The Jefferson Performing Arts Society

Presents

Seussical Jr.

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Seussical JR.

"Oh, the thinks you can think" when Dr. Seuss' best-loved characters collide and cavort in an unforgettable musical caper!


Horton the Elephant, the Cat in the Hat and all of your favorite Dr. Seuss characters spring to life onstage in Seussical JR., a fantastical musical extravaganza from Tony-winners, Lynn Ahrens and Stephen Flaherty.

Transporting audiences from the Jungle of Nool to the Circus McGurkus, the Cat in the Hat narrates the story of Horton the Elephant, who discovers a speck of dust containing tiny people called the Whos. Horton must protect the Whos from a world of naysayers and dangers, and he must also guard an abandoned egg that's been left in his care by the irresponsible Mayzie La Bird. Although Horton faces ridicule, danger and a trial, the intrepid Gertrude McFuzz never loses faith in him. Ultimately, the powers of friendship, loyalty, family and community are challenged and emerge triumphant!

Seussical JR. provides wonderful creative opportunities to explore English language arts, science and math in a whole new way. This Study Companion begins with the stories behind the stories—a look at the personal inspirations of Theodor Seuss Geisel. This includes an overview of some of the ideas behind the pantheon of characters that populated his artwork and books, information about his artistic style and concludes with an overview of Seussical JR. Dr. Seuss was keenly aware of the many cultural and artistic movements which took shape throughout his career. In fact, his hometown of Springfield, Massachusetts hosted one of this country's first surrealist exhibitions, which no doubt had a lifelong impact on Seuss. One of his works, Myopic Woman, from his “Midnight Drawings” (personal art he create just for pleasure,) is unmistakably Seuss, but at the same time is a nod and a wink to cubists Picasso and
Braque, as well as surrealisists Miro, Magritte, and Dali. Many of the paintings Theodor Seuss Geisel created in the 1930s and 40s use an artistic element derived from his most successful work as a commercial illustrator. This period, known as Geisel's “Deco Period,” refers to his instinctive use of saturated black backgrounds, combined with Art Deco elements often found within the architecture of Seuss's artworks.

Lesson plans will give students opportunities to explore the complexities, linguistic and mathematical, that were used to create many a Dr. Seuss flight of fancy. OVER THE RIVER AND THROUGH THE WOODS: Entering a Seussical Landscape provides students with several ways of viewing the creatures that cavort through Seussical environments. These explorations will include the science behind the inspiration often found in the messages of his work as well as Theodor Seuss Geisel's personal inspirations—Seuss' fanciful collection of creatures and locations were informed by real life environments, particularly the park and the zoo near his childhood home. As an example, drawings of Horton the Elephant meandering along streams in the Jungle of Nool mirror the watercourses in Springfield's Forest Park from the time period when Dr. Seuss was a child. OH THE PLACES YOU COULD GO expands students' understanding of shapes like triangles by exploring them through the lens of Dr. Seuss. Theodor Seuss Geisel took every opportunity to reshape our perspective, both through thought-provoking stories and mind-bending imagery. He transformed the commonplace into flights of fancy designed to intrigue and inspire a new way of looking at the world. This lesson will give students the opportunity to do the same thing—use math concepts to develop fanciful and intriguing landscapes.

“He was walking home to burn the manuscript. After 27 rejections, he had decided to give up. On his way, he ran into an old friend. The rest is history.”
Think Left & Think Right

& Think Low

AND

Think High

Oh, the things

You Can Think Up

If Only

You Try!

-Dr. Seuss

The arts facilitate interconnection. They provide tangible, concrete opportunities for students and teachers to explore academic concepts. Academic concepts are strengthened when learning integrates academic subjects like English language arts with arts. A system of Grade Level Expectations and Standards and Benchmarks is replacing the Common Core standards used since 2010 to measure student achievement. Here is some background information on Louisiana Common Core:

**LOUISIANA STATE STANDARDS**
In March, 2016 The Louisiana Board of Elementary and Secondary Education (BESE) approved the Louisiana State Student Standards in English language arts and mathematics. This action by BESE replaces the Common Core State Standards with unique state standards developed through a collaborative statewide process which included extensive public input and the work of Louisiana educator-led committees. Academic standards define the knowledge and skills that students are expected to learn in a subject in each grade. Please visit these sites for more information:

http://bese.louisiana.gov/documents-resources/newsroom/2016/03/04/bese-approves-louisiana-student-standards-adopts-2016-17-education-funding-formula

http://www.louisianabelieves.com/academics/louisiana-student-standards-review

All Louisiana State Standards were retrieved from:

https://www.louisianabelieves.com/docs/default-source/teacher-toolbox-resources/k-12-ela-standards.pdf?sfvrsn=34
Background
F R O M  W O R L D  W A R  I I  T O  C H I L D R E N ’ S  B O O K S

Ted created more than 400 political cartoons for PM, the first one published at the end of January 1941, the last one on January 5, 1943, two days before Ted volunteered and was inducted into the Army. Early on his publisher requested five completed cartoons every week, a frenetic pace which honed Ted’s skills as a sharp and quick illustrator. This challenge also sharpened his ability to distill complex issues down to simple, powerful messages tucked within the phrases he wrote to accompany these cartoons.

Ted would continue on this path throughout his career, conveying vital life-messages through the pantheon of characters that populated his artwork and books. So deft was he in this technique that few overtly recognized the many sociopolitical statements made over his 70-year career:

- Yertle the Turtle was written as an argument against Fascism.
- The Sneetches as an argument against discrimination.
- The Lorax as an argument for resource conservation and corporate responsibility.
- Horton Hears a Who! as a parable on democracy.
- The Butter Battle Book as a visionary tale on the nuclear arms race and mutually assured nuclear destruction.
- The Cat in the Hat was written as a statement against illiteracy and conformity.

Neil Morgan, co-author of Dr. Seuss & Mr. Geisel, said this about his friend: “In the end, what drove Ted, I think, was to be useful to the world. He sent those wacky warriors he created out to wage the battles of the underdog, with whom he always felt a kinship—the battles against illiteracy, against environmental ruin, against greed, against conformity, against the arms race. He taught generations of children that it was fine to be different, and it was even better to do good, but that it all should have some fun about it.” [1]
By the fall of 1940, Ted Geisel had become unnervingly haunted by the war in Europe. Eventually, he showed one of his politically-charged cartoons to a friend who had joined the staff at *PM*, New York City’s new daily newspaper. When *PM*’s publisher saw it, he immediately recognized the quick wit and powerful impact of Ted’s work, publishing the cartoon on January 30, 1941, and hiring Ted to create a series of ongoing commentary.

Immediately, Ted was all in. “*PM* was against people who pushed other people around,” he said. “I liked that.” [2] As for the staff itself, he regarded them as “a bunch of honest but slightly cockeyed crusaders.” [3] Because the paper was understaffed, everyone had to stay focused on their own work. Ted found himself completely unfettered and able to expose whichever Axis power-monger he wished. His two years with *PM* resulted in more than 400 World War II cartoons.

3. Morgan, *Dr. Seuss & Mr. Geisel*, 103.

RETRIEVED FROM: [http://www.authorizedgallery.com/talktalktalk](http://www.authorizedgallery.com/talktalktalk)

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10 stories behind Dr. Seuss stories

- **STORY HIGHLIGHTS**
  - Dr. Seuss wrote "The Cat in the Hat" because of bet over 50-word book
  - Boris Karloff is voice of main character in "How the Grinch Stole Christmas!"
  - Author agreed to remove negative line about Lake Erie from "The Lorax"
(Mental Floss) -- 1. In case you haven't read "The Lorax," it's widely recognized as Dr. Seuss' take on environmentalism and how humans are destroying nature. Loggers were so upset about the book that some groups within the industry sponsored "The Truax," a similar book -- but from the logging point of view.

Another interesting fact: the book used to contain the line, "I hear things are just as bad up in Lake Erie," but 14 years after the book was published, the Ohio Sea Grant Program wrote to Seuss creator Theodore Geisel, and told him how much the conditions had improved and implored him to take the line out. Geisel agreed and said that it wouldn't be in future editions.

2. Somehow, Geisel's books find themselves in the middle of controversy. The line "A person's a person, no matter how small," from "Horton Hears a Who!", has been used as a slogan for anti-abortion organizations. It's often questioned whether that was Seuss' intent in the first place, but when he was still alive, he threatened to sue an anti-abortion group unless they removed his words from their letterhead.

Karl ZoBell, the attorney for Dr. Seuss' interests and for his widow, Audrey Geisel, says that she doesn't like people to "hijack Dr. Seuss characters or material to front their own points of view." Mental Floss: 5 stories about Seuss himself

3. "If I Ran the Zoo," published in 1950, is the first recorded instance of the word "nerd."

4. "The Cat in the Hat" was written because Dr. Seuss thought the famous Dick and Jane primers were insanely boring. Because kids weren't interested in the material, they weren't exactly compelled to use it repeatedly in their efforts to learn to read. So, "The Cat in the Hat" was born.

5. Bennett Cerf, Dr. Seuss' editor, bet him that he couldn't write a book using 50 words or less. "The Cat in the Hat" was pretty simple, after all, and it used 225 words. Not one to back down from a challenge, Mr. Geisel started writing and came up with "Green Eggs and Ham" -- which uses exactly 50 words.
The 50 words, by the way, are: a, am, and, anywhere, are, be, boat, box, car, could, dark, do, eat, eggs, fox, goat, good, green, ham, here, house, I, if, in, let, like, may, me, mouse, not, on, or, rain, Sam, say, see, so, thank, that, the, them, there, they, train, tree, try, will, with, would, you.

6. It's often alleged that "Marvin K. Mooney Will You Please Go Now!" was written specifically about Richard Nixon, but the book came out only two months after the whole Watergate scandal. It's unlikely that the book could have been conceived of, written, edited and mass produced in such a short time.

Also, Seuss never admitted that the story was originally about Nixon. That's not to say he didn't understand how well the two flowed together. In 1974, he sent a copy of Marvin K. Mooney to his friend Art Buchwald at the Washington Post. In it, he crossed out "Marvin K. Mooney" and replaced it with "Richard M. Nixon," which Buchwald reprinted in its entirety.

7. "Yertle the Turtle" = Hitler? Yep. If you haven't read the story, here's a little overview: Yertle is the king of the pond, but he wants more. He demands that other turtles stack themselves up so he can sit on top of them to survey the land. Mack, the turtle at the bottom, is exhausted. He asks Yertle for a rest; Yertle ignores him and demands more turtles for a better view.

Eventually, Yertle notices the moon and is furious that anything dare be higher than himself, and is about ready to call for more turtles when Mack burps. This sudden movement topples the whole stack, sends Yertle flying into the mud, and frees the rest of the turtles from their stacking duty.

Dr. Seuss actually said Yertle was a representation of Hitler. Despite the political nature of the book, none of that was disputed at Random House -- what was disputed was Mack's burp. No one had ever let a burp loose in a children's book before, so it was a little dicey. In the end, obviously, Mack burped. Mental Floss: The Dr. Seuss quiz

8. "The Butter Battle Book" is one I had never heard of, perhaps with good reason: it was pulled from the shelves of libraries for a while because of the reference to the Cold War and the arms race.

Yooks and Zooks are societies who do everything differently. The Yooks eat their bread with the butter-side up and the Zooks eat their bread with the butter-side down. Obviously, one of them must be wrong, so they start building weapons to outdo each other: the "Tough-Tufted Prickly Snick-

The book concludes with each side ready to drop their ultimate bombs on each other, but the reader doesn't know how it actually turns out.

9. "Oh The Places You'll Go" is the final Seuss book published before he passed away. Published in 1990, it sells about 300,000 copies every year because so many people give it to college and high school grads.

10. No Dr. Seuss post would be complete without a mention of "How the Grinch Stole Christmas!" Frankenstein's Monster himself, Boris Karloff, provided the voice of the Grinch and the narration for the movie. Seuss was a little wary of casting him because he thought his voice would be too scary for kids. If you're wondering why they sound a bit different, it's because the sound people went back to the Grinch's parts and removed all of the high tones in Karloff's voice. That's why the Grinch sounds so gravelly.

Tony the Tiger, AKA Thurl Ravenscroft, is the voice behind "You're a Mean One, Mr. Grinch." He received no credit on screen, so Dr. Seuss wrote to columnists in every major U.S. newspaper to tell them exactly who had sung the song. Mental Floss: How cereal transformed American culture

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RETRIEVED FROM:
Theodor Seuss Geisel, better known to the world as the beloved Dr. Seuss, was born in 1904 on Howard Street in Springfield, Massachusetts. Ted's father, Theodor Robert, and grandfather were brewmasters in the city. His mother, Henrietta Seuss Geisel, often soothed her children to sleep by "chanting" rhymes remembered from her youth. Ted credited his mother with both his ability and desire to create the rhymes for which he became so well known. Although the Geisels enjoyed great financial success for many years, the onset of World War I and Prohibition presented both financial and social challenges for the German immigrants. Nonetheless, the family persevered and again prospered, providing Ted and his sister, Marnie, with happy childhoods.

The influence of Ted's memories of Springfield can be seen throughout his work. Drawings of Horton the Elephant meandering along streams in the Jungle of Nool, for example, mirror the watercourses in Springfield's Forest Park from the period. The fanciful truck driven by Sylvester McMonkey McBean in The Sneetches could well be the Knox tractor that young Ted saw on the streets of Springfield. In addition to its name, Ted's first children's book, And To Think That I Saw It On Mulberry Street, is filled with Springfield imagery, including a look-alike of Mayor Fordis Parker on the reviewing stand, and police officers riding red motorcycles, the traditional color of Springfield's famed Indian Motorcycles.

Ted left Springfield as a teenager to attend Dartmouth College, where he became editor-in-chief of the Jack-O-Lantern, Dartmouth's humor magazine. Although his tenure as editor ended prematurely when Ted and his friends were caught throwing a drinking party, which was against the prohibition laws and school policy, he continued to contribute to the magazine, signing his work "Seuss." This is the first record of the "Seuss" pseudonym, which was both Ted's middle name and his mother's maiden name.
To please his father, who wanted him to be a college professor, Ted went on to Oxford University in England after graduation. However, his academic studies bored him, and he decided to tour Europe instead. Oxford did provide him the opportunity to meet a classmate, Helen Palmer, who not only became his first wife, but also a children's author and book editor.

After returning to the United States, Ted began to pursue a career as a cartoonist. The Saturday Evening Post and other publications published some of his early pieces:

His first cartoon appeared in the magazine in 1927 and was purchased for twenty-five dollars. This was the lucky break and encouragement he needed along with the early exposure of his work that opened doors that launched his career.

The bulk of Ted's activity during his early career was devoted to creating advertising campaigns for Standard Oil, which he did for more than 15 years.

As World War II approached, Ted's focus shifted, and he began contributing weekly political cartoons to PM magazine, a liberal publication. Too old for the draft, but wanting to contribute to the war effort, Ted served with Frank Capra's Signal Corps (U.S. Army) making training movies. It was here that he was introduced to the art of
animation and developed a series of animated training films featuring a trainee called Private Snafu.

While Ted was continuing to contribute to Life, Vanity Fair, Judge and other magazines, Viking Press offered him a contract to illustrate a collection of children's sayings called Boners. Although the book was not a commercial success, the illustrations received great reviews, providing Ted with his first "big break" into children's literature. Getting the first book that he both wrote and illustrated, And to Think That I Saw It on Mulberry Street, published, however, required a great degree of persistence - it was rejected 27 times before being published by Vanguard Press.

The Cat in the Hat, perhaps the defining book of Ted's career, developed as part of a unique joint venture between Houghton Mifflin (Vanguard Press) and Random House. Houghton Mifflin asked Ted to write and illustrate a children's primer using only 225 "new-reader" vocabulary words. Because he was under contract to Random House, Random House obtained the trade publication rights, and Houghton Mifflin kept the school rights. With the release of The Cat in the Hat, Ted became the definitive children's book author and illustrator.

After Ted's first wife died in 1967, Ted married an old friend, Audrey Stone Geisel, who not only influenced his later books, but now guards his legacy as the president of Dr. Seuss Enterprises.

At the time of his death on September 24, 1991, Ted had written and illustrated 44 children's books, including such all-time favorites as Green Eggs and Ham, Oh, the Places You'll Go, Fox in Socks, and How the Grinch Stole Christmas. His books had been translated into more than 15 languages. Over 200 million copies had found their way into homes and hearts around the world. Besides the books, his works have provided the source for eleven children's television specials, a Broadway musical and a feature-length motion picture. Other major motion pictures are on the way. His honors included two Academy awards, two Emmy awards, a Peabody award and the Pulitzer Prize.

RETRIEVED FROM: http://www.angelakinggallery.com/dr-seuss

Welcome to The Striped Hat, a gallery devoted to Dr. Seuss, located at 716 Bienville between
Bourbon and Royal in New Orleans.

Oh, the Places You’ll Go!
25th Anniversary Exhibition

Twenty-five years have passed since Dr. Seuss’s last book *Oh, the Places You’ll Go!* was published in 1990. In honor of this milestone, a special exhibition is traveling North America to artistically highlight the scores of places and eras Dr. Seuss has taken us with his incomparable collection of artwork.

Throughout a lifelong adventure into “logical insanity,” Ted Geisel transported viewers through an astonishing visual journey they never dreamed possible.

In his final book, Ted gathered his favorite unpublished sketches, pinned them up on the cork walls of his studio and then set about finding a way to make them connect. The result was the most powerful graphic work he had done in many years.
The Portfolio at the San Diego History Center – Now on Exhibition in New Orleans

In celebration of this milestone, an exclusive *Oh, the Places You’ll Go! Portfolio* was unveiled to the public at the San Diego History Center museum. As the featured centerpiece of the exhibition, this limited edition portfolio takes visitors behind the scenes to experience the Dr. Seuss archives in a way you never could before. Nine expertly crafted works, adapted from Dr. Seuss’s original concept drawings for *Oh, the Places You’ll Go!*, are presented within a specially made collector’s edition case, which includes an introductory letter from Audrey Geisel, a rare photograph of Ted in his studio with images from the project, and excerpts from his original manuscript. Join us in its New Orleans presentation and be one of the first to
view and acquire this grand collection of artwork. (Audrey Geisel letter available in PDF Form Upon Request to Journalists)

As part of her February 2015 letter accompanying the Oh, the Places You’ll Go! Portfolio, Mrs. Audrey Geisel writes: “He was taking everything he knew and putting it into the life-voyage of this particular little boy. Ted is indeed the boy in the pajamas in Oh, the Places You’ll Go! This portfolio, published on the 25th anniversary of Oh, the Places You’ll Go! is the capstone of his enduring legacy”. – Audrey Geisel
Oh the Places We Will Go Artwork

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RETRIEVED FROM: http://www.thestripedhat.com/
SECRET ART AND ARCHIVE WORKS

Illustrator by day, surrealist by night, Dr. Seuss created a body of irrepressible work that redefines this American icon as an iconographic American artist. Works in the Secret Art and Archive Collection are curated from significant archives including the Dr. Seuss Estate, the Dr. Seuss Archives at the Mandeville Special Collections Library, University of California ─ San Diego, the Hood Museum of Art, and select public and private collections. Dating back to the 1995 book by the same name, The Secret Art of Dr. Seuss often shows a side of the artist that most readers, familiar with him through his classic children’s books, have never seen. These “Midnight Paintings,” along with significant drawings and sculpture, were often created by Dr. Seuss at night for his own personal enjoyment and were rarely, if ever, exhibited during his lifetime. The original paintings and sculpture, which remain in their respective collections, are considered priceless and will not be made available for sale. The Art of Dr. Seuss Collection presents the exclusive authorized limited editions reproduced from Theodor Seuss Geisel’s original paintings, drawings, and sculpture.

“His artistic vision emerged as the golden thread that linked every facet of his varied career, and his artwork became the platform from which he delivered forty-four children’s books, more than 400 World War II political cartoons, hundreds of advertisements, and countless editorials filled with wonderfully inventive animals, characters, and humor.”
Theodor Seuss Geisel, a.k.a. Dr. Seuss, began his career as a little-known editorial cartoonist in the 1920s. His intriguing perspective and fresh concepts ignited his career, and his work evolved quickly to deft illustrations, modeled sculpture, and sophisticated oil paintings of elaborate imagination. His artistic vision emerged as the golden thread that linked every facet of his varied career, and his artwork became the platform from which he delivered forty-four children's books, more than 400 World War II political cartoons, hundreds of advertisements, and countless editorials filled with wonderfully inventive animals, characters, and humor.

Geisel single-handedly forged a new genre of art that falls somewhere between the surrealist movement of the early 20th century and the inspired nonsense of a child’s classroom doodles. The Art of Dr. Seuss project offers a rare glimpse into the artistic life of this celebrated American icon and chronicles almost seven decades of work that, in every respect is uniquely, stylistically, and endearingly Seussian.

AVAILABLE WORKS CAN BE VIEWED HERE: http://www.authorizedgallery.com/
C O L L E C T I O N  O F  U N O R T H O D O X  T A X I D E R M Y

The fledgling Springfield Zoo was a beloved part of Dr. Seuss’s childhood. If his father wasn’t able to accompany him and his sketchpad there, he would go with his mother or his sister, Marnie. Only later, when Ted’s dad became the superintendent of parks, did he also become an unexpected resource, who now aided and abetted his son’s artistic efforts. Zoo animals that had met their demise lived on as their bills, horns, and antlers were shipped to Ted’s New York apartment to become exotic beaks and headdresses on his bizarre taxidermy sculptures.

The result was an astounding 17 sculptures—created during the 1930s—which remain today as some of the finest examples of his inventive and multidimensional creativity. Marnie, who from the beginning had witnessed the genesis of sculptures for The Seuss System of Unorthodox Taxidermy, described Ted’s home and its “occupants” on November 28, 1937 for The Springfield Union: “They have a charming apartment on Park Avenue, New York, but it is so filled with his animals that I am apt to have a nightmare whenever I visit them.” On the other hand, the June 7, 1938, issue of Look magazine dubbed Ted Geisel “The World’s Most Eminent Authority on Unheard-Of Animals.”

Dr. Seuss’s inimitable Collection of Unorthodox Taxidermy will, unquestionably, continue to be one of the most sought-after gems from his diamond mine of artistic treasures.

RETRIEVED FROM: http://www.authorizedgallery.com/taxidermy-description
Full Synopsis

A strange and fantastic red-and-white-striped top hat appears on an empty stage, full of possibilities. A Boy enters and is drawn toward the magical hat. The Cat in the Hat suddenly materializes! "You've got quite a mind for your age," quips the Cat as he/she begins singing about the power of imagination ("Oh the Thinks You Can Think"). Throughout the song, famous characters are introduced who will figure in the musical: Horton the Elephant, Gertrude McFuzz (the bird with the one feather tail), the Whos of Whoville (including the Mayor and his Wife), Mayzie La Bird, the Sour Kangaroo and the Citizens of the Jungle of Nool. The Boy and the Cat use their imaginations to transport everyone to the Jungle of Nool as the adventures begin.

Horton is splashing in a pool when he hears a distant cry for help. ("Horton Hears a Who"). He follows the sound to a tiny speck of dust floating through the air and realizes that there are people living here, so small they can't be seen – the tiny citizens of Whoville. Horton vows to help them and places Whoville safely onto a soft clover just as Sour Kangaroo and her baby arrive. The Sour Kangaroo thinks Horton is crazy for talking to a speck of dust and she and the rest of the Jungle Citizens mock him for his delusions ("Biggest Blame Fool"). The rascally Wickersham Brothers – a cool group of bad-boy monkeys – join in the fun of teasing Horton. The Cat in the Hat weaves through the number, taking on the persona of a talk show host who interviews everyone in the jungle, including Mayzie La Bird and her backup group of Bird Girls. The one person who stands up for Horton is his neighbor, Gertrude McFuzz, who is not noticed by anyone, least of all Horton.

As Horton is left alone with his inhabited clover, the Cat, who is always around, throws the Boy into the story – he becomes Jojo, son to the Mr. Mayor and Mrs. Mayor of Whoville ("Here on Who"). Mr. and Mrs. Mayor are both very unhappy with Jojo because his "Thinks" have gotten him into trouble at school ("How to Raise a Child"). They tell him to take his bath and go to bed, but the Cat has another idea, ("Oh, the Thinks You Can Think – Reprise") and Jojo’s imagination gets the better of him. His bathtub becomes McEligott’s Pool, full of fantastical fish ("It's Possible")! The fun is interrupted when Mr. and Mrs. Mayor rush in because Jojo has flooded the house with bathwater.

Horton sits alone, guarding the clover ("Alone in the Universe"). Horton and Jojo hear each other and become friends when they realize their imaginations are so much alike – "one true friend in the universe who believes in me."

In another part of the jungle, Gertrude has just written her 427th love song about Horton ("The One Feather Tail of Miss Gertrude McFuzz"). She believes Horton doesn't notice her because of her small and uninteresting tail. Mayzie appears with her Bird Girls, and offers advice ("Amayzing Mayzie"), which leads Gertrude to Doctor Dake (played by the Cat in the Hat) and his pills for "amayzing" feathers. After taking too many pills, Gertrude is very happy as her tail begins to grow ("Amayzing Gertrude").
The Wickersham Brothers are up to no good ("Monkey Around"). They decide to steal the clover with Whoville on it. They ambush Horton, grab the clover, and "Chasing the Whos" begins as the monkeys tease Horton and he huffs and puffs after them all over the Jungle of Nool. The Cat in the Hat plays a helicopter newscaster tracking the chase. The Wickershams eventually hand off the clover to "a black-bottomed eagle named Vlad Vladikoff," who flies off with the clover and drops it directly onto an enormous field of clover.

Horton begins looking for the Whos, clover by clover by clover. Gertrude has followed the chase and arrives with her new, incredibly long and unwieldy tail, determined to tell Horton how she truly feels ("Notice Me, Horton"). But Horton is oblivious, looking for the Whos. Gertrude leaves, rejected and sad.

Mayzie La Bird calls to Horton from her nest in a tree. She’s bored to death, ("How Lucky You Are – Reprise") and convinces Horton to sit on the nest for her while she takes a brief vacation ("Horton Sits on the Egg").

Seasons pass, and Horton is still stuck, sitting on the egg. The Whos are still lost in the clover, and Gertrude still cannot get Horton to notice her and her new long tail. Hunters suddenly arrive, capture Horton and the egg and take him away. ("Egg, Nest and Tree"). After a long, arduous trip, Horton arrives in New York, where he is auctioned off to the circus. The "Seusseyb's auctioneer" is played by the Cat, and allows the audience to bid on Horton.

The traveling circus lands in Palm Beach, where we find Mayzie under a palm tree, bemoaning the monotony of vacationing ("Mayzie in Palm Beach"). She decides that she needs a change of scenery and heads to the circus, where she runs into Horton. He begs her to take back her egg, but Mayzie decides Horton would be a better parent for her egg than she could ever be ("Amayzing Horton"), so she gives him the egg for good and leaves before he can say no. Horton accepts the responsibility of caring for the egg ("Alone in the Universe – Reprise"), even though he worries about Jojo and the Whos. He sings the egg a lullaby ("Solla Sollew") that is echoed by Jojo and Mr. and Mrs. Mayor.

Gertrude finds Horton asleep in his cage. She has managed to get rid of her unwieldy tail and has journeyed great distances and through much peril ("All for You") to find and rescue him. At the end of her number, she mentions one more thing – she also has found the Whos’ clover! Horton finally notices that Gertrude is amazing.

But, just as Horton finds the Whos again, the Sour Kangaroo and the Wickersham Brothers show up and make a citizen’s arrest. They take Horton back to the Jungle of Nool, where he is put on trial "for talking to a speck and sitting on an egg." The trial begins ("The People versus Horton the Elephant") and Judge Yertle the Turtle sentences Horton to the Nool Asylum for the Criminally Insane. The speck of dust is ordered to be boiled in oil. Horton trumpets his protest and tells the Whos they must yell to be heard. They have to prove they exist, and there's no time to lose!
The Whos scream and make as much noise as they can, but still only Horton can hear them. Suddenly, Jojo comes up with a Think: a new word to shout that will be heard by everyone--YOPP! At the last minute, all the animals of Nool hear Jojo's cry and Whoville is saved. Just then, the egg begins to crack – all gather around as the new baby emerges – and they are astonished to see that it's... an Elephant Bird! Horton looks to Gertrude for help, realizing that she is his "one true friend in the universe," and she agrees: "You teach him earth and I will teach him sky."

As the show ends and all are united, the Cat hints that many more adventures are likely to occur "if you open your mind, oh, the thinks you will find" ("Oh, the Thinks You Can Think – Reprise"). All the characters vanish, leaving The Boy alone onstage with the red-and-white-striped hat, the embodiment of his imagination. As he puts it on, it falls over his eyes, putting the stage into BLACKOUT!

RETRIEVED FROM: http://www.mtishows.com/seussical-jr
Character Breakdown

The Cat In The Hat

The Cat In The Hat is the essence of mischief, fun, and imagination. The Cat stirs things up, causes trouble, but always sets things right again, helping Jojo to discover the power of his own imagination as they create the story for the show together.

Jojo

Jojo is a "Thinker", a smart child with a wild imagination. He can be played as being a little bit awkward, a little bit of a loner, or simply a rambunctious kid whose Thinks get him into constant trouble. By the end of the show, he learns what it means to be a responsible member of his world, using the power and possibilities of his own Thinks.

Horton The Elephant

Horton The Elephant is a gentle giant. Think of him as a big-hearted blue-collar guy who is steadfast, responsible and always tries to do the right thing for his friends. He is imaginative and receptive to the world around him. He is very unselfconscious. Horton's view of the world never changes - he believes in its goodness. By the end of the show, without even realizing it, he is ready to become a parent.

Gertrude Mcfuzz

Gertrude Mcfuzz is very self-conscious and aware that her one-feather tail isn't perfect. Gertrude changes during the show from a neurotic, nervous and shy bird into one with the power to protect and care for a baby elephant bird and commit herself to Horton. In other words, she stops worrying about her looks and grows up.

Mayzie La Bird

Mayzie La Bird is self-centered, selfish, and vain. Mayzie will never admit to her own flaws. She manipulates anyone she can into doing what she wants. But Mayzie isn't all bad. In giving up her egg to Horton once and for all, she has a moment of generosity - she realizes she isn't the kind of person who would be a good parent, and she does the best thing she can for the egg.

Sour Kangaroo

Sour Kangaroo isn't really sour at all. She's just got a lot of attitude. She's loud, brassy, and a lot of fun.

The Wickersham Brothers

The Wickersham Brothers are not bad guys! They're simply a lot like kids who tease, play pranks, and get a kick out of making mischief, although often at others' expense. They enjoy hanging around with one another, making music together on the street corner, and playing off one another.

The Whos
The Whos are a lot like you and me, only so small as to be invisible. Don't think of them as weird little aliens. They are filled with inherent humanity.

**Mr. Mayor**

Mr. and Mrs. Mayor are Whos who are parents trying hard to raise a difficult child in a difficult world. They may get aggravated with Jojo, but they love him dearly and try to do the right thing, even if it turns out to be a mistake.

**Mrs. Mayor**

Mr. and Mrs. Mayor are Whos who are parents trying hard to raise a difficult child in a difficult world. They may get aggravated with Jojo, but they love him dearly and try to do the right thing, even if it turns out to be a mistake.

**Jungle Creatures**

The Jungle Creatures are real people at heart, just like us, even though they may be described as animal characters. Each one has its own individual character with human characteristics.

**The Grinch**

One of three great smaller characters.

**Yertle The Turtle**

One of three great smaller characters.

**Vlad Vladikoff**

One of three great smaller characters.
Song list

- Seussical Overture
- Oh, the Thinks You Can Think!
- Horton Hears a Who
- Biggest Blame Fool
- Biggest Blame Playoff/Gertrude McFuzz
- Here on Who
- How to Raise a Child
- Oh, The Thinks You Can Think! (Reprise)
- It's Possible (Part 1)
- It's Possible (Part 2)
- Alone in the Universe
- The One Feather Tail of Miss Gertrude McFuzz/Amayzing Mayzie
- Amayzing Gertrude
- Monkey Around/Chasing the Whos
- Notice Me, Horton
- How Lucky You Are
- Mayzie's Exit/Horton Sits on the Egg/Dilemma/Hunters
- Egg, Nest and Tree
- Sold/Mayzie in Palm Beach
- Amayzing Horton
- Alone in the Universe (Reprise)
- Solla Solew
- All For You
- The Whos Return/The People Versus Horton the Elephant (Part 1)
- The People Versus Horton the Elephant (Part2)
- Yopp!
- Alone in the Universe (Reprise)
- Oh, the Thinks You Can Think! (Finale)
- Green Eggs and Ham (Finale Bow)

RETRIEVED FROM: http://www.mtishows.com/seussical-jr
OVER THE RIVER
AND THROUGH THE WOODS: Entering a Seussical Landscape

BY: Karel Sloane-Boekbinder

In this lesson, students will view several fanciful Seussical landscapes and take a look at the creatures that cavort through these landscapes. They will learn about Theodor Seuss Geisel’s personal inspirations—Seuss’ fanciful collection of creatures and locations were informed by real life environments, particularly the park and the zoo near his childhood home. As an example, drawings of Horton the Elephant meandering along streams in the Jungle of Nool mirror the watercourses in Springfield’s Forest Park from the time period when Dr. Seuss was a child.

Students will learn about the art genre that had a great influence on the art of Theodor Seuss Geisel: Surrealism. By the time Dr. Seuss arrived in Paris in 1926, the surrealist movement had already become a force with its first group show Exposition Surréaliste taking place in 1925. Joan Miró and Paul Klee would show solo in Paris that year, then Yves Tanguy in 1927. In the right place at the right time, Theodor Seuss Geisel considered Paris the exhilarating axis of his world and absorbed anything the arts offered. This early and powerful influence of surrealism stayed with him throughout his life. To explore different ways of viewing landscape, they will compare the surreal illustrations of Dr. Seuss with those found in “Horton Hears a Who,” a famous Dr. Seuss story that has been incorporated into the script of Seussical. Students will also examine a set piece from the JPAS production of Seussical that is inspired by the art found in Theodor Seuss Geisel’s surrealist landscapes.

Students will further explore the methods Dr. Seuss used to develop work by investigating the importance of using imagery to convey message. Much of Theodor Seuss Geisel’s children’s works were designed to convey an important thought or idea. Students will review a section of Theodor Seuss Geisel’s “Horton Hears a Who” and discuss the idea and message included in the selection.

Emulating Theodor Seuss Geisel, students will develop an idea for a story that is inspired by real life environments and is connected to an important idea or message: how to overcome environmental challenges. Students will create their own colorful collection of creatures, develop the landscape their creatures inhabit and use the story they create to speak about an environmental challenge and how it can be overcome. To do this, expanding on the information students have already learned about Dr.
Seuss, students will review information about real life ecosystems, and a real life Louisiana success story: conservation of our State Mammal the Louisiana black bear. Following in Dr. Seuss’ footsteps, students will use real world environments and situations and their imaginations to invent a challenge—a danger that either a plant or an animal in their habitat is facing. They will also come up with a solution, how this danger to their creature or plant can be overcome.

Finally, to further emulate Dr. Seuss, students will use all the words in The Dolch Sight Words list for second grade. The Dolch Sight Words list is the most commonly used set of sight words. It was also used by Theodor Seuss Geisel to develop The Cat in the Hat.

Educator Dr. Edward William Dolch developed the list in the 1930s-40s by studying the most frequently occurring words in children’s books of that era. The list contains 220 “service words” plus 95 high-frequency nouns. These words comprise 80% of the words found in a typical children’s book and 50% of the words found in writing for adults. Once a child knows this list of words, it makes reading much easier, because the child can then focus his or her attention on the remaining words. The Dolch words are commonly divided into groups by grade level, ranging from pre-kindergarten to third grade, with a separate list of nouns. There are a total of 315 Dolch Sight Words. For those using this JPAS Study Companion that wish to modify this lesson using Dolch Sight Words appropriate to the grade level of their students, the full list, by grade level, can be found here: http://www.sightwords.com/sight-words/dolch/
Begin this lesson by explaining that students will be using the same methods Dr. Seuss used to create stories to create their own. Theodor Seuss Geisel was strongly influenced by the real life environments he grew up in. As an example, drawings of Horton the Elephant and the Jungle of Nool were inspired by the waterways in Springfield’s Forest Park, a place Dr. Seuss spent a lot of time when he was a child. Explain students will be following in Dr. Seuss’ footsteps—they will create their own artwork that is inspired by the local real life environment of Louisiana.

Display images of modern day Forest Park in Springfield, MA where they can be seen by the whole class, such as on an Elmo, Promethean or SMART board. Discuss the images. Display images of City Park in New Orleans, LA where they can be seen by the whole class, such as on an Elmo, Promethean or SMART board. Discuss the images.

Next, explain that real life can often influence imagination. Review Art History Definition: Landscape Painting. Display the definition where it can be seen by the whole class, such as on an Elmo, Promethean or SMART board. Explain that there are many genres of art, or many styles artists use to create landscapes. Dr. Seuss was a Surrealist. Surrealists use memories, feelings, and dreams as inspiration to create art.

Display images and information about Surrealism where it can be seen by the whole class, such as on an Elmo, Promethean or SMART board. Discuss the information and images. Ask students to recall Dr. Seuss books they have read. Ask them to recall artwork in the books. As a class, discuss their recollections and consider the following question: how did Dr. Seuss use Surrealism in his work?

Review additional images by Theodor Seuss Geisel: Alley Cat for a Very Long Alle, After Dark in The Park and Lion Stroll. Explain that students will now be reviewing work from “The Midnight Drawings,” private work done by Dr. Seuss that he did just for the fun of it. Explain the work they are about to see and discuss is found at a local gallery in New Orleans, the Angela King Gallery. One at a time, display the image and information about each work where it can be seen by the whole class, such as on an Elmo, Promethean or SMART board. As a class, discuss the similarities of these works and the works students recollected from the Dr. Seuss books they have read. As a class, consider the following question: how did Dr. Seuss use Surrealism in his "Midnight Drawings?"

To further explore different ways of viewing landscape, compare the surreal illustrations of Dr. Seuss with those created for the JPAS production of Seussical. Explain that Theodor Seuss Geisel's story “Horton Hears a Who” is incorporated into the script for Seussical. And, that the imagery from Dr. Seuss’ story was an inspiration for the set design of the JPAS production of Seussical. Display the section of Theodor Seuss
Geisel’s “Horton Hears a Who” where it can be seen by the whole class, such as on an Elmo, Promethean or SMART board. Discuss the image and the text. Ask students to consider the following question: what message is Dr. Seuss sharing in his story? Display the images of set designs from the JPAS production of Seussical. As a class, consider the following questions: how was JPAS inspired by the work of Dr. Seuss? How did JPAS use Surrealism in their Seussical set designs?

Next, explain students will further explore the methods Dr. Seuss used to develop work by investigating the importance of using imagery to convey message. Ask students to consider the real life images of Forest Park in Springfield, MA and City Park in New Orleans, LA they viewed earlier. As a class, review the Types of Environmental Ecosystems information sheet. Using the terms within the sheet, discuss and consider the following questions: What do the ecosystem of Forest Park in Springfield, MA and the ecosystem of City Park in NOLA have in common? How are the ecosystem of Forest Park in Springfield, MA and the ecosystem of City Park in NOLA different?

Follow this with a review the Endangered, threatened and Candidate Species of Louisiana information sheet. Using what can be seen in each image, consider the following questions: Which are plants?; which animals are fish?; reptiles?; birds?; mammals? Which animals are aquatic? Which animals are terrestrial?

As a class, review the Endangered Species Glossary. Discuss and define the terms endangered, threatened and candidate species.

Next, explore a Louisiana success story. Display The Louisiana Black Bear: A Recovery Success Story where it can be seen by the whole class, such as on an Elmo, Promethean or SMART board. Ask students to consider the following questions: why did the Louisiana black bear become an endangered species? What does “recovered” mean?

Explain that students will now have an opportunity to follow in Dr. Seuss’ footsteps. Students will use what they have learned about real world environments and situations and their imaginations to create an ecosystem and invent a challenge—a danger that either a plant or an animal in their habitat is facing. They will also have an opportunity to come up with a solution, how this danger to their habitat can be overcome.

Distribute a Creature Creation Page and colored pencils to each student. Using the Types of Environmental Ecosystems information sheet, the Endangered Species Glossary Endangered, threatened and Candidate Species of Louisiana information sheet and The Louisiana Black Bear: A Recovery Success Story as reference points, ask students to create their own colorful creature and develop the landscape their creature inhabits. Ask students to write answers to the questions as they draw
their creature. As this is a brain storming session, students do not need to answer the questions using complete sentences.

Distribute a Habitat Creation Page to each student. Ask students to write answers to the questions as they use the colored pencils draw their creature. As this is also a brain storming session, students do not need to answer the questions using complete sentences. Once students have completed their Creature Creation Page and Habitat Creation Page discuss student responses as a class.

Explain that students will now use these sheets to develop a story. Distribute a Story Development Sheet to each student. Display the Dolch Sight Words List for Second Grade where it can be seen by the whole class, such as on an Elmo, Promethean or SMART board (if the class is at a different grade level, alternate Dolch Sight Words Lists can be found here: http://www.sightwords.com/sight-words/dolch/)

Ask students to use their to their Creature Creation Page and Habitat Creation Page help them develop their story. Ask them to write at least three sentences for each section of their story. Once students have completed their Story Development Sheet ask students to share their stories with the class.
Forest Park in Springfield, MA

IMAGE RETRIEVED FROM: https://www.pinterest.com/pin/84090718015466260/
Forest Park in Springfield, MA

IMAGE RETRIEVED FROM: https://www.tripadvisor.com/Attraction_Review-g60968-d284650-Reviews-Forest_Park-Springfield_Massachusetts.html
City Park in New Orleans, LA

Image by Karel Sloane-Boekbinder
City Park in New Orleans, LA

Image by Karel Sloane-Boekbinder
Art History Definition: Landscape Painting

**Definition:**

*(noun)* - Landscapes are works of art that feature scenes of nature: mountains, lakes, gardens, rivers, etc. They can be oil paintings, watercolors, gauche, pastels, or prints of any kind. Derived from the Dutch word *landschap*, landscape can also refer to:

- **cityscapes** - views of an urban setting
- **seascapes** - views of the ocean
- **waterscapes** - views primarily featuring fresh water (think of Monet on the Seine)

"Landscape format" refers to a picture plane that has a width which is greater than its height. 

Landscape painting ranked fourth in the hierarchy of genres set up by the Academy. History painting, portraiture, and genre painting were considered more important. Still life was considered less important.

**Pronunciation:**

land-skayp

RETRIEVED FROM: [http://arthistory.about.com/od/glossary_l/a/l-landscape-painting.htm](http://arthistory.about.com/od/glossary_l/a/l-landscape-painting.htm)
The Origins of Surrealism

Historical Origins of The Surrealist Art Movement

Sometimes through history, something comes along that changes everything as it has been known thus far. In the 1920's, such an art movement came around that changed the way art was defined. The Surrealist art movement combined elements of its predecessors, Dada and cubism, to create something unknown to the art world. The movement was first rejected, but its eccentric ideas and unique techniques paved the way for a new form of art.

The Surrealist art movement stemmed from the earlier Dada movement. Dada was a movement in which artists stated their disgust with the war and with life in general. These artists showed that European culture had lost meaning to them by creating pieces of “anti-art” or “nonart.” The idea was to go against traditional art and all for which it stood. “Dada” became the movement’s name as a baby-talk term to show their feeling of nonsense toward the art world (de la Croix 705). Art from this movement was often violent and had an attitude of combat or protest. One historian stated that, “Dada was born from what is hated” (de la Croix 706). Though the movement was started to emphasize nonconformity, Picabia declared Dada to be dead in 1922, saying that it had become too organized a movement (Leslie 58). Despite the fact that it was declared dead, the Dada movement planted the seeds of another, more organized movement.

The Surrealist movement started in Europe in the 1920’s, after World War I with its nucleus in Paris. Its roots were found in Dada, but it was less violent and more artistically based. Surrealism was first the work of poets and writers (Diehl 131). The French poet, André Brenton, is known as the “Pope of Surrealism.” Brenton wrote the Surrealist Manifesto to describe how he wanted to combine the conscious and subconscious into a new “absolute reality” (de la Croix 708). He first used the word surrealism to describe work found to be a “fusion of elements of fantasy with elements of the modern world to form a kind of superior reality.” He also described it as “spontaneous writing” (Surrealism 4166-67). The first exhibition of surrealist painting was held in 1925, but its ideas were rejected in Europe (Diehl 131). Brenton set up an International Exhibition of Surrealism in New York, which then took the place of Paris as
the center of the Surrealist movement (Pierre i). Soon surrealist ideas were given new life and became an influence over young artists in the United States and Mexico. The ideas of Surrealism were bold and new to the art world.

Surrealism is defined as “Psychic automatism in its pure state by which we propose to express- verbally, in writing, or in any other manner- the real process of thought. The dictation of thought, in the absence of any control exercised by reason and outside any aesthetic or moral concerns” (Leslie 59). In other words, the general idea of Surrealism is nonconformity. This nonconformity was not as extreme as that of Dada since surrealism was still considered to be art. Brenton said that “pure psychic automatism” was the most important principle of Surrealism. He believed that true surrealists had no real talent; they just spoke their thoughts as they happened (Leslie 61-63). Surrealism used techniques that had never been used in the art world before.

Surrealists believed in the innocent eye, that art was created in the unconscious mind (Mak 1). Most Surrealists worked with psychology and fantastic visual techniques, basing their art on memories, feelings, and dreams (Scholastic 3). They often used hypnotism and drugs to venture into the dream world, where they looked for unconscious images that were not available in the conscious world. These images were seen as pure art (Mak 2). Such ventures into the unconscious mind lead Brenton to believe that surrealists equaled scientists and could “lead the exploration into new areas and methods of investigation” (Leslie 61).

Surrealists strongly embraced the ideas of Sigmund Freud. His method of psychoanalytic interpretation could be used to bring forth and illuminate the unconscious (Surrealism 4167). Freud once said, “A dream that is not interpreted is like a letter that is not opened,” and Surrealists adapted this idea into their artwork (Sanchez 4). Although Surrealists strongly supported the ideas of Freud, Brenton visited him in 1921 and left without his support (Leslie 61).

Freud inspired many Surrealists, but two different interpretations of his ideas lead to two different types of Surrealists, Automatists and Veristic Surrealists. Automatists focused their work more on feeling and were less investigative. They believed automatism to be “the automatic way in which the images of the subconscious reach the conscious” (Sanchez 2). However
they did not think the images had a meaning or should try to be interpreted. Automatists thought that abstract art was the only way to convey images of the subconscious, and that a lack of form was a way to rebel against traditional art. In this way they were much like Dadaists. On the other side Veristic Surrealists believed subconscious images did have meaning. They felt that these images were a metaphor that, if studied, could enable the world to be understood.

Veristic Surrealists also believed that the language of the subconscious world was in the form of image. While their work may look similar, Automatists only see art where Veristic Surrealists see meaning (Sanchez 2-5).

Surrealism drew elements from Cubism and Expressionism, and used some of the same techniques from the Dada movement (Leslie 4). Nonetheless there were certain techniques and devices that were characteristic to Surrealist art. Some devices including levitation, changing an object’s scale, transparency, and repetition are used to create a “typical” surrealist look (Scholastic 4). A very common Surrealist technique is the juxtaposition of objects that would typically not be together in a certain situation or together at all. This has been described as “beautiful as the encounter of an umbrella and a sewing-machine on a dissecting table” (de la Croix 710). Juxtaposition can be used to show a metaphor or to convey a certain message. Many surrealist artists painted very realistically but had one displaced object that changed the painting entirely. Another technique called “objective chance” used images found in nature that could not be created by an artist. Stencils and rubbings were used to utilize these images (Leslie 71). An additional characteristic of Surrealist art is the fact that many pieces have very obvious or simple titles stating the subject matter simply (de la Croix 709). These techniques are typical of most Surrealist art but it would not be correct to describe Surrealism as “typical.” Some of the most famous Surrealist artists used these techniques to make masterpieces.

Serigraph on Archival Canvas
Authorized Estate Edition

Image Size: 10” x 44” with additional canvas border

Limited Edition of 850 Arabic Numbers
99 Patrons’ Collection
55 Collaborators’ Proofs

Adapted posthumously from the 1964 original acrylic and casein on masonite.

By the time Dr. Seuss arrived in Paris in 1926, the surrealist movement had already become a force with its first group show *Exposition Surréaliste* taking place in 1925. Joan Miró and Paul Klee would show solo in Paris that year, then Yves Tanguy in 1927. Ted, in the right place at the right time, considered Paris the exhilarating axis of his world and absorbed anything the arts offered. This early and powerful influence of surrealism stayed with Ted throughout his life and is realized here in *Alley Cat for a Very Long Alley*. 
More local examples of Theodor Seuss Geisel’s wonderful works can be viewed (and purchased) here: http://www.authorizedgallery.com/secret-art-archive-works
AFTER DARK IN THE PARK

Adapted posthumously from the circa 1933 watercolor and ink painting created for the cover of the June 1933 issue of *Judge* magazine.

In 1927, Dr. Seuss landed a New York City job with *Judge* magazine, a weekly satire coveted for its full-color political cartoons. Ted’s unique artistic vision captured the attention of several leading magazines as he went on to create five front covers for *Judge* alone. The magical middle ground between Ted’s first professionally published cartoon in 1927 and the publication of his first children’s book in 1937 occurs on the June 1933 cover of *Judge*. Here you not only witness an illustrator hitting his artistic stride on the way to becoming America’s most successful children’s book author, but you also get a preview of his beloved repertoire of bestiary to come.
LION STROLL

RETRIEVED FROM: http://www.authorizedgallery.com/secret-art-archive-works/lion-stroll
LION STROLL

Serigraph on Archival Canvas
Authorized Estate Edition

Image Size: 24” x 36” with an additional canvas border

Limited Edition of 850 Arabic Numbers
99 Patrons’ Collection
155 Collaborators’ Proofs
5 Hors d’Commerce

Adapted posthumously from the original oil canvas.

Throughout his career, Ted Geisel was fond of bold color, felines, and strong design; the three critical elements featured in his 1970s oil painting, Lion Stroll. In 1973, Ted donated what he considered his “greatest work,” the lion wading pool, to San Diego’s Wild Animal Park. Around this time, he painted Lion Stroll.
Through the high jungle tree tops, the news quickly spread.
"He talks to a dot speck! He’s out of his head!
Just look at him walk with that speck on that flower!"
And Horton walked, worrying, almost an hour.
"Should I put this speck down?..." Horton thought with alarm.
"If I do, these small persons may come to great harm.
I can’t put it down. And I won’t! After all.
A person’s a person. No matter how small."

Images of Seussical Set
Types of Environmental Ecosystems

An ecosystem consists of all the living and non-living things in a specific natural setting. Plants, animals, insects, microorganisms, rocks, soil, water and sunlight are major components of many ecosystems. All types of ecosystems fall into one of two categories: terrestrial or aquatic. Terrestrial ecosystems are land-based, while aquatic are water-based. The major types of ecosystems are forests, grasslands, deserts, tundra, freshwater and marine. The word “biome” may also be used to describe terrestrial ecosystems which extend across a large geographic area, such as tundra. Keep in mind, however, that within any ecosystem, specific features vary widely -- for instance, an oceanic ecosystem in the Caribbean Sea will contain vastly different species than an oceanic ecosystem in the Gulf of Alaska.

RETRIEVED FROM: http://classroom.synonym.com/types-environmental-ecosystems-8640.html
Endangered, Threatened and Candidate Species of Louisiana
Endangered Species Glossary

Here are some terms that you might encounter when hearing or reading about the endangered species program.

**Biodiversity** - The variety of life and its processes, including the variety of living organisms, the genetic differences among them, and the communities and ecosystems in which they occur.

**Biological assessment** - A document prepared for the Section 7 process to determine whether a proposed major construction activity under the authority of a Federal action agency is likely to adversely affect listed species, proposed species, or designated critical habitat.

**Candidate species** - Plants and animals that have been studied and the Service has concluded that they should be proposed for addition to the Federal endangered and threatened species list.

**Conserve** - Carrying out actions to improve the health of a species so it no longer needs to be listed as threatened or endangered.

**Ecosystem** - Dynamic and interrelating complex of plant and animal communities and their associated nonliving (e.g. physical and chemical) environment.

**Ecosystem Approach** - Protecting or restoring the function, structure, and species composition of an ecosystem, recognizing that all components are interrelated.

**Endangered** - The classification provided to an animal or plant in danger of extinction within the foreseeable future throughout all or a significant portion of its range.

**Threatened** - The term “threatened species” means any species which is likely to become an endangered species within the foreseeable future throughout all or a significant portion of its range - as defined in the Endangered Species Act.

RETRIEVED FROM: https://www.fws.gov/Midwest/endangered/glossary/index.html
Louisiana's Endangered Species

In 1973, Congress passed the Endangered Species Act, recognizing that various species of fish, wildlife, and plants in the United States have been rendered extinct as a consequence of economic growth and development untempered by adequate concern and conservation, other species of fish, wildlife and plants have been so depleted in numbers that they are in danger of or threatened with extinction, and these species of fish, wildlife, and plants are of esthetic, ecological, educational, historical, recreational, and scientific value to the United States and its people. The intended purpose of the Act is to provide a means by which the ecosystems upon which endangered and threatened species depend may be conserved and to provide a program for the conservation of those species.

Endangered Species Success Stories

The Endangered Species Act (ESA) delivers remarkable successes. Looking back on the ESA's 40-year history, we recognize that it has helped stabilize populations of species at risk, prevent the extinction of many others, and conserve the habitats upon which they depend. All Americans can take pride in the fact that, under the ESA, California condor, grizzly bear, Okaloosa darter, whooping crane, and black-footed ferret have all been brought back from the brink of extinction. We can also celebrate that many other species no longer need the ESA's protection and have been removed from the list of endangered and threatened species, including the bald eagle—the very symbol of our nation's strength.

RETRIEVED FROM: https://www.fws.gov/lafayette/es/endangered_species.html

Poster: Endangered Species of Louisiana

https://www.fws.gov/lafayette/images/LA_ES_Poster.jpg
The Louisiana Black Bear: A Recovery Success Story

The Louisiana black bear is recovered.
The species became a symbol of the nation's fledgling conservation efforts in 1902 when President Theodore Roosevelt refused to shoot a bear that was trapped and tied to a tree by members of his hunting party. The episode was featured in a cartoon in The Washington Post, sparking the idea for a Brooklyn candy-store owner to create the "Teddy" bear.

Later, the unique subspecies of the American black bear was named "Louisiana's state mammal." Recognizing its population was struggling, the U.S. Fish and Wildlife Service...
(Service) listed the bear as threatened under the Endangered Species Act in January 1992. Its bottomland hardwood habitat in the Lower Mississippi River Valley was shrinking and had steadily declined in quality, and black bear numbers had substantially declined. Only an estimated 150 black bears remained in Louisiana.

The bear once ranged throughout Louisiana, western Mississippi, and East Texas; yet, its three remaining breeding subpopulations were then only found in East Carroll, Madison, Point Coupee, St. Mary, and Iberia Parishes, Louisiana. The range of these subpopulations only covered an estimated 340,000 acres.

Twenty-four years of extraordinary and dedicated efforts from the Service, Natural Resources Conservation Service (NRCS), U.S. Geological Survey, Louisiana Department of Wildlife and Fisheries, Mississippi Department of Wildlife Fisheries and Parks, University of Tennessee, Black Bear Conservation Coalition, Texas Parks and Wildlife Department, and several other organizations, and private landowners helped bring the Louisiana black bear back from the brink and achieve its recovery.

Biologists estimate that between 500 and 750 Louisiana black bears roam the United States today, approximately double the population size at the time of listing.

"President Theodore Roosevelt would have really enjoyed why we are gathered here today," Department of Interior Secretary Sally Jewell said during the delisting announcement on March 10, 2016. "Working together across private and public lands with so many partners embodies the conservation ethic he stood for when he established the National Wildlife Refuge System as part of the solution to address troubling trends for the nation's wildlife. As I said last spring when the delisting proposal was announced, the Louisiana black bear is another success story for the Endangered Species Act."
Together, the partners worked to conduct research regarding the status of the existing populations, establish additional subpopulations, and protect or restore more than 637,906 acres of habitat. The current range occupied by breeding subpopulations is estimated to be more than 1.8 million acres. In addition, a large proportion of habitat that supports and connects breeding subpopulations has been protected and restored voluntarily through private landowner restoration efforts.

"Growing up in the Sportsman's Paradise, I'm proud to join in the announcement of the recovery of the Louisiana black bear," Louisiana Gov. John Bel Edwards said. "The resurrection of this iconic symbol of our nation and Louisiana shows the value of science and collaborative research. It also represents a commitment to conservation with so many willing partners from private landowners to state and federal agencies, universities and non-governmental organizations coming together to make sure the Louisiana black bear will be around for many generations to come."

"The recovery of the Louisiana black bear is an outstanding conservation accomplishment," said Dan Ashe, director of the U.S. Fish and Wildlife Service. "Led by Louisiana and former Secretary Robert Barham, along with Texas and Mississippi, our state partners and private landowners have been crucial to this achievement. The Endangered Species Act's success in preventing extinction and recovering species is in large part due to the countless partnerships like these that it helps to foster."

Louisiana black bears typically live in bottomland hardwood forest communities of the Lower Mississippi River Valley. They den in trees or on the ground from December through April.

Photo Credit: USFWS
The majority of Louisiana black bear habitat falls on private lands where the U.S. Departments of Agriculture and the Interior worked with Louisiana farmers to voluntarily restore more than 485,000 acres of bottomland hardwood forests in priority areas for conservation. One key tool was the use of conservation easements in these targeted areas, through which the NRCS worked with farmers to restore habitat on difficult-to-farm lands. This strategic approach became one of the building blocks for Working Lands for Wildlife, a partnership through which NRCS is working with the Service and others to conserve wildlife habitats on agricultural lands nationwide.

Louisiana black bears also are protected on public lands across Louisiana and Mississippi. Some of these include Bayou Teche National Wildlife Refuge near Franklin, Louisiana; Tensas River National Wildlife Refuge in Tallulah; Louisiana; Richard K. Yancey Wildlife Management Area near Ferriday, Louisiana; Big Lake Wildlife Management Area near Gilbert, Louisiana and Theodore Roosevelt National Wildlife Refuge near Yazoo City, Mississippi.

To ensure the Louisiana black bear continues its comeback, the Service and its partners will follow a post-delisting monitoring plan to track the bear's population growth and habitat expansion.

Thanks to the collaborative efforts of many partners, an estimated 500 to 750 Louisiana black bears now roam in the bottomland hardwood forests in Louisiana and western Mississippi.

RETRIEVED FROM:
OVER THE RIVER
AND THROUGH THE WOODS:

NAME_________________________

Creature Creation Page

Draw your creature:

Is it a plant or an animal?

Is your creature aquatic or terrestrial? Does it swim? Does it fly? What does it eat?

Describe your creature--If it is an animal, is it a fish?; reptile?; bird?; mammal?

Why is it endangered?
OVER THE RIVER
AND THROUGH THE WOODS:

NAME__________________________

Habitat Creation Page

Draw your creature's habitat. Create a surreal landscape. What type of ecosystem is it--aquatic or terrestrial?
Dolch Sight Words List for Second Grade

(46 words)

always, around, because, been, before, best, both, buy, call, cold, does, don't, fast, first, five, found, gave, goes, green, its, made, many, off, or, pull, read, right, sing, sit, sleep, tell, their, these, those, upon, us, use, very, wash, which, why, wish, work, would, write, your

This list can be adapted [http://www.sightwords.com/sight-words/dolch/](http://www.sightwords.com/sight-words/dolch/)
OVER THE RIVER
AND THROUGH THE WOODS:

NAME_________________________

Story Development Sheet: Please write at least 3 sentences for each

First:

Then:

Next:

After that:

Finally:
Student Standards for English Language Arts: Grade 2

Reading Standards for Literature

Key Ideas and Details
1. Ask and answer such questions as who, what, where, when, why, and how to demonstrate understanding of key details in a text.
2. Recount stories, including fables, and determine their central message, lesson, or moral.
3. Describe how characters in a story respond to major events and challenges.

Craft and Structure
5. Describe the overall structure of a story, including describing how the beginning introduces the story and the ending concludes the action.

Integration of Knowledge and Ideas
7. Use information gained from the illustrations and words in a print or digital text to demonstrate understanding of its characters, setting, or plot.

Reading Standards for Informational Text

Key Ideas and Details
1. Ask and answer such questions as who, what, where, when, why, and how to demonstrate understanding of key details in a text.
2. Identify the main topic of a multi-paragraph text as well as the focus of specific paragraphs within the text.
3. Describe the connection between a series of historical events, scientific ideas or concepts, or steps in technical procedures in a text.

Craft and Structure
4. Determine the meaning of words and phrases in a text relevant to a grade 2 topic or subject area.
6. Identify the main purpose of a text, including what the author wants to answer, explain, or describe.
Integration of Knowledge and Ideas
7. Explain how specific images (e.g., a diagram showing how a machine works) contribute to and clarify a text.
8. Describe how reasons or evidence support specific points the author makes in a text

Writing Standards

Text Types and Purposes
2. Write informative/explanatory texts in which they introduce a topic, use facts and definitions to develop points, and provide a concluding statement or section.
3. Write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.

Production and Distribution of Writing
5. With guidance and support from adults and peers, focus on a topic and strengthen writing as needed by revising and editing.
6. With guidance and support from adults, use a variety of digital tools to produce and publish writing, including in collaboration with peers.

Research to Build and Present Knowledge
7. Participate in shared research and writing projects (e.g., read a number of books on a single topic to produce a report; record science observations).
8. Recall information from experiences or gather information from provided sources to answer a question.
ADDITIONAL INFORMATION

ECOS Environmental Conservation Online System

Conserving the Nature of America

Listed species believed to or known to occur in Louisiana

Notes:

- As of 02/13/2015 the data in this report has been updated to use a different set of information. Results are based on where the species is believed to or known to occur. The FWS feels utilizing this data set is a better representation of species occurrence. Note: there may be other federally listed species that are not currently known or expected to occur in this state but are covered by the ESA wherever they are found; Thus if new surveys detected them in this state they are still covered by the ESA. The FWS is using the best information available on this date to generate this list.
- This report shows listed species or populations believed to or known to occur in Louisiana
- This list does not include experimental populations and similarity of appearance listings.
- This list includes species or populations under the sole jurisdiction of the National Marine Fisheries Service.
- Click on the highlighted scientific names below to view a Species Profile for each listing.

Listed species -- 22 listings
Animals -- 19 listings

<table>
<thead>
<tr>
<th>Status</th>
<th>Species/Listing Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>T</td>
<td>Bat, Northern long-eared Wherever found (<em>Myotis septentrionalis</em>)</td>
</tr>
<tr>
<td>T</td>
<td>Heelsplitter, Alabama (=inflated) Wherever found (<em>Potamilus inflatus</em>)</td>
</tr>
<tr>
<td>T</td>
<td>Knot, red Wherever found (<em>Calidris canutus rufa</em>)</td>
</tr>
<tr>
<td>E</td>
<td>Manatee, West Indian Wherever found (<em>Trichechus manatus</em>)</td>
</tr>
<tr>
<td><strong>Status</strong></td>
<td><strong>Species/Listing Name</strong></td>
</tr>
<tr>
<td>-----------</td>
<td>--------------------------</td>
</tr>
<tr>
<td>E</td>
<td>Mucket, pink (pearl mussel) Wherever found (<em>Lampsilis abrupta</em>)</td>
</tr>
<tr>
<td>T</td>
<td>Pearlshell, Louisiana Wherever found (<em>Margaritifera hembeli</em>)</td>
</tr>
<tr>
<td>T</td>
<td>Plover, piping except Great Lakes watershed (<em>Charadrius melodus</em>)</td>
</tr>
<tr>
<td>E</td>
<td>Pocketbook, fat Wherever found (<em>Potamilus capax</em>)</td>
</tr>
<tr>
<td>T</td>
<td>Rabbtsfoot Wherever found (<em>Quadrula cylindrica cylindrica</em>)</td>
</tr>
<tr>
<td>E</td>
<td>Sea turtle, hawksbill Wherever found (<em>Eretmochelys imbricata</em>)</td>
</tr>
<tr>
<td>E</td>
<td>Sea turtle, Kemp’s ridley Wherever found (<em>Lepidochelys kempii</em>)</td>
</tr>
<tr>
<td>E</td>
<td>Sea turtle, leatherback Wherever found (<em>Dermochelys coriacea</em>)</td>
</tr>
<tr>
<td>T</td>
<td>Sea turtle, loggerhead Northwest Atlantic Ocean DPS (<em>Caretta caretta</em>)</td>
</tr>
<tr>
<td>T</td>
<td>Sturgeon (Gulf subspecies), Atlantic Wherever found (<em>Acipenser oxyrinchus (=oxyrhynchus) desotoi</em>)</td>
</tr>
<tr>
<td>E</td>
<td>Sturgeon, pallid Wherever found (<em>Scaphirhynchus albus</em>)</td>
</tr>
<tr>
<td>E</td>
<td>Tern, least interior pop. (<em>Sterna antillarum</em>)</td>
</tr>
<tr>
<td>T</td>
<td>Tortoise, gopher West of Mobile and Tombigbee Rivers (<em>Gopherus polyphemus</em>)</td>
</tr>
<tr>
<td>Status</td>
<td>Species/Listing Name</td>
</tr>
<tr>
<td>--------</td>
<td>----------------------</td>
</tr>
<tr>
<td>T</td>
<td>Turtle, ringed map Wherever found (Graptemys oculifera)</td>
</tr>
<tr>
<td>E</td>
<td>Woodpecker, red-cockaded Wherever found (Picoides borealis)</td>
</tr>
</tbody>
</table>

Plants -- 3 listings

<table>
<thead>
<tr>
<th>Status</th>
<th>Species/Listing Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>E</td>
<td>Chaffseed, American (Schwalbea americana)</td>
</tr>
<tr>
<td>T</td>
<td>No common name (Geocarpon minimum)</td>
</tr>
<tr>
<td>E</td>
<td>Quillwort, Louisiana (Isoetes louisianensis)</td>
</tr>
</tbody>
</table>

Blue Sky Studios, an animation company that developed imagery for Twentieth Century Fox's "Horton Hears a Who."

RETRIEVED FROM: http://blueskystudios.com/films/horton/
Hiddle MacDiddle MacStew lived in the country of Woo. He had a brother named Barney. Barney MacDiddle MacStew, to put it mildly, could count out a number or two. He knew them backways and front ways and upside and grumpways and in each every between ways of which ways a number could do. Yes, that Barney MacDiddle MacStew was a counting number genius it’s true. Addition, subtraction, polynomial interaction, but, that, for this lesson, won’t do.

Today, we will contemplate shapes, their outlines and in lines we’ll trace, how to stack, split and intertwine them, measure and define them, and imagine their circumference or space. For, just as Barney MacDiddle MacStew knew everything a number could do, his brother Hiddle could devise and fiddle, meet in the middle, unwind curves and lines, untie and untangle the contents of arch or triangle, that Hiddle MacDiddle MacStew. Whoo Who!

In preschool, students learn about shapes. They learn how to identify them by appearance. As an example, a shape made of straight lines with four equal sides is a square, □ a shape made of three straight lines is a triangle, △ a shape made of curved lines is a circle ○ and so forth.

In this lesson, we will expand on students’ understanding of shapes by exploring them through the lens of Dr. Seuss. Theodor Seuss Geisel took every opportunity to reshape our perspective, both through thought-provoking stories and mind-bending imagery. He transformed the commonplace into flights of fancy designed to intrigue and inspire a new way of looking at the world.

Begin this lesson by explaining students are going to create their own landscapes inspired by the art of Dr. Seuss, and, that Dr. Seuss often integrated a lot of math into his designs.

Display images and information about triangles where they can be seen by the whole class, such as on an Elmo, Promethean or SMART board. Discuss the images and information. Follow this by displaying Theodor Seuss Geisel’s CAT DETECTIVE IN THE WRONG PART OF TOWN. Ask students to identify the different types of triangles, Equilateral, Isosceles and Scalene, within Dr. Seuss’ image.
Next, review information about cones, parabolas and circles. Display the images and information where they can be seen by the whole class. Explain that parabolas and hyperbolas can be used to draw archways. Follow this by displaying Theodor Seuss Geisel’s *VENETIAN CAT SINGING OH SOLO MEOW*. Ask students to identify the different archways within Dr. Seuss’ image.

Distribute graph paper, pencils and erasers to each student. Explain that they are going to use math to draw archways like the ones in Theodor Seuss Geisel’s *VENETIAN CAT SINGING OH SOLO MEOW*. Using the *Triangle Arch Progression* sheets and graph paper, guide students in creating sketches of ogee archways.

Distribute a second sheet of graph paper and colored pencils to each student.

Display and review Theodor Seuss Geisel’s *CAT DETECTIVE IN THE WRONG PART OF TOWN* and *VENETIAN CAT SINGING OH SOLO MEOW*. Display the images where they can be seen by the whole class, such as on an Elmo, Promethean or SMART board. Add the full *Triangle Arch Progression* sheet to the display. Ask students to use the second sheet of graph paper, pencil and colored pencils to create their own Dr. Seuss inspired cityscape that incorporate Equilateral, Isosceles and Scalene triangles and ogee archways. Once students have completed their images, ask them to share their designs with the class.
## Types of Triangles

### Triangles Based on Sides

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scalene</strong></td>
<td><strong>Isosceles</strong></td>
<td><strong>Equilateral</strong></td>
</tr>
<tr>
<td><img src="image" alt="Scalene Triangle" /></td>
<td><img src="image" alt="Isosceles Triangle" /></td>
<td><img src="image" alt="Equilateral Triangle" /></td>
</tr>
<tr>
<td>Length of all sides are different</td>
<td>Length of two sides are equal</td>
<td>Length of all sides are equal</td>
</tr>
</tbody>
</table>

### Triangles Based on Angles

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Acute</strong></td>
<td><strong>Right</strong></td>
<td><strong>Obtuse</strong></td>
</tr>
<tr>
<td><img src="image" alt="Acute Triangle" /></td>
<td><img src="image" alt="Right Triangle" /></td>
<td><img src="image" alt="Obtuse Triangle" /></td>
</tr>
<tr>
<td>Each angle is &lt; 90°</td>
<td>One angle is = 90°</td>
<td>One angle is &gt; 90°</td>
</tr>
</tbody>
</table>

© learnhive.com

RETRIEVED FROM: [https://www.tes.com/lessons/-vAhTga1pQ0hfg/types-of-triangles](https://www.tes.com/lessons/-vAhTga1pQ0hfg/types-of-triangles)
Triangles

A triangle has three sides and three angles

The three angles always add to 180°

Equilateral, Isosceles and Scalene

There are three special names given to triangles that tell how many sides (or angles) are equal.

There can be 3, 2 or no equal sides/angles:

- **Equilateral Triangle**
  - Three equal sides
  - Three equal angles, always 60°

- **Isosceles Triangle**
  - Two equal sides
  - Two equal angles
### Scalene Triangle
- No equal sides
- No equal angles

### What Type of Angle?
Triangles can also have names that tell you what **type of angle** is inside:

#### Acute Triangle
- All angles are less than 90°

#### Right Triangle
- Has a right angle (90°)

#### Obtuse Triangle
- Has an angle more than 90°

### Combining the Names
Sometimes a triangle will have two names, for example:
Right Isosceles Triangle

Has a right angle (90°), and also two equal angles

Can you guess what the equal angles are?

Perimeter

The perimeter is the distance around the edge of the triangle: just add up the three sides:

Area

The area is **half of the base times height**.

- "b" is the distance along the base
- "h" is the height (measured at right angles to the base)

\[
\text{Area} = \frac{1}{2} \times b \times h
\]

The formula works for all triangles.

Note: a simpler way of writing the formula is \(\frac{bh}{2}\)
Example: What is the area of this triangle?

Height = h = 12

Base = b = 20

Area = $\frac{1}{2} \times b \times h = \frac{1}{2} \times 20 \times 12 = 120$

The base can be any side, just be sure the "height" is measured at right angles to the "base":

(Note: You can also calculate the area from the lengths of all three sides using Heron's Formula.)

Why is the Area "Half of bh"?

Imagine you "doubled" the triangle (flip it around one of the upper edges) to make a square-like shape (a parallelogram) which can be changed to a simple rectangle:

(Note: 12 is the height, not the length of the left-hand side)
THEN the whole area is $bh$, which is for both triangles, so just one is $\frac{1}{2} \times bh$.

RETRIEVED FROM: https://www.mathsisfun.com/triangle.html
CAT DETECTIVE IN THE WRONG PART OF TOWN

RETRIEVED FROM: http://www.authorizedgallery.com/secret-art-archive-works
Serigraph on Archival Canvas
Authorized Estate Edition

Image Size: 32” x 24” with additional canvas border

Limited Edition of 850 Arabic Numbers
99 Patrons’ Collection
155 Collaborators’ Proofs
5 Hors d’Commerce

Adapted posthumously from the 1969 original pencil and watercolor on illustration board.

Here Dr. Seuss’s abstract expressionist style surrounds us with architectural echoes that are uniquely and stylistically Seuss. With a wink, he transports us to this stunning town and then leaves us wondering exactly where we are. Could this artwork be a Seussian travelogue of the cities Ted adored and which enticed him to explore time and again? Ionic columns, stairways descending into water, a lone palm tree, an adobe hacienda complete with veranda, Eiffel-esque structures, an elevated train, laundry out to dry, peaked chalets, a majestic entry arch, piazzas, and chimneys galore. As only he can, Dr. Seuss takes us to Athens, Venice, San Diego, Mexico City, Paris, New York, Cuzco, Lucerne, Brussels, Florence, and London in a single trip; a confluence of his favorite travels.


More local examples of Theodor Seuss Geisel’s wonderful works can be viewed (and purchased) here: http://www.authorizedgallery.com/secret-art-archive-works
Definition of **Parabola**

A special curve, shaped like an arch.

Any point on a parabola is at an equal distance from ...

... a fixed point (the focus), and ...
... a fixed straight line (the directrix)

RETRIEVED FROM: [http://www.mathsisfun.com/definitions/parabola.html](http://www.mathsisfun.com/definitions/parabola.html)

**It is one of the "Conic Sections"

A section (or slice) through a cone.

By taking different slices through a cone we can get a circle, an ellipse, a parabola or a hyperbola

RETRIEVED FROM: [http://www.mathsisfun.com/definitions/conic-section.html](http://www.mathsisfun.com/definitions/conic-section.html)
Conic Sections

*Conic Section: a section (or slice) through a cone.*

Did you know that by taking different slices through a cone you can create a circle, an ellipse, a parabola or a hyperbola?

![Cones](image1)

**Cone**
straight through

![Circle](image2)

**Circle**

![Ellipse](image3)

**Ellipse**
slight angle
Parabola parallel to edge of cone

Hyperbola steep angle

So all those curves are related!

RETRIEVED FROM: http://www.mathsisfun.com/geometry/conic-sections.html
A circle is a shape with all points the same distance from the center. It is named by the center. The circle to the left is called circle A since the center is at point A. If you measure the distance around a circle and divide it by the distance across the circle through the center, you will always come close to a particular value, depending upon the accuracy of your measurement. This value is approximately 3.14159265358979323846... We use the Greek letter \( \pi \) (pronounced Pi) to represent this value. The number \( \pi \) goes on forever. However, using computers, \( \pi \) has been calculated to over 1 trillion digits past the decimal point.

The distance around a circle is called the circumference. The distance across a circle through the center is called the diameter. \( \pi \) is the ratio of the circumference of a circle to the diameter. Thus, for any circle, if you divide the circumference by the diameter, you get a value close to \( \pi \). This relationship is expressed in the following formula:

\[
\frac{C}{d} = \pi
\]

where \( C \) is circumference and \( d \) is diameter. You can test this formula at home with a round dinner plate. If you measure the circumference and the diameter of the plate and then divide \( C \) by \( d \), your quotient should come close to \( \pi \). Another way to write this formula is: \( C = \pi \cdot d \) where \( \cdot \) means multiply. This second formula is commonly used in problems where the diameter is given and the circumference is not known (see the examples below).

The radius of a circle is the distance from the center of a circle to any point on the circle. If you place two radii end-to-end in a circle, you would have the same length as one diameter. Thus, the diameter of a circle is twice as long as the radius. This relationship is expressed in the following formula: \( d = 2 \cdot r \), where \( d \) is the diameter and \( r \) is the radius.

VENETIAN CAT SINGING OH SOLO MEOW

Serigraph on Archival Canvas
Authorized Estate Edition

Image Size: 33.5” x 28” with additional canvas border

Limited Edition of 375 Arabic Numbers
99 Patrons’ Collection
155 Collaborators’ Proofs

Adapted posthumously from the 1967 original oil on canvas board.

Dr. Seuss loved Venice. In *Venetian Cat Singing Oh Solo Meow* Ted captures the city’s vibrancy with his artistic homage to landmark sites such as St. Mark’s Basilica, the Hotel Danieli, and the Rialto Bridge, with the island of San Giorgio Maggiore off in the distance.
Math of Arches [https://www.youtube.com/watch?v=Tlf2gaYjLHo](https://www.youtube.com/watch?v=Tlf2gaYjLHo)
Equilateral triangle

60° angle

60° angle

Two equilateral triangles—3 equal sides
each angle is 60 degrees

Flip the second equilateral triangle so
that is vertical to the first
Place the second equilateral triangle on top of the first equilateral triangle.

Draw a circle so that the center is an equal distance from the top of the two equilateral triangles.

Draw a second circle on the opposite side.
And a third circle on the bottom

Now erase the top triangle and most of the top circle (except the bottom right of the curve)

Now do the same thing on the other side
the inside two triangles

draw the circumference of the bottom circle

and erase the bottom half of the circle and a small piece of the top

Next, draw a square

then erase the top of the square

Ogee Arch
Steps to creat an Ogee Arch
Sample Progression
Student Standards for Math: Grade 3


1. Understand that shapes in different categories (e.g., rhombuses, rectangles, and others) may share attributes (e.g., having four sides), and that the shared attributes can define a larger category (e.g., quadrilaterals). Recognize rhombuses, rectangles, and squares as examples of quadrilaterals, and draw examples of quadrilaterals that do not belong to any of these subcategories.

2. Partition shapes into parts with equal areas. Express the area of each part as a unit fraction of the whole. For example, partition a shape into 4 parts with equal area, and describe the area of each part as 1/4 of the area of the shape.
ADDITIONAL RESOURCES

http://www.seussville.com/
https://www.earlymoments.com/dr-seuss/Favorite-Dr-Seuss-Quotes/
http://www.instructables.com/id/Oobleck/
http://www.food.com/recipe/dr-seuss-oobleck-289923
https://www.thinglink.com/scene/758772414975836162
http://blueskystudios.com/films/horton/
http://mrjakeparker.com/agent44/13994653
http://annac-phys123.tumblr.com/page/2
http://lpb.pbslearningmedia.org/resource/nv37.sci.engin.design.arches/physics-of-arches/
https://neworleanscitypark.com/in-the-park/boating-biking
https://www.springfield-ma.gov/park/fileadmin/_migrated/content_downloads/ForestParkMap_01.pdf
http://blueskystudios.com/films/horton/