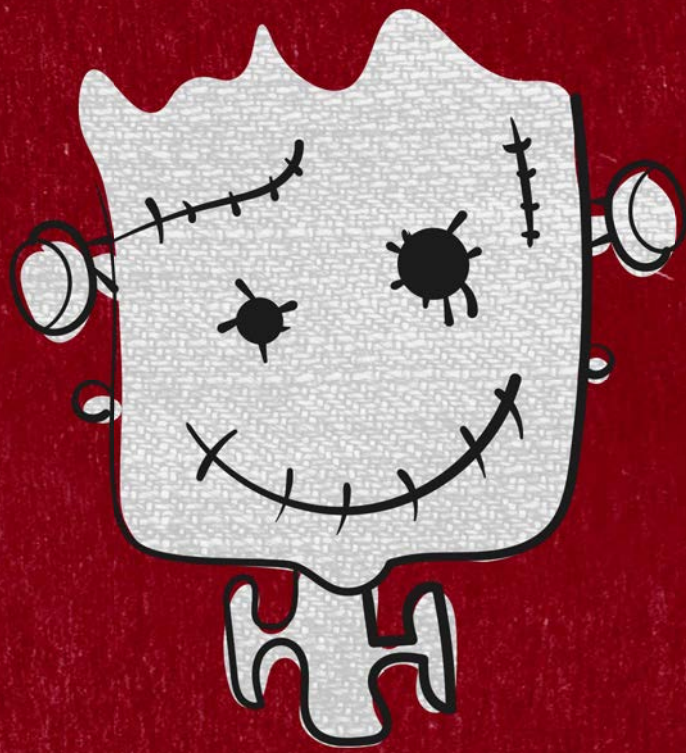


Pedagogical Project

LITTLE FRANK





A story in little pieces

Freely based on Mary Shelley's work, *Little Frank* - a story in little pieces uses elements of theater, visual arts, dance, and music to approach fundamental issues for children and teenagers in today's world: maturing, mourning, isolation, friendship, bullying, acceptance of oneself and the others. Approaching those subjects poetically and creatively, the spectacle dialogues with diverse pedagogical activities that can take place in the classroom, in the school, and in different contexts, bringing closer together the traditional curriculum of educational programs to the theater experiences. Next, we will present some pedagogical skillsets that dialogue with the spectacle's content, as well as suggestions of activities that can be carried out from that.





SCIENCES GUIDELINE 1

Locate, name, and represent graphically human body parts (through drawings) and explain their functions.

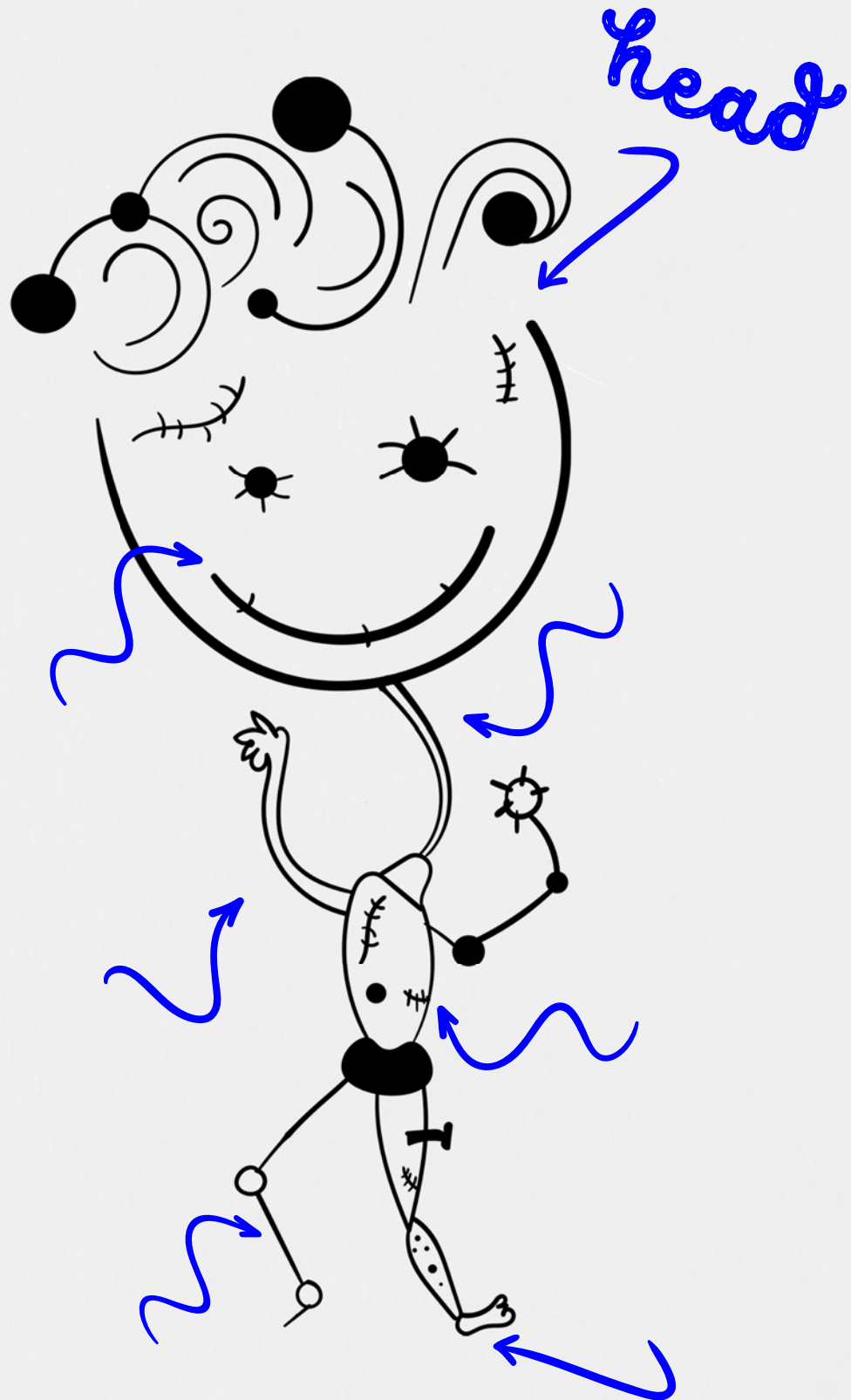
SUGGESTED ACTIVITY

The spectacle Little Frank - a story in little pieces can be used as an introduction to contents regarding the human body.

This way, after watching the performance, the class can discuss the human body and how it is divided into parts, each fulfilling its own function. After this conversation, the teacher can use the children themselves as an example, asking them to identify in themselves and others the body parts and their functions. To systematize this content, we propose two activities.

ACTIVITY 1 - For this activity, it is necessary a sheet of kraft paper the size of the students and pens. The teacher will invite one student to lie down on the paper. The others will contour the student's body with the pens. After this step, the students can draw the organs. This material can be exposed in the classroom for future reference.

ACTIVITY 2 - If possible, display a picture of Victor in his full body size, containing spaces and pointing arrows so the students can name the body parts as in the example. Now that you know more about the human body and its parts, how about identifying Victor's body parts?



SCIENCES GUIDELINE 2

Compare physical features between classmates, acknowledging diversity and the importance of embracing and respecting differences.

After the spectacle, the class can also discuss diversity between people, how each one is different from the other, how each body has its own singularities, and how it is important that we respect each other's differences. Some guiding questions can be asked, for example:

Are all people the same?

Are the people in your relations all the same?

Do you know anyone who uses sign language to communicate with others?

Do you know anyone who does not see?

How does this person move around places?

Comparing people, can we observe equal and different features?

Just by looking, can we know everything about a person?

After hearing all of the students' opinions, the teacher can share images of different children, with different conditions, ethnicities, etc. With this material in hand, the teacher can ask what differences the students see in those children and write down the answers on the board. Then, the teacher can ask what similarities they see. Do they feel hungry or cold, do they like to talk, go for a walk, to play sports? The teacher must register the students' opinions on the board. To finalize the activity, the teacher can offer paper for the class to create a poster with images and words in reference to differences and similarities in people. At the end of this class, it is important that the students understand that all people have differences and similarities, that this is part of diversity, and that all diversity must be cherished and respected.



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RELIGIOUS EDUCATION GUIDELINE 1

Identify and embrace similarities and differences between the 'I', the 'other', and the 'we'.

RELIGIOUS EDUCATION GUIDELINE 2

Recognize that your own name and the names of others identify and differentiate people.

In *Little Frank* - a story in little pieces, the importance of having a name to be recognized as an individual is one of the main moments of the spectacle. In this sense, the play can be used to introduce this content in the classroom, after all, recognizing their name is important for the children to assert themselves in the world with their subjectivities.

Next, we will present a suggested activity related to the matter. To initiate this activity, the teacher can present to the class the poem *People's names*, by Pedro Bandeira, or another of the teacher's choice that also touches this subject.

People's names (Pedro Bandeira)

Why am I called this and not that?

Why the alligator is not called a crocodile?

I don't like my name, I was not the one to choose it.

I don't know why people mess with a name that is only mine!

The baby that will be born will be called like the godfather, like the grandfather, but nobody will ask what the poor thing thinks about it.

My father was the one who decided that this would be my name.

That would only be fair if could choose his name too.

When I have a son I won't name him anything.

When he is big enough, let him look for one!

After the poem's appreciation, the teacher can initiate a conversation about the names of everyone: their own, who chose it, if there are any histories behind this choice, if the students like their names, etc... The teacher can explain that the name is very important because it gives us an identity and from that identity, people can get to know us. After this conversation, the teacher can ask the students to write the names of the people they like and that are important to them. To end the class, the teacher can ask every student to write their names

in the center of a blank sheet of paper and after that to draw or write things they like, their characteristics, and so on. After this activity, the students can create a mural in the classroom with everybody's names.

RELIGIOUS EDUCATION GUIDELINE 3

Recognize and respect the physical and subjective characteristics of each one.

The starting point for this class is self-awareness. Do we know ourselves well? Do we know how to talk about ourselves, to point out our physical and subjective characteristics, to talk about what we like or not, to talk about our virtues and flaws?

To initiate this class, the teachers can ask the students to describe them. They must take notes on the board with the students' answers and then divide them into physical characteristics (skin color, hair length, eye color, etc) and subjective characteristics (virtues, flaws, etc). After that, the teachers can ask the students to describe themselves, their characteristics, tastes, virtues, abilities, etc... The teacher can show the students that, from those subjective characteristics, we bond with people with similar tastes and qualities and that we can have similarities even with people different from ourselves.



RELIGIOUS EDUCATION GUIDELINE 4

Identify and embrace feelings, memories, and the wisdom of everyone.

RELIGIOUS EDUCATION GUIDELINE 5

Identify different ways people express feelings, ideas, memories, likes, and beliefs in different spaces.

The theme for this class is emotional intelligence, a topic ever more frequent in contemporary education. It is about knowing how to identify and assertively embrace feelings and when to engage in conflict situations. For this class, the teacher can initiate the discussion by asking the students about how they live in a group. Usually, they tend to respond right away, but the teacher can help them to take time and answer at the end of the class. The teacher can also ask the students if they know what feelings and emotions are and if they know the difference between them. After gathering the answers, the teacher must explain that emotion is the immediate reaction to a stimulus and that it does not involve thought. For example: when a classmate borrows something that belongs to us without asking and we immediately feel angry or sad. On the other hand, feeling involves elaboration and every person feels it differently, based on their own memories and personal histories. After this conversation, the teacher can divide the class into groups and distribute images of children's daily life situations: bullying, family fight, disrespect towards animals, disrespect towards teachers, etc... Each group will have to keep one image and discuss how they would feel and what they would do if they were experiencing the situation portrayed in the image. After the group discussion, the class can discuss as a whole.





LANGUAGE GUIDELINE 1

In collaboration with classmates and with the help of the teacher, plan and produce (re)telling of stories, poems, and other varied texts, visual poems, and comics, among other literary styles, considering the communicative situation and the purpose of the text.

The retelling of stories is one of the most interesting resources to stimulate children's creativity, through it, we propose that they challenge themselves to imagine other possible solutions to the story events and conflicts. In this way, we are also helping children to resolve their own conflicts, as the ideas and suggestions brought by them are based on their prior knowledge, their particularities, and life experiences. Through activities like this, the children will also elaborate on these matters in themselves.

How about proposing to the children to retell the story of Little Frank? Remember the

characters and the most remarkable events and situations, and ask the children to retell this story in their own way.

LANGUAGE GUIDELINE 2

Write, in collaboration with classmates and with the help of the teacher, slogans, advertisements, and awareness campaign texts aimed at children, among other genres in the advertising field, considering the communicative situation and the theme/subject/purpose of the text.

Little Frank - a story in little pieces, approaches diverse themes of social interest, such as bullying and inclusion. How about taking inspiration from the spectacle's history to create posters and graphic materials raising awareness at the school about the importance of combating bullying and promoting the inclusion of all people, regardless of skin color, disabilities, and conditions of each other? Creatively use materials, and impactful and catchy

phrases so everyone remembers this campaign.

LANGUAGE GUIDELINE 3

Identify elements of a narrative read or heard, including characters, plot, time, and space.

After watching the spectacle, it can be interesting to talk to the children about the narrative elements that they can identify in the play. Ask questions like “who were the characters”, “where the story took place”, and “what was the plot”, among others. You can also tell the students that the spectacle was based on a book by Mary Shelley and present them with a children’s version of it and then compare it to the play.

LANGUAGE GUIDELINE 4

Plan and produce personal letters and diaries, with expressions of feelings and opinions, according to the conventions of the literary styles of letter and diary, and considering the communicative situation and the theme/subject of the text.

We call empathy the ability to put oneself in the place of others and understand their pain, embracing them. One of the ways we can encourage empathy in children is by proposing they imagine themselves in the place of certain characters in stories.

In this activity, ask the students to ima-

gine what it would be like to live one day in the life of Little Frank. To help them, ask guiding questions such as: Would Little Frank go to school? Would Little Frank have friends? What would Little Frank like to do? How would Little Frank feel? Then, ask the children to write a diary telling how this experience would be. After writing, propose a reading circle so that the class can observe the variety of possibilities, pointing out similarities and differences between the writings.

LANGUAGE GUIDELINE 5

Plan and produce, with autonomy, personal letters of complaint, among other genres in the field of everyday life, in accordance with the conventions of the letter genre and with the structure of these texts (problem, opinion, and arguments), considering the communicative situation and the theme/subject/purpose of the text.

When Little Frank finally manages to leave the house, gets scared by the city. Ask the students what they think that could have threatened the character and then ask if they think the cities are prepared to welcome all kinds of people and if there is accessibility or safety, etc. After this discussion, propose the students write a letter to the authorities responsible for the city pointing out the problems with arguments, opinions, and ideas for solving some of those issues.



LANGUAGE GUIDELINE 6

Record, with autonomy, anecdotes, jokes, and cartoons, among other genres from everyday life, in accordance with the conventions of the genre and considering the communicative situation and the purpose of the text.

How about using creativity to create a comic version of Little Frank - a story in little pieces? The student may be truthful or not to the story of the spectacle, the important thing is to explore their creativity.

VISUAL ARTS GUIDELINE 1

Experiment with different forms of artistic expression (drawing, painting, ceramics, sculpture, modeling, installation, video, photography, etc.), sustainably using materials, instruments, resources, and conventional and unconventional techniques.

VISUAL ARTS GUIDELINE 2

Explore the creative process in visual arts individually, collectively, and collaboratively, exploring different spaces in the school

and in the community.

VISUAL ARTS GUIDELINE 3

Discuss the creations of classmates and yours to achieve plural meanings.

How about living a day like Victor Frankenstein and building your own creature? This is the purpose of this activity. Using recycled materials, propose that the children build their own creatures. Provide materials such as plastic bottles, food packaging, broken toy parts, magazines for collages, paint, buttons, and everything that creativity allows. Put on an exhibition with the creations in a busy space in the school, where everyone can appreciate the class talents and talk to the students about the process of creating and exhibiting.

PERFORMING ARTS GUIDELINE 1

Experience and appreciate different forms of dance manifestations present in different contexts, cultivating perception, imagination, the ability to symbolize, and the body repertoire.



PERFORMING ARTS GUIDELINE 2

Establish relations between the body parts with the body as a whole in the creation of dance movements.

PERFORMING ARTS GUIDELINE 3

Experience different forms of space orientation (dislocations, levels, pathways, etc.) and movement rhythms (slow, moderate, and fast) in the creation of dance movements.

When watching the spectacle Little Frank - a story in little pieces, children will notice that dance is present in various moments of the show, adding numerous meanings to the narrative. Discuss this with the students, and invite them to explore dance as well. Play a range of various musical styles and ask the students to feel the rhythm of the songs and move their bodies as they wish. Then, ask the students to explore levels (high - standing up, medium - bowed, low - on the floor), the speeds (fast, slow, and moderate), and the intensity (strong, light, heavy) of the movements. To close the activity, propose to the students that they choose one or two of their favorite movements and cre-

ate a choreography together, using movements from all of the class participants.

PERFORMING ARTS GUIDELINE 4 - Experiment with improvisations, compositions, and sonorizations, using voices, body sounds, and/or musical instruments (conventional or unconventional), individually, collectively, and collaboratively.

Music is also an indispensable element of Little Frank - a story in little pieces. One way of approaching this subject is by asking the students to create parodies of the spectacle's themes or the situations portrayed in the story. It is also possible to create sonorities for soundtracks according to the energy of the scene, with a soundtrack of tension or comedy. Ask the students to explore the sonorities of their bodies and objects. Then, propose they reflect on those sounds, what they convey, and how they can help in the creation of narratives.

PERFORMING ARTS GUIDELINE 5

Recognize and appreciate distinct theater manifestations present in different con-



texts, learning how to see and listen to dramatized stories, and cultivating perception, imagination, the ability to symbolize, and the fictional repertoire.

PERFORMING ARTS GUIDELINE 6

Discover theatricalities in everyday life, identifying theatrical elements (various intonations of voice, different physicalities, diversity of characters and narratives, etc.).

PERFORMING ARTS GUIDELINE 7

Experiment with collaborative, collective, and individual work in theatrical improvisations and creative narrative processes in theater, exploring from the theatricality of everyday life gestures to the elements of different aesthetic and cultural matrices.

PERFORMING ARTS GUIDELINE 8

Exercise imitation and make-believe, resignifying objects and facts, and exploring the possibility of putting oneself in others' shoes, by composing and staging scenic events, through songs, images, texts, and other starting points, intentionally and thoughtfully.

PERFORMING ARTS GUIDELINE 9

Experiment creatively with movement and voice in the creation of theatrical characters, discussing stereotypes.

The theater is an excellent pedagogical tool since it allows various connections between disciplines, such as Languages, Arts, History, etc. Using this resource in the classroom also allows students to interact better among themselves since the theater is an extremely collective art form, impossible to do alone.

One way of exploring this language is by make-believe. Using Litle Frank as an inspiration, suggest to the students that they create their own play. To make the process easier, we prepared a step-by-step.

1º STEP - Initiate by discussing with the students what theater is, and presenting its characteristics. After that, build a script for the story with the students, including characters, scenarios, and lines. For the creation of the script, remember that it can be divided into 3 parts.

BEGINNING - Presentation of the characters and the conflict (what makes the story happen, for example, two characters want the same thing but only one can have it);

MIDDLE - The situations that take place in the



attempts of solving the conflict (one thing leads to the other, always building tension and the conflict);

END - The resolution of the conflict after the climax.

2nd STEP - After the creation of the conflict, divide the characters among the students and encourage them to find their way of portraying that character. For that, it is interesting that they observe daily life characters so they can be inspired on how to walk, talk, think, act, etc. Then, it is time to explore the possibilities in the rehearsal room. Ask the students to imitate those observed characteristics and improve more and more, so that it becomes something unique and natural for them.

3rd STEP - After creating the characters, starts the phase of memorizing the lines and rehearsing the play itself, the scene cues, the set, the dislocations, etc. In this phase, they can also build the sets and costumes for the characters and also think about the songs that will compose the soundtrack.

4th STEP - After lots of rehearsing, it is time to present the results of the hard work for the school and the families. The students can be nervous on this day, so it is important to calm them down with caring and encouraging words, after all, they know very well what to do, they just need to feel safe.

5th STEP - After the performance, throw a

party to celebrate the weeks or months of work, after all, the class deserves it. At this party, talk about what the students felt about the experience.

SPOILER: Theater is addictive! For sure they will love it and will want to do it again!

FINAL CONSIDERATIONS - Dear teachers, our pedagogical project was carried out with great care thinking about how to combine the enjoyment of the show Little Frank - a story in little pieces with the practices in the classroom. We did it because we believe that theater and education go hand in hand and can be great allies to each other. We hope that these activities will be fruitful for your classes and we are always available for network, critique, and suggestions.

Oh! We would also love to receive registers of your classes about our spectacle, therefore, if you ever do one of the activities in this material, send it to us through the email

projetogompa@gmail.com or tag us on social media through [@projetogompa](https://www.instagram.com/projetogompa).

XoXo, Victor, Little Frank, and all of our crew!
Have a great class!





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