



**ORLANDO
SHAKESPEARE
THEATER**
IN PARTNERSHIP WITH UCF

CELEBRATE
25

Curriculum Guide 2013-2014



Book and Lyrics by
Robert Kauzlaric

Music by
Paul Gilvary and William Rush

Adapted from the book by
Jon Scieszka and Lane Smith



Sunshine State Standards

Language Arts

LA.7-12.2.1.4
LA.7-12.2.3.1
LA.7-12.5.2.1
LA.7-12.5.2.2
LA.7-12.5.2.4
LA.7-12.5.2.5

Theater Arts

TH.D.1.4
TH.S.1.5
TH.S.1.7
TH.S.3.2
TH.S.3.3

Common Core Standards

RL. 9-10.5
RL. 9-10.3
SL 9-10.1
SL. 8.4

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A letter from the Director of Education

“All the world’s a stage,” William Shakespeare tells us, “and all the men and women merely players.” I invite you and your class to join us on the world of **our** stage, where we not only rehearse and perform, but research, learn, teach, compare, contrast, analyze, critique, experiment, solve problems, and work as a team to expand our horizons.



We’re “Shakin’ It Up” at Orlando Shakes with Lesson Plans designed to assist teachers with curriculum needs while sharing what is unique and magical about the Theater Arts. We’ve designed our Curriculum Guides with Common Core Standards in mind. You’ll find a first section which will help you prepare your students for the theatrical experience, a second section suggesting what to watch and listen for during the performance, and lastly, discussion questions and lesson plans to use when you are back in your classroom to help your students connect what they’ve learned to their lives and your diverse and demanding curriculum.

I believe that as an Educator it is imperative that I continue learning as I teach and teaching as I learn. It is my sincere hope that you will find our Curriculum Guides helpful to you and eye opening for your students. Feel free to contact us at Orlando Shakes should you have any questions or suggestions on how we can better serve you. We are always learning from you.

Thank you for the tremendous work you do each and every day in nurturing our audiences of tomorrow.

Curtain Up!!

Anne Hering
Director of Education

About the Authors

John Scieszka

Jon Scieszka was born in Flint, Michigan on September 8, 1954. He is the second-oldest, and nicest, of six Scieszka boys. No girls. His mother, Shirley, worked as a registered nurse. His dad, Louis, was an elementary school principal at Freeman Elementary. His dad's parents, Michael and Anna, came to America from Poland. "Scieszka" is a word in Polish. It means "path." Jon went to high school at Culver Military Academy. He had some spectacular teachers there, and became Lieutenant Scieszka.



Jon thought about being a doctor but studied both Science and English at Albion College in Albion, Michigan. He graduated in 1976, lived in Detroit, and then moved to Brooklyn, NY to write. He earned his MFA in Fiction from Columbia University in New York in 1980, and then painted apartments. Not knowing what he was getting into, Jon applied for a teaching job at an elementary school called The Day School in New York City. He started as a 1st grade Assistant Teacher, graduated to teaching 2nd grade, taught 3rd and 4th grade Math, 5th grade History, and then some 6th, 7th and 8th grade. Teaching school, Jon re-discovered how smart kids are, and found the best audience for the weird and funny stories he had always liked to read and write. He took a year off from teaching to write stories for kids. He sent these stories around to many publishers, and was rejected by all of them. But he kept painting apartments and writing stories.

Jon's books have won a many awards, and sold over 11 million copies around the world. Jon is now working on a giant pre-school publishing program called *Trucktown*. It's a world where all of the characters are trucks. And all of the trucks act like real preschoolers—loud and crazy and wild and funny. Jon still lives in Brooklyn with his wife Jeri. They have two children: a daughter Casey, and son Jake. Taken from Jon Scieszka's website: <http://www.jsworldwide.com>

About the Illustrator Lane Smith

Lane Smith was born in Tulsa, Oklahoma, but moved to Corona, California at a young age. He spent summers in Tulsa, however, and cites experiences there as inspirations for his work, saying that once you've seen a 100-foot cement buffalo on top of a donut-stand in the middle of nowhere, you're never the same."

Smith is most noted for his work on children's books. Smith has illustrated works by Florence Parry Heide, Judith Viorst, Bob Shea, Dr. Seuss, Jack Prelutsky, Eve Merriam, Roald Dahl and George Saunders. He has authored and illustrated his own books as well, most notably *It's a Book* in 2010 which was a New York Times bestseller for over six months and has been translated into over twenty languages, *Madam President* in 2008, and *John, Paul, George, and Ben* in 2006. In 2012, he was awarded the Caldecott honor for his book *Grandpa Green*.



He is also known for his multiple collaborations with author Jon Scieszka. The two have teamed up on books such as **The Stinky Cheese Man**, which was a Caldecott Honor book and **The True Story of the Three Little Pigs**. Smith has also illustrated a number of volumes of Scieszka's *The Time Warp Trio* novels.

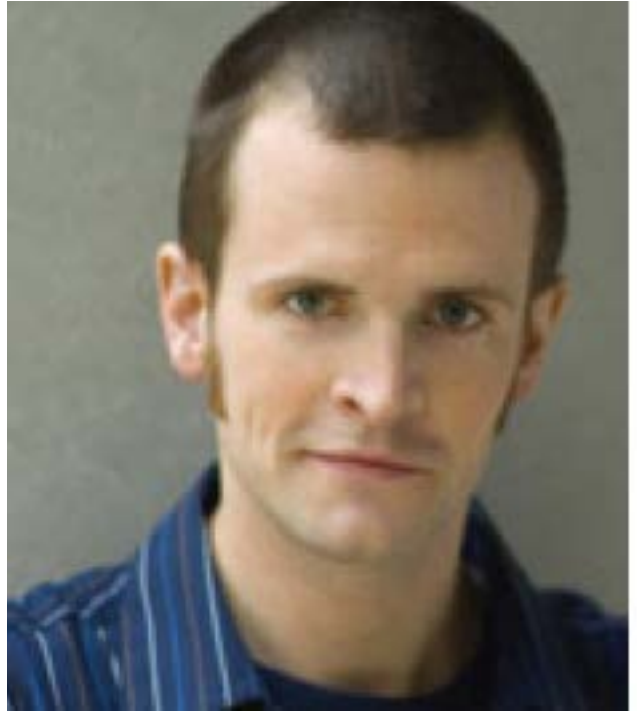
He is a four-time recipient of the New York Times Best Illustrated Book award. In 2012 he was named a Carle Honor Artist for lifelong innovation in the field of children's books.

penguingroup.com

About the Playwright Robert Kauzlaric

Robert has written more than a dozen theatrical adaptations which have been performed in nearly forty states around the U.S., as well as in Ireland, England, and Canada.

The New York Times called his adaptation of The True Story of the 3 Little Pigs! “One of the best children’s shows of the year.” His version of H.G.

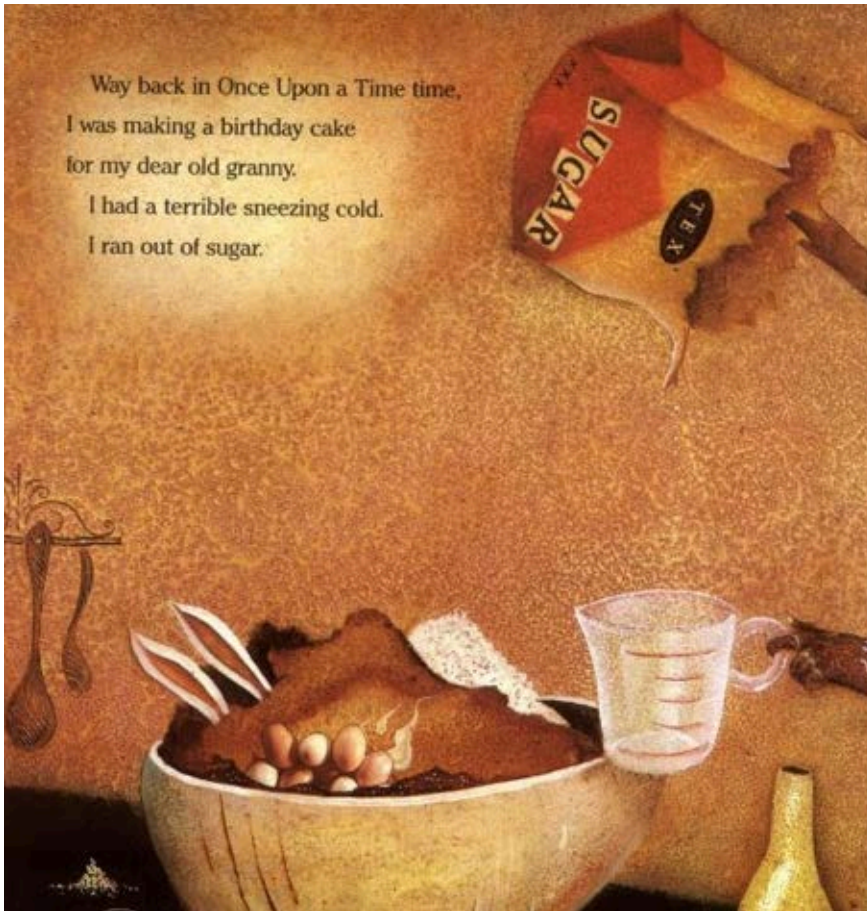


Wells’ The Island of Dr. Moreau received five of Chicago’s Non-Equity Jeff Awards, including New Adaptation and Best Production; his adaptation of Neil Gaiman’s Neverwhere received the Non-Equity Jeff Award for New Adaptation; and his version of Oscar Wilde’s The Picture of Dorian Gray was nominated for New Adaptation. He was commissioned by the Illinois Shakespeare Festival in 2010 to produce a new adaptation of Dumas’ The Three Musketeers, and two of his plays have been published by Playscripts, Inc.

<http://robertkauzlaric.com>

Pre-performance Play Synopsis

The Big, Bad Wolf is on trail for eating two of the three little pigs, but he says he didn't mean to do it. The Wolf wants to set the record straight and tell the true story of what happened that day.



The play opens with the sassy reporter, Pinky Piglet explaining that she will be the lead news reporter on the current Trial of The Big Bad Wolf. This very same wolf is the one accused of murdering two of the three pigs, and will be prosecuted by Clara Darrow. In this case, The Big Bad Wolf chooses to defend himself, and claims his confession admitting to eating these said pigs was forced from him during interrogation. He also claims that he has evidence to prove that he in fact, is not a pig-eating murderer.

The Big Bad Wolf claims he did not set out to eat the three pig brothers. He simply ran out of sugar and happened to sneeze. He couldn't help it that the first two houses were poorly made. The third pig is not so easily caught, and the wolf ends up in jail.

The prosecutor calls Chicken Little to the stand, who testifies that in fact, the Wolf was pounding on the door and yelling for the Little Pig to let him in. And when he did not, he blew the whole house down. The Wolf cross-examines Chicken Little, and questions him about his tendency to make up

untruthful stories citing the “Sky is Falling” incident. Darrow then questions Mr. Wolf himself, about why he ate the Little Pig who lived in the straw house. Mr. Wolf claims, that the pig was already dead, and he did not

want to waste a perfectly good dinner, and so he ate him up. He then traveled to the next Pig neighbor, who happened to be the brother of the first pig. He explains, that he rang the



doorbell, and

asked if any one was home, only to hear this pig tell him to go away. Just then, he sneezed, and the house made of sticks fell in, killing the pig instantly. Mr. Wolf claims that this death too was totally accidental.

Clara Darrow plays a recording of a 911 call made by Mother Hubbard, detailing how Mr. Wolf viciously blew down the house of sticks and ate that pig as well. Darrow then brings the third of the Little Pigs to the witness stand. This pig, homeowner of the brick house, tells how Mr. Wolf refused to leave even after Little Pig had told him to go away. Mr. Wolf claims that he was being teased and tormented by this little pig, and admits to getting very angry. Darrow brings up evidence that Mr. Wolf attempted to break into the third Little Pig's house. She shows a brick from his house with a Wolf tooth. At the end of this play, you the jury get to decide the fate of Mr. Wolf. Is he guilty or innocent?

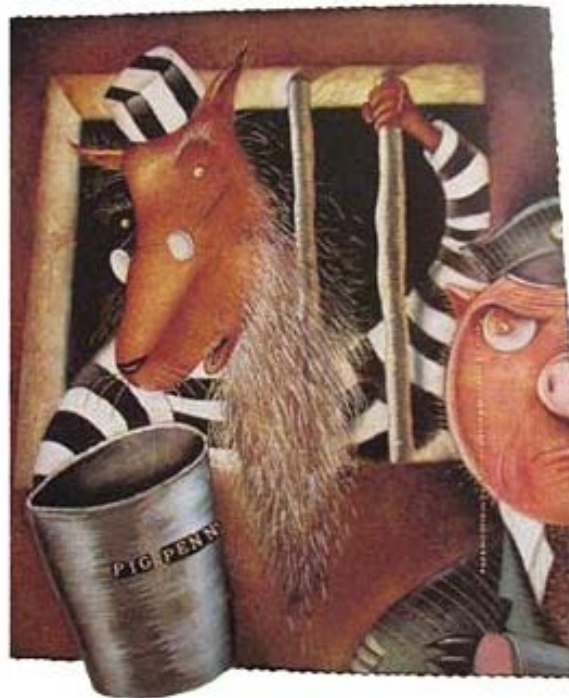
Pre-performance Building A Story

Grade level K-2

Standards Addressed:

The Student:

- Identifies the characters and setting in a story (LA.1.2.1.3)
- Retells the main events (e.g., beginning, middle, end) in a story. (LA.1.2.1.2)



- The student will locate specific information by using organizational features (e.g., directions, graphs, charts, signs, captions) in informational text: (LA.1.2.1.5)

General Goal(s):

- Foster vocabulary growth
- Practice prediction skills
- Practice speaking to groups
- Develop creative writing skills
- Facilitate collaboration

Objectives:

The student:

- Demonstrates a basic understanding of internal story grammar.
- Illustrates the beginning, middle, and end in a story.
- Collaborates with classmates to create a resolution to the problem posed within the given story.

Required Materials:

- “The True Story of the 3 Little Pigs” story book
- Chart Paper
- Crayons

Anticipatory Set (Lead-In):

The class may be broken into small groups or arranged in a small circle on the floor around the storyteller. Explain to the class that today we are going to learn how to build a story.

Step-By-Step Procedures:

- Read the book “The True Story of the 3 Little Pigs” stopping to clearly show the pictures to the students.
- Stop reading about 3/4 of the way through the story.
- Distribute crayons and the sequencing worksheet provided.
- Ask the students to illustrate the events that occurred in the beginning and middle of the story. These drawings should be placed in the first and second column on the sheet of paper.
- In the last column students should draw how they imagine the story will conclude.
- Have students volunteer to share their conclusions with the rest of the class.
- Teacher proceeds to finish reading the book so that the students can see how the author finished the book.

Assessments:

The student:

- Demonstrates a basic understanding of internal story grammar.
- Uses a Story Map to identify and diagram the characters, settings, problems, and solutions within a story.
- Accurately retells the events in the beginning, middle, and end of a given story.

Name: _____

Date: _____

Chain of Events

Title: _____

<u>Event 1: Beginning</u>	➔	
<u>Event 2: Middle</u>		
<u>Event 3: Ending</u>	➔	

Pre-performance

Theater is a Team Sport

The **Playwright** writes the script. Sometimes it is from an original idea and sometimes it is adapted from a book or story. The Playwright decides what the characters say, and gives the Designers guidelines on how the play should look.

The **Director** creates the vision for the production and works closely with the actors, costume, set and lighting designers to make sure everyone tells the same story.

The **Actors** use their bodies and voices to bring the author's words and the director's ideas to life on the stage.



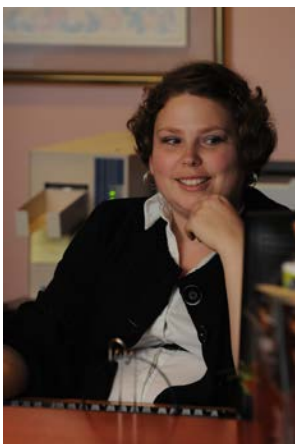
Stage Manager Amy Nicole Davis
Photo: Rob Jones

The **Designers** imagine and create the lights, scenery, props, costumes and sound that will compliment and complete the director's vision.

The **Stage Manager** assists the director during rehearsals by recording their instructions and making sure the actors and designers understand these ideas. The Stage Manager then runs the show during each performance by calling cues for lights and sound, as well as entrances and exits.

The **Shop and Stage Crew** builds the set, props and costumes according to the designer's plans. The Stage Crew sets the stage with props and furniture, assists the actors with costume changes and operates sound, lighting and stage machinery during each performance.

The **Front of House Staff** welcomes you to the theater, takes your tickets, helps you find your seat and answers any question you may have on the day of performance.



Box Office Manager Gina Yolango
Photo: Rob Jones



Sound Designer Bruce Bowes
Photo: Rob Jones



Costume Designers
Denise Warner and Mel Barger
Photo: Rob Jones

The Theater is where it all takes place. Orlando Shakespeare Theater In Partnership with UCF is the only professional, classical theater company in Central Florida, reaching students and audiences in the surrounding eight counties.

Pre-performance

The Actor /Audience Relationship

The Audience is the reason Live Theater exists. At Orlando Shakes, we cherish the Actor/ Audience relationship, the unique give and take that exists during a performance which makes the audience an ACTIVE participant in the event. The actors see the audience just as the audience sees the actors, and every, laugh, snuffle, chuckle and gasp the audience makes effects the way the actor plays his next moment. We want you to be engaged and to live the story with us!

There are certain Conventions of the Theatrical Event, like, when the lights go down you know that the show is about to start, and that the audience isn't encouraged to come and go during a performance. Here are some other tips to help you and your classmates be top notch audience members:

- Please make sure to turn off your cell phones. And NO TEXTING!
- Please stay in your seat. Try to use the restroom before you take your seat and stay in your seat unless there is an emergency.
- Please do not eat or drink in the theater.



Post Performance

Reflect, Connect, Expand

DISCUSSION QUESTIONS

Asking questions that lead children up the “thinking ladder”.

Use the following pattern in asking questions:

1. Ask OPEN questions to encourage and engage children.
2. Ask FOCUSED questions to elicit and organize specific information
3. Ask CONNECTING questions to help children learn to see the relationships between events, characters and ideas.
4. Ask broad questions to help children GENERALIZE / learn to draw conclusions.

OPEN question examples:

- What did you notice at the play today....Anything at all... What did you see?
 - What about the play was different from the book?
- What surprised you?
- What impressed you?



FOCUSED questions: (questions that probe childrens' insights)

- How do you think the pigs felt when their houses were blown down? What emotions did they experience?
- The pigs and the wolf see things differently. Which point of view do you think is correct? Why?

ANALYZING/CONNECTING questions:

- Pretend you are the writer of the newspaper story about the wolf and three pigs. What questions would you ask the wolf?
- Which story do you like better, the classic *The Three Little Pigs* or this one? Why

Paper Bag Puppet Show

Using the “Chain of Events “ chart provided in the **Building A Story Lesson** on page 7, work with your child to illustrate the events that occurred in the beginning, middle and the end of the *The True Story of the 3 Little Pigs* play.

Create Paper Bag puppets (see instructions below) to represent the characters in the play. Use these puppets to act out the beginning, middle and end of the play.

3 Little Pigs TP Puppet (<http://www.dltk-teach.com>)

This is a fun cut and paste craft for making the cast of *The True Story of the 3 Little Pigs* into TP puppets.

Materials:

- Toilet paper / paper towel rolls
- Paint, crayons and or markers
- Construction paper for the crowns, arms and legs
- Scissors
- Glue and/or tape

Instructions:

- Print out the template of choice.
- Color (where appropriate) and cut out the template pieces.
- Glue the large rectangular piece on first to cover the tube. Toilet paper rolls come in different sizes, so if you find the rectangle is a bit too big, just trim it down. If you find the rectangle is a bit too small, just cut out another small piece to fill in the gap.
- Cut off about 1/2 an inch off the top of the tp roll just to keep the animal's proportions looking right.
- Glue on the head, arms, legs and tail.
- Glue the legs on so the animal looks like it's sitting down.

For more fun craft ideas visit:

- <http://www.dltk-kids.com>
- <http://www.kaboose.com/>
- <http://www.firstpalette.com/>

Friendly Letter Writing

Grade level K-2

Common Core Standards Addressed:

- CCSS.ELA-Literacy.W.2.5 With guidance and support from adults and peers, focus on a topic and strengthen writing as needed by revising and editing.
- CCSS.ELA-Literacy.W.2.6 With guidance and support from adults, use a variety of digital tools to produce and publish writing, including in collaboration with peers.

Objectives:

This lesson teaches children the five parts of a friendly letter. After visiting various websites to learn more about writing friendly letters, your child will be able to write a friendly letters utilizing the writing process.

The student:

- Uses the writing process to develop friendly letters.
- Uses the Internet to learn more about writing friendly letters.

Required Materials:

- Poster board or Paper
- Markers
- Examples of friendly letters
- Computer with internet access

Procedures/ Activities:

1. Visit the following websites:

<http://pbskids.org/arthur/games/letterwriter/letter.html>

<http://www.readingrockets.org/article/22319/>

http://www.educationworld.com/a_lesson/lesson281.shtml

2. Take time to discuss each part of the letter.

Friendly Letter Writing

3. Demonstrate how to write a friendly letter on a large piece of poster board. List the five parts of a friendly letter on the board. Have your child identify and label each part of the letter on the board.
4. Show examples of other friendly letters from the websites listed above.
5. Create a letter to Arthur on the PBS kids website in order to reinforce the parts of a letter.
6. Have your child write their own friendly letter to a character from *The True Story of the 3 Little Pigs*.

1.Heading

Name_____

Address_____

City, State, Zip code_____

2. Salutation

Dear _____,

3.Body

4.Closing

Sincerely,

5.Signature

Your Name_____

Tell us what you think

After watching the play, write Orlando Shakespeare Theater a “Friendly Letter” and tell us what you think! Tell what you liked or disliked about the story, the characters, costumes, or set. Make sure to use the 5 parts of the letter listed in the lesson and to support your thoughts with examples and reasons.

MAIL TO: ORLANDO SHAKESPEARE THEATER

EDUCATION DEPARTMENT,

812 E. ROLLINS STREET, ORLANDO, FL 32803.

TEACHER AND PARENT COMMENTS ARE ALSO APPRECIATED!

