

SchoolTime Study Guide



The Intergalactic Nemesis

Wednesday, November 13, 2013

Zellerbach Hall, University of California Berkeley

Welcome!

On Wednesday, November 13 at 11am, your class will attend a performance of *The Intergalactic Nemesis / Book One: Target Earth* at Cal Performances' Zellerbach Hall.

A science fiction comic book comes to life onstage as a vintage-style radio play/spectacle in this “live-action graphic novel” about three heroes fighting a force of alien sludge monsters set to invade Earth. Packed with pop culture references to cult favorites like Raiders of the Lost Ark and Star Wars, the production features live actors, hand-drawn comic-book artwork projected two stories high, fun retro Foley sound effects, and a live keyboard score. “Totally nuts and a ton of fun!” – *The Austinist*

Using This Study Guide

You can use these materials to engage your students and enrich their Cal Performances field trip. Before attending the performance, we encourage you to:

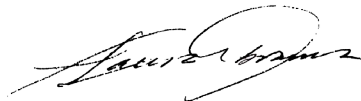
- Copy the student [Resource Sheet](#) on pages 1 & 2 and give it to your students several days before the show.
- Discuss the information [About the Performance & Artists](#) on pages 3 & 4 with your students.
- Share material from [Theater and Radio Plays](#) on pages 5 - 7, [About History of Radio Drama](#) on pages 8 & 9, and [About Graphic Novels](#) on page 10..
- Engage your students in two or more [activities](#) on pages 13 & 14.
- Reflect with your students by asking them [guiding questions](#), found on pages 1, 3, 5, 8, & 10
- Immerse students further into the subject matter and art form by using the [Resource](#) section on page 15.

At the performance:

Your class can actively participate during the performance by:

- NOTICING how the actors, the foley artist, the musician and the graphic art work together to tell the story.
- CONSIDERING how sound effects are produced, and how the sound, music, lighting and graphics are used to create location, atmosphere and dramatic effect.
- OBSERVING how qualities of color and line convey story and emotion within the graphics.
- THINKING ABOUT the messages and ideas represented in the play and their own response to the performance.
- MARVELING at how the actors use their vocal skills to depict a range of characters.
- REFLECTING on the sounds and sights experienced at the theater.

We look forward to seeing you at SchoolTime!



Laura Abrams
Director, Education
& Community Programs
Cal Performances



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1 Theater Etiquette

Be prepared and arrive early.

Ideally you should arrive at the theater 30 to 45 minutes before the show. Allow for travel time and parking, and plan to be in your seats at least 15 minutes before the performance begins.

Be aware and remain quiet.

The theater is a “live” space—you can hear the performers easily, but they can also hear you, and you can hear other audience members, too! Even the smallest sounds, like rustling papers and whispering, can be heard throughout the theater, so it’s best to stay quiet so that everyone can enjoy the performance without distractions. The international sign for “Quiet Please” is to silently raise your index finger to your lips.

Show appreciation by applauding.

Applause is the best way to show your enthusiasm and appreciation. Performers return their appreciation for your attention by bowing to the audience at the end of the show. It is always appropriate to applaud at the end of a performance, and it is customary to continue clapping until the curtain comes down or the house lights come up.

Participate by responding to the action onstage.

Sometimes during a performance, you may respond by laughing, crying or sighing. By all means, feel free to do so! Appreciation can be shown in many different ways, depending upon the art form. For instance, an audience attending a string quartet performance will sit very quietly, while the audience at a gospel concert may be inspired to participate by clapping and shouting.

Concentrate to help the performers.

These artists use concentration to focus their energy while on stage. If the audience is focused while watching the performance, they feel supported and are able to do their best work. They can feel that you are with them!

Please note:

Backpacks and lunches are not permitted inside the theater. Bags are provided for lobby storage in the event that you bring these with you. There is absolutely no food or drink permitted in the seating areas. Recording devices of any kind, including cameras, cannot be used during performances. Please remember to turn off your cell phone before the performance begins.





2 Student Resource Sheet

Questions to Think About:

- How do the performers bring *The Intergalactic Nemesis* to life onstage?
- Name two of Jason Neulander's artistic achievements.
- What are three theater techniques might you see in the performance?
- Describe some ways in which Foley artists create sounds.



What You'll See

The Intergalactic Nemesis mixes science fiction with comedy to tell the story of reporter Molly Sloan, her brave assistant Timmy Mendez and a strange librarian named Ben Wilcott as they face the world's most serious threat: sludge monsters from the planet Zygon who plan to take over the Earth!

Jason Neulander first created *The Intergalactic Nemesis* as a radio drama in Austin, Texas in 1996. When he turned it into a live stage play, he kept the form of the radio drama with actors around a microphone, a Foley (sound) artist creating all the sounds live onstage, and a keyboardist playing music. He also added an exciting visual piece to help tell the story – more than 1,000 comic-book images blast from a huge screen.

About the Artist

Jason Neulander is a writer, director and producer from Austin, Texas. He started the Salvage Vanguard Theater in 1994 and was the company's Artistic Director until 2008. While there, he directed and produced more than fifty world

premiere plays, musicals and operas. In 2004, 2005 and 2007 he was voted "Best Theater Director" in the Austin Chronicle "Best of Austin" readers' polls.

His radio play, *The Intergalactic Nemesis* was performed all over the United States from 2006 to 2009. In 2010, he created a comic book of the Nemesis story, with art work by Tim Doyle. Then came a "Live-Action Graphic Novel" version of the story that brought together huge screened images from the comic book, live actors, music and sound effects. Jason Neulander is now working on a children's book called *The Clowns Come Home*.

Theater Techniques

Playwrights and directors use certain theater techniques to help to tell the story and bring the audience more fully into the action. You'll see some of these techniques used in *The Intergalactic Nemesis*.

DOUBLING: Actors take on more than one role. In performances like *The Intergalactic Nemesis*, actors almost always play at least two and sometimes three roles. They use costumes, posture (the way they hold their bodies), and changes in their voices to create different characters.

FREEZING: When certain characters freeze in place during a scene, they are not part of the action even though the audience can still see them. This often happens when we are meant to be inside a character's memory or imagination, "taking a moment out of time." It also shows how quickly the human mind works, how we can remember a whole story in the blink of an eye.

DIRECT ADDRESS: Actors may address the audience directly. This is a way for the character to tell us what he or she is thinking and give us important background information on the story.

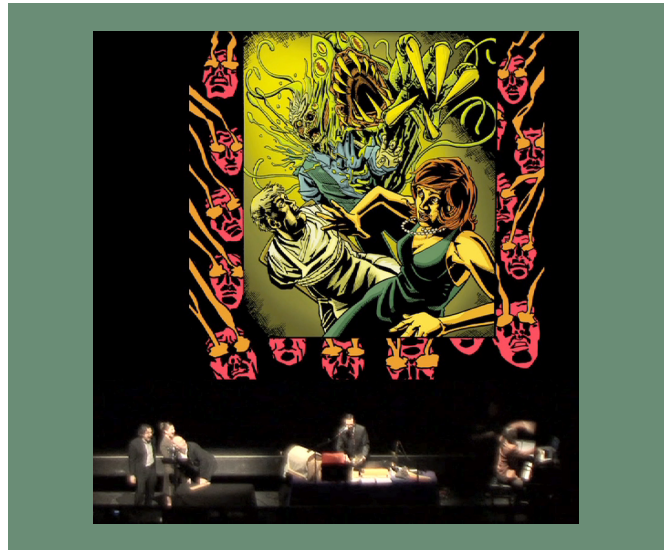
NON-CONFORMIST CASTING: We often think that actors are cast in roles because they look similar to how the character is described in the play. However, characters are sometimes played by actors of a different gender, race and age. This has happened all through the history of theater — for example, all women characters were played by men on Shakespearean, Kabukian (a type of Japanese theater) and early Christian stages. Today, casting “against type” (or differently than how we might imagine the character to look) can serve several purposes. Though an actor might not look the part, he or she may be the most skilled to play a complex character; or, a small company might need to have an actor play several roles. Sometimes directors or playwrights cast in a non-conformist way to explore society’s ideas about race, gender, age, etc.

TREATMENT OF TIME: In the few minutes between scenes, any amount of time—even years—can pass. Time can be shortened and “put in fast-forward.” Another technique often used is flashback, in which a character remembers events from the past. These memories are so vivid that we actually relive the event with the character.

Radio Drama Techniques

VOICE ACTING: In radio, while actors don’t need to be in costume or even look like their characters, they must have a large vocal range to play many different roles. This is called voice acting. Voice actors are used for cartoons, video games, books on tape, radio drama and comedies, puppet shows and more.

FOLEY ARTIST OR SOUND EFFECTS ARTIST: Because we can’t see what’s going on in a radio drama, a Foley (sound effects) artist creates the story’s sounds. Foley artists may also create sound effects for film, television, and stage productions. The items that a Foley artist uses to make sounds like thunder and fire are often quite surprising. During *The Intergalactic Nemesis*, the audience will see a Foley artist onstage making all the sound effects for the performance.



SOME COMMON FOLEY TRICKS

- Corn starch in a leather pouch makes the sound of snow crunching.
- A pair of gloves sounds like bird wings flapping.
- An arrow or thin stick makes a whooshing sound.
- An old chair can make a creaking sound.
- A water-soaked rusty hinge makes a creaking sound when placed against different surfaces. Each different surface changes the sound.
- A heavy staple gun combined with other small metal sounds can make realistic gun noises.
- A metal rake makes a fence sound (it can also make a metallic screech when dragged across a piece of metal).
- Audio tape balled up sounds like grass or brush when walked on.
- Gelatin and hand soap make squishing noises
- Celery or frozen romaine lettuce can create bone or head injury noises.
- Coconut shells cut in half and stuffed with padding make horse hoof noises.
- Cellophane creates crackling fire effect sounds.
- A heavy phone book can make body-punching sounds.

3 About the Performance

Questions to Think About:

- What will you see onstage during the *The Intergalactic Nemesis*?
- How has the production changed over the years?
- What is the plot of *The Intergalactic Nemesis*?



The Plot

The premise is simple: an adventure story (with no small share of laughs) that harkens back to the serial dramas of the 1930's. *The Intergalactic Nemesis* tells the story of Pulitzer-winning reporter **Molly Sloan**, her intrepid assistant **Timmy Mendez**, and a mysterious librarian named **Ben Wilcott** as they face the most serious threat Earth has ever known: an impending invasion of sludge monsters from the planet Zygon.

The Intergalactic Nemesis

The Intergalactic Nemesis is a hilarious, uplifting adventure of heroes-by-circumstance overcoming impossible odds. This media-combining project by Jason Neulander was originally performed and recorded as a radio drama in 1996 in an Austin, Texas, coffeehouse, then was turned into a live stage play. In the staged version of *The Intergalactic Nemesis*, Neulander kept all of the components of a 1930's radio drama—including the use of manual sound effects and the audience acting as the studio audience.

National Tour

The stage version proved so popular in Austin that they ended up playing in several theaters and spawning a sequel, which lead to a national tour. When *The Intergalactic Nemesis Live-Action Graphic Novel* premiered in 2010, more than 2,100 people turned out. Now, in its second touring season, the production hits 24 venues around the country.

More Than A Radio Play

The telling is what makes the experience of *The Intergalactic Nemesis* so incredibly unique: while three actors, one Foley artist, and one keyboardist perform all the voices, sound effects and music, more than 1,000 hand-drawn, full-color, hi-resolution, blow-your-mind comic-book images blast from the screen; and it is all performed live.

"In 20 years of directing and producing plays, I've never seen an audience respond so positively," says project creator Jason Neulander. Reviewers proved equally enthusiastic:

"A must-see!" –*The Austin Chronicle*

"Pitch-perfect... totally nuts and a ton of fun! ... An official selection of Fantastic Fest ... Do not miss it!" –*The Austinist*

"Something you simply must experience if you are a fan of awesome." –*Collider.com*

Find out more about *The Intergalactic Nemesis* at: <http://www.theintergalacticnemesis.com/>

4 About the Artists



Jason Neulander

Bio and photo from: <http://www.staple-austin.org/guests/>

Jason Neulander is a writer, director, and producer based in Austin, Texas. He founded the Salvage Vanguard Theater in 1994, and served as Artistic Director until 2008, during which time he directed and produced more than fifty world premiere plays, musicals, and operas.

The Austin American-Statesman noted: “Neulander aims to change the world. ... Unlike most of his artistic compatriots, he is winning.” In 2004, 2005, and 2007 he was voted “Best Theatre Director” in the *Austin Chronicle* “Best of Austin” readers’ polls, with works staged at Salvage Vanguard Theater in Austin; The Playwrights’ Center in Minneapolis; Portland Center Stage; The Guthrie; The Public Theater, and more.

From 2006 to 2009, his radio play *The Intergalactic Nemesis* played more than 30 venues coast-to-coast, including sold out performances at the 1,100-seat Wortham Center in Houston and the 1,200-seat Paramount Theatre in Austin. In 2010, he authored and published a comic book of the Nemesis story, with artwork by Tim Doyle, and produced and directed a “Live-Action Graphic Novel” version featuring projections of art from the comic with live actors, music, and sound effects that premiered in its entirety to an audience of 2,100 people at the Long Center for the Performing Arts. The show has since played FantasticFest and completed a nationwide tour. Neulander is currently working on a children’s book called *The Clowns Come Home*.

5 About The Art Form

Theater & Radio Plays

Guiding Questions:

- Describe the theater techniques of “doubling” and “non-conformist casting.”
- What is a Foley artist?
- Name some objects that Foley artists use to create sounds.



The Intergalactic Nemesis combines comic book visuals with live actors, musicians and a Foley artist in order to theatrically bring to life a science-fiction radio play. This dynamic production effectively borrows from both theater and radio conventions to heighten the audience experience.

Theater Conventions

We all know that what happens on stage is not real. Yet when we watch a play, we willingly suspend our disbelief. We let ourselves pretend that the characters are real people and not actors, and that the events we see are actually happening. As part of this relationship between the actors and the audience, playwrights and directors make use of certain theater conventions. The following are common techniques that help to tell the story and engage the audience.

DOUBLING: Actors may take on more than one role. In *The Intergalactic Nemesis*, each actor plays at least two, and sometimes three, roles. They use costumes, posture, and changes in their voices to create different characters.

FREEZING: When certain characters become motionless during a scene, they are not part of the action even though the audience can still see them. This may happen when we are meant to be inside a character’s memory or imagination “taking a moment out of time.” You can use this method to talk with young people about how quickly the human mind works, how we can remember a whole story in the blink of an eye.

DIRECT ADDRESS: Actors may tell their thoughts directly to the audience. This is a way in which the actor can communicate what s/he is thinking, acting both as a character and as a narrator who gives us important background information and provides his/her own commentary on the action.

NON-CONFORMIST CASTING:

We often assume that actors will be cast in the characterization that they are meant to portray. However, characters are sometimes represented by actors of a different gender, race and age. This has often been the norm throughout the history of dramatic arts — for example, all women characters were portrayed by men on Shakespearean, Kabukian and early Christian stages.

Today, non-conformist casting, while not the norm or required, can serve several purposes:

The actor who may not visually fit the part but is most capable of carrying a complex role is cast; in a small company, “doubling” is required; or, a director or playwright may make the choice to intentionally select an actor to explore society’s conceptions about race, gender, sexual orientation and age.

TREATMENT OF TIME

In the few minutes between scenes, any amount of time—even years—can pass. Time can be compressed and “put in fast-forward.” Another commonly-used technique is flashback, in which a character remembers events from the past. These memories are so vivid that we actually relive the event with the character.

Radio Drama Conventions

VOICE ACTING: Radio drama has different needs than conventional dramas. While actors do not need to be in costume or even look like their characters, they must have a large and varied vocal range with which to create many characters. This is called voice acting. Voice actors are often used for animated movies and television shows, video games, books on tape, radio drama and comedies, dubbed foreign language films, puppet shows, amusement park rides and more.

FOLEY ARTIST OR SOUND EFFECTS ARTIST:

Because we can’t see what’s going on in a radio drama, a sound effects artist, or Foley artist creates the atmospheric sounds that make a production more believable. Foley artists are also used to create sound effects for film, television, and sometimes stage productions. The items that a Foley artist uses to reproduce environmental sounds like thunder and fire are often quite surprising. During



A Foley artist at work

The Intergalactic Nemesis the audience will be able to see the Foley artist onstage making all the sound effects for the performance.



SOME COMMON FOLEY TRICKS

Here are some ways that Foley artists use common objects to imitate certain sounds.

- Corn starch in a leather pouch makes the sound of snow crunching.
- A pair of gloves sounds like bird wings flapping.
- An arrow or thin stick makes a whooshing sound.
- An old chair can make a creaking sound.
- A water-soaked rusty hinge makes a creaking sound when placed against different surfaces. Each different surface changes the sound.
- A heavy staple gun combined with other small metal sounds can make realistic gun noises.
- A metal rake makes a fence sound (it can also make a metallic screech when dragged across a piece of metal).
- Audio tape balled up sounds like grass or brush when walked on.
- Gelatin and hand soap make squishing noises
- Celery or frozen romaine lettuce can create bone or head injury noises.
- Coconut shells cut in half and stuffed with padding make horse hoof noises.
- Cellophane creates crackling fire effect sounds.
- A heavy phone book can make body-punching sounds.

6 A Short History

of Radio Drama in the United States

Guiding Questions:

- How did radio dramas evolve?
- What is the radio broadcast of *War of the Worlds* famous for?



From the 1920's through the 1950's, radio was the central form of mass communication in the United States. Shortly after its invention, radio quickly developed into a widely used form of entertainment media. Initially, music and talk-radio were the central components of most stations, but many did not have consistent programming. Often, weather reports were the only regularly scheduled broadcasts.

Radio's Beginnings

Radio's entertainment possibilities expanded in the mid 1920's, when larger stations began to develop programming that used announcers or narrators. These programs used clearly defined openings and closings and were built around specific program ideas or themes. Radio drama began to be produced in 1927, when networks began adapting short stories, and even writing original scripts, for broadcast.

Development of Radio Programs

In the early 1930's national advertisers recognized the potential for radio advertising and became willing to buy airtime and sponsor programs. Networks competed for their share, resulting in the development of many new program forms. Among the new program types was the serialized drama. As network daytime serials became popular, stations developed regular schedules, too. Other shows were adapted from comic strips, such as *Blondie*, *Dick Tracy*, *Li'l Abner*, *Little Orphan Annie*, and *Popeye the Sailor*.

Decline of Radio Drama

Radio drama reached its peak in American households in the middle to late 1940's. With the advent of television in the 1950s, radio drama lost its popularity, as audiences tuned into TV shows.

Recordings of OTR (old-time radio) survive today in the audio archives of collectors and museums, as well as several online sites.



War of the Worlds

Perhaps America's most famous radio drama broadcast was Orson Welles's *War of the Worlds*, a 1938 version of the H. G. Wells novel, which convinced large numbers of listeners that an actual invasion from Mars was taking place.

"News" of Martian Invasion

The broadcast started with an introduction noting that the action is set in 1939, a year ahead of the actual broadcast. The program continued as an apparently ordinary radio show, only occasionally interrupted by news flashes describing the mounting action of an invasion by Martians who land in New Jersey and make their way to New York, incinerating and poisoning humans along the way.



Audiences Fooled

The *War of the Worlds* broadcast contained a number of explanations that it was all a radio play, but if audience members missed a brief explanation at the beginning the next one didn't arrive until 40 minutes into the program. It is estimated that this program fooled approximately one million people and spread confusion and panic among many listeners.



Listen to some old-time radio at these websites:

www.wpr.org/otr/

www.otr.net

www.oldtimeradiofans.com

www.mysteryshows.com/

www.otrcat.com

www.old-time.com

7 About Graphic Novels

Guiding Questions:

- Name some historical examples of storytelling told through pictures
- How can graphic novels help students learn?



From *The Intergalactic Nemesis* graphic novel

About Graphic Novels

Adapted from Scholastic.com
(<http://www2.scholastic.com/browse/collateral.jsp?id=1399>)

Beginnings

The term “graphic novel” was first popularized by Will Eisner to distinguish his book *A Contract with God* (1978) from collections of newspaper comic strips. He described graphic novels as consisting of “sequential art”—a series of illustrations which, when viewed in order, tell a story. The graphic novel form became familiar to the public in the late 1980s after the commercial successes of the first volume of Art Spiegelman’s *Maus*, Alan Moore and Dave Gibbons’s *Watchmen*, and Frank Miller’s *The Dark Knight Returns*. At the beginning of the 21st century, the Book Industry Study

Group added “graphic novel” as a category in book stores..

Graphic Storytelling through History

Although today’s graphic novels are a recent phenomenon, this basic way of storytelling has been used in various forms for centuries—early cave drawings, hieroglyphics, and medieval tapestries like the famous Bayeux Tapestry can be thought of as stories told in pictures. The term “graphic novel” is now generally used to describe any book in a comic format that resembles a novel in length and narrative development.

Improving Literacy & Beyond

Graphic novels can dramatically help students—including those with special needs—improve reading development and language acquisition, as the illustrations provide contextual clues to the meaning of the written narrative. Autistic students



may be able to pick up clues to emotional context that they might miss when reading traditional text. English-language learners might be motivated by graphic novels, and can more readily acquire new English vocabulary.

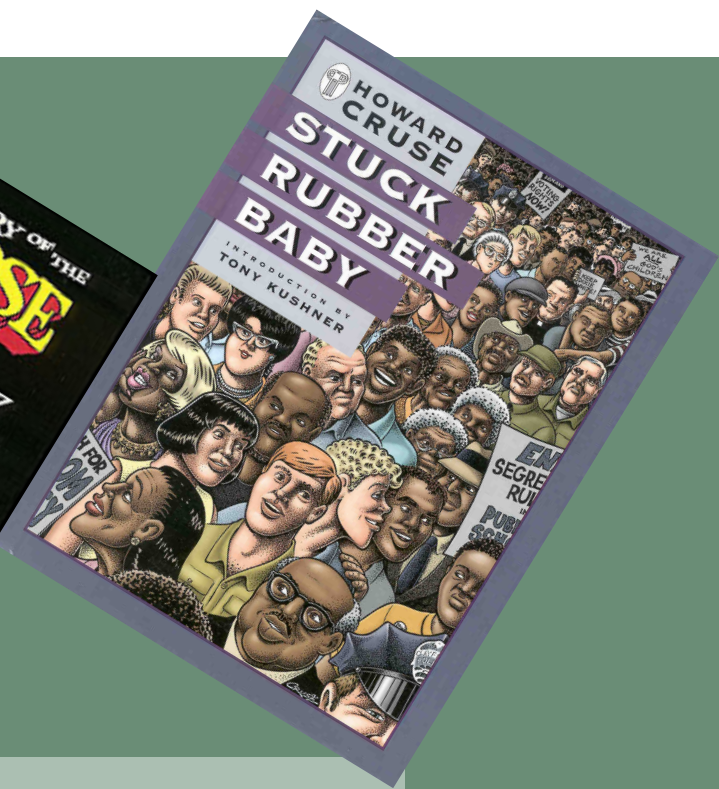
The notion that graphic novels are too simplistic to be regarded as serious reading is outdated.

The excellent graphic novels available today are linguistically appropriate reading material demanding many of the same skills that are needed to understand traditional works of prose. They often contain more advanced vocabulary than traditional books at the same age/grade/interest level.



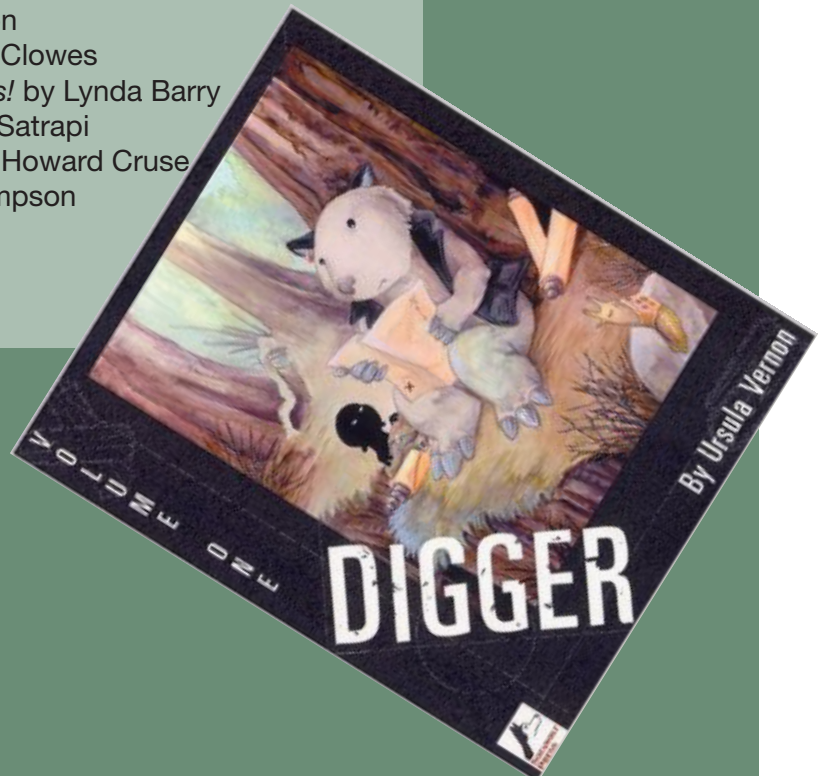
Graphic novels require readers to be actively engaged in the process of decoding and comprehending a range of literary devices, including narrative structures, metaphor and symbolism, point of view, and the use of puns and alliteration, intertextuality, and inference. Reading graphic novels can help students develop the critical skills necessary to read more challenging works, including the classics.

When reading graphic novels, students can compare and contrast the experience of receiving information solely through written narrative, and the experience of receiving information visually without words. They can analyze how information about character is derived from facial and bodily expressions, and explore meaning and foreshadowing from image compositions and viewpoints. You can invite students to find examples where the viewpoint of the picture is critical to the reader's experience of the story.



Examples of Graphic Novels

- *Maus: A Survivor's Tale — My Father Bleeds History* by Art Spiegelman
- *The Sandman: Dream Country* by Neil Gaiman and Charles Vess
- *Jimmy Corrigan, the Smartest Kid on Earth* by Chris Ware
- *The Cartoon History of the Universe* by Larry Gonick
- *Digger* by Ursula Vernon
- *Ghost World* by Daniel Clowes
- *One! Hundred! Demons!* by Lynda Barry
- *Persepolis* by Marjane Satrapi
- *Stuck Rubber Baby* by Howard Cruse
- *Blankets* by Craig Thompson



8 Learning Activities



Theater (Grades 3-12)

Radio Drama

Find an old-time radio script at one of the links listed on our resource page and read it together as a class. Consider these questions:

- What kinds of sound effects are needed?
- How could those effects be created?
- What kinds of voices might the characters have?

After you think you have a good feel for the script, try performing it!

The sound effects kit below will help you and your students create various sounds.

Basic Sound Effects Kit

Adapted from <http://ruyasonic.com/>

- **CRASH BOX** – made from a metal container like a gallon paint can or large coffee can. Fill it 1/3 full with broken coffee mugs, gravel, crushed cans, screws and some toy wooden blocks. Experiment until you get a good sound, then seal the lid with duct tape.
- **THUNDER SHEET** – 2x4 foot 16th inch high-impact polystyrene (found at stores like Home Depot.)
- **WALKBOARD** – 2'x3' doubled 3/4 inch plywood for footsteps. Put tile on one side to get a different sound.
- **STIFF PLASTIC BAGS** - for fire, static, or—with the right motion—marching feet.
- **CLIP BOARDS** – for gun shots. Try snapping a clip board set on top of a metal trash can to sound “bigger.”

- **TOY RATCHET** - Use the large plastic New Year's noisemakers (the typical little metal ones sound too small). Ratchets are good for creating handcuff, winch and drawbridge sounds.
- **SLIDE WHISTLE** - Besides *eeeYOOP*, this prop can be quickly slid back and forth for radars and space sounds.
- **PLASTIC EGG MARACAS** - for jungles, rattlesnakes, weird atmospheres. You can make these with plastic Easter eggs and rice; many music stores also sell ones with finer gravel at very reasonable prices.
- **METAL SPOONS/SPATULAS** - get a big pancake flipping spatula and some large metal cooking spoons for sword fights. Use dinner forks for dining sounds.
- **PLASTIC TUMBLER** - for pouring water. Drop AA batteries in empty tumblers for ice cubes.
- **VOICE FOLEY** - sounds include grunts, groans, breaths, wheezing, humming, buzzing, barking and more!

Helpful Hints

- Use sound effects sparingly.
- Sound effects should support the story and suggest action. Too many sound effects may make the scene difficult to produce and detract from the story.
- Sound effects that must be timed precisely with the dialog should be done manually—a knock on the door, for instance.
- Sound effects or music that serves as background or mood may be recorded earlier and played back on a boom-box fading in and out as needed. To avoid rewinding, be sure to record several minutes of each background

effect.

Literacy & Visual Art (Grades 4-12)

Examining Graphic Novels

Studying a graphic novel can bring media literacy into the curriculum in any subject area as students examine the medium itself.

Students can explore such questions as:

- How color affects emotions
- How pictures can stereotype people
- How angles of viewing affect perception
- How realism or the lack of it plays into the message of a work.
- In place of an essay, ask students to respond to literary works, history lessons or current events by creating graphic novels to demonstrate their understanding of the material. Students are encouraged to think analytically about characters, events, and themes in ways that expand their critical thinking when they crystallize a book's significant points and characters, or recreate an historical event, in a few short scenes to fit in a comic strip or cartoon square.
- Blank-out the text in a graphic novel or comic strip and ask students to fill in the dialogue. Starter questions to consider may be:
 - What is the relationship between the characters?
 - How old are the characters?
 - What are the characters wearing?
 - What time of day is it?
 - What posture is each character assuming? Why?
- Use graphic novels in tandem with the Radio Drama lesson by asking students to create graphic images for a script from one of the websites listed on the resource page. Or, adapt a novel or history lesson into an Old-Time Radio script of your own!

Literacy, Theater Analysis & Visual Art (Grades 3-12)

Discuss!

While it is important to discuss the students' perception of the production, encourage them to notice the basic elements of the performance before interpreting it. By taking the time to share what they saw and heard onstage before moving to what they thought and felt about the performance, students will begin to understand the choices the artists made and be more open to the fullest possibilities of interpretation.

Here are some questions for class discussion and

individual contemplation:

- How would you describe this performance to someone who hasn't seen it?
 - What did the music sound like?
 - What were the graphic images used?
 - How were special effects executed?
 - What did the lighting look like?
 - How were the actors used?
- How was the performance similar to or different from what you expected?
- Which forms of communication seemed to have the biggest impact on you?
 - Pictures?
 - Colors?
 - Lighting?
 - Vocal work?
 - Sound effects?
 - Music?
- What were your feelings during the performance?
- How did this performance compare to reading a graphic novel?

Write it Down!

- Now that students have had a chance to examine and discuss the play, invite them to write a review of *The Intergalactic Nemesis*. Like a critic who writes for a newspaper, their job is to review the performance for the public. They should identify important elements of a review, including the name of the theater and performance, the staging, lighting, sound, graphic image and acting choices, plus their opinions about these and other artistic elements.
- Ask students to consider the messages about the human condition the artists are trying to convey through the performance. Were the messages specific or universal? Were the artists successful? Have them bring their own personal experience to their perception of the performance.

Research!

- In groups, ask students to research the ways radio drama and graphic storytelling have been used in the past and present their findings to the class.

Create a Visual Interpretation!

- Using markers, pen and ink, pencils, paint, pastels, collage or found and recycled materials, have students create a visual interpretation of the performance, or a moment from the show.

9 Additional Resources



The Intergalactic Nemesis website:

- <http://www.theintergalacticnemesis.com/>

Old-Time Radio information:

History:

- <http://www.balancepublishing.com/golden.htm>
- <http://www.old-time.com/otrhx.html>

Listen:

- <http://www.oldtimeradiofans.com/>
- <http://www.wpr.org/otr/>
- <http://www.otr.net/>
- <http://www.mysteryshows.com/>
- <http://www.otrcat.com/>
- <http://www.old-time.com/>

Find Scripts:

- <http://www.genericradio.com/library.php>
- http://www.simplyscripts.com/radio_af.html
- http://www.otrr.org/pg06a_scripts.htm

Sound Effects and Foley:

- <http://ruyasonic.com/>
- <http://www.marblehead.net/foley/>

- <http://www.audiotheater.com/foley.html>

- <http://www.old-time.com/sfx.html>

Graphic Novels:

Literacy information:

- http://www.readingonline.org/newliteracies/jaal/11-02_column/index.html#Anchor-About-10142
- <http://www2.scholastic.com/browse/collateral.jsp?id=1399>

Lesson Plans

- http://ccb.lis.illinois.edu/Projects/childrenslit/jd-bone/lesson_plans.htm
- <http://ethemes.missouri.edu/themes/1128>

Comic Creators:

- <http://ethemes.missouri.edu/themes/1128>
- <http://www.makebeliefscomix.com/Comix/>
- <http://disney.go.com/surfswell/comiccreator.html>

10 California State Standards

Theater

1.0 Artistic Perception

Processing, Analyzing and Responding to Sensory Information Through the Language and Skills Unique to Theater

Students observe their environment and respond, using the elements of theater. They also observe formal and informal works of theater, film/video and electronic media and respond, using the vocabulary of theater.

Comprehension and Analysis of the Elements of Theater

1.2 Identify the structural elements of plot (exposition, complication, crisis, climax, and resolution) in a script of theatrical experience.

2.0 Creative Expression

Creating, Performing and Participating in Theater

Students apply processes and skills in acting, directing, designing and script writing to create formal and informal theater, film/videos and electronic media productions and to perform in them.

3.0 Historical and Cultural Context

Understanding the Historical Contributions and Cultural Dimensions of Theater

Students analyze the role and development of theater, film/video and electronic media in past and present cultures throughout the world, noting diversity as it relates to theater.

Role and Cultural Significance of Theater

3.2 Interpret how theater and storytelling forms (past

and present) of various cultural groups may reflect their beliefs and traditions.

4.0 Aesthetic Valuing

Responding to, analyzing, and making judgments about works of theater

Students critically assess and derive meaning from works of theater, performance of actors, and original works according to the elements of theater and aesthetic qualities.

5.0 Connections, Relationships, Applications

Connecting and Applying What Is Learned in Theater, Film/Video and Electronic Media to Other Art Forms and Subject Areas and to Careers

Students apply what they learn in theater, film/video and electronic media across subject areas. They develop competencies and creative skills in problem solving, communication, and time management that contribute to lifelong learning and career skills. They also learn about careers in and related to theater.

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For information on supporting our Education and Community Programs, contact, Sarah Sobey at 510.643.7053 or email ssobey@calperformances.org.

About Cal Performances and Cal Performances in the Classroom

The mission of Cal Performances is to inspire, nurture and sustain a lifelong appreciation for the performing arts. Cal Performances, the performing arts presenter and producer of the University of California, Berkeley, fulfills this mission by presenting, producing and commissioning outstanding artists, both renowned and emerging, to serve the University and the broader public through performances and education and community programs. A deep commitment to excellence in service, facilities, staff and volunteer leadership provides a unique environment where artists flourish and where the community is enriched through programs of innovation and diversity.

Our Cal Performances in the Classroom and SchoolTime program cultivates an early appreciation for and understanding of the performing arts amongst our youngest audiences. Workshops and classroom visits prepare students for deeper engagement when they experience hour-long, daytime performances by the same world-class artists who perform as part of the main season. Cal Performances in the Classroom and SchoolTime have become an integral part of the academic year for teachers and students throughout the Bay Area.



Cal Performances in the Classroom educational materials were written, edited and designed by Laura Abrams, Rica Anderson, and David McCauley with material adapted from the *The Intergalactic Nemesis* study guide produced by the John F. Kennedy Center for the Performing Arts.

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