

"The Jumbo Book of Drama" has a good overview of different styles of Drama, especially if you're teaching elementary aged students. It covers Mime, Reader's Theater, Masked Plays, Melodrama, Comedy, Tragedy, etc.

April 20, by Brigid Alverson 1 Comment Earlier this week, the American Library Association released its list of the most frequently challenged books in America. *Saga* has explicit sexuality, and *Persepolis* has come under fire for its images of torture. We have recommended it numerous times here at Good Comics for Kids; Esther reviewed it when it first came out and we had a roundtable about it as well. Why is a book about middle school crushes being challenged, and what does that mean? I asked the bloggers of Good Comics for Kids to share their expertise on book challenge and their thoughts on why Drama would be considered a controversial book. I want to start by putting this into context. The Office of Intellectual Freedom relies on libraries to report challenges to them, using a confidential form. Robin said it well. Simply put, a ban is actually taking it off the shelf, and a challenge is a complaint. But in this case, as Robin pointed out, the complaint has to be a formal one. Does it encompass both school and public libraries? Do you see a difference between the two in terms of what sort of books they would be expected to have in their collection? The reported challenges come from any library, so school and public libraries are included. Anecdotally, I hear of more titles being challenged in school collections, but public libraries get their fair share too. In terms of what is collected in each, there are obvious differences in age ranges covered. School collections are also tied much more to curriculum requirements. In terms of content, though, there can be a wide range, depending on the local community and range of any collection. A high school library and a public library teen collection will have different titles but share many. I believe this includes all libraries. One more general question: Do you have any idea how many challenges a book would have to get to make the list? And are these formal challenges, or do informal challenges count? The challenges reported in total, and I would hazard a guess that the top challenged titles would be, perhaps, challenges? These are formal challenges—informal challenges are not counted. Most librarians take it as a given that there are more challenges than officially reported, both formal and informal. These reported instances do offer a decent representation of which titles are challenged and why. These may also be external. The majority of the time, a bit of explanation about the age range of the collection and what a library collects clears up any confusion or concern. The challenges tracked by the OIF are more serious in that they are written requests and require official review. As Robin stated, these are only formal challenges that are counted and only challenges that are reported. I had a very uncomfortable challenge in *And last year*, I had a parent rant at me about a title. Again, I never reported the incident to the ALA office. So when you consider challenges and complaints, consider how many go unreported. Yep, I get at least one challenge every other year or so. This often sidesteps the procedures most libraries have in place to consider challenges and makes for a more attractive news story. Some are reported much more after reconsideration has happened, and the committee decides to retain the challenged title, and the original challengers take the case either out to the public or to a higher political position. Why are people challenging Drama and what do you think of that? The book was published in 2003, so why do you think people are challenging it now? The more popular something is, the more press you can get by challenging it. The Harry Potter series remains one of the most challenged series partly because it was so popular that it was seen as a greater negative influence by those bringing the challenges. I was just shocked to see why it was challenged. There is nothing explicit in this book. I do believe that because characters openly admit to being gay, the book has been challenged. But it was such a non-issue. People have been fussing about the gay characters in Drama since it was published. You only have to look at the date stamps on the Amazon reviews to see that. I suspect it just took longer for the reported challenges to hit critical mass. We are finally starting to see an effort on the part of creators and publishers to tell stories that involve LGBT characters in middle grade fiction. We have seen major social and political change when it comes to LGBT rights in the past five years, and people are charged on both sides of the issue. Do you think that aspect of the book should have been called out specifically in the promotional material? The story relies on the slow realization of the orientation of the

characters, and putting it in the promotional material or on the back of the book would spoil the plot. Anyone concerned with content can read reviews or read the title themselves before they allow their child to read it. I did a check over at Common Sense Media, and they have a good summary there as well as information on content. I was intrigued to note that at that site, parents deem the book appropriate for 14 and up while the kids deem it ok for 11 and up. I went back to my own review of Drama on Good Comics for Kids, and I mentioned that there are characters wondering about their sexual identity. I assume it was mentioned in most reviews. But as I wrote in the review: This is a common reason for titles to be challenged: Some adults believe that sexual identity, and any discussion of homosexuality, is automatically mature content. How often is heteronormativity disclosed in a review? Or that a character is Caucasian? Cover material and blurbs are not the same as allergen labeling. Whatever a person or a character eventually identifies as is their business. Too many kids who start to discover they might be different before they become teenagers, or even start middle school, still feel that there is something wrong with them because they are not heteronormative, and that is just not right. Another comment worth noting is that while the book is about middle schoolers, the reading level is 2. How do you think the age of the readers figures into this debate? If we have titles that look into adolescence for middle schoolers, then sexual orientation will be a part of that discussion as it reflects reality. Yes the title has a low Lexile score, but so does Lord of the Flies. Reading levels measure things like sentence length and syllables. Lord of the Flies has a Lexile of L, which is actually a lower lexile score than the Harry Potter books which are about L. I love the Harry Potter books, but by no means are they more complex than Lord of the Flies. So according to this site go all the way to the last page of this pdf , students in grades should be reading Of Mice and Men. I have lots of fun on Lexile. I think the age of the readers is the whole point of the debate. Any book that does that should be seen more, not less. They are standing by the book, as they did with Bone. What do you see as the risks and rewards of having a book challenged, from the point of view of the publisher and the creator? In this day and age, I actually believe that a book challenge is good for book sales. I think we all, as librarians and critics, believe that people should be exposed to as many ideas as possible, but would you support the inclusion of a book critical of homosexuality in a school or public library collection? We do have such books in our public library. I think people need to expose themselves to what they are comfortable with. I only offer them a selection of what they can read. That said, a library is for many and all people. Libraries are for a diverse population. A library should reflect its community. All facets of its community. What Robin and Esther said. My job is to collect as many books on as many subjects as possible. It is the job of the parents and guardians to decide which of those books are right for their families. If it was well reviewed by a reputable source, absolutely! Including such a book does not automatically mean endorsement. To understand a social issue as complex as LGBT, having more information will help people make better informed decisions. Knowing why someone thinks something can help others understand or counter their position. She has an MFA in printmaking and has worked as a book editor and a newspaper reporter; now she is assistant to the mayor of Melrose, Massachusetts. Brigid is married to a physicist and has two daughters in college, which is why she writes so much. She was a judge for the Eisner Awards.

Chapter 2 : Deborah Dunleavy | Open Library

The Jumbo Book of Music and The Jumbo Book of Drama draw upon her wealth of experience as an arts facilitator. Deborah lives in Brockville, Ontario in the heart of the Islands. Jane Kurisu is an illustrator whose books include The Sleepover Book and The Jumbo Book of Gardening.

From Junior Drama Queens Every tent is a wilderness cave, every house cat has the potential to be a mountain lion or a tiger, depending on the needs of the moment. A broom becomes a light saber with very little planning on the part of the player. An underground passageway on Mars. Kids find drama in the most innocuous things. So it stands to reason that with the least bit of encouragement, this inherent drama can be channeled in a way that can enhance learning and foster a lot of communal fun. Deborah Dunleavy, a musician and performer who has been working with teachers for a couple of decades, helps kids channel that creative energy in *The Jumbo Book of Drama*. In her introduction, Dunleavy meets the mind meld from make-believe to drama head on: Drama takes you into the wonderful world of make believe where anything is possible. Explore the jungle or join the circus. Turn yourself into a hero or a villain. Fly by the seat of your pants or battle a fire-breathing dragon. She incorporates play into drama and drama into play. *Make Your Move* -- the first part of the book -- explores basic movement techniques, including elements of mime, clowning and dance. *Sound Advice*, "you get to be an invisible actor" with elements of storytelling, puppetry including some making of puppets and puppet theaters and radio plays. *Getting Your Act Together*, Dunleavy has young readers put skills learned in the previous parts together in various aspects of melodrama, comedy and tragedy. This section also deals with characterization, improvisation and includes several performable scripts of varying lengths. *On With the Show* is fairly self-explanatory: Rather this is drama as an aid to play. Every section of the book includes activities that can be managed by one child or several and one can imagine very entertaining family performances emerging from this book. As Dunleavy reminds us: People around the world and all through the ages have used drama to express their beliefs and tell their stories. *The Jumbo Book of Drama* will help children hone their inner thespian. Now break a leg.

Chapter 3 : The jumbo book of drama (Book,) [calendrierdelascience.com]

The jumbo book of drama. [Deborah Dunleavy; Jane Kurisu] -- With a kid friendly format, this book offers a concise introduction to performance and design elements of the theater. Suggests ways for young actors to use their dramatic talents in mime, clowning.

He is bald and has yellow eyes, as well as red tattoos of fire on the back of his head, on his shoulders and on his forearms. He also has multiple piercings in each ear, wearing thick hoop earrings. Jumbo wears baggy yellow pants with elastic bandages wrapped around his shins and short black boots; he is typically shirtless, save for a medallion he wears strapped across his chest. He is very calm and level-headed and is not prone to giving into his emotions. Additionally, Jumbo is extremely kind and generous, once stopping his work to help Dagger play with the other children in the past. He was raised too harshly and was deformed by his parents. In , Doll rushed up to Joker one day with a tooth in her hand. She gleefully exclaimed that it fell out, believing that she would later get a coin from the Tooth Fairy and promised them that she would buy them all bread afterwards. Jumbo, Joker , Beast , Dagger , Peter, and Wendy then proceeded to work on manual chores earnestly all night long in order to earn a single coin for Doll. They were relieved to see they made it on time as they placed it beside her whilst she was sleeping. The next morning, an oblivious Doll showed off her coin to them, stating how happy she was that they could eat bread with it and an exhausted but happy Jumbo smiled along with her. However, he and the others were later picked up by Baron Kelvin and came to live in his manor. There, Jumbo busied himself with manual labor, such as chopping up wood. He, however, took the time to offer Dagger a ride on his back and to help him play with other children. At a circus show that Ciel Phantomhive and Sebastian Michaelis attend, Jumbo is presented by Joker as the fire-eating man, and he performs befittingly. Jumbo cautions that they cannot act yet, in case Ciel and Sebastian are associated with Scotland Yard. They agree that Joker should speak with Father first. The following day, when they learn that Ciel and Sebastian have left the circus, Peter angrily strikes Doll. Jumbo stops him from continuing to hit her, stating that it is not something they should be doing right now. He then declares that it would be dangerous to continue to stay where they are. The next evening, Jumbo and the other first-string members arrive at Phantomhive Manor. In the interest of getting through the manor quickly, they decide to split up. Jumbo heads across the yard, where he encounters Finnian who just woke up. If we fail, he will be angry for sure. Barnum, for the circus.

Chapter 4 : The Jumbo Book of Drama by Deborah Dunleavy

Filled with fun and entertaining activities to suit the needs of the class clown, the wallflower or the natural-born actor, The Jumbo Book of Drama will help kids discover and hone their dramatic abilities. With pages of theater games, plays, sample scripts, costume ideas, a glossary and more.

Chapter 5 : The Jumbo Book of Drama | Quill and Quire

The Jumbo Book of Drama by Deborah Dunleavy, Jane Kurisu, illus. Performer Deborah Dunleavy of Brockville, Ontario, has written a crash course in theatre arts for the Gradeand-up crowd.

Chapter 6 : The Jumbo Book of Drama

Parents' Choice recommends the best in children's media. Content includes Parents' Choice Awards and Noteworthy Product Reviews. Parents' Choice is the nation's oldest and most respected nonprofit guide to children's media.

Chapter 7 : Deborah Dunleavy (Author of The Jumbo Book of Drama)

DOWNLOAD PDF JUMBO BOOK OF DRAMA

With a kid friendly format, this book offers a concise introduction to performance and design elements of the theater. Suggests ways for young actors to use their dramatic talents in mime, clowning, dance, puppetry, and theatrical forms from readers' theater to Shakespearean tragedy, and offers sample scripts and advice on stagecraft.

Chapter 8 : PDF Download Jumbo Book of Drama The (Jumbo Books) PDF Full Ebook - Video Dailymotion

From Junior Drama Queens and Kings. Reviewed by Monica Stark. Children understand drama. It's in the way they're made. Every tent is a wilderness cave, every house cat has the potential to be a mountain lion or a tiger, depending on the needs of the moment.

Chapter 9 : Roundtable: Why all the Drama about "Drama"? " Good Comics for Kids

Maryam Drama Teaser 1 New Drama Geo Tv [] Mawra and Faisal Qureshi New Drama.