

March 2011

Study Guides can
be downloaded at
www.ctmtheater.org

Keep the Curtain Open



THANK YOU FOR CHOOSING CHILDREN'S THEATER OF MADISON

If you're like most decision makers, you have many choices and limited resources to invest in out-of-classroom learning opportunities. That's why we are so very grateful that you have chosen CTM's production of *The Surprising Story of the 3 Little Pigs* to enrich the lives of the young people you brought to the theater today.

This guide is designed to help you delve more deeply into the history, language and social studies of the story and explore the world created by CTM's artistic staff. Topics explored in this guide are curriculum-based to help you make the most of your CTM experience.

You will find activities and discussion starters throughout your study guide. From the youngest audience members to grown-ups who are yet young-at-heart, there's an activity inside the guide to engage every imagination.

SUGGESTIONS FOR PREPARING YOUTH FOR ATTENDANCE

Live theater differs from watching television or movies.

Performers can see and hear you. As an audience member you are a vital contributor to the performance experience that you and those around you will have. How you behave and how you react to the show will affect the artists' performances. That is why each performance is a unique experience, it will never be repeated exactly the same.

Talking to your neighbor, sending text messages, and other similar behaviors are distracting to the rest of the audience and to the artists. Please be respectful of the artists on stage performing for you by listening quietly.

Of course, it is appropriate to react to what you are seeing – some things may make you laugh, gasp out loud, or you may be asked to respond by answering questions from the performers, singing along or clapping. Most of all, it is important to be present “in the moment” by being attentive and enjoy the performance.

And of course – show your enthusiastic appreciation by applause at the end of the performance! CTM thanks YOU for coming to the show!

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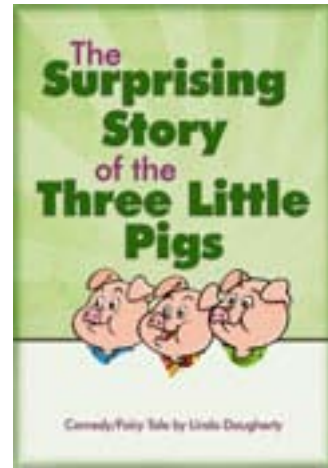
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THE SURPRISING STORY OF THE 3 LITTLE PIGS

Three classic fairy tales (*The Three Little Pigs*, *The Three Billy Goats Gruff* and *Goldilocks and the Three Bears*) begin in their usual "once upon a time" fashion; however, this time things change on the way to "happily ever after" as the pigs wonder what life would be like if the wolf were not always at their door, the billy goats gruff decide they can't face another trip-trap over the troll's bridge, and Papa Bear has had enough of the meddlesome little Goldilocks! Assisted by The Voice (struggling to narrate the changing stories) and three Stagehands (desperately trying to juggle sets to keep the stories straight), the three trios join forces to rewrite their stories, ridding themselves of their respective villains by exchanging them. This play premiered at the Dallas Children's Theater.



ABOUT THE PLAYWRIGHT



Linda Daugherty is playwright in residence at Dallas Children's Theater, named as one of the country's top five children's theaters by *Time* magazine. More than 25 of her plays have premiered at Dallas Children's Theater, and national touring productions of her plays have been presented in more than 150 cities in 41 states. Her plays have also been produced at Stage One, The Louisville Children's Theatre; Baltimore's Children's Theater Association; Atlanta's Alliance Theatre; The Kennedy Center; Kansas City's Theatre for Young America; Richmond's Theatre IV; Portland's Northwest Children's Theatre; The Children's Museum of Indianapolis; Fort Worth's Casa Mañana Theatre; the Children's Theatre of Charlotte; Savonlinna City Theatre, Finland; the Edinburgh Festival; New York University's Department of Educational Theater; and in community theaters, colleges and schools throughout the United States. *Bless Cricket*, *Crest Toothpaste* and *Tommy Tune* was a winner of the Bonderman/Indiana University/Purdue University/Indiana Repertory Theatre Playwriting Competition, the Dallas-Ft. Worth Theater Critics Forum Award for New Plays and the Southwest Theatre Association's Coleman A. Jennings Award for Best Children's Script. *Bless Cricket...* is also featured in the April 2000 issue of *American Theatre* and the ongoing community education program, *The Jellybean Conspiracy*, affiliated with the University of Missouri-Kansas City Institute for Human Development. She has received the Southwest Theatre Association's Playwright Award for Best New Children's Script, the Orlin Corey Outstanding Playwright Award, and five Dallas Theatre League nominations for Outstanding New Play. The National Endowment for the Arts has awarded grants to Dallas Children's Theater productions of *The Secret Life of Girls*, *African Tales of Earth and Sky* and *Coyote Tales* which was also a recipient of a Theatre Communications Group grant. She has dramatized four books by celebrated children's author and illustrator Steven Kellogg.

KEEP THE CURTAIN OPEN BY EXPLORING...

POINT OF VIEW

CTM's performance of *The Surprising Story of the 3 Little Pigs* presents a well-known story from a different point of view. In this version of the classic tale, the wolf tells his "side" of the story in hopes of clearing up misunderstanding of the events of the story. Lead a discussion about some other classic fairy tales and encourage students to determine from whose point of view each is told. Story suggestions could include *Little Red Riding Hood*, *Hansel and Gretel*, *The Gingerbread Man*, *Cinderella*, and the *Pied Piper*. Encourage students to work in small groups and write, draw, or dramatize one of these stories using a different point of view.

ADAPTATION

An adaptation is a change made in something so that it can fit a new use. This performance of *The Surprising Story of the 3 Little Pigs* is an adaptation of a book-- several stories, actually. The playwright adapted these stories into a new story to be read and performed for an audience.

After the performance, consider these questions:

- ☆ How were their stories similar to how you've heard them before?
- ☆ What changes were made to these stories?
- ☆ What characters were familiar to you prior to seeing the play?
- ☆ How were the characters different?

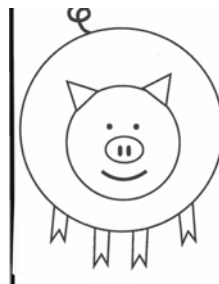
Here are some other adaptations of *The Three Little Pigs* stories that you can read out loud and perform together:

- ☆ *The Three Little Wolves and the Big Bad Pig* by Eugene Trivias
- ☆ *The Fourth Little Pig* by Teresa Celsi
- ☆ *The Three Little Javelinas* by Susan Lowell
- ☆ *Three Little Hawaiian Pigs and the Magic Shark* by Donivee M. Laird
- ☆ *The Three Little Pigs and the Fox: An Appalachian Tale* by William H. Hooks

ILLUSTRATION

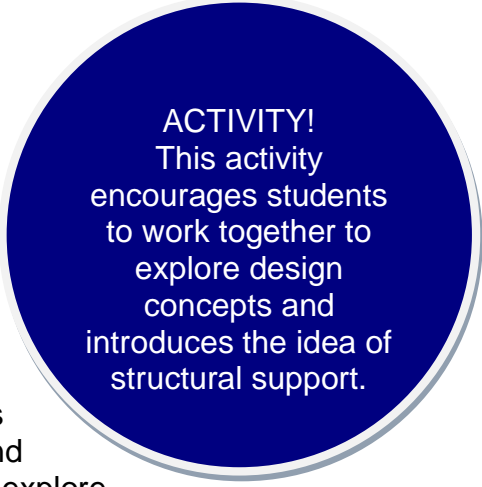
Follow these simple steps to draw your own pig. Extend the allowing students to make pigs with construction paper and attach them to craft sticks for a puppet show of *The Three Pigs*.

1. Draw a large circle in the center of your page
2. Draw a smaller (medium-sized) circle in the center of your larger circle.
3. Draw a third circle (small-sized) in the center of that medium circle.
4. Add two triangles for ears, a curly tail, and a face and you're finished!



BLOW THE HOUSE DOWN!

Begin by holding a discussion of CTM's performance of *The Surprising Story of the 3 Little Pigs* and encourage them to talk about how each pig constructed his house. Allow time for students to explore the classroom and look for structures that hold their chairs, tables, desks, and shelves or cubbies together. Encourage them to look for braces and trusses and examine the shapes used for each. You might extend the activity by taking a walk outside your classroom and explore the different buildings, transportation, and playground equipment and their structures.



ACTIVITY!
This activity encourages students to work together to explore design concepts and introduces the idea of structural support.

CHALLENGE: To build a pig shelter that will withstand the blowing force of the wolf

YOU WILL NEED:

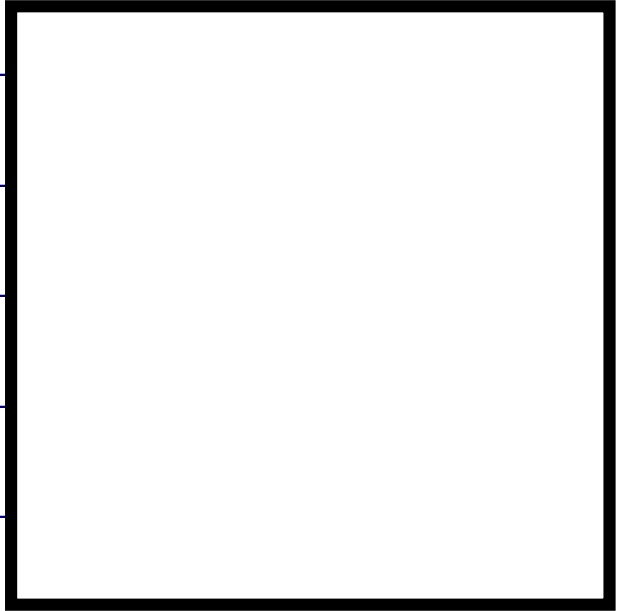
Toothpicks
Drinking Straws
Rolled Paper
Fan
Glue Sticks
Masking Tape
Stapler
Paper Clips
Electric Fan

Assorted items to use as joints like gumdrops, marshmallows, clay or play dough

ACTION: Divide the class into small groups and allow each group to pick from three options with which they may construct the main structural support of their dwelling: toothpicks, drinking straws, or rolled paper tubes. Each team may only use 26 of whichever material they choose. Each house must be no taller than 6" and must fit within 6"x6" inch square marked on the table with masking tape. Houses must be able to stand for three minutes when placed 3" in front of a fan.

DISCOVERY: Students will find that one of the main challenges is to construct a foundation strong enough to anchor the house to the table while the wind blows. They should be provided with a variety of materials to bolster the structure and secure the foundation.

TIPS: Successful methods may include: straws attached with paper clips, toothpicks attached with gumdrops or marshmallows, paper rolled around pencils and secured with tape. Allow time to design and construct the structures and complete the wind test. At the completion of the test, each team should record results and discuss reasons the house stood or fell.



FROM PAGE TO STAGE WHO, WHAT & WHERE

Cast - the people who perform in a show. The people you see on stage **audition** (an event that is held during which time people may be asked to read from scripts, perform material they have memorized on their own, and/or engage in acting games in front of the director who will then choose who will play which character during the actual performance of the play). After a play has been **cast** (used here as a verb, meaning the action taken by the director in making choices), the cast will rehearse for several weeks in the day or evenings. **Rehearsal** is how theater people refer to “practice.” **Have you ever been in a play? How do you think the cast felt today while they were performing this story?**

Choreographer - the person who creates dances and arranges movements for a musical. **How does movement help to tell the story or let you know something about a character? What kinds of dances are used in this show? Try some of the dances on your own!**

Company - the cast and crew of a show and any other staff who work on the show. It has been said that being part of the making of a play or musical is like a “team sport” or a “big family.” Everyone has a job to do and by working hard doing something fun and rewarding, it’s only natural to come together as a single unit, team or group. Company is another way of describing everyone without whom this play wouldn’t happen. **Have you ever been part of a group like this? How does it feel to work together with people to create or accomplish something you can share with others?** “Company” is also a word commonly used to describe a core group of people that regularly work with a certain theater company. CTM holds auditions for each different show during our season. Even though each show is cast (used here as a *verb*, meaning how the director chooses actors to play certain roles or parts) from auditions, many of the same actors will be seen on CTM’s stage each season. Sometimes a theater will have an “acting company,” which is a group of actors who will DEFINITELY be seen on stage during on or more show during a season. **Have you ever seen one of the actors on stage in a different CTM production?**



Costume Designer - the person in charge of the costumes for a show, costumes may be “built” (make from scratch) or “pulled” (chosen from costumes already made). Most CTM shows are costumed by a combination of both. **How did the costumes help you to understand the story?**

Crew - all the people who work together on a show except for the cast. The crew is very important before and during a show! Among other things, the crew makes sure that people and things are where they need to be when they need to be there. **After seeing *The Surprising Story of the 3 Little Pigs*, what do you think happened because of the crew? How many people were in the crew?**



Director - the person who provides the vision of how a show should be presented, who works with the actors on their roles, develops the blocking, and is in charge of the rehearsals

CTM productions feature children and adults, novices and professionals working side-by-side.. Young people acquire a sense of accomplishment, increased confidence, and a greater sense of community.

Activity

Choose a familiar book to adapt into a live play. Choose a director, designers, actors and musicians to tell the story. Don't forget your

Ensemble - a group of actors, singers or dancers who perform together on the stage. In *The Surprising Story of the 3 Little Pigs*, as in many other plays and musicals, the actors in the Ensemble play many different parts. **Did you notice anyone who played more than one part? What did they do to create the other role?**

Lighting Designer - the person who designs the lighting for a show and works with the director to get desired effects. Lighting is a very important element because it helps to tell the story, move the action, and create mood. **How does the lighting in *The Surprising Story of the 3 Little Pigs* do these things?**



Prop Mistress/Master - the person in charge of all the props and who usually works with them during a show. Everything that an actor touches or uses (that are not worn like a costume) are considered props. Some props are made from scratch, others are found in CTM's warehouse. We have thousands of props stored on shelves and in drawers. **What are some of the props in *The Surprising Story of the 3 Little Pigs*? What do you think was made JUST for this show?**

Set Designer - the person who designs the sets for a show...in smaller theaters this person also builds the sets. The set designer, like other designers, works very closely with the director before rehearsals begin. The director will need to understand how the set works, and what kind of surfaces the actors will "play upon" before rehearsals begin. **Why do you think the set designer chose to create the locations in this way?**

Sound Designer - the person who designs the sound direction for the show. Each of the sounds you hear that are not created by people on stage were decided, found or made, and recorded by the sound designer. **Listen closely...what sounds do you hear that are part of the sound design?**



Stage Manager - the person who runs the show from opening curtain to closing curtain and is in charge of everything on the stage and in the back of the stage. **Who is the stage manager in your class? At home?**

Control Booth - the place in a theater from which all the sound and lights are controlled. The Stage Manager sits in this room with headphones on, giving directions to people in the booth and back stage throughout the show. He/she is not communicating with the actors, however. If you turn around you will see the control booth at the back of the theater. **Did you find the control booth? Who or what did you see?**

House - used to describe the audience and where the audience sits. You will both sit in the house and be the house while you are watching the play. Sometimes actors will say to one another "great house!" because when audiences are attentive and polite. **What do you think the actors said about the house after the performance you attended? If you liked today's show, please tell your friends and family so that the actors have a full HOUSE for other performances of this show!**

Offstage (Backstage) - the area of the stage that the audience cannot see. This is a very busy place during the play. It is important for everyone to be very quiet and focused. Trained or experienced actors will not try to communicate with the audience when they are backstage, like peeking out of the curtains. **Did you see actors or stage crew offstage during the show? If so, what were they doing?**



Set - the setting of the stage for each act and all the physical things that are used to change the stage for the performance. CTM builds the set from new and used materials in an enormous warehouse in Madison. It takes many artists and builders to construct, paint, and prepare each set. Get this: a few days before the first performance of each different play, the technical crew takes apart the set at the warehouse, drives across town with it in a big truck, and then puts all of the pieces back together on the stage in the theater. This is accomplished in a few hours or a day. The actors will have a few days or nights to rehearse on the set before you see the play. **How would YOU have made the set for this play? What would you have done differently?**

- Choose a favorite story and draw or use the computer to create a program cover design for a theatrical adaptation of your story.
- Draw a picture of what the audience might look like from the stage. How might things look from where they stand?
- Write a letter to a cast member telling what you liked about the character.
- Write how you think it might feel to be one of the actors. Are the actors aware of the audience? How might they feel about the reactions of the audience today? How would you feel before the play began? What about after the show ends?
- Which job would you like to try? Acting, Directing, Lighting and Sounds, Stage Manager, Set designer, Costume designer or another role? What skills might you need to complete your job?

ACTIVITY!
Here are some ideas you can explore and share with CTM!
jane@ctmtheater.org

CTM'S STARS

Some of the best and brightest stars can be found in CTM's business office, in the community, in stores, businesses and in government buildings throughout Dane County.

CTM Staff: CTM employs nearly a dozen people who work in various positions all year. Some of the jobs that people do include answering your questions on the phone, making sure your teachers and parents know about the shows and classes at CTM, and finding the right people to do all of the jobs on the last two pages and more!

CTM Board of Directors: Sixteen grown ups from all walks of life volunteer their time to help CTM in lots of important ways. They spend their time and resources with us because they believe in CTM's ability to do important things in the community.

Ticket Buyers: By coming to today's show, your teacher, principal or parent organization helped to make it possible for us to do this show. Acting is make-believe. However, theater rent, costumes, posters, wood and paint aren't pretend. Putting on a show costs a lot of money. CTM pays for a show like *The Surprising Story of the 3 Little Pigs* by charging money for tickets. Please be sure to thank the grownups that paid for your ticket today. We are so grateful that you could be here. Ticket sales aren't the only way that CTM pays for productions like *The Surprising Story of the 3 Little Pigs*.

It takes a lot of  to bring this story to life for you today.

Sponsors & Donors: Through the year, people generously give gifts of money to CTM because they want to make sure that we can continue offering fun and educational experiences like this to you! Sometimes people wish to give these gifts privately and you won't see their names. When you do see names of people, companies and restaurants when you're looking at CTM posters or programs, it means these people helped CTM pay for the show you're watching. Just a few of the people who helped to make today's show possible are:



This project is supported in part by a grant from the Wisconsin Arts Board with funds from the State of Wisconsin and the National Endowment for the Arts.

SUGGESTED READING

Goldilocks Stories

Deep in the Forest by Brinton Turkle
Goldilocks & the Three Hares by Heidi Petach
Somebody & the Three Blairs by Marilyn Tolhurst
The Silly Story of Goldie Locks & the Three Squares by Grace Maccarone

Three Pigs Stories

The Three Little Javelinas by Susan Lowell
The Three Little Wolves & the Big Bad Pig by Eugene Trivizas
The Three Pigs by David Wiesner
The True Story of the Three Little Pigs by A. Wolf by Jon Scieszka
Wait! No Paint! by Bruce Whatley
Ziggy Piggy & the Three Little Pigs by Frank Asch

Billy Goats Gruff Stories

The Laid Back Legend of the Three Billy Goats Gruff by Nena L. Kirche
The Three Billy Goats Gruff and Other Read-Aloud Stories by Carolyn Sherwin Bailey
The Truth About Three Billy Goats Gruff by Steven Otfinoski, Rowan Barnes-Murphy, Peter Christen Asbjørnsen

Anthologies

Beware of the Storybook Wolves by Lauren Child
Roald Dahl's Revolting Rhymes by Roald Dahl
The Stinky Cheese Man & Other Fairly Stupid Tales by Jon Scieszka/Lane Smith
Tales from the Brothers Grimm & the Sisters Weird by Vivian Vande Velde

CTM supports teachers and families in the joy of learning through live theater experiences and study.

Keep the curtain open!

This Study Guide was prepared by for CTM by Christina Martin-Wright with help from Dallas Children's Theater <https://www.dct.org/educators/StudentMatinees.php>

To book your next school show, sponsor or underwrite tickets: Jane@ctmtheater.org
To book group tickets: Kathy@ctmtheater.org



Children's Theater of Madison
228 State Street
Madison, Wisconsin 53703
(608) 228-2080
www.ctmtheater.org



