movies and radio, who developed a television variety program, *The Red Skelton Show*, that ran during the 50’s and 60’s. Freddie the Freeloader, in the tramp clown mode, was only one of his many characters.

**Bill Irwin** (at left) is an actor, dancer, performance artist, vaudeville clown, producer, writer, director, choreographer and to young children, Mr. Noodle on Sesame Street. He was a member of the Pickle Family Circus of San Francisco. On Broadway, both his shows *Largely New York*, a sophisticated clowning performance, and *Fool Moon*, won Tony nominations and awards. He most recently performed on Broadway opposite Kathleen Turner in Edward Albee’s *Who’s Afraid of Virginia Woolfe?*

A Clown cannot pretend or be artificial.
In the circus, laughter cannot be faked any more than a somersault.

- Jerome Medrano of Cirque Medrano, Paris
# Activities - Change the world around you

**Grade level – K-6**  
**Lesson Objective:** to give students the opportunity to use their imagination to transform objects

The following are all stand-alone activities that explore changing perceptions and seeing new possibilities merely by the way objects are handled and imagined.

In the vacant lot where he lives, Snowflake makes his own world. He sees past what things are to what they could be with ingenuity and imagination.

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<th>Activity</th>
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| **1. Take a plastic drinking glass and change it.** Use this activity as a warm-up.  
- Ask children to show you with movements how the glass is used.  
- Next ask them to turn the glass into a hat, a stethoscope, an oxygen mask for firefighters, an old fashioned telephone, a microphone, a tiny chair, a cat, etc. with pantomime movements.  
- Discuss with students what they need to do to get anyone watching to pretend with them that the object is something else. |  

| **2.** Ask students to **think of a playful use for an object.**  
- Pair students up. Give each pair an object from the classroom.  
- Ask what else it can do besides its regular job? Can it be part of a costume? Can it become a toy?  
- Ask them to come up with something else it could be and show the class in the way they did above. Like Gale LaJoye, sometimes they need to manipulate it to get ideas instead of just thinking about it. (If students are stuck, ask them what could the object be or do if they were at an amusement park, in a desert, at a baseball game?)  
- Ask them to do a short skit where they show one new playful use for the object. The only rule is that they both have to handle it.  
- Ask students how the imagination a performer needs to transform an object compares to the imagination an audience needs to believe it? How are they the same or different? |  

| **3.** Ask students what they like most about their room at home? (or any room if they do not like theirs.) What makes it special? The Snowflake character in the play makes his home in a vacant lot.  
- Ask students to suppose that Snowflake will make a home in their classroom.  
- Ask them to **create a place for Snowflake** to sleep with just the things in the classroom. What would he need? What could they turn into a bed?  
- Read what Gale LaJoye has to say about the real Snowflake, Don Stenglein, on page 5. Don liked to collect things that other people had discarded as he walked through the town. What things in the classroom could be collected to make his “sleeping area” special? |  

| **4.** Snowflake makes instruments out of unusual objects.  
- Ask student to **find what makes sound** in their classroom.  
- Encourage them to seek out sounds they can make in ways other than just striking things. Any noise that they can make, even if it is very quiet can become a kind of music.  
- Ask them to “play” a melody even if they are able to only mimic the rhythm and not the tune. Use simple melodies like “B-I-N-G-O,” “Twinkle, Twinkle Little Star,” “Frere Jacques”  
- Share the music with the class. Discuss which “instrument” best suits each song. |  

| **5.** Spend a day **considering each thing that is thrown away** in the classroom. If students use their imaginations, what could wadded-up paper, pencil shavings, or soda bottles become? |
Activity - Make ‘em laugh without words

Grade level – K-6

Lesson Objective: to give the students the opportunity to experiment with physical communication and humor

Much of the humor in all kinds of physical comedy comes from surprise. Unexpected things happen to the performer; sometimes the audience knows it’s going to happen and sometimes they don’t. The funny part comes from the performer’s reactions and then subsequent unsuccessful and increasingly desperate attempts to deal with the surprise, to fix it, or to hide it from others. Bill Irwin’s Sesame Street character, Mr. Noodle, is an excellent example of a physical performer being surprised situations or instructions and grappling to manage the results.

1. Ask students to show without words or sounds that they are brushing their teeth.
   • Encourage them to go beyond just one gesture of moving their fisted hand up and down in front of their mouth.
   • Ask them to act out the whole process, turning on the water, picking up their toothbrush, and squeezing out the toothpaste. Let all students practice these motions at the same time.

2. Ask students to repeat the motions of brushing their teeth. Only this time, after they have put the brush in their mouth, they notice the toothpaste tastes a little funny. The key to making the situation humorous is to allow the discovery of the strange taste to happen gradually. Younger students may need some side-coaching to help them through the sequence, (and thinking “how would Mr. Noodle do it?” may help them.) If older students remember what to do without side-coaching, a silent performance will be highly effective.
   • Depending on their age, students can perform one at a time, in pairs, or with two or three students working in front of the class.
   • Encourage students to pretend what they would feel like. The toothpaste starts to taste more and more terrible—what will they do? (Remind them that there can be no sound to help prevent them from actually spitting when they finally get rid of the toothpaste.)

3. Alter the situation with different surprises
   • The toothbrush handle sticks to their hand and they can’t get it off. They can’t get the toothpaste open. The toothpaste turns to glue, and they can’t get their mouth open. Side-coaching can help students to insert new twists without starting the entire sequence over again.
   • Ask students to invent their own surprises and perform them without telling the class.

4. Discuss physical communication. What helps an audience to understand what’s going on? Does the audience recognize the emotions of the performer when they experience the surprises? Ask students what it felt like to make people laugh.
Activity – Wishes and feelings

Target grade level – 4-6

Lesson Objective: to give students the opportunity to empathize with Snowflake and apply his attitude.

Snowflake can see a billboard over the fence across from his vacant lot. It is a home insurance ad with a picture of a man coming home to his wife, his little boy, and his dog happily running out to meet him; the caption underneath reads: “Protect your Future-Security Home Life Insurance.” At times during the play, the picture makes Snowflake sad, but he uses his imagination and ingenuity to entertain himself and feel better.

1. At right is a picture of a fifties style advertisement, similar in type to the billboard that Snowflake sees. It advertises a frozen food company. Discuss why the ad uses a picture of a family. What is the ad meant to make the viewer wish for? Can students think of advertisements that make students wish for something they don’t have? Do they wish only to have that particular product, or something more?

2. “Somewhere Over the Rainbow” is a song about wishing and dreaming. Snowflake plays it in an interesting way during the show. If possible, listen to a recording or read through the lyrics (on the opposite page.) Ask students what they think Snowflake wishes for. Ask students to write a paragraph about something they wish for.

3. Sometimes people land in the middle of very difficult situations. Ask students to think of someone they know about who has had a hard time (perhaps people who lost their homes in Hurricane Katrina or the Asian tsunami.) Discuss with students what kinds of wishes people who have suffered misfortunes have. Do they wish only for material things? (Teachers can focus this conversation on one group of people or open it up to anyone in difficulties, depending on the maturity of the students and their personal situations.) Ask students to write a paragraph detailing how they think it feels to wish for something you might not be able to have. Ask them to look at both paragraphs and compare the feelings about wishes.

4. Sometimes, if people focus only on their wishes, they can become very unhappy. Snowflake never lets this happen. One of Snowflake’s most appealing traits is his positive attitude and the way he sees more in everything around him. When Snowflake is sad and his wishes seem far away, he figures out how to cheer himself up and enjoy things around him. He even tries to get his imaginary puppet friend to smile. Ask students what they can do to find a positive attitude when they need it. Brainstorm a list together as a class, and ask students to think of one person they can help smile in the next week, and how they might do it.
Web Resources

View a short clip of Snowflake on the TPAC website! Go to www.tpac.org/education/hot. Choose the HOT Season for Young People, click on Snowflake and then click on “see video preview.”

We strongly suggest that teachers do not share any video clips available on the web with students before the show, as it takes away a few surprises.

Gale Lajoye’s website www.lajoye.com. A longer video clip is available here, along with more photos and information.

At the time of publishing, clips from old Charlie Chaplain and Buster Keaton silent films can be viewed on You Tube. Charlie Chaplin’s “Table Ballet” that Johnny Depp famously mimicked in the movie Benny and Joon, is here: http://www.youtube.com/watch?v=xoKbDNY0ZwG. Or go to www.YouTube.com and search “Charlie Chaplin.”

At the time of publishing, a clip of Judy Garland singing “Somewhere Over the Rainbow” in the Wizard of Oz is here: http://www.youtube.com/watch?v=10w_sEcHiGs. Or go to www.YouTube.com and search “Judy Garland.”

More on the history of clowning: http://www.clownschool.net/History/HISTORY.html


Lesson plans that explore the issues of homelessness: http://www.learningtogive.org/lessons/unit103/lesson5.html http://childrensbookpress.org/guides/shelter/activities.html

"Somewhere Over the Rainbow"
by Harold Arlen and E.Y. Harburg

Somewhere over the rainbow
Way up high,
There's a land that I heard of
Once in a lullaby.

Somewhere over the rainbow
Skies are blue.
And the dreams that you dare to dream,
Really do come true.

Someday I'll wish upon a star
And wake up where the clouds
Are far behind me.
Where troubles melt like lemon drops, away above the chimney tops,
That's where you'll find me.

Somewhere over the rainbow
Bluebirds fly.
Birds fly over the rainbow.
Why then, oh why can't I?

If happy little bluebirds fly
Beyond the rainbow
Why, oh why, can't I?