



KidSeries Season 2013-14



EDUCATOR STUDY GUIDE

Click Clack Boo! A Tricky Treat (Fall 2013)
The True Story of the Three Little Pigs (Winter 2014)
Lyle Finds His Mother (Spring 2014)

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The True Story of the Three Little Pigs



Based on the book by Jon Scieszka • Illustrated by Lane Smith
Adapted by Robert Kauzlaric • Music by Paul Gilvary • Directed by Amanda Link

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Introduction to the Student Matinee Program

Lifeline Theatre's award-winning adaptations of children's literature inspire a love of reading that will give flight to your students' imaginations and stay with them throughout their lives. Every year, Lifeline Theatre's KidSeries Student Matinee Program serves over 3,000 students, 35 schools, 120 classrooms, and 185 teachers with school-day performances of our season productions. Prior to every show, teachers receive this comprehensive Study Guide, complete with play synopses, pull-out activity pages that relate the play to other school subjects, and student/teacher reviews to send back to the cast. Following every school matinee, our cast engages the student audiences in post-performance Talk Backs. The actors ask and answer questions, encouraging deeper analysis of the play.

We are committed to bringing children's literature to the stage to entertain, educate and empower both kids and adults. Our goal is to help students develop greater appreciation of literature and theatre as art forms, to excite kids about reading, as well as to teach them about various subjects within each individual show.

The enclosed educational activity sheets are beneficial to deepening your field trip experience at Lifeline Theatre. We encourage you to use this study guide to enrich your students' experience of Lifeline's KidSeries, and to enhance the educational value of the performance you attend. Please let us know what parts are helpful to you and where you would like additional materials. There is a teacher feedback form and student survey to copy for your class, and we hope you will take the time to let us know what you thought of both the show and the study guide. We do this work for you and your students, and we want to make it work!

HOW TO PREPARE FOR YOUR FIELD TRIP

Before the Play: Discuss Appropriate Behavior

Have a discussion with your students about proper theatre etiquette. For example, it's okay to clap and laugh, but it's not okay to talk to your neighbor. Have students compare and contrast the difference between watching a movie and watching a play. Ask if students have been to a play before. If so, what play? What was the experience like? What do they think this particular experience will be like? If the students have not been to Lifeline before, have them think about what they might expect: a big theatre or a small one, many seats or only a few, young actors or older ones, etc.

After the Play: Reflect on the Experience

Ask students if they enjoyed the play. Based on this experience, would they like to see other plays? If they've seen plays before, how did this play compare? What happened that they were expecting to happen? What happened that they weren't expecting? How was seeing a play a different experience than seeing a movie?

Have the students write a review of the play. Use the attached form or have them write a paragraph or two on their own. Encourage the students to be specific about why they enjoyed a certain part of the play. If they liked a scene because it was funny, have them explain *why* it was funny to them, what the characters *did* or *said* that was funny, etc. Have the students draw a picture or make a collage of their favorite scene or character. Have them show their picture to the class and explain why that scene or character was their favorite. We invite you to send the reviews and pictures to Lifeline – we enjoy reading them and learn from student feedback.

TRADITIONAL PLAYS VS LITERARY ADAPTATIONS

Lifeline Theatre's KidSeries productions are often musical adaptations of picture books and short stories for children. We encourage you to discuss the elements of each version and compare/contrast the two both before and after you see the play.

Before the Play: Get to Know the Original Story

Read the story to your students, or have them read the book themselves, before the production. After reading the book, discuss it with your students, using these questions as launch pads:

- Who are the characters in the story?
- What happens in the beginning of the story? The middle? The end?
- What is your favorite part of the story? Why?
- Who is your favorite character? Why?
- Is there a character in the story you don't like? What makes you dislike this character?
- What do you think you will see on stage as the actors tell this story?
- How might the play be different from the story? How might it be the same?

Beginning, Middle and End

To encourage sequential thinking, have students act out the beginning, middle and end of the story. Split the students into three groups (or more, depending on the number of students in your class) and have one group enact the beginning, have the next group enact the middle, and the final group the end. Have the students watching the performances help the group to remember any parts they may have left out. Give the groups the chance to redo their performances, including any elements suggested by their classmates.

After the Play: Compare/Contrast the Story to the Play

- How were the book and the play different?
- How were the book and the play the same?
- What elements of the play surprised you, based on your knowledge of the book?
- Which did you enjoy more, reading the book or watching the play?
- What was your favorite part of the play? Was that your favorite part of the book too?
- Were there any characters in the book that were not in the play, or vice versa?

- Some parts of the play are different from the book. Why do you think the playwright added or subtracted certain parts?

JOBS IN THE THEATRE: BEHIND THE SCENES

Before the Play: Prepare Your Students to Observe All the Roles

When we create a play at Lifeline, we have a community of artists working together to make a complete production. Ask students to be particularly observant during the performance for the parts of the show that are done by the various people listed below:

Playwright/Adaptor/Author – writes the play

Composer – writes the music for the show

Lyricist – writes the words (or “lyrics”) for the songs in the play

Director – directs the play: makes decisions about costumes, lights, sets, etc.

Choreographer – creates and teaches the actors the dances in the show

Lighting Designer – designs and hangs the lights for the show; designs lighting changes

Set Designer – designs and builds the scenery and props for the show

Sound Designer – designs and records the sound effects for the show

Costume Designer – designs and makes the costumes for the show

Stage Manager – helps the director during rehearsals; sets props and scenery before each performance; runs the sound and lights during the performance

Actors – perform the play

After the Play: Discuss the Students' Observations

Ask the students about what they noticed about the “behind-the-scenes” jobs:

- How did the costume designer make the actors look like the characters they were playing?
- What about their costumes helped you to know what kind of people or animals they were?
- Did you have a favorite costume in the show? Which one? Why was it your favorite?
- If there were animal costumes, how did the costume designer create them so that they would look more like animals than people?
- What are some of the locations the play took place in?
- How did the set designer make the settings look realistic?
- What sound effects did you hear in the play? How did those sound effects help you to know what was happening in the play?
- Why do you think the composer chose the styles of music he did? What sorts of music would not make sense with the story?

KIDSERIES SEASON 2013-14 SUPPORT

Lifeline Theatre’s programs are partially supported by Alphawood Foundation; The Arts Work Fund; Elizabeth F. Cheney Foundation; CityArts grant from the City of Chicago Department of Cultural Affairs and Special Events; Gaylord and Dorothy Donnelley Foundation; The Richard H. Driehaus Charitable Lead Trust; Illinois Arts Council, a state agency; MacArthur Fund for Arts and Culture at Prince; The Rhoades Foundation; The Polk Bros. Foundation; S&C Foundation; The Saints; The Service Club of Chicago; and the annual support of businesses and individuals.

SYNOPSIS OF THE PLAY

The play takes place at the courthouse in the town of Piggsylvania. As the lights come up, we meet tough-talking independent reporter on the streets, Lillian Magill, who seeks justice and TRUTH within in criminal system. Reporter Magill introduces us to the case she is about to witness, the great trial of the Big Bad Wolf and the crimes he has committed against the Three Little Pigs. Everyone in town is convinced that the wolf, also known as Alexander T. Wolf, is guilty... but she has a different feeling about it and is convinced that he has his own fair side of the story to tell. As she takes a seat to observe the trial, she tells the audience that THEY will be the jury for the case- meaning the audience will actually get to decide whether the wolf is guilty or innocent at the end of the trial/play....

The judge, The Honorable Prudence, enters the courtroom, and everyone rises. We quickly learn that Prudence is definitely biased on the side of the pigs. Julia is the lawyer for the side of the pigs, and she presents her opening statement in the form of a lively and persuasive song. She tells the story from the pigs' point of view—it is the story that most of us know, where the wolf huffs and puffs and blows in the house of straw (then eats that pig) followed by the house of sticks (then eats that pig) and finally tries to blow down the brick house to no avail... which is when the police arrive and arrest the wolf. At the end of her song telling this side of the story, A.T. Wolf wants to begin to explain his side of the story, starting with why he ATE the pigs. He sings a song supporting his point of view as a wolf, who just naturally eats pigs!

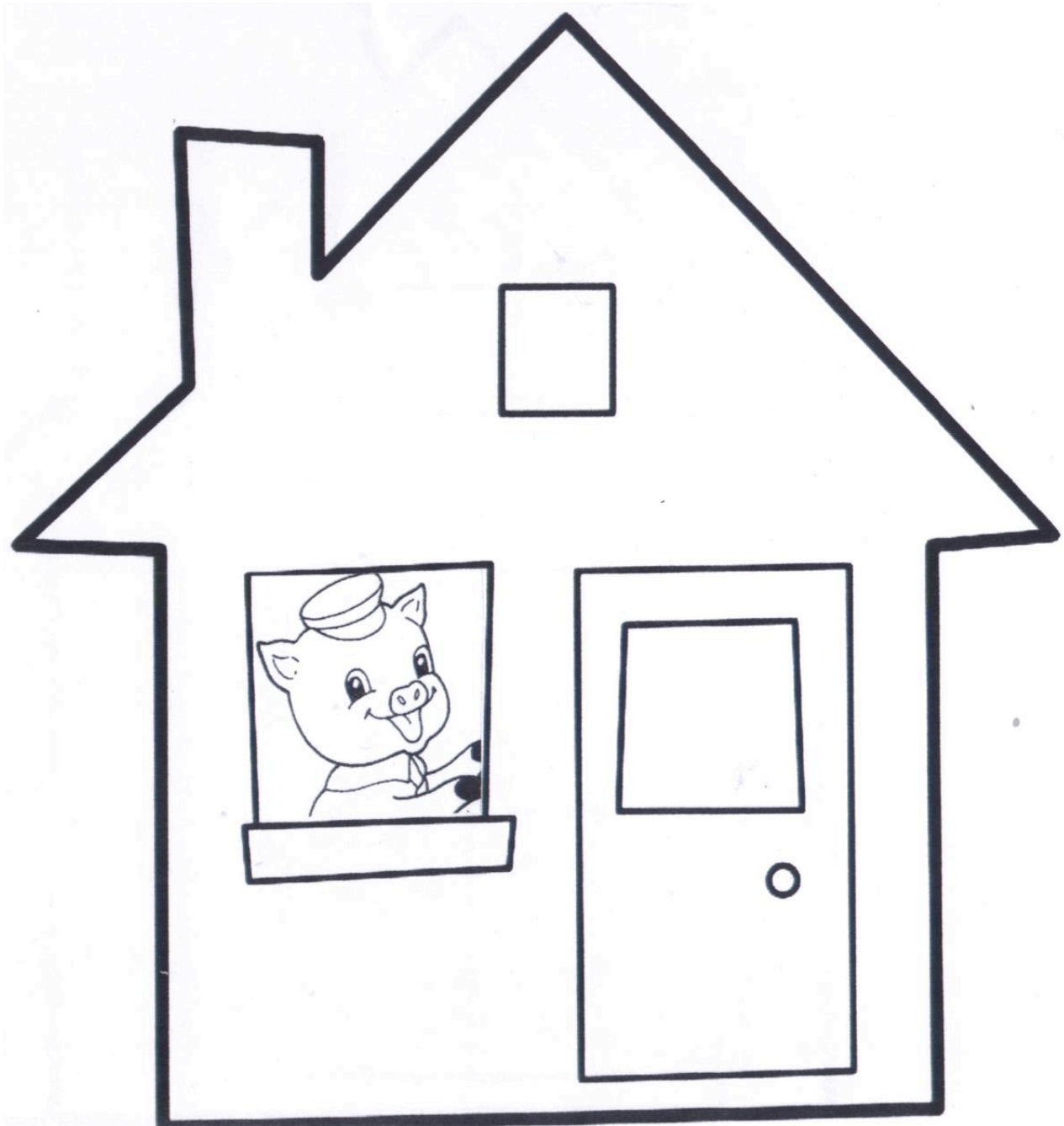
His song is unconvincing so far, and the prosecution calls to the stand a Dr. Robert Shears (Bobby) to make a case about the viciousness of wolves. His testimony is cut short by an emergency surgery he is called in to perform at the hospital, and they call the next witness to the stand, Martha-- a pig neighbor of Maxwell, the brick house pig, and witness to the final huff-and-puff attempt. She claims that from her vantage point, she saw his viciousness first hand. She claims that the wolf came wearing a chef's apron, wielding a knife and fork, yelling "'Let me in, let me in! I wanna eat you... all covered in sugar,'" or something like that.... She was the one who called the police at that point. She sings a song claiming that A. T. Wolf is indeed the wolf she saw that day, and should be locked up. Following this, Julia calls her last witness to the stand, the third pig himself, Maxwell. He tells the story from his point of view, and talks about how the wolf asked/demanded to come in, that his eyes were leaky and looking "deranged", and that there was something gooey in his beard. He just looked awful. And angry.

Wolf jumps in at this point and asks to please be able to present his side of the story. He doesn't have legal representation, but wants the proper questioning, so he pulls reporter Magill to question him. And he presents this story: On the day of the incident, Wolf had a horrible, terrible cold. Hence, the watery eyes and gooey beard. But he was trying to feel better, so he decided to bake a cake. As he was putting ingredients together, he realized he was missing one cup of sugar, so he went to the pig's house down the road (whose house was made of straw). The knife and fork that Martha thought she saw was simply a whisk and measuring cup. As he arrived at the house and knocked on the door asking to come in (for a cup of sugar), he sneezed! And that sneeze blew down the straw house, killing the pig! What could the wolf do? He ate the pig. Next, he went to house of sticks to ask that pig for a cup of sugar, and... the same thing happened! Now two houses were down, two pigs were dead, and both eaten by the wolf. At the third house is when he got "caught". His case is closed.

So, what is the verdict? Is the wolf innocent or guilty? Here, the audience gets to vote and decide, and depending on the majority, that is how the play ends. 😊

IF IT WAS YOUR HOUSE

In the story of the Three Little Pigs, there is a house of straw, a house of sticks, and a house of bricks. How would you make YOUR house if you were one of the pigs? Get creative with this art activity and make your house unique and special.



Parts of a Newspaper

In *The True Story of the Three Little Pigs*, we learn that two different newspapers told different versions of the story of what happened between the pigs and the Big Bad Wolf. In newspapers, there are many different sections that each cover different topics. Use this matching activity below to test how well you can guess which section might cover which stores. Draw a line from one side to the other.

NEWSPAPER SECTION

WORLD

NATION

HOME AND GARDEN

TRANSPORTATION

SPORTS

ARTS AND ENTERTAINMENT

CLASSIFIEDS

TITLE OF STORY

Chicago Cubs Score Three Home Runs In The 11th Inning!

“New Cars Are Safer than Old Cars, Experts Say”

“President Obama Visit Schools Across the Country”

“10 Tips For How To Grow The Perfect Tomatoes”

“HOUSE FOR RENT! Great condition. Call 555-3496.”

“Heavy Rains and Floods Destroy the Coast of France”

“Hollywood Movie Stars and Their Fabulous Shoes”

WE CAN TELL MANY STORIES

ALL STARTING FROM THE SAME HEADLINE

In the *True Story of the Three Little Pigs*, we learn that there are many different SIDES to a story, and that what one person thinks happened can be very different than what another person thinks happened. Let's see if we can explore that further with this creative writing exercise. Below are three made-up possible story titles or "headlines". Use one or make up your own. Working in groups, each group should choose one headline and break into two smaller groups. Each smaller group can use the "five line story" form below to write their own version of how that headline came to be.

Possible Made-Up Headlines:

"WHY EVERYONE AROUND ME LIKES TO SMILE"

"WHY ORANGE IS HIS FAVORITE COLOR"

"WHY SHE IS ALWAYS SINGING IN THE MORNING"

Once there was...

And every day...

Until one day...

Because of this...

And that is why...

ALL ABOUT INTERVIEWS!

In The True Story of the Three Little Pigs, the lawyers interview the witnesses on the stand to learn more about them and their point of view on things. Interviewing your friends in class can be a good way to learn more about them and share what you know with each other.

Using this question sheet below, break up into pairs and interview each other. Write down your answers. When you are done, the whole class can present what they have learned.

What is your full name? _____

Were you named after anyone in your family, or does your name have a special meaning?

What is your favorite hobby or activity to do in your free time?

What subject in school do you like the best? _____

What do you like better: winter or summer? _____

What do you like better: pie or cake? _____

What do you like better: cats or dogs? _____

If you could have a magical power, what would it be? _____

What do you want to be when you grow up? _____

Anything else you want to share about yourself? _____

FURTHER CLASSROOM ADVENTURES

Drama Games relating to *The True Story of the Three Little Pigs*

Once back in the classroom, we encourage you to maximize your students' experience at Lifeline by using drama to teach drama! In our residency program, we use theatre games to not only teach the basics of performance, but also to explore themes in the student matinees. Below are some games you can play with your class that touch upon some of the concepts conveyed in the story.

Mime Telephone (for how the “truth” can change)

Number of Players: Small Groups

Objectives: Physicality, Focus, Pantomime

How to Play: Get a series of volunteers--5 or 6, or more with an older class--with the rest of the class as audience. The students line up upstage to downstage, all facing downstage and the teacher or leader at the back (upstage end) of the line. The leader taps the next person in line on the shoulder; the student turns to face the teacher. The leader mimes an object and mimes using the object; for example, if the object is a sandwich, she might mime spreading peanut butter onto bread, putting the slices of bread together, and taking a bite. Then she hands the object to that next person up the line. That person takes the object, then turns and taps the next person on the shoulder, and must repeat exactly what he or she thinks was mimed to them. The "object" continues down the line. When it reaches the final person the farthest downstage, he or she must take the object and say, "This is a ..." and say whatever they believe or guess the object is.

Kitty Wants A Corner (for the action of moving between houses)

Number of Players: Full Group

Objectives: Focus, Energy, Ensemble

How to Play: Kitty is selected and comes to the center of the circle. He or she begins telling people individually on the circle, "Kitty wants a corner." The person being asked replies, "Sorry, try my neighbor." While this is happening, other people are trying to switch places in the circle without losing their spot to Kitty. They have to make eye contact and get non-verbal agreement to make the switch successfully. If they lose their spot, they then become the new Kitty. These steps repeat. This game is all about using your senses to catch someone sneaking across the circle, and communicating non-verbally.

Character Interview (for the witness stand)

Number of Players: Solo, with Group

Objectives: Improvisation, Character, Listening

How to Play: Focusing on a specific character from a story, ask a volunteer to come up and "be" that character for a Q&A with the class. The student is asked to consider not only the physicality of their character, but also the words and feelings he or she might use in such a setting. The class speaks to this actor as the character and asks them questions about their life and experiences.

Student Review of *The True Story of the Three Little Pigs*

By: _____

I give this play a (circle the number of stars): ★ ★ ★ ★ ★

My favorite part of the play was _____

because _____

My favorite character was _____

because _____

If I had choose what I liked best, I would choose (circle one)

the story the characters the songs the costumes the scenery

because _____

KidSeries Teacher Comment Form

Please fill out as much of this comment form. Then either: 1) mail it to Lea Pinsky, Education Director, Lifeline Theatre, 6912 North Glenwood Avenue, Chicago, Illinois 60626; or 2) fax it to 773-761-4582. If your students have completed review sheets, please mail them or drop them off with this form. Thank you.

School: _____ Grade Level: _____ Number of Students: _____

Show your class saw: _____

Have you attended a Lifeline KidSeries show before? ___ Yes ___ No

If yes, which one(s) have you seen?

Did you read your class the book before coming to see the show? ___ Yes ___ No

What was the strongest part of the show for you, or what did you like best?

What was the weakest part of the show for you, or what did you like least?

Would you bring your students to another performance at Lifeline? __ Yes __ No

Why or why not?

Which activities in the study guide were most beneficial to your students, and how did they benefit from those activities? (If possible, please give specific examples.)

Are there any other books you would like to see Lifeline adapt? Which books?

(optional) Name _____

Email _____