

KidSeries Season 2013-14



EDUCATOR STUDY GUIDE

Click, Clack, BOO! A Tricky Treat (Fall 2013)
The True Story of the 3 Little Pigs! (Winter 2014)
Lyle Finds His Mother (Spring 2014)

Lifeline Theatre ★ 6912 North Glenwood ★ Chicago, Illinois 60626 ★ 773-761-4477

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CLICK CLACK BOO!



Based on the new book by Doreen Cronin • Illustrated by Betsy Lewin
Adapted by James E. Grote • Music by George Howe • Directed by Shole Milos

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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 gives flight to your students' imaginations and stays 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. Prior to every show, teachers receive these comprehensive Study Guide, complete with play synopses, pull-out activity pages that relate the play to other school subjects, and student/teacher review forms 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, and to teach them about the subjects explored in 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 prepare these materials for you and your students and we want to make them 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 staging, 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

Farmer Brown lives on his farm where he takes care of four mischievous barnyard animals: Pig, Cow, Hen, and Duck. The season is fall, and at the top of the show we learn that Farmer Brown does NOT like Halloween. Specifically, the whole holiday scares him and he wishes it never had to happen. The animals, on the other hand, LOVE Halloween, and can't wait for it to come. They recognize that some parts of it are a little bit scary, but scary in a fun way, for they know it is all just pretend.

Still, Farmer Brown is in charge, and he tells the animals there will be no celebrations of Halloween allowed on in the barn, or anywhere on the farm. The animals are very disappointed. "Why does Farmer Brown hate Halloween so much?" they wonder. Hen senses that it might be because some parts of Halloween can be scary, and she tries to tell the others that she understands Farmer Brown's reservations. The rest think being scared of Halloween is just wrong. They know that Halloween can be a lot of fun. Pig says they should throw a party anyway, and make it a surprise party for Farmer Brown, and then they are sure he will change his mind about this wonderfully silly holiday. Cow and Duck think it is a great idea, and soon Hen is convinced. So they begin to plan.

For the party, they will need to make invitations, prepare some decorations, decide on some fun games and activities, and of course, get costumes together. They also will need a plan to keep the party a surprise from Farmer Brown. When he isn't around, they sneak into Farmer Brown's famous "Big Box of Junk" to find materials to put together all the things that they need. While they are laughing about all the crazy things that he has in this box, Farmer Brown enters the barn and almost catches them! But fortunately they convince him with a fake reason about why they were going through his stuff, and he believes them.

The planning continues, covertly. While the animals are planning the party, they have a chance to talk about the deeper personal meanings they each relate to Halloween. For Hen, Halloween is about having the chance to explore different parts of herself. She sings about opening up to possibilities of adventure, and feeling like she can be anything she wants to be. For Cow, it's about celebration and expression, and dancing. She sings about dancing to the energy of being spooked, thinking about "things that go bump in the night". For Duck, it is about storytelling and suspense, and he regales the animals with a lively ghost story that leaves them on the edges of their seats.

The party is almost ready to take place. Hen knocks on Farmer Brown's door to beckon him to the barn. They are both still a little afraid of Halloween, and they meet Pig in the yard, who talks about what Halloween means to her. For Pig, it's about learning how to overcome fear. And how does she do that? By singing the fear away. She shows Farmer Brown how to sing fear away, and before long, he is singing along with her and becoming less afraid. He finally understands that Halloween really is all about make-believe, and that it can be fun. He is actually excited for the party!

The animals then hand him an invitation, invite him to the barn, which is full of decorations, play some games, put on some music, and have the party. Farmer Brown even wins 1st prize for Best Costume!

Something that Scared Me

Some things are scary.

Some things are scary to some people but not to others.

Some things that used to be scary to you might not be scary anymore.

In *Click Clack Boo*, Farmer Brown is scared of Halloween, and the animals are not. They throw a party, and Pig tells him she used to sing to become less afraid, and it works!

What is something in your life that you used to be scared of, that you aren't scared of anymore. Why was it scary to you? What did you or someone you know do to help you be less afraid? And how did you feel after that? Write about a time you can remember...

Something that used to seem scary to me is: _____

The reason I was afraid is _____

What I did to help me become less afraid is _____

And now, I feel _____



Planning a Party

In *Click Clack Boo*, the animals all work together to plan the Halloween party. They make invitations, decorations, and activities for the party. Can you do the same for all the students in your class? Split into groups of about four people, and each group gets to decide:

- What is the theme—what is the party for? (Is it a birthday? Christmas? 4th of July? Halloween? End of school? Just for fun?)
- What kind of decorations you will hang?
- What kind of food will you serve?
- What things or activities will you do at the party?

Talk to each other, and if you can, have one person in your group write down what you decide.

OUR PARTY!

Theme:

Food:

Decorations:

Activities:

Anything else?:



IT'S DIFFERENT THAN A COSTUME (all about PROPS)

A “prop” is something that actors use in a play to help with their scenes. It is different than a costume, because the actor wears the costume, but he or she holds a prop.

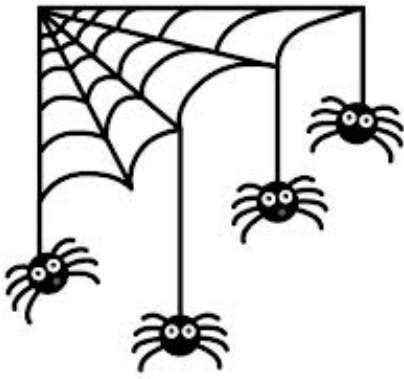
Anytime you play make-believe, you are pretending to be a “character”. If you have to use something in an activity as that character, that thing is always called a prop (even if the prop is make-believe).

Can you match the Halloween character on the left to the correct prop on the right?
Trick: there are also a few possible answers that are costumes, not prop. Don't be fooled!

DEVIL	MAGIC WAND
WITCH	SWORD
FAIRY	STETHOSCOPE
PIRATE	HAMMER
KNIGHT	LASSO
DOCTOR	SUIT OF ARMOR
CONSTRUCTION WORKER	PITCHFORK
BUNNY RABBIT	CARROT
COWGIRL	SHIELD
	EYE PATCH
	BROOM

Bonus points!

*Can you circle the two **COSTUMES** above?*



FIND WHAT'S HIDDEN IN HALLOWEEN!



Find the words
here in the word
search above!

Happy Hunting!

FURTHER CLASSROOM ADVENTURES

Drama Games relating to *Click Clack Boo*

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.

Haunted House (a game for the spookiness of Halloween)

Number of Players: Full Group

Acting Objectives: Focus, Physicalizing, Character

How to Play: One person is chosen to be the security guard walking through a "haunted house," where there are a lot of still statues that can move -- but only when the guard isn't looking! A theme for the floor of the house is chosen (i.e., dinosaurs) and everyone becomes a frozen statue within that theme, scattered in the performance space. As the guard moves through the room, the statues have to change position, but if the guard catches them moving they are out! Can be played elimination-style until only one statue remains. Themes can change throughout the game too, as the guard "changes" rooms.

King Louie (a game for a party)

Number of Players: Small Groups, Half Group

Acting Objectives: Ensemble, Listening, Reflexes

How to Play: 6-10 players gather in a circle, standing. One student is named King Louie, and students clockwise from him are named Number 1, Number 2, Number 3, etc. The group starts a 4-count rhythm by slapping their thighs twice, then clapping twice, in repetition. The class will want to start slow until they have the skills to accelerate the pace. King Louie starts by saying "King Louie" on the thigh slaps, and any number (i.e., "Number 7") on the hand-claps. Without missing a beat, Number 7 must say "Number 7" on the next thigh slaps, followed by a new number (i.e., "Number 2") on the next hand-claps. At any time the caller can send it back to "King Louie" on the hand-claps. If any player does not receive their call and call out a new player on the rhythm, they get sent to the spot with the highest number, and everyone ahead of that person advances up a number. Players must constantly remember their changing numbers. The goal is to become King Louie, so it is to the players' advantage to try to get the people in front of them out, including King Louie herself.

Mirror (a game for working together)

Number of Players: Partners

Acting Objectives: Physicality, Focus, Listening

How to Play: Students are put into pairs, and instructed to find their own space in the room. They should face each other and determine which player will be Player A and which will be Player B. Then, Player A begins slowly, silently, moving his body, and Player B must be the mirror, following his actions exactly, creating the illusion of the mirror. At the teacher's prompting, Player B then leads, and Player A follows. Urge students to move slowly, in ways that their partners can follow, working together to create the illusion of the mirror. Eventually, designate "no leader," so that both players are leading and following simultaneously, or switching back and forth on their own.

Student Review of *Click Clack Boo!*

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 _____