



**2017-18**  
**HOT Season for Young People**  
**Teacher Guidebook**

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*perspectives*



***Kaytek***  
***the Wizard***  
*BriAnimations*



## From our Season Sponsor



For over 130 years Regions has been proud to be a part of the Middle Tennessee community, growing and thriving as our region has. From the opening of our doors on September 1, 1883, we have committed to this community and our customers.

One area that we are strongly committed to is the education of our students. We are proud to sponsor TPAC's Humanities Outreach in Tennessee (HOT). What an important program this is – reaching over 25,000 students, many of whom would never get to see a performing arts production without this local resource. Regions continues to reinforce its commitment to the communities it serves, and in addition to supporting programs such as HOT, we have close to 200 associates teaching financial literacy in classrooms this year.

**Thank you, teachers,** for giving your students this wonderful experience. You are creating memories of a lifetime, and Regions is proud to be able to help make this opportunity possible.

**Jim Schmitz**

Middle Tennessee Area President



**2017-18  
HOT Season  
for Young People**


*perspectives*



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## *Dear Teachers,*

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Author Janusz Korczak originally wrote the stories of *Kaytek the Wizard* as episodes for a newspaper serial, making each chapter in the book feel like its own mini-story. Director and Adaptor Brian Hull masterfully combined the episodes to create a full story for his multimedia play. Hull describes the story of *Kaytek the Wizard* as “exploring answers for young people in the form of storytelling” while helping those young people “to understand there is a bigger world beyond what they know, figuratively and literally.”

We know you and your students will enjoy this performance filled with puppetry, animation, video, history, and hope.

TPAC Education

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*Guidebook written by Beth Anne Musiker.*

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## *About the Author – Janusz Korczak*

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The remarkable humanitarian known as Janusz Korczak (Y-AH-n-oo-sh KÔR-chahk) (1879–1942) was born Henryk Goldzmit in Warsaw, Poland. A man of great vision and compassion, he was a dedicated advocate for children and their right to be loved, respected, and given optimal conditions in which to grow. His deep commitment to children and moral decision making was evidenced throughout his lifetime as a renowned pediatrician and child psychologist, author, educator, radio personality and director of both a Polish and a Jewish orphanage.

He is often praised for marching to the Treblinka Death Camp, in 1942, alongside 200 children and staff from his orphanage. Despite receiving many offers for his own safe passage from the Warsaw Ghetto, he was committed to staying with the children and staff in their greatest hour of need. For those that knew him, this incredible act of devotion was simply Korczak's final act of sacrifice, humanity and compassion.

Korczak was a prolific writer, having written 24 published fiction and non-fiction books, as well as over 1,000 newspaper and magazine articles. While not as well known in the US, his work has been as popular throughout Poland and Europe as *Peter Pan* or *Alice in Wonderland* are in the English-speaking world. As a result, it is his pen name by which he is best known and remembered.

Korczak believed it was paramount to protect children from the injustices of the world; that through love and nurturing children would grow to believe in the importance of truth and justice. He put his educational philosophy and research into practice in the orphanages. While not all his charges were “full” orphans, they were unable to live with their birth families and carried the “otherness” of living in the orphanage. Korczak ameliorated this circumstance for the children by making the orphanage feel like home.

According to Itzchak Belfer, a 92-year-old visual artist living in Israel and the last living “Korczak Boy,” Korczak made a game of things to ease their challenges and the children, in turn, fully integrated and adopted the democratic systems that Korczak had instituted in their home and carried them forward.

Belfer recalls: “I had a great love for Dr. Korczak. I was seven years old when I arrived at the orphanage, and was granted the opportunity to be educated under him for eight of the most important years of my life. The doctor walked among us like any other person, never patronizing – spreading love and concern for the children’s needs. In the orphanage we learned to believe in people, in the inclination for good that exists within each and every one of us.”



### **The Last Korczak Boy - Itzchak Belfer**

**Video clip - [https://youtu.be/jq\\_WUJ5oWj0](https://youtu.be/jq_WUJ5oWj0)**

Itzchak Belfer is a well-known Israeli artist, but he will always be little “Itzchakele” from Warsaw, and Korczak is always with him in thought and spirit as well as in his drawings and paintings. In this video, Belfer shares his memories from the orphanage in pre-World War II Warsaw. He reveals Korczak's unique view of children as human beings who should be treated with the same dignity and consideration as adults. Belfer speaks modern Hebrew in the video which is subtitled in English.

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## *About the book - Kaytek the Wizard*

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One of the ways Korczak brought joy, comfort and guidance to life in the orphanage was through storytelling, often relying on the participation of the children in his own creative process. *Kaytek the Wizard* was developed in this fashion, with Korczak asking the children what they would do if they had magical powers or if they were invisible. Korczak would then read new chapters to the children each evening after dinner, seeking their feedback. Their feedback resulted, at times, in the removal of passages the children found too frightening. For example, Chapter 18 includes several gaps in the story along with a note of explanation from the author to the reader.

*Kaytek the Wizard* was originally published in a children's newspaper in episodic form. When published in 1933, the book retained the original text, including the deleted passages, and the absence of a traditional story arc. At times this can make the story (and the play) feel like it jumps from one story to another, because it did! Each chapter in the book is a separate story about the mischievous Kaytek.

*Kaytek the Wizard* is one of Korczak's most famous works, and contains his pedagogical message. The major theme of this book is growing up, and how the children must make adult decisions about good and evil. The book has been praised by critics, and is seen as part of the Polish canon of children's literature. It was highly popular during the 1930s, both in Polish and translated into several other languages.



Janusz Korczak represented in puppet form in Brian Hull's adaptation of *Kaytek the Wizard*.  
Photo by Matthew Dyer.

### Author's Dedication

*This is a difficult book.*

*I dedicate it to all the restless children,  
those who find it hard to change and improve.*

*You have to want to change, very much and very deeply.*

*You need to strengthen your will power.*

*You need to play a useful role in life.*

*Life is strange and mysterious.*

*Life is like an extraordinary dream.*

*Whoever has the will power and a strong desire to serve others,  
his life will be like a beautiful dream,  
even if the path to his goal was difficult,  
and his thoughts were restless.*

*Maybe one day I will write the ending to this book.*

– Janusz Korczak

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## *From the Creative Team*

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### **A Note from Director and Adaptor, Brian Hull**

When I first saw the cover of the book, the illustration of a wizard boy with a scar on his head, leaping over some European town - I immediately thought it was a Harry Potter rip-off. Then I discovered the book was originally published in 1933 by a man named Janusz Korczak. I read the book and was challenged by the story in a way that was different than most children's books I have read (and I have read a lot of them); being a series written for a magazine it was episodic and all over the place, not following the usual formulas one normally finds.

As I re-read the book I began to understand what the author was doing: exploring answers for young people in the form of storytelling and traditional archetypes; good versus evil is made personal when your own actions have dramatic consequences. This in its simplest form is what Korczak believed; that children have the capacity to understand as adults do, they just don't have the experience. It will serve them in life to understand there is a bigger world beyond what they know - figuratively and literally. As I learned more about Janusz Korczak, I couldn't believe I had never heard of him.

With research I became determined to create this story in mediums I am familiar with - puppetry, animation, and music. I am one who "visualizes" images when I read and write, and that seems to serve these mediums of storytelling. As far as puppetry goes, I have been inspired by the style of performance common to European puppet shows I have seen, where the puppeteer is part of the performance and may even take on roles in the story as well. I felt projected animation would carry the narrative and serve many purposes in this story of a boy wizard - and for music I would collaborate with songwriter Sarah Hart, someone I consider a master on writing songs of reflection and soul-searching.

Every time I read the book and perform the show I feel like I learn something new. I am greatly moved by the work and life of Janusz Korczak and feel that so many could benefit from what he had to say. I hope this puppet play serves him well as an introduction to a bigger world for all.

[www.brianimations.com](http://www.brianimations.com)

### **A Note from Composer, Songwriter and Arranger, Sarah Hart**

When Brian Hull approached me about writing the music for *Kaytek The Wizard*, I was immediately intrigued. I had never before heard of Janusz Korczak - and what a pity! The world should know about this wonderful man, his heart for young people, and his profound belief in the goodness of children and the unique perspectives they bring to the world.

On reading *Kaytek The Wizard* for the first time, I could sense that Korczak was a man who keenly understood that the fate of the future rested in young people; his delight was in helping children to understand their importance, as well as the importance of their choices. Korczak was a man of depth; he never wrote down to children in his stories, but rather addressed their sensibilities and feelings, their ability to understand the world often in ways adults do not. He knew the gift of imagination, and spoke to it as a storyteller. Korczak was able to write about the ordinary, yet spin it brilliantly toward the extraordinary.

When it came to writing the music, I simply wanted to honor ordinary meeting extraordinary, as well as Brian Hull's incredibly beautiful adaptation. The music is meant to mirror the many feelings Kaytek is experiencing - as well as the emotions of the characters around him - in word and melody, throughout his journey.

I'm so honored to have been a part of bringing this beautiful story to light, and to introduce a new generation to the timely, important work and life of this champion of children.

<http://www.sarahhartmusic.com>

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## *About the Production*

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*Kaytek, a mischievous schoolboy who wants to become a wizard, is surprised to discover that he is able to perform magic spells and change reality. He begins to lead a double life: a powerful wizard in the dress of an ordinary boy. It's all great fun using magic to cause strange incidents in his school and neighborhood, but soon Kaytek's increasing powers cause major chaos around the city of Warsaw. Disillusioned, he leaves the country and wanders the world in search of the meaning of his good intentions, his unique abilities, and their consequences. Revolving around the notion that power is not without responsibility, nor without repercussions, this story speaks to every child's dream of freeing themselves from the endless control of adults, and shaping the world to their own designs.*

### **Puppets, Actors, Animation, Music and More!**

This production of *Kaytek the Wizard* is a multimedia puppet show created and adapted by Brian Hull of BriAnimations. Animated video projections are used as a scenic design element, opening the world of the show and allowing the audience to travel far and wide into Kaytek's magical experience. The impact of the production is further enhanced through original songs and music designed to heighten key moments and themes in the story while setting the mood, beautifully. Because the video, instrumental and additional character and vocal tracks are pre-recorded the puppeteers are also tasked with performing in sync to these production elements.

The show utilizes a European style of puppetry where the puppeteers remain visible throughout the piece and play several roles in addition to giving voice and movement to the many puppets on stage. While many Americans think of puppet shows as belonging to the realm of children, Director Brian Hull notes that in Europe puppet shows are for everyone. There are only two puppeteers who play all the roles in this production.



Brian Hull and two Kaytek puppets from his adaptation of *Kaytek the Wizard*. Photo by Samuel Simpkins.

### **About the Creation Process**

When discussing the process of creating the piece, Hull shared that he sees the imagery written in books almost immediately. When the imagery is as strong as it is in *Kaytek the Wizard*, it stays with him and he begins to explore the best way to design and organize it for sharing in performance. To assist in his process, Hull created an audio recording of himself reading the entire story out loud, and listened to it repeatedly. Then he began to draw and redraw the story to find the truth of it. These steps allowed him to design and build the puppets seen on stage.

His work included collaborating with the animator by creating storyboards that map out the essence of how the animation would follow and deepen the storytelling. Similarly, he collaborated with the composer to determine which moments in the story would best lend themselves to the addition of music and songs. Following a long process of development and rehearsal, BriAnimations brings this very rich and imaginative work to life through a fully integrated, multimedia production.

***Encourage your students to visualize the story like Brian Hull did! See the next page for a quick activity to get their imaginations working!***

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## Visualizing Written Imagery

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When discussing the process of creating the piece, Director Brian Hull sees the imagery written in books almost immediately. Read the descriptive section from *Kaytek the Wizard* below (or select another excerpt of your choice), and consider the images the words evoke in your mind.

- You may choose to print out a copy of the section for students to read on their own, or you may prefer to read it out loud so they can visualize as you read.
- Ask students to close their eyes and really picture what they just read/heard. Imagine it as a photo or movie. Encourage them to really explore each element of the description as fully as possible.
- Read the passage again and adjust your “picture” as needed.
- Discuss this experience.
  - How did it change your experience of the text to take time to picture it?
  - How often do you really “see” what you read?
  - Do you ever take the time to visualize what the words describe?
  - Will you choose to deliberately visualize what you read in the future? Why?

Excerpt from **Kaytek the Wizard** by Janusz Korczak (Pages 82 and 83)

*After five classes he went home. He didn't eat dinner: there'd be more left for his dad.*

*So he goes out by the river. He crosses a bridge.*

*It's a muggy day.*

*He'll go out of the city.*

*He hangs onto the back of a tram. He goes five stops. Then the conductor chases him off.*

*He walks along, then does the same thing again, on a different tram. Then he goes on foot along the highway – then a dirt road and into a birch forest.*

*There are birches, more birches than oak trees, pines and more oaks.*

*He never thinks about when he'll get home. He just goes deeper and deeper into the forest. As if he were being lured.*

*Until he feels tired. And hungry. He sits down. Then he lies down on the grass. He stares at the sky through the branches. He has unbuttoned his jacket.*

*Silence.*

*He's fallen asleep.*

*He's having a bad dream: they're chasing him – he runs away, but they release poison gas after him. Until he's suffocating. His head aches.*

*It's cold!*

*He opens his eyes.*

*He looks around, amazed. Aha – he's in the forest. He looks upward: the crowns of the trees are swaying violently. There's an ominous roaring sound – it's the wind.*

*It's dark.*

*There's a shot. Not a shot, but thunder. And at once it starts to rain.*

*Big, heavy drops.*

*Once again there's thunder and lightning.*

*It's a storm. A storm in the forest.*





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## *Lesson – Images as Inspiration*

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Students will use photos of children in Warsaw, Poland as prompts for their own character drawings.

**Materials Needed:** Students will need both writing paper and paper for sketching and images from children in Warsaw from 1933. Note: The photo included on this page was one of the main inspirations for Director Brian Hull as he created the play of *Kaytek the Wizard*.

**Warm-Up:** Begin class by sharing multiple images of children in Warsaw, Poland in 1933. Students should select one of the images to use for this activity, whichever one they connect with the most.

- Ask students to take a few minutes and jot down everything they observe about the photo – the colors, tones, the background, any/all objects and people present. Ask them to avoid interpreting what they see in the photo and just note what they actually see.
- Now ask students to look again at the photo and begin to note how they interpret what they see:
  - Who is this person? Give them a name.
  - What are their personality traits?
  - What kind of life do they have?
  - What are they doing in this photo and why? Etc.
  - What might happen after the moment captured in the photo?

### **Instructional Procedures:**

Ask students to again look at their image. Based on their thoughts so far, what features of this person would need to be highlighted if they were to draw a sketch? Students will now create their own original, imagined sketch (not a copy of the image) based on the person in the photo. For their sketch the focus is just on the person rather than the background and setting, and they may alter the image of the person to highlight their interpretation of the person, even creating a cartoon version or graphic novel image. If there are multiple people in the photo students should select just one to sketch. Remind students that their process and effort here is more important than the result. Allow them 5-10 minutes to sketch.

**Closure:** Have students pair-share their sketches, complete with character names and descriptions. Ask students to share what they notice about each other's sketches. Note this is a shared observation of how they adapted photo to sketch, not a critique. Finally, ask students to share at least one thing they like about their partner's work.

Conclude by sharing that Brian Hull's puppet and animation designs were also inspired by historical photos that reflected the time and place in which the book was set and written.



*Young boys in the ruins of West Berlin (Germany).  
(Photo by Gaston Paris/Roger Viollet/Getty Images)*

**Extension:** Continue by moving into the following lesson "Storyboard Adventures". The pairs that shared their sketches should become a team for the next lesson as well.

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## *Lesson – Storyboard Adventures*

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Students work in pairs to create a story using their sketched characters and begin a storyboard for this tale. Each pair will be guided to develop a storyline involving magic powers to be played out by their characters.

**Materials Needed:** Students will need their sketches from the previous lesson along with paper, pen or pencil and a storyboard template.

**Warm-Up** – Begin with student journaling in response to the following questions. Thinking back to the character you created and sketched from the photos:

- Imagine one thing your character would like to change about his or her school?
- Let the students know that their character has been granted one magic power. What magic power will your character choose?
- How does he or she activate this magic power? (e.g. some form of movement or gesture)
- When your character activates their magic power what type of sound does it make?
- How will your character use their magic power to bring about this change at their school?

Allow partners (using pairs from the previous lesson pair-share) to share their responses with each other for about 2 minutes.

Return to your journals, and consider the following as your character learns to live with their new magic power:

- What do they love about their magic power?
- Does the magic power create unexpected consequences?
- What emotions does living with this magic power create for your character?
- What funny pitfalls will your character encounter?
- How does it change your character's life?
- Does your character try to keep their magic power a secret?
- What does your character learn?

Pause to allow partners to share their responses with each other again, about 2 minutes.

### **Instructional Procedures:**

Students will now be asked to create an outline of a story that incorporate both of their characters complete with the magic powers they've just explored and their effort to change their school. They will have a very short time – no more than 7-10 minutes. Let students know that their story is a collaboration between the two of them and should include:

- A beginning, middle and end
- The answers for who, what, where, when, how and why the events in the story take place.
- It should be a very short story written down, but does not need to be in sentence form.

After students have written out the ideas for their stories, discuss the purpose of a storyboard. You may wish to share the storyboard on the following page as this is the actual template used by Brian Hull to plan the animated projections that are part of *Kaytek the Wizard*. What do the students notice and understand when they study the example? How does it work? What is its purpose? What seems to be included?

If students have not shared the following thoughts feel free to add:

- The storyboard for *Kaytek the Wizard* served as preparation for creating the animated video projection content that will provide the scenic backdrop to the story.
- The storyboard is a communication tool between the writer/artist and the animator.
- It is hand drawn with notes about what is taking place from image to image.

Give each pair a blank storyboard template (the provided example or you own). Tell students that they are preparing to adapt their short stories into a live performance using animated video projections to enhance moments they cannot perform on stage themselves. These moments might include their magic powers in action. This is the part of their story they should create a storyboard for. As they begin they should consider what the audience will need to see and hear to better understand the story, and how the video element might add to the story for the audience. Decide who will sketch and who will write the notes and directions on the template. Students may share both duties or divide the tasks. Allow students as much time as available to create their storyboards.

**Closure:** Provide time for each pair to share either with another pair or the whole class. In addition to sharing during class time you might consider having students type up their finished stories and mount them alongside their storyboards in the classroom, or hallway, etc.

Provide an opportunity for reflection on the shared work and their process. Reflection can be journaled, discussed, etc. Questions for consideration:

- What was most challenging for you and your partner in today’s assignments?
- Were you able to meet the challenge and resolve any problems along the way? How did you do that?
- How did your thinking about your sketched characters change as you created a story for them?
- Did it change your thinking to create a storyboard to make the experience of your story visual?
- Are magic powers always a good thing? What are the responsibilities of having magic powers?

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## *Lesson – You Have to Want to Change*

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*Students will explore the meaning of the Author's Dedication and their personal experience with changing a behavior by writing their own short stories.*

Teacher Note: This lesson can be adjusted to fit into your classroom needs. These stories can be written, edited and rewritten over several class periods or be accomplished in quicker free-write style, as suits the needs of the class. Additionally, students may work together in small groups to craft the story. When working in groups have students begin by sharing their journal entries with their group. Students will then select one group member's ideas to work with and continue by following the prompts on the handout.

**Warm-Up:** Provide the Author's Dedication for viewing by all students (provided on the following page). Begin by having students read the Author's Dedication to themselves. Then have students read it out loud. Consider which method for the second reading best suits your students; perhaps reading it as one large group, reading three lines at a time in groups of four, or one student per sentence, etc.

Facilitate a discussion of Author's Dedication. Questions for consideration:

- What is the author trying to communicate with this dedication?
- What does it mean to you?
- What do you think the book and the puppet show might be about?
- Do you agree that "you have to want to change very much and very deeply?"
- Does it make you think of any of your own behavior that you might want or need to change?
- Have you had success in changing a behavior that has caused you a problem? If so, how did you change that behavior?
- Is it difficult to change or improve? Does change require will power?

### **Instructional Procedures:**

Ask students to consider both the Author's Dedication and their discussion then select one of their own behaviors at home, school or another area of their life that presents a challenge for them. This should be a behavior they would like to change. Have the students write their thoughts in a journal or on notebook paper as they will be building upon their responses.

Now students will create a fictional scenario that incorporates the challenge they wrote about. Explain that while there are guidelines for what should be included in their work (see "Your story should include" bullet points), there are no limits to how much imagination and creativity they bring to their work. If students struggle to get started, encourage them to begin by outlining their story ideas. Taking a couple of minutes to respond to each of the bullet points below will help.

### **Your story should include:**

- a main character (protagonist) who shares your challenging behavior but does not need to resemble you in any other way
- a situation in which the challenging behavior causes a problem for the main character and/or for others
- consequences for the behavior
- a decision by the main character to commit to changing the behavior or not and the consequences of that decision
- a beginning, middle and end

**Closure:** Be sure to include an opportunity to share the stories in print or spoken performance. If students have done their work individually, it might be interesting to gather the stories into a “book” with each student receiving a copy.

Follow with reflection on their process. This may be done through discussion or journal prompts, etc. Questions for consideration:

- What was it like to adapt your own life experience into a fictional short story?
- Was it difficult to address your challenging behavior in writing?
- Does thinking and writing about this behavior motivate you to change this behavior? Why or why not?
- What were some of the challenges you faced in this exploration?
- Were you able to work through these challenges? How?
- Did everyone address the assignment in the same way?
- What did you notice about the choices made by others?

**Author’s Dedication, *Kaytek the Wizard***

*This is a difficult book.  
I dedicate it to all the restless children,  
those who find it hard to change and improve.  
You have to want to change, very much and very deeply.  
You need to strengthen your will power.  
You need to play a useful role in life.*

*Life is strange and mysterious.  
Life is like an extraordinary dream.  
Whoever has the will power and a strong desire to serve others,  
his life will be like a beautiful dream,  
even if the path to his goal was difficult,  
and his thoughts were restless.*

*Maybe one day I will write the ending to this book.*

– Janusz Korczak

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## *Lesson – Say it in Song*

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Students consider song titles from the show and select one as a title for writing their own lyrics.

**Warm up** - Begin with a large group discussion:

- Ask students to share their favorite songs by stating the titles.
- What is it they like about these songs?
- What is it they like about the lyrics?
- Select one or two popular songs to project the lyrics on a screen. What do the students notice about the lyrics to their favorite songs? Rhyming, meter, punctuation, meaning, verse, chorus, bridge, etc.
- Do song lyrics read like poetry when the music is not present?
- If you've seen a musical (stage or film), puppet show or play with songs, why do the characters start singing? Why does that moment in the story require a song?
- Do you think you could write the lyrics to a song?

**Instructional Procedures:**

Let's give it a try! Share the following song titles with students:

***The World Is Strange and Mysterious***  
***Free***  
***That Boy***  
***A Bigger World***

- Have students form groups of 2 or 3. They will need paper and pen or pencil.
- Give students one minute to select one of the four titles they find most intriguing.
- Have students take 5-7 minutes to brainstorm and record every word and idea that comes to mind when they consider the title. Be sure to let students know that they do not need to edit their ideas at this point, just get them out!
- Next let students know you're adding a new purpose to their work. As they continue with this project they will be writing this song with the goal of providing a moment of joy, compassion, comfort or understanding for a child who needs this message.
- With this new directive in mind, guide students to review their lists and circle the words and ideas that really stand out. From these words/ideas students can begin to map out the "story" of the lyrics that will provide an uplifting moment for another child.
- As ideas for the lyrics begins to emerge, encourage students to outline the song. Does it tell a story? Share an observation or a feeling? How do they think it should begin and end? What will happen in the middle? How will it help the child for whom they are writing?
- Remind students to think about the elements of the lyrics previously discussed – rhyming, meter, punctuation, meaning, verse, chorus, bridge, etc.
- Suggest that they incorporate as many of these elements as possible into their song.
- It may help students to write in the meter of a familiar song but melody is not required for this assignment.

**Closure:** Provide an opportunity for students to share their titles and lyrics. Let students know that these song titles are all from *Kaytek the Wizard*! What do they think the songs are about in the play?

Follow with reflection on their experience through discussion or journaling, etc. Questions for consideration:

- How and why did you choose your title? Was it difficult to write to a pre-selected title?
- How did your ideas shift with the added challenge of writing a song to uplift a child in need?
- Were you pleased with your work?
- What stood out to you in the work of your classmates?
- What was most challenging to you in this assignment?

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## *Resources*

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### **Books by Janusz Korczak**

*Kaytek the Wizard*

*King Matt the First*

*Ghetto Diary*

*Loving Every Child – Wisdom for Parents*

*A Voice for the Child*

*How to Respect a Child*

### **Resources to Learn More About Janusz Korczak**

*The Last Korczak Boy* - Itzhak Belfer: [https://youtu.be/jq\\_WUJ5oWj0](https://youtu.be/jq_WUJ5oWj0)

*The King of Children: The Life and Death of Janusz Korczak* by Betty Jean Lifton, Dr. Janusz Korczak and his legacy; Issue: BCMJ, Vol. 55, No. 2, March 2013, page(s) 108-110 *The Good Doctor* by Martha J. Ignaszewski, Kevin Lichtenstein, Maya Ignaszewski, MD; <http://www.bcmj.org/good-doctor/dr-janusz-korczak-and-his-legacy>

*Janusz Korczak: Between the Worlds not a Pole, not a Jew but a universal humanist*; First Given at the Korczak Conference, Jerusalem: October 1994

By Moshe Shner (Ph.D.) Oranim College of Education, Israel October 2012

[http://www.academia.edu/3847479/Janusz\\_Korczak\\_Between\\_Worlds](http://www.academia.edu/3847479/Janusz_Korczak_Between_Worlds)

One page web bio about Janusz Korczak with photos:

<http://www.holocaustresearchproject.org/ghettos/korczak.html>

Link to hear a Polish man pronounce Janusz Korczak: <https://forvo.com/languages/pl/>

### **Resources to Learn More About BriAnimations and Storyboards**

More about BriAnimations and their production of *Kaytek the Wizard*:

[http://www.brianimations.com/Kaytek\\_the\\_Wizard.html](http://www.brianimations.com/Kaytek_the_Wizard.html)

Kaytek nightmare storyboard animation: <https://youtu.be/HiPSmIUGNJo>

About Storyboards: <https://resources.goanimate.com/what-is-a-storyboard-and-why-do-you-need-one/>

# TPAC EDUCATION

directs programs that bring exciting arts opportunities and learning to a diverse audience, from pre-school to adult.



**Humanities Outreach in Tennessee (HOT)** presents an annual season of outstanding professional performances of theater, dance and music to school groups to complement curriculum objectives with a rich variety of artistic and cultural expression. Teachers receive guidebooks with lesson plans and other resources for use in the classroom. Post-show discussions with artists, teacher workshops, and in-school visits also are available. Ticket subsidies and travel grants make the program accessible to all students and school systems.



**ArtSmart** inspires creative connections with the arts to enrich classroom learning. Educators and teaching artists collaborate to engage students in school-based residencies that cross curriculum and address students of all abilities and learning styles. ArtSmart's teacher institutes and workshops provide guidance in arts-integration and project-based learning designed to motivate critical and creative thinking for students.



**Wolf Trap Early Learning Through the Arts** is a nationally affiliated program that utilizes the disciplines of music, dance, theatre, and puppetry as powerful tools for educating pre-school children. Professional performing artists partner with early childhood educators and create activities that target curriculum and developmental goals for 3- to 5-year-olds, including emerging literacy skills, social interaction and self-expression. Wolf Trap residencies and workshops provide training for teachers in arts-based instruction techniques they can employ in their classrooms.



**InsideOut** is for adults who want to grow in their knowledge and enjoyment of the performing arts. InsideOut events come in many shapes and sizes and in many different places both inside and out of TPAC's downtown theaters. The TPAC Education program offers a series of lunch seminars, performance excerpts, discussions, workshops, and sneak previews behind the scenes.



**Disney Musicals in Schools (DMIS)** is an extracurricular program that develops sustainable theater programs and enhances classroom learning in Metro Nashville elementary and middle schools. At no cost to them, participating schools receive a performance license for the Disney KIDS or Disney JR. musical of their choice, along with resources and support from TPAC staff and professional teaching artists. Program goals include developing appreciation for musical theatre as a collaborative art, connecting to curriculum standards, and increasing school pride among students, families, faculty, staff, and community partners. After a successful pilot in Nashville, 2011-12, Disney Theatrical Group expanded the program to school systems nationwide.



**Spotlight Awards** are presented in partnership with Lipscomb University's College of Entertainment and the Arts to encourage young theatre artists in Middle Tennessee. Through the program, up to 30 applying high school musicals are evaluated by a diverse panel of adjudicators. In May, the program culminates with workshops taught by industry professionals on the Lipscomb campus. That evening, exemplary work is recognized with The Spotlight Awards ceremony at TPAC, where the top 10 contenders for "Best Show" perform and honors are presented in a variety of categories, including "Best Actor" and "Best Actress." The winners in those two categories then move on to national consideration for The Jimmy Awards in New York.



[TPAC.ORG/Education](http://TPAC.ORG/Education)





**Humanities Outreach in Tennessee (HOT) presents an annual season of professional performances for young people, from grades K-12, to complement classroom learning objectives and support curriculum standards. The program provides teachers with free guidebooks, training, and other resources.**

**TPAC EDUCATION'S ANNUAL SEASON FOR YOUNG PEOPLE** meets multiple Common Core State Standards, as history, literature, physical science, math, and more come to life at TPAC, setting the stage for fun and powerful learning experiences. The outstanding season of local, national and internationally acclaimed music, dance and theatre performances designed especially for young people are selected to complement curriculum objectives and to introduce students to a rich variety of artistic and cultural experiences. To make these experiences more fulfilling and accessible for students, HOT provides in-school visits, post-performance seminars, and teacher workshops, as well as subsidized tickets, travel grants, and logistical support. All participating teachers receive free guidebooks containing performance information, production specific arts insights, historical background, and activity suggestions that can be used in the classroom before and after the performance.

**PROGRAM ASSESSMENT** is conducted with teachers, students and teaching artists through qualitative and quantitative means. The primary evaluation tool involves collecting and reviewing survey reports following all performances, workshops and artist residencies. TPAC utilizes "Survey Monkey," allowing participants to reply electronically and TPAC Education staff to view and compile data efficiently. Teacher and teaching artist surveys provide feedback indicating students' level of engagement and interest in HOT performances as well as the effectiveness of workshops, post-show TalkBack sessions, and HOT guidebooks. Written survey responses from students are also collected. Preschool and kindergarten students are asked to draw a picture about their experiences. Teachers consistently report the value of using the performing arts as a learning and discovery tool and the positive impact programs have on their students' educational experiences. As much as 75% of teachers report each season that they integrate HOT performances into classroom learning through the use of HOT guidebooks.

**HOT HAS BROUGHT MORE THAN 1.6 MILLION CHILDREN** to TPAC Education performances since it was established in 1983 and received the Governor's Arts Award that following year. No child is turned away for inability to pay, and transportation scholarships are available. In the 2016-17 academic year, 27,034 students from 245 schools, representing 25 counties attended HOT performances. 42% of the audience received free or deeply reduced tickets to performances (ticket prices are normally \$8/student).

**NATIONAL RESEARCH FINDINGS** state the arts are part of a balanced education, providing America's young people with essential skills and knowledge they need to be productive, college and career ready citizens. Americans for the Arts reports students engaged in the arts:

- significantly out-perform their non-arts peers on SAT scores in mathematics and verbal skills
- are four times less likely to drop out of school
- are more likely to participate in community service
- develop greater self-esteem
- develop better self-discipline
- are more likely to use positive and safe ways to release their emotions

TPAC Education programs are made possible in large part by public funding from







# Special Thanks

Tennessee Performing Arts Center's nonprofit mission is to lead with excellence in the performing arts and arts education, creating meaningful and relevant experiences to enrich lives, strengthen communities, and support economic vitality. **TPAC Education is funded solely by generous contributions, sponsorships, and in-kind gifts from our partners.**



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*Contact us!*

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