

# **My Home Is the Lincoln Park Zoo**

A process in 6 acts

By Peter Bucci



*My Home Is The Lincoln Park Zoo- Springboard Theater Company, Chicago 2016*

## Act 1. An Introduction

“I will hold you up; I will not let you fall.”

Picture a shiny iron suit of armor. Add a sword, a helmet, and a shield decorated in the seal of a family. Move in closer and you’ll see a white shirt, a blue and red tie, and a 5 year old boy who was hearing the above quote of support and community for the first time. That boy, you may have guessed, was me and while in kindergarten, I was fortunate enough to participate in a local theater program allowing me to explore, connect, and learn from the community around me while being immersed in creativity. Many, though, are not as lucky as I was.

Fast forward 11 years to a rainy October night (a perfect cliché). Gabe Reiss and I sat in a dorm room creating a theatre company, Springboard. Written on the glass wall were the goals of the organization including: “To build community and teach collaborative theatre.” In simpler terms, we started the theater to build a community of thinkers, doers, and players. Bringing production opportunities to non-theatre majors at DePaul, we quickly found that being *just another theatre group* would cause us to fade into the background. We soon found, though, that we could build a theater centered around bringing “original, inclusive, and highly accessible theatre opportunities to underrepresented communities” (STC). All of our programming became centered around this idea of building productions with communities who lack the access to the performing arts.

This mission was furthered in 2015 at the launch of our Children’s Theatre Initiative (CTI). The plan was to build original shows that immersed students in curriculum, art, and the unknown. A leading project of Springboard, the shows held under this initiative exemplify all that it means to be part of a community. We became aware that we could explore the concepts of theatre, learning, and community and how they all intertwine. I also found we could meet the Honors Program goal of “promoting a just, interdependent and sustainable society as a citizen of the greater community and the world.” The CTI program aimed to teach community through theatre.

Funny enough, the three concepts this initiative lives for, “theatre, learning, and community,” are all commonly misconstrued. It wasn’t until my Honors course, *How People Learn*, that I even realized this confusion or that there were debates within these fields. The overuse and insufficient understanding of these terms lead to a desensitization to their meanings.

In the theatre process, we begin by defining the space we will be exploring. How many entryways, viewpoints, levels are there? Similarly, we should define the space this project explores by defining the tools we will use. This is how I defined the concepts necessary for this project before we began.

Theatre, in a very general sense, is an open dialogue. While the history of theatre is very important in the development to its current state, it is not necessary to say anything other than it has always been the method of the people to discuss, learn, and enjoy community. I use two different spellings of the art for to convey that *theater* is a term for the location of the art, while *theatre* is the concept and art itself. What sets theatre apart from movies, print, and other forms of media is the liveliness. When we attend the theater, we are not going to watch a story unfold (although it is a pleasant side-effect.) We attend the theater to *experience* life, events, and create dialogue about the world around us. Anne Bogart, a theatre scholar, describes in her essay collection, *What's The Story*, "Artists and scientists look at the world as changeable and they look upon themselves as instruments for change. They understand that the slice of world they occupy is only a fragment but that the fragment is intrinsically connected to the whole. They know that action matters" (15). Through theatre, change is possible. In some cases, it can be minor, like a historical play that teaches audiences about the actions leading up to an event like the Cuban Missile Crisis. In other cases, theatre can change whole schools of thought on major topics. Theatre is a tool for understanding.

However, it cannot do the job alone. A play on the acceptance of immigrants into a country will not change policy and mindsets as many would like to believe. In our society, theatre can be great for dissecting the problems, the players, and the possible solutions we wish to see. Augusto Boal, the extraordinary author of *Theatre of the Oppressed*, argues "It is not the place of the theatre to show the correct path, but only to offer the means by which all possible paths may be examined" (7). In essence, theatre can be viewed as a trial for the options and outcomes of different decisions.

Children's Theatre represents a different, more specific classification of the art. While still fulfilling the mission of the overarching artform, children's theatre is crucial for the development of younger generations. While theatre generally creates dialogue on important topics (i.e. fraud), the mission of children's theatre is to be more pointed in their lessons (i.e. you should not steal from someone else). It is common to see plays for students focusing on morals, "adult" concepts, and fantastical situations. *Citizenship*, by Mark Ravenhill, is a beautiful play about a boy discovering his sexual identity. It tackles homophobia, stereotyping, and the concept of growing up. These types of performances aim to, as Bogart believes all theater should, "develop

communities of individuals who are participants of an ongoing dialogue” (*What’s the Story*, 5). In the past, dialogues on topics like sexuality were taboo (and in some cases, unfortunately, they still are). But theatre can be one of the first platforms to discuss big topics with students.

Equally important is the understanding of the term “learning”. Imagine first grade again. How many mnemonic devices were used to learn curriculum throughout the year? There is a distinction between learning and memorizing and it comes with understanding. Memorization is using tricks and relations to keep a piece of a concept or fact in one’s head. This can be best described through David Wees’ article on relational and instrumental understanding. If someone is walking through a forest and can navigate it by trails and markers, do they really know how to navigate the forest? When they stray from the trail, chances are they will lose their way. This is instrumental understanding; for the purposes of their goal, they understand the basics and only the pieces necessary to get the job done. If we were in that same forest and you had the time to walk around and get to know the ways in which the forest was structured and formed, you would have an understanding that is relational to every piece of the overall structure. Jo Boaler, author of the article *Memorizers are the lowest achievers and other Common Core math surprises*, puts the distinction between learning (relational understanding) and memorizing (instrumental understanding) nicely. She states that “The lowest achieving students worldwide were those who... thought of math as a set of methods to remember and who approached math by trying to memorize steps” while the higher achieving students “thought of math as a set of connected, big ideas” (2). The key is the way in which we take in the information. In the scheme of learning community and theatre, trying to memorize “how to build community” seems silly, but happens all too often. Using a cookie cutter to copy-paste the same construct of community is harmful and oftentimes unsuccessful.

The final term, “community,” is grossly misused. A Stanford University article on community building describes that the term is not a building, an area, or even a home, “nor is it an exchange of information over the Internet. Community is both a feeling and a set of relationships among people” (Chavis & Lee, 1). As we explore the world and live our lives, the most important asset and influence is our connection to others around us. We connect in different ways to different people. We belong to different communities and some of those communities are found within larger collections. The complexity of this concept is why it is so commonly simplified to “I’m a member of this community because I live here.” Springboard, a 300-person community, has never had a home. Our “home” crosses Europe, North and South America. These are all places our collaborators and players live and reside. To be an active member of a community,

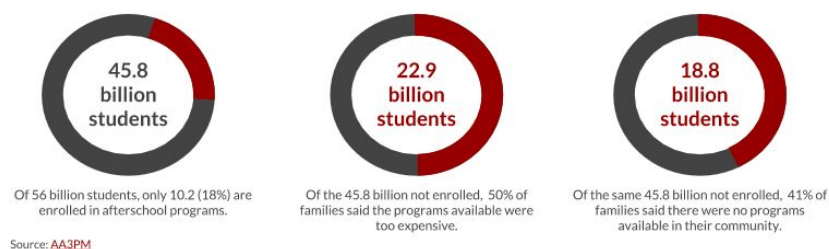
one must be actively participating in some way. Chavis and Lee observe that the “treasured feeling of community comes from shared experiences and a sense of—not necessarily the actual experience of—shared history” (1). Interestingly enough, every time we enter the theater, we become a member of a new community. A community sharing an experience, reacting to it, and being affected by it. The *Theory of Theatre* discusses the psychology of where people sit in the theater (both live and film). In both situations, the audiences were given free reign on where they wanted to sit and revealed that, while people sit far away from others in a movie theater, when watching live theatre audiences clump together (35). Intrinsically we understand that theatre-going is a construction of new communities.

## Act 2. Foundations

After that first night in October, the goal of Springboard became to teach theater through community. With weekly meetings on the Honors Floor of Seton Hall and ten friends pitching play ideas to each other, we jumped into the project head-first. The first season consisted of five shows. After a short run of the popular murder mystery, *The Mousetrap*, we began our long-held commitment to producing original works. We pushed ourselves to produce nine shows a year that allowed for maximum involvement. Two years later we began our most challenging, yet rewarding, project: *My Home Is the Lincoln Park Zoo*.

In short, this play followed Ellie the Elephant as she begins growing her tusks in. She laments to Jack, the zookeeper of the Lincoln Park Zoo, about how she does not like being different. Jack sets out to show her why being different is not so bad and how everyone can better their community through their unique attributes. Taking her through different animal exhibits (played by students), she learns about animal community patterns and acceptance. We worked with 53 first and second graders, enlisted 12 volunteers, rehearsed for ten weeks and presented the show to 300 community members. One note about this play that is extremely important: I did not do this program alone. I was so lucky to have a talented group of collaborators help me bring a very “out there” idea to fruition.

Before we jump into the thick of this project, though, there is a collection of questions I want to address. Before starting any project, business, or initiative, a person should always ask themselves “is this needed? What’s the purpose?” We had numerous community members ask this exact question framed in the cloud of “why the hell do a bunch of college students want to build a play for kids?” First, if a show that works with 50 young students doesn’t sound fun to you, I think you should experience it. It will change your mind and approach to collaboration. Second, when we discussed this program, we did our research. Here’s what we found (illustrated in a few points):



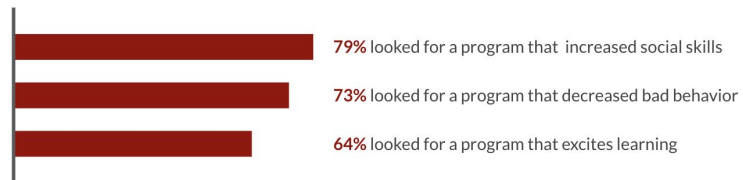
These are taken directly from our proposal sent to local schools. As a bunch of statistics, they aren’t all that powerful.

To us though, we saw a real gap within the

education system.

From a lack of student enrollment in afterschool programs and a high consensus on the types of development parents want to see from these

In 2014, nearly one-quarter of families relied on afterschool programs to provide a safe and supportive environment, inspire learning, and fill the gap between when the school day ends and when the workday ends. Below are three of the benefits parents look for in a program.



programs, the opportunity for the Children's Theatre Initiative (CTI) was there. Through our collaboration-based and student-driven approach, students could explore both script content and theatre techniques.

Overall, the goal of *My Home Is The Lincoln Park Zoo* was to create an original play that introduced curriculum, encouraged creativity, and allowed collaboration.

Presented with open and adaptive material and the tools to create a large interconnected story, students could discover and build a unique production. This breaks down traditional theatrical roles of director/actor and audience/performer and instead creates an immersive space where everyone is an active and willing participant. In an interview, our Education Director Peter Smith, described our purpose: "With a hope to change the ways in which we introduce students to new subjects, our program succeeds in increasing social skills and collaborative effort, decreasing occurrences of bad behavior through experiencing the rewards and consequences of choices, and to excite learning in students through curriculum integration."

What started as a show that would travel to different elementary schools to perform, rose an original play tailored to a school with a rich history and strong group of 50 students. *My Home Is the Lincoln Park Zoo*, formerly named *Zoo Pass*, was a musical about the condensed history of Chicago set in a zoo version of the city. We sent an excerpt out to CPS schools, and got *no* response. Soon I realized why. While many did not fault me, I wrote this play from a place of ignorance. E. H. Otten explains that "the conversation about what character qualities should be fostered in the school environment needs to be held with all stakeholders" (63). In the context of my work, I could not write a play that connects with a school unless I understood the school and its community first. So, Springboard began a fact-finding mission. We cold-called schools with an elevator pitch: "We would love to partner with you to bring original, inclusive, and immersive theatre to your school." We had one piece of criteria: they needed to *need* us. By this I mean, they could not already have a theatre program in their school. It took some time, but finally a school responded with interest.

Bernhard Moos Elementary School is located on Grand Avenue and California Avenue in Chicago. A large K-8 school, it services the local, bilingual community that has lived in that area for a long time. Their Assistant Principal, Linette Morales, also was a parent of a child in the second grade system. In our first meeting, she walked us through the school telling us about the history. Their most notable line is that the school “is named after an immigrant who knew the importance of books and learning” (BMES). As a minority and immigrant-based school, this point is important. The more Linette told us about the school, the more the importance of identity and respect for others’ backgrounds came up. That is when I had the idea for *My Home Is the Lincoln Park Zoo*.



### Act 3. Write, Act Out, Scrap, Start Again

Adapting and reworking the structure from my old theatre program, the play had its roots in tested educational theory. The term “children’s theatre” usually pertains to theatre for children *to view*, commonly theatre for young audiences (TYA). To us, though, this does not serve a purpose outside of entertainment if done in the traditional setting. What we saw as important was an immersive experience where the students were 1. Active members in the show, 2. Reflecting characters and values they connect with, and 3. Learning something.

The first thing to establish was the world. In the case of *LPZ*, the world was the Lincoln Park Zoo, but the animals could communicate freely between species. Think *Animal Farm*, but without the dark takeover. The next step was to create what we call the “Connecting Characters.” These individuals connected scenes to each other as the story progressed and were played by Springboard community members. Serving as the thread that holds the sequence of events, these characters brought immersive aspects into the show. Each scene showcased a different student group who represented a different character group. In the case of *LPZ*, there were monkeys, lions, beavers, frogs, and flamingos. Each group contained ten students and a faculty leader. This structure allowed for infinite involvement, as the characters were designed to work as units. Everyone had a role and every role was showcased. No student was more “important” than another. The different animal communities had an artistic concept and learning lesson tied to it. The monkeys performed slapstick comedy and showcased community habits of monkeys. The flamingos danced to flamenco music and portrayed the community movement of flamingos. Some scenes were tailored to the local community. For example, the flamingo scene was completely written in Spanish to allow the inclusion of the many parents who did not speak English.

The overall idea of the play had to incorporate two main ingredients for us: a theme and curriculum the students were learning in school. As we were working with first and second graders, we looked to their science curriculum which was animal groups. Tying these lessons into our play, we believed we could encourage community building. The theme was centered around the original song “Being Different Isn’t So Bad.” Sung and repeated throughout the script, this simple melody incorporated the learnings of the scene with factoids about the animals and how they help the zoo community. The structure of our rehearsals allowed for this message to resonate with our students. There is research on the ways in which we approach teaching in perspectives done in tandem with the children’s book *Fish Is Fish*. In this story, a fish is told stories about different things in the world. As they are told about these exotic things, the fish pictures

them as different iterations of itself. This plays on the idea that “preconceptions must be addressed in order for learners to change their beliefs” (Bransford, 11). We start with the learning they already completed in the classroom, i.e. how different animals group and interact with each other. From there we added the layer of community as a concept for humans. With a gradual style, we avoided missteps and misunderstandings. More importantly, we added the idea of building successful and respectful communities.

Looking at the script of *LPZ*, this research is not apparent at first glance. In the 30 pages, there are silly jokes, exaggerated characters, and empty scenes meant for group interpretation. There are no rigid lines, intended inflections of characters, or instructions on “how to be an actor.” We view these scripts as a map with no particular path other than a beginning and an ending. It is up to the actors and artists to build the road for themselves.

## Act 4. From Paper to Stage

Getting a play from the idea in our heads to the stage was not easy by any means. When we first proposed the idea to Moos, we assumed (as it was our first show) that we would work with 25-30 students. This was low in our eyes, but manageable as we were still figuring out how to run our rehearsals. By the end, though, 53 students signed up. I spent the first weeks of March going from class to class telling the story of Ellie the Elephant, Jack the Zookeeper, and all of the animal communities they meet along the way. We called these Storytelling Days and they served the purpose of telling the students about the opportunities available to them in the production. Running around the room, I hopped like a frog, roared like a lion, and danced like a flamingo.

I remember clearly in the first class, after the storytelling, a young girl asked me, “Will we have to pay to do this?” Something about that question really hit me. Going into this project, there were certain facts we knew: Moos was a bilingual (Spanish and English), low income, and underrepresented community (theatrically speaking). What made the question stand out to me pertains to my privilege growing up in middle class suburbia. In first grade, I would have never thought to ask about payment. I told her it was free to be a part of and I could not stop smiling as she ran back to tell her sister and hugged her. Still, that kind of maturity sits with me.

After every Storytelling Day we sent a permission slip home with each student who wanted to participate. It included a spot for students to pick their top three animal characters, times they could come to rehearsal, and a copy of all of the information in Spanish to help with any language barriers. As the forms came in, we began sorting them first by character interest and then by times they could rehearse. The plan was that each rehearsal would work with one animal group at a time for 45 minutes, one day a week. There is no idle time and no sitting around waiting. Having idle time would have led to disinterest and a failure on the part of our mission.

We had three directors working with five groups. On Tuesdays, the monkeys, flamingos, and lions would rehearse. On Wednesdays, the beavers and frogs would have their time. The first three weeks were “unstructured play.” Lev Vygotsky, an educational scholar, argues in his essay on constructivism that “The teacher must adopt the role of facilitator not content provider” (Schreiber, 3) We took this view into the rehearsal room. We explored the animals, talked about their behaviors, questioned why they would do different actions, and became the characters. It was not until week three that we even introduced the script. At that point, we told the scene’s story.

For the lion scene, our Connecting Characters, Ellie and Jack (played by Zoe Tingas and RT Hardiman), became lost as they tried to find their way to the monkey exhibit. They approached a dark and quiet area they hadn't seen before, when all of a sudden they got cornered by a group of lions. The predators circled the characters, intimidating them, but as they were about to attack our connecting characters, the lioness (played by Springboard member, Tori Hanes) came in to stop them. In our rehearsals with these actors, we started by all acting like lions. We practiced stalking, roaring with our diaphragms, and moving in sync. Once we got those skills down, we brought Ellie and Jack in and showed the actors what was needed. From there, in a collaborative fashion, we figured out the best ways to scare the characters and use the power of quiet to stalk them. Anne Bogart describes similar philosophies on scene direction as "You cannot create results. You can only create conditions in which something might happen" (15). Every time we practiced, the scene would be different some way or another. This was hard for our actors to get used to as they would first view the differences as a problem. I remember one student becoming very frustrated at the occurrence. They would say, "Mr. Peter, he said the line wrong. It's not written like that. And she didn't step the right way." We worked hard on understanding the changing nature of theatre. Over time, they all embraced the liveness of the scenes and went with the flow.

The week before the production went up, we had daily dress rehearsals. Two things changed during this period. The first was that everyone finally got to see their friends on stage. We have a rule that everyone must watch the show from the audience until the scene before their own. By the end of tech week we had groups begging to watch the scene before theirs. The second came from a mistake I made as I wrote the play. Originally, I assumed that the lions (being the scary scene) wouldn't want to sing about their animal, but after the first dress rehearsal, the collective group came up to me and asked, "Why don't we get a song?" I was surprised, but realized I had made a huge assumption that I was glad to walk back from. That night, we wrote them a song and taught it to them the next day. This was a big moment for the students as they felt connected to the show. They wanted to share the same experience the others had.

## **Act. 5 Ping Pong Balls and Hot Glue**

One question I get a lot is, “How did you costume a show for 50 students?” Well, the secret formula consisted of taking a walk through Dollar Tree and Michael’s. First, I sketched out what I wanted the characters to loosely look like. Then we’d go and buy a bunch of random supplies that sort of looked like they could work. Ping pong balls make great eyeballs, yellow shirts make great lion manes, and Michael’s has a lot of fabric that’s sparkly and stretchy enough to make skirts out of for flamingos. We were, at first, caught limiting ourselves to the easy stuff like buying the costumes premade. With a crowdsourced \$400 and a little bit of funding from our last show, we needed to be economical with our spending. The original drawings of each character group can be found in the supplement section. As a finance major, I made a spreadsheet detailing our needs with our Managing Director. We found that we needed a lot of material for costumes, some for the sets, and a little for lighting. Then we split it up into priority listings. This allowed us to find more creative solutions for the things that did not require the more expensive materials. We bought everything from hot glue guns, to ping pong balls, to army helmets, to felt and pipe cleaners.

After our initial test costumes, we began fitting the students. This day became one of the most exciting for students as we took tape measures to their heads and arms, making them feel like professional actors. Treating the children like “true actors” (which they were) brought a heightened sense of commitment for the students- and a lot of fun for us. After taking measurements, we began building tailored costumes. No one in the staff being an experienced tailor or costumer, we had a few mistakes and do-overs along the way. There were burned hands from hot glue, skirts that were too small, and eyeballs that fell off, but if there was a mistake, we were going to fix it. We checked every costume again and again, making sure none were sloppily put together.

## Act 6. Curtain Call

We presented three performances of *My Home Is the Lincoln Park Zoo*, two for the school and one for the public on Saturday morning. The morning show was for the younger students, while the afternoon show was for the middle schoolers. There was a lot of buzz about the show prior to the first performance, so much so that students dressed up to attend. The morning was a huge success. By the end, the students in the audience were laughing, dancing, and singing along. Students were so pleased with the show, that three classes came back to see it during the afternoon performance. The middle school age crowd, though, worried us. Middle school students can lack respect, and that was evident when the show started. As the second scene began, students were talking and checking their phones. But, in 180 degree fashion, as the actors began to sing “Being Different Isn’t So Bad,” the mood of the audience changed. Students began focusing, clapping along, and cheering for the young actors. The show was working.

While our main goal was to build community for the actors through theatre, by the end of that show that community included the audience. By the end of the first half, I am not exaggerating when I say the group of 150 middle schoolers was the most supportive audience I had ever seen.

The next day we welcomed in the local community. By ten minutes before showtime, the house was packed. With fathers and sons in bowties, families with distant relatives, flowers and cameras ready, we began the show. The first scene, setting the play in the world before bringing students on, began and the audience was respectful, but not all that responsive. But when scene three, the flamingos, started though, the mood changed. The first flamingos walked on stage speaking in Spanish together. As the Connecting Characters arrived on stage, they began conversing in Spanish with the head flamingo, played by the vice principal. Families started to perk up a bit. The real fun happened when the flamenco music started. As the actors danced, families rose to their feet *joining in*. Snaps, yells, and dancing families filled the auditorium. Culture infused the space. Words cannot describe the true feeling of community coming from 300 people all feeling completely involved in one show. The grand finale had everyone on their feet singing, clapping, and cheering.

## Act 7. What Now?

Two months after the last performance of *LPZ*, we again sat down with the Vice Principal to discuss the impact of the show. She began the conversation by asking us to do another show. Vygotsky, the father of collaborative learning, would say “What a child can do today with assistance, she will be able to do by herself tomorrow” (Schreiber, 4). We told Moos that if they wanted to do another show, we would help them, but they had to take more of the reins so they could build a program that was independent of us. We knew they could do it. They had the drive, the passion, and the people to build a successful program.

Still displayed on their showcase board is a poster from the show. The students involved still do programs together. When I return to the school, I hear the occasional “Mr. Peter! Do you remember me? I was a frog!” These types of reactions impacted me most. Students wear their characters like a badge of honor. Teachers who were in the room with us during rehearsal are using the collaborative theatre style to teach certain lessons.

These small, yet powerful, effects are exactly what we hoped to accomplish. The statistics of the show are impressive: 53 students, 12 volunteers, nine weeks, \$400 budget, and five revisions of the script. And yet, the process feels easy once you get into it. We wanted to prove that anyone can do this stuff, even a group of college kids with no major funding. In the case of *LPZ*, the goals we accomplished were more monumental than just a children’s show. We built a community based around theatre that crosses neighborhood borders.

And now, we have more theatre in the works! After more research, more discussions with parents and teachers, and more writing, we have finished two more immersive theatre experiences for students. The bigger of the two, titled *Obercons and Me*, is a play teaching classic virtues and lessons to a small group of aliens trying to fit in on earth. From consent, to stealing, to internet safety, this play aims to tackle the tough topics with students. We believe these conversations are important to have and to question early on in a student’s career.

While the plays may change and the students may grow, one thing will stay the same. The three terms we built this project on, theatre, learning, and community, will always anchor us no matter the circumstances. If we can continue to build strong relationships, teach one another, and appreciate art as a learning mechanism, the world will be a better place. Even by reading this thesis, you have become a member

of the vast community that is Springboard Theater Company. You can now share and feel with us. As the curtain goes down on this project, I want you to know that “I will hold you up; I will not let you fall.”



## Supplementary Materials



**springboard**  
THEATER COMPANY

2015 | Chicago, IL

### *Elementary School Partnership Show Proposal – September 2015*

As a theater of people who realize the importance of performance for children and adults alike, **Springboard Theater Company** has embarked on a trail that will truly **"make theater more accessible to all"**. To begin this initiative, we have crafted a show for the elementary school level that will allow flexibility and creativity to flow in rehearsal and performance spaces.

Our winter project will be *Zoo Pass*. **This project's purpose is to bring a learning experience on many different fronts to a local elementary school.** From the educational value of the script itself to the theater experience students will obtain, we hope to bring something new to the school that we partner with.

In this primarily "after-school program" type project, **students will have the opportunity to choose their roles** based off of a list provided. The Head Director will explain to the students what each role does in the show and what fun they get to have! In the case of *Zoo Pass*, the options are animal groups found in the Lincoln Park Zoo.

Each animal group has its own scene in the show. By structuring the show this way, **we allow flexibility and ease on both directors and students.** Each scene can be separated from the show, so there does not need to be one director throughout. Instead, we will employ a team of college-age directors who will work with different scenes. Every rehearsal will have one director and one assistant director. These directors will have their BCI checks and any other paperwork needed to be working in the school.

To give you an idea of the process, we have created a mock schedule starting with January 4<sup>th</sup>, 2015.

**Monday, January 4<sup>th</sup> - Friday, January 8<sup>th</sup>:** Pitch Days- Head Director presents to different classes at elementary school to explain the show and available roles.

**Friday, January 22<sup>nd</sup>:** Student role forms due to main office.

**Saturday, January 23<sup>rd</sup>:** Director team meets to discuss rehearsal schedule.

**Monday, February 1<sup>st</sup>:** Rehearsal period begins.

**Saturday, March 12<sup>th</sup>:** Shows (10am and 2pm)

Springboard Theater Co. | [springboardtheater.com](http://springboardtheater.com)

**Left:** Poster for community showing of *LPZ*.

**Right:** Original partnership proposal.

**Bottom:** Bernhard Moos Elementary School Auditorium



Registro para

# Mi casa es el Lincoln Park Zoo

Fechas de la representación: 10 de junio, 8:30am y 1:30pm  
11 de junio, 2:00pm

Devuelva este formulario a la oficina para el 30 de marzo,  
2016.

Nombre del estudiante: \_\_\_\_\_

Teléfono: \_\_\_\_\_ Grado: \_\_\_\_\_

Maestro(a): \_\_\_\_\_

Nombre de padre/tutor(a): \_\_\_\_\_

Cada estudiante practicará una vez por semana. Escoja  
un 'X' a través del tiempo que el estudiante NO está  
libre.

miércoles	jueves
3:15-3:45	3:15 - 3:45

Por favor escriba '1' en el espacio a lado de su primera prefer-  
encia y '2' a lado de su segunda preferencia.

Mono(comedia/ acrobacias)\_\_\_\_ Animales Largas (marionetas) \_\_\_\_ Focas(cantar)\_\_\_\_

Flamencos(bailar)\_\_\_\_ Pingüinos(cantar/bailar)\_\_\_\_ Ranas(saltar)\_\_\_\_

Leones(escalofriante)\_\_\_\_ Castores(tamborilear)\_\_\_\_

**Above:** Registration form in Spanish for families. Each student was sent home with bilingual paperwork for this show. Students were given rehearsal and character options





**Above:** Co-founder Gabe Reiss and myself consulting with dedicated actors on us “not knowing the lines”. These students were reminding us that our paraphrasing was not ok.

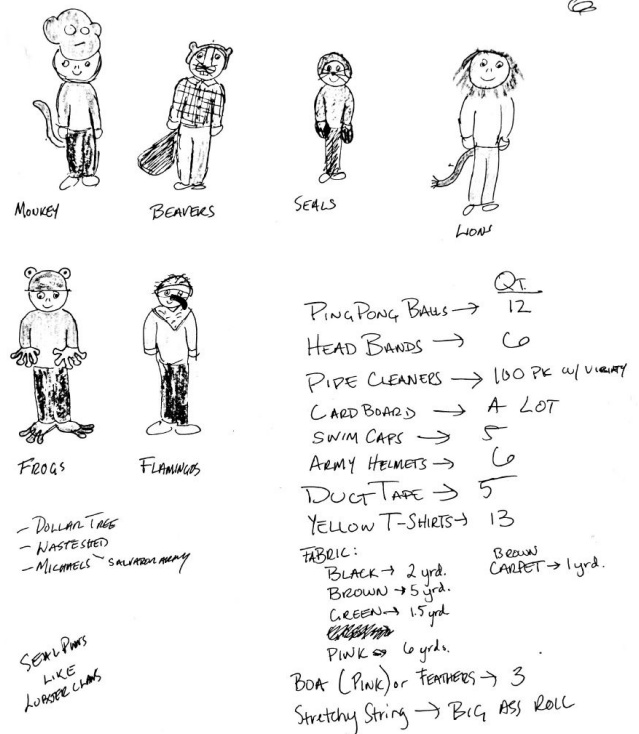
**Below:** The beavers. This scene was focused on music and drumming. Their job was fixing the dam.





**Above:** The lions. As their director, I got fairly close with them and their families. Third from the left (name left out for privacy purposes) was a superstar and took charge as the leader of the 12 students in this group. The tallest and the youngest, he was at first nervous, but found a love for the stage.

**Right:** Concept drawings for costumes and a list of materials needed to create them.



## ***Works Cited***

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