

# IT'S OKAY TO BE DIFFERENT

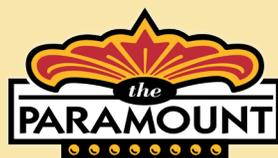
STORIES BY TODD PARR

## STUDY GUIDE

THE PARAMOUNT THEATER

# ARTS EDUCATION

2022-23 PROGRAM



MERMAID THEATRE OF NOVA SCOTIA  
presents:

# IT'S OKAY TO BE DIFFERENT

Stories by Todd Parr  
The New York Times Best Selling Author

Author/Illustrator: Todd Parr  
Director/Production Designer: Jim Morrow  
Composer: Asif Illyas  
Sound Producer: Shehab Illyas  
Narrator: Rebecca Thomas, Laura Britton, Nicholas Wang, Lachlan MacSween,  
Lydia Muchangi, Milena Tucker, Anik Jeyakumar, Logan Robins, Ivy Abbott-Charles  
Project Manager: Struan Robertson  
Associate Production Designers: Deborah MacLean, Rosie Browning  
Scenic Painter: Lisa Bedard

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*It's Okay to be Different*  
Copyright © 2001 by Todd Parr  
Cover art copyright © 2009 by Todd Parr

*The Earth Book*  
Copyright © 2010 by Todd Parr

*This is My Hair*  
Copyright © 1999 by Todd Parr

## ABOUT MERMAID THEATER OF NOVA SCOTIA

Mermaid Theatre of Nova Scotia ranks among North America's most respected theatres for the young and plays an important ambassadorial role for Nova Scotia and for Canada. The company regularly crosses the continent, and has represented Canada in the United States, Japan, Mexico, Australia, England, Northern Ireland, Ireland, Scotland, Wales, Holland, Hong Kong, Macau, Singapore, Vietnam, South Korea and Taiwan, Bahrain, and the People's Republic of China. Mermaid Theatre has earned Export Excellence awards from both the Governments of Canada and of Nova Scotia. Based in the Town of Windsor, Mermaid has performed for more than 6 million spectators on four continents. The company was founded in 1972.

## About the Production

With his signature blend of playfulness and sensitivity, Todd Parr explores important and timely subjects. ***It's Okay to Be Different*** cleverly delivers the important messages of acceptance, understanding, and self-confidence. Equally whimsical and heartfelt, ***The Earth Book***, is a sweet homage to our beautiful planet inspiring readers of all ages to do their part to keep the Earth happy and healthy. ***This is My Hair*** is a funny exploration of how silly hair can be and that no matter how your hair looks, always feel good about yourself.

Mermaid Theater's new show is directed and adapted by Jim Morrow, veteran director of numerous internationally acclaimed Mermaid productions. It features a diverse cast, an innovative approach to puppetry manipulation and construction, combined with playful original music for which the company has earned worldwide praise.

Todd Parr is the author and illustrator of more than 70 books for children including the New York Times bestselling *The I Love You Book*, *The Earth Book*, and *The Thankful Book*. His books have received numerous awards and are available in over eighteen languages throughout the world. He is the co-creator of the popular Daytime Emmy® nominated television show, ToddWorld, as well as short films for Sesame Street. In a review of his 2019 release, *The Kindness Book*, The School Library Journal states "Parr encourages consideration of all people and creatures great and small." Kindness and empathy remain at the forefront of Todd's books and in his collaborations with SF-MARIN Food Bank, Stouffer's, People Magazine and several companies working towards helping people, animals, and promoting literacy.



## ABOUT THE CREATIVE TEAM

### **Jim Morrow, Director/Production Designer**

Jim creates puppets for stage, television and film. He's directed numerous shows for the Theatre, including *The Very Hungry Caterpillar & Other Eric Carle Favorites*; Leo Lionni's *Swimmy*, *Frederick*, *Inch by Inch*; *Goodnight Moon* and *The Runaway Bunny*, *The Rainbow Fish* as well as designed many others. A gifted performer, Jim has toured extensively in Canada, the United States, the United Kingdom and Japan. He serves as director of puppetry for Symphony Nova Scotia's production of *The Nutcracker*, and frequently conducts master classes in puppetry in North America and abroad. Jim is Mermaid Theatre's Managing Artistic Director.

### **Asif Illyas, Composer**

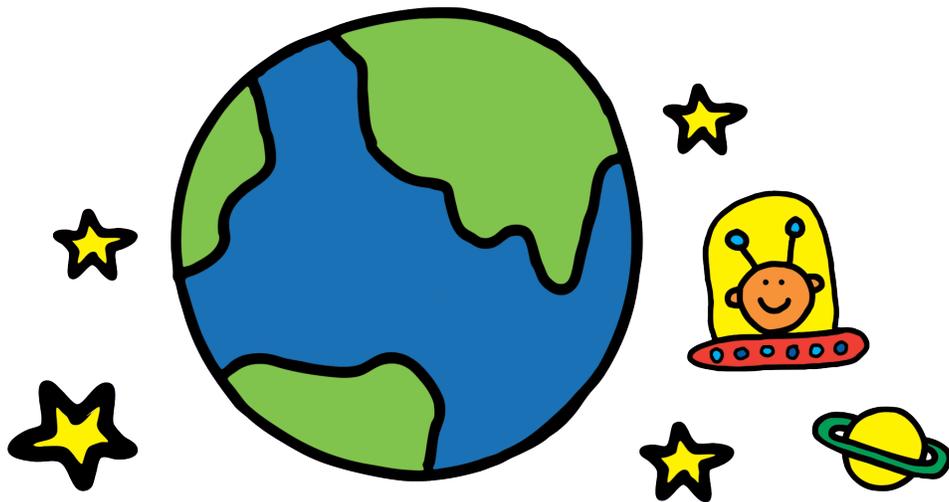
Asif Illyas is an ECMA award-winning veteran of the Canadian music scene. With a career spanning over 25 years, he currently spends most of his time creating music for film and television. He has appeared on albums with Sting, Leonard Cohen and Joni Mitchell and performed on stage with Australia's Colin Hay of *Men At Work*, Paula Cole, and many others. He has composed and arranged for many orchestral charts for symphonies across the country.

### **Shehab Illyas, Sound Producer**

Shehab Illyas has explored his penchants for the visual arts through photography since the 1990's working on several commercial projects and gallery shows. He made the transition into screen production and editing in 2004. Shehab is owner of Skylab Productions based in his hometown of Halifax, Nova Scotia.

### **Rebecca Thomas, Narrator**

Rebecca Thomas is a Mi'kmaw with family roots in Lennox Island First Nation. She is the daughter of a residential school survivor and unrelenting advocate for her community. She is a published poet and was the Halifax Poet Laureate from 2016 to 2018.



# Interview with Jim Morrow

by Beth Anne Musiker



**Jim Morrow, Managing Artistic Director of Mermaid Theatre of Nova Scotia shared his thoughts with TPAC Teaching Artist, Beth Anne Musiker, on the upcoming performance of *It's Okay to Be Different – Stories by Todd Parr*, for which he serves as both Director and Production Designer.**

The conversation took place just a few days prior to the first rehearsal and after more than a year of preparation for the production. Mr. Morrow has assembled a diverse team of talented artists, created the puppets and so much more. We hope the following excerpts of their conversation provide insight and inspiration as you prepare to attend *It's Okay to Be Different – Stories by Todd Parr*.

## **What inspired you to take on Todd Parr's stories for this Mermaid Theatre production?**

### **Morrow**

We base all our plays on the written work of respected authors. Part of our mission is to promote literature and engage young children in the process of owning, borrowing, renting, or finding books and reading them. We are celebrating our 50th year, so we've been creating this work for young children for a long time.

Todd Parr's books are interesting because they share messages which are more overt than many stories we've chosen in the past, and yet, are explained with a gentleness and humor to which we were attracted.

I aim to create plays in which children can participate, so the experience becomes much more than sitting and listening. There's an engagement that happens between the child and the action on stage that opens an opportunity for the child to become enveloped in the work.

## **Why did you choose these Todd Parr stories?**

### **Morrow**

Todd's work is very playful. He's very prolific and has written many books.

We were attracted to the brightness of Todd's imagery, and the simplicity of his characters in *It's Okay to Be Different*. He's not trying to overwhelm you with detail; he leaves a lot to the imagination. We are attracted to his bold use of color and the idea that, currently, many of us are struggling with what it means to be different.

I think it's important to introduce children to the notion that if you're sitting in the audience, and you feel somehow different from the people around you, that's okay. Not only that, but let's celebrate our diversity because that helps us grow and learn.

The story is about learning to appreciate how we are different from one another and how much we are all the same in many respects. I love the fact that Todd shares these ideas in a playful way. He creates interesting characters and fun little situations that we can bring to life. It's an important message that young children should be hearing, and it's a perspective that we at Mermaid share and want to promote.

*The Earth Book* is a good complement to *It's Okay to Be Different*, because it's promoting good stewardship of the earth and our own place in that collective responsibility. Certainly, it's very topical, asking what we can do as individuals to help Mother Earth become healthy. And I think this is also an important message for very young children to hear.

I felt we needed a third story to complete the show, and I found *This is My Hair* intriguing because it's about being happy with who you are. It's about having confidence in who you are and expressing yourself in a way that makes you feel comfortable. All those ideas are wrapped in a simple, silly story about different hair. While *It's Okay to Be Different* is general, *This is My Hair* is more specifically about body image.

Our show is a "jumping off" place to start a conversation with children about these topics. Teachers can continue to explore these ideas in the classroom and reinforce them through dialogue with their students.

### **What is the order of the stories in the show?**

#### **Morrow**

We open with *This is My Hair* and transition into *The Earth Book* and then we'll finish with *It's Okay to Be Different*. We've designed a sensory friendly production and we're honoring that approach by gently introducing sound and gently introducing darkness.

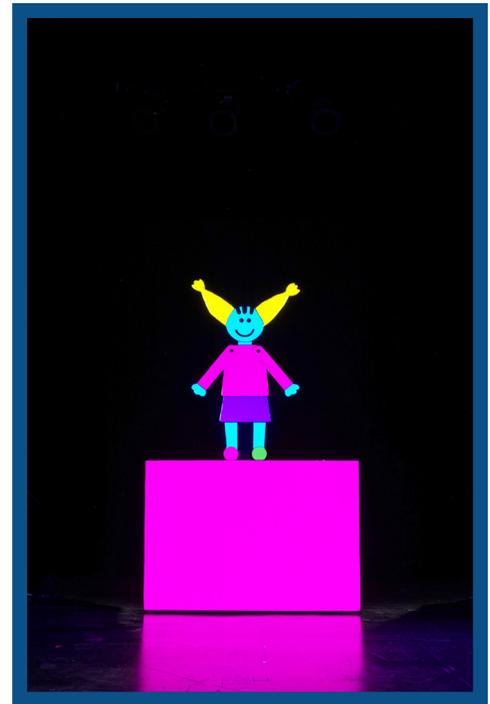
To open the show, the two performers will come out on stage and introduce themselves. The audience will see the performers, who will talk about themselves and share what the experience of the show will be like. They'll talk about the color and the lights. For the first book, *This is My Hair*, the lights will be dimmed in a way that allows the performers to remain visible while moving the objects as they tell the story. Then, by degrees, we will ease the children into the darkness, so they won't even realize it's happening.

Next, we'll move to *The Earth Book*, which is performed on play boxes. Then the final story, *It's Okay to Be Different* will take over the whole stage. So, we start small, and build slightly bigger and then we end with a full production of large movement. We find that works quite well. We aim to change things up physically, emotionally, and sonically for each story to keep the audience engaged throughout the experience.

### **Will the performers be narrating the book as it was written?**

#### **Morrow**

Nothing has been altered in terms of the wording. The children will hear narration using language that comes directly from the book. *This is My Hair* will be narrated using the recorded voices of the two performers. First the audience will hear the performers speak live, and then they'll hear their recorded voices as they animate the objects and move around the stage.



For *The Earth Book*, we're very excited to partner with highly respected Mi'kmaw, spoken word artist, Rebecca Thomas, as narrator. The Mi'kmaw are the indigenous people of Atlantic Canada, and we think it's perfectly fitting to have a Mi'kmaw spokesperson for good stewardship of the earth.

For *It's Okay to Be Different*, we have six children in grades three and four from different cultures who narrate the story. We had a lot of fun working with and recording these six young children from Armbrae Academy in Halifax. They were incredible and brought a lightness of touch, a beauty and warmth to the piece that an adult couldn't bring.

### **Are you able to tell us about the music in the show?**

#### **Morrow**

The music is an important element of the production. We have extraordinary Nova Scotian composers, originally from Sri Lanka, working with us. They're going to bring a world music flair to the show which is quite exciting for us. For *The Earth Book* they are pulling sounds from the Amazon that are evocative of the rainforests. The instrumentation will be exotic and fun.

Music for me, provides the emotion for the piece; it lets the audience know how to feel at any given moment. Once we've determined exactly what is needed musically the composers create the score. Once it's created, there will be more rehearsal time to work the beats into the choreography.

We're also creating the production using predominantly recycled or recyclable materials. We are committed to lowering our impact on the environment as much as possible.

### **How did the challenges of touring impact your production choices; from the size of the company to design elements and the puppets themselves?**

#### **Morrow**

I'm both the designer and director of the show. I started carving the puppets during the COVID shut down. There are hundreds of characters, so it was a lot of work. Each puppet, while designed to be very flat, has multiple layers; they're really quite exquisite.

I've been creating plays for 40 odd years. At this point, I kind of know what we need to do. Mermaid is different than a lot of companies, because all of our puppets, props and scenery have to come apart and fit into the back of a vehicle and then travel down the road and be set up in an hour and struck in an hour.

In addition, we perform in many different types of venues with audiences of 300 or 3000. We have to take into consideration how the same show unfolds across these different venues, which, naturally, impacts our decisions regarding color, size, and animation. There will be intimate puppet animation as well as big sweeping moves.

So those are huge constraints on the work that we do.



**Did I see that you are using glow paint for a portion of the show?**

**Morrow**

Yes – for the whole thing! This will be an entirely “black lit” show that allows performers to be both seen and unseen! Using fluorescent paint and ultraviolet lighting means the performers can be hidden until the light hits the objects which creates interesting, magical moments that provide some mystery for audiences.

**Are you able to share more about how the paint and lighting work together?**

**Morrow**

The lighting is ultraviolet, and the paint is fluorescent. This is typically called ‘black-light theatre’. When the ultraviolet light hits the fluorescent paint, it glows. What’s interesting is that the ultraviolet light is actually blue light even though they call it black light. So, if you project UV light on white, it will show up light blue, and that’s a consideration for our painter when she’s trying to arrive at the various colors. She must always factor in the blue spectrum.

**It’s hard to ignore Todd Parr’s use of black line in his illustrations. How did you choose to handle that?**

**Morrow**

This is where things become complicated. Anything that is black disappears against the black background. As a result, we couldn’t outline the objects, but we do have significant black lines within the shapes, so black lines separate the skirt from the blouse, or the legs from the pant or the shoes, for example. Anytime there’s black hair like in *This is My Hair*, we have taken light gray paint and outlined the shape. So, you will be able to see the black in between the gray lines.

**I’m curious about the scenic design for *The Earth Book* because there are so many smaller objects in those pages of the book – vegetables and fruit being grown or garbage on the street, etc. What did you do about these smaller objects?**

**Morrow**

I have chosen what I consider to be the most important objects. For example, with all the little garden plants, I’ve chosen three heads of lettuce and four strawberries, to create a sense of place. At some point when there are so many items you have to make a decision about what to include, or we would need a transport truck to carry it all and more people to handle it, as well. We’ve chosen as much as I think is necessary to explain the moment and honor the story.

**To what degree will the imagery be faithful to the story, or how much will you be opening it up?**

**Morrow**

The production is 100% faithful to the story and the images. Audiences will see the characters from the books on stage. They are going to be identical in color and shape. I have made editing decisions with some of the ancillary details that do not affect a particular moment on stage. We must place the characters in Todd Parr’s world, but we can choose how much of the scene in the book we really need to set the context.

## Have there been some innovations in your puppetry as you prepare this piece?

### Morrow

We never know exactly how each creation of a new play is going to advance our knowledge of what we do. At some point, there's new information that's going to stay with the company because we're investing in both the creation of work and our own professional development.

The only reason I'm able to produce the work we're doing right now is because of all the work that came before. I have learned to work with the constraints – because the reality is only three people will be on stage telling the story in each show that we produce.

It takes a huge amount of time for us to work out the choreography in a way that keeps the action moving and allows the performers to be in the right place at the right time to handle the objects in time to the music. Figuring out this portion of each show is always a huge challenge, and we discover how it's going to work as we do it. Manipulating these flat objects that have limited movement themselves is something new for us, so the challenge is learning how best to handle them and keep it entertaining.

It's really fun that people are interested in questions about the details of creating the show, and there's no end to the detail, no end to the decisions that have to be made each day. During the four weeks of rehearsal, there'll be a whole new set of decisions; some will be significant! For example, how will we introduce the young performers? What is a certain moment about and how can we best explain it? There are so many questions that will need answers during the rehearsal process.

For me, the most important thing is the audience. I direct and create thinking about how the audience will want to feel. It's about creating a positive experience for children.

We have the confidence going into rehearsals that it's going to be entertaining and quite special. It's going to be unlike anything they've ever seen before, and that is kind of neat.

## Is there anything else you'd like to share?

### Morrow

Yes! While I act like the quarterback of a football team, there's an entire team of dedicated and creative people working on this play, and they have been working on it for a while now. They pour heart and soul into it. I think if the show is successful, it is because they believed in it as well. We have an extraordinary team of people here at Mermaid who will make this possible.



# Classroom Activities

## I AM ME!

1. Think about one way you are unique and different—for example, you like to wear mismatched socks, you can whistle any tune, your favorite hobby is crocheting, and so on—and share it with your students.
2. Now ask them to think about one way they are unique and different and encourage volunteers to share their ideas.
3. Read aloud *It's Okay to Be Different* by Todd Parr. Discuss: What can you learn from this book? What lesson does the author want you to understand? Guide children to understand that the author wants them to recognize that everyone is different—and that is okay!
4. Circle back to your initial discussion and talk about how everyone shared something that makes them unique, which also makes them special.
5. Give each child a piece of paper, with the words “I Am ME!” at the top. Have children think about four different things that make them unique and different – if needed, you may give them specific topics (their favorite food, their favorite place to go, a special hobby or talent they have). Encourage them to draw a picture for each category.
6. Allow children to share and talk about their completed list.

## INSPIRED ILLUSTRATIONS

Look at Todd Parr’s pictures and discuss his style.

- What geometric shapes does he use?
  - What kinds of colors does he use?
  - What do you notice about all his pictures?
1. Draw a person the way Todd Parr does. First, you will be drawing the outline of your person with a black marker. Start with a circle for the head.
  2. Next, use other geometric shapes for the rest of the body. (Students can choose the shape they want – rectangle, trapezoid, squares, etc.)
  3. Then, add a pattern to the clothes.
  4. Finally, use fine line markers to color your person.
  5. Discuss your images and compare your drawing with one of Todd Parr’s. How are they the same? How are they different? How many shapes did you use?



## RECYCLING SORTING GAME

In *The Earth Book*, Todd Parr presents practical activities that help children lessen their ecological footprint, such as recycling. Young students love sorting and matching, so make recycling into a learning game! This activity also has a very practical benefit: children who learn how to recycle at school will help out with recycling at home.

1. Set up four recycling bins: one each for metal, glass, paper, and plastics. Use visual clues to indicate what belongs in each bin (for example, a picture of a soda bottle for the plastics bin).
2. Fill another box with aluminum cans, bottles of various shapes and sizes, plastic containers, papers, cardboard boxes, and bags.
3. If this is done as a group activity, each child takes an item from a sample box and then “sorts” it into the right bin. If this is done as an individual activity, the child sorts each item from the sample box into the appropriate recycling bin.



*Created by Tennessee Performing Arts Center Education and used with permission.*

*Mermaid Theatre recommends Todd Parr's website for more fun activities!*

<https://www.toddparr.com/landing-page/todd-parr-fun/>

# THE EARTH BOOK

EDUCATOR'S GUIDE BY TODD PARR

## COMPREHENSION

### BUILDING BACKGROUND & DEFINITIONS

Your students will grasp environmental concepts at their own level. Introduce them to new vocabulary words. Be a model for good environmental behavior: set up recycling areas, reuse grocery bags, conserve electricity and water. Live lightly on the planet and your students will do the same. Before reading the book with your class, invite students to share their thoughts about the Earth.

### SUMMARIZE

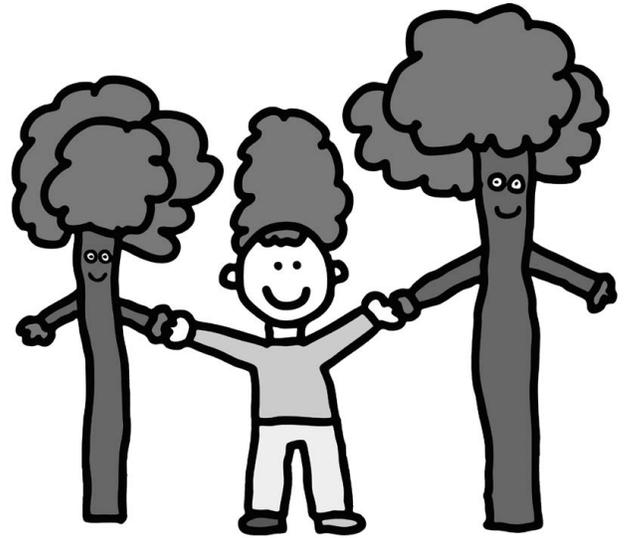
Some of the concepts in The EARTH Book may be new to your students. Younger children learn best from concrete experience, even if they aren't ready for the complexity of the bigger issues. Older children can begin to understand the principle of cause and effect. For example, turning off unnecessary lights saves energy and saving energy helps keep the Earth clean.

### VISUALIZE

Imagine a better world. Lead your class through a visualization exercise on ways to care for the planet, such as removing litter, planting flowers and trees, and cleaning ponds, lakes, and streams.

### SYNTHESIZE

How would the Earth look if everyone used water and other precious natural resources more carefully? Have your children to describe and then draw a picture of their ideal Earth.



### VOCABULARY WORDS

- footprint
- green
- recycle
- re-use
- energy
- conserve
- environment
- natural resources
- air
- water

Discuss the multiple meanings of some of these words. For example, "green" signifies the color but it can also mean plants in general or the concept of a healthy planet. After defining these key words, make a chart of the ideas your students have for protecting the planet. This would be a wonderful circle time activity. Use the same format that Todd Parr employed in The EARTH Book and encourage students to illustrate their ideas.

## SOCIAL STUDIES

There are cultures that are celebrated for their awareness of the relationship they had with the Earth and its resources. The Native Americans are admired for using everything from nature with care; they use all parts of plants and animals. This may be introduced with older children, but may be beyond the understanding of the youngest students.

## SCIENCE

Start a worm farm to explore how worms transform garbage into enriched soil.

### Supplies

12" x 14" plastic bin, preferably not clear, with a lid; 5 lb bag of dirt or a bucket of dirt from a garden (do not use potting soil); garden trowel; newspaper; spray bottle; egg shells; vegetable and fruit scraps; and worms. The worms can be dug from a garden or commercially purchased.

### To prepare the worm farm

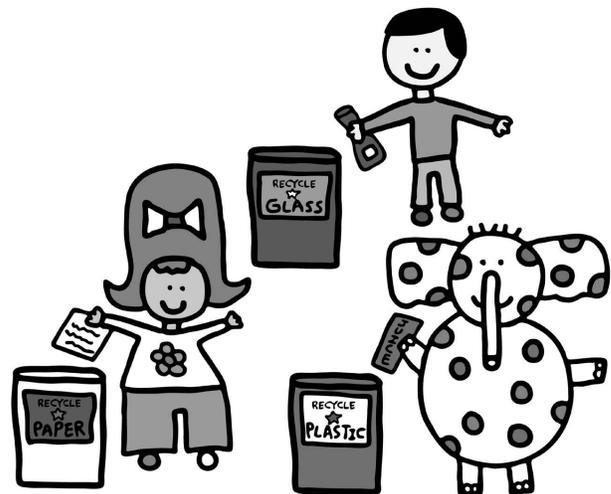
Have students shred paper and moisten but not soak it; misting it with a spray bottle works well. Along with the dirt, the paper will be the bedding for the worm farm. Fill the empty plastic bin with the bedding material; it should cover just under half of the depth of your bin. Add the soil, fruit and vegetable scraps, egg shells, and finally the worms. Leave the lid off during the day; the worms need oxygen. They prefer darkness and will stay in the bin without the lid, but cover it overnight. Worms do not like vibrations, so find a quiet place for them that is not too hot or too cold and not by a sunny window. Don't over feed the worms; the food scraps will rot, but check that some food scraps are still visible. Misting the worms with water once a week is fine; do not soak the bedding. The worms will eat, reproduce, and create a rich, composted soil that is great for potted plants in the classroom or as enrichment for outdoor gardens.

## MATH

### Sorting / Matching

Preschoolers love sorting and matching, so make recycling into a learning game. Set up four recycling bins: one each for metal, glass, paper, and plastics. Use visual clues to indicate what belongs in each bin (for example, a picture of a soda bottle for the plastics bin). Fill another box with aluminum cans, bottles of various shapes and sizes, plastic containers, papers, cardboard boxes, and bags. If this is done as a group activity, each child takes an item from a sample box and then "sorts" it into the right bin. If this is done as an individual activity, the child sorts each item from the sample box into the appropriate recycling bin.

This activity also has a very practical benefit: children who learn how to recycle at school will help out with recycling at home.



## MOVEMENT & GAMES

There are countless ways to move in synch with the planet! Encourage your students to use their creativity. Here are few imaginative scenarios to get things rolling:

### FLYING WITH THE WIND

Students start out by standing still. Tell them to imagine that the wind is blowing softly, barely moving them. The wind gets stronger, the children move faster, eventually spinning.

The wind softens gradually and the children slow, until they stop moving together.

### ROLLING IN GRAVITY

Stretched out on the floor, students feel the pull of gravity holding them. They roll a little bit to one side and roll a little bit to the other side. Then they roll their heads from side to side, roll their hands in a circle, and roll their feet around and around, until they slow to a stop.

### DANCING IN A RUNNING STREAM

Students start out by standing still. Tell them to imagine a stream running over them, pushing them around the room, sideways, forward, then backward, spinning them around, until they are pushed to shore, where they are still.

### LIGHT ON-LIGHT OFF

Students start on the floor, curled up like a ball, waiting to spring up. Ask them to pretend to be light bulbs. When the lights go on, they jump up and explode with energy. When the light goes off, they fold back into a ball on the floor and are very still. Either switch your classrooms lights on and off, or just call out “light on” and “light off.” is done as a group activity, each child takes an item from a sample box and then “sorts” it into the right bin. If this is done as an individual activity, the child sorts

each item from the sample box into the appropriate recycling bin.

This activity also has a very practical benefit: children who learn how to recycle at school will help out with recycling at home.

## MUSIC

Introduce and play the songs This Land Is Your Land by Woody Guthrie and America, The Beautiful words by Katherine Lee Bates, or use them as background music during art projects. Both songs celebrate the beauty of our land and share a sense of wonder about its bounty. Encourage your students to share their favorite own songs about the natural world.

## ART

Reduce trash — and model creative reuse for your students — by making art with recycled newspaper, recycled magazines, pine cones, sand, or scraps of yarn. Use buttons for beads or decorations, bottle tops for individual paint pots, socks for puppets, and old puzzle pieces for collages.

### RECYCLED PAPER BOOK

Collect sheets of 8 ½” x 11” paper that have been used only on one side or on just a small portion of each sides Be sure to have four sheets for each student.



If a die cut machine is available, prepare shaped pages; perhaps a leaf, book or tree design, although any shape could be used. Otherwise, fold the paper into quarters, making each book sixteen pages.

Use recycled magazine covers to create book covers. Tear the old magazines into small collage pieces. Paste or glue the

collage pieces onto a page, and let it dry. For a matching back cover, repeat the process.

Put together each book's pages and cover. Be sure the pages are straight and properly aligned. Using a paper punch, make two holes about two inches apart on the left side of the book.

String precut yarn pieces, twelve inches long, through the punched holes. (Students may need help with this, depending on their eye-hand coordination.) Once the yarn has been strung through both holes, tie the two ends into a knot. There will be enough yarn left to make a bow, if so desired.

Each finished book is a unique creation and can be given as a gift.

### FOLDED FAN

Collect colorful magazines covers (glossy home and garden magazines work especially well). Turn the paper so the shorter side is at the bottom, and the longer side is the vertical edge. Show your students how to make half-inch accordion folds across each cover. When the folding is complete, make a handle by turning the bottom edge up one inch. Spread open the folds to reveal a homemade fan, perfect for eco-friendly cooling on warm days.

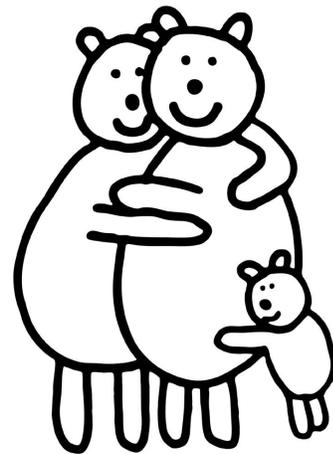


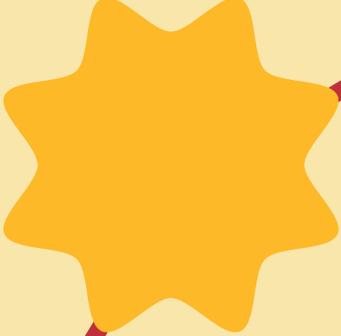
### PUZZLE PIECES TREE

Transform old puzzles into new trees. Collect small puzzle pieces in vivid colors, or ask your students to paint bright fall hues on the backs of pieces. Using heavy brown construction paper or brown butcher paper for a background, create a tree trunk with bare branches at its top. Glue on "leaves" (the puzzle pieces). Fill the tree with brilliant foliage. Use additional pieces to make falling leaves or leaf piles.

### CHARACTER EDUCATION

Even the youngest children can learn how to care for the Earth. On the reverse side of the The EARTH Book's dust jacket, Todd Parr lists concrete steps that children can take to protect their environment, such as reusing and recycling, composting, and conserving water and electricity. Older children can contribute to discussions about natural resources. They can also participate in group efforts like recycling drives, tree planting days, or community gardens. Encourage your students to see that it is everyone's job is to care for the Earth and that every day is Earth Day.





# THANK YOU TO OUR ARTS EDUCATION PARTNERS

Our Arts Education Partners have made it possible for over 208, 581 students and teachers from all over Central Virginia to attend live performing arts at The Paramount Theater since 2004. The Paramount believes that performing arts are an essential part of every child's education, and we know that as students enter this historic Theater, for many it is their first exposure to live theater, a powerful human experience that can be life changing and one they all deserve to know.

To ensure ALL students are able to attend a performance, EVERY ticket is subsidized by the generosity of our Arts Education Partners. Please consider joining us!

A complete listing of Arts Education Partners may be found at [theparamount.net/education](http://theparamount.net/education).

If you have questions or would like more information about the Arts Education Program, please contact Cathy von Storch, Education & Outreach Manager at 434.293.1000 or [cathyvonstorch@theparamount.net](mailto:cathyvonstorch@theparamount.net).

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