


An Educator's Guide to:

The Three Little Pigs



An original musical that explores the flaws of human nature through the eyes of a family of stubborn pigs and a very famous wolf. Join the three little pigs as they venture out into the world with their Papa Pig's words of wisdom to lead their way: (1) "Be sure to build a strong, sturdy house," (2) "Beware of the Big Bad Wolf," (3) "United we stand, divided we fall." But when sibling rivalry takes over, they quickly part ways. Leaving the three little pigs vulnerable to the Big Bad "Rapping" Wolf! As they learn by combining their individual strengths and working together, they can achieve anything, accept the differences in others and live together in harmony. © STAGES PRODUCTIONS

 Throughout the study guide, this symbol means that specific Florida Standards are being addressed that correlate activities directly to Florida Assessments. As new standards are created and approved by the Florida Department of Education, this may change. Please visit www.cpalms.org for more information and to customize this guide to your specific grade level.

THE THEATRE IS A SPECIAL TREAT

Let us concentrate for a moment on a vital part of youth theatre: the young people. Millions of youngsters attend plays every season, and for some the experience is not particularly memorable or entertaining. The fault may lie with the production – but often the fault lies in the fact that these youngsters have not been properly briefed on appropriate theatre manners. Going to the theatre is not a casual event such as flipping on the TV set, attending a movie or a sports event. Going to the theatre is a SPECIAL OCCASION, and should be attended as such. In presenting theatre manners to young people we take the liberty of putting the do's and don'ts in verse, and hope that concerned adults will find this a more palatable way of introducing these concepts to youngsters.

MATINEE MANNERS

By PEGGY SIMON TRAKTMAN

The theatre is no place for lunch,
Who can hear when you go "crunch?"
We may wear our nicest clothes
When we go to theatre shows.
Do not talk to one another
(That means friends or even mother)
When you go to see a show,
Otherwise you'll never know
What the play is all about
And you'll make the actors shout
Just to make themselves be heard.
So, be still - don't say a word
Unless an actor asks you to...
A thing they rarely ever do.
A program has a special use
So do not treat it with abuse!
Its purpose is to let us know
Exactly who is in the show
It also tells us other facts
Of coming shows and future acts.
Programs make great souvenirs
Of fun we've had in bygone years
Keep your hands upon your lap

But if you like something you clap
Actors like to hear applause.
If there is cause for this applause.
If a scene is bright and sunny,
And you think something is funny
Laugh- performers love this laughter
But be quiet from thereafter.
Don't kick chairs or pound your feet
And do not stand up in your seat,
Never wander to and fro -
Just sit back and watch the show.
And when the final curtain falls
The actors take their "curtain calls"
That means they curtsy or they bow
And you applaud, which tells them how
You liked their work and liked the show.
Then, when the lights come on, you go
Back up the aisle and walk - don't run
Out to the lobby, everyone.
The theatre is a special treat
And not a place to talk or eat.
If you behave the proper way
You really will enjoy the play.

THE EXPERT

Child Psychologist Bruno Bettelheim

In this day of heightened sensitivity to the effects of culture (both classical and popular) on the psychological development of young people, the fairy tale has come under scrutiny by many concerned educators, parents, and psychologists. Many feel that fairy tales enforce negative stereotypes and establish unrealistic expectations in children. Others voice concern over the violence exhibited in many stories. Still others find fairy tales relatively harmless while questioning their relevance to today's youth. One current work by a noted psychologist attempts to rewrite and update fairy tales to embrace contemporary social situations, perceptions and concepts.

Perhaps the most important and insightful work on the subject is "*The Uses of Enchantment*" by psychoanalyst Bruno Bettelheim. Bettelheim maintains that, like all lasting legends and folklore, fairy tales contain universal symbols of human experience and, for children, a safe arena for dealing with the complexities of their own needs. He recognizes that the content of fairy tales has significance to all persons, regardless of age, but points out that children are more open in their responses than are adults.

THE MESSAGE

From Bruno Bettelheim's award-winning book:

The Uses of Enchantment: The Meaning and Importance of Fairy Tales

Stories like *The Three Little Pigs* are much favored by children over all the realistic tales. Students are enraptured when the huffing and puffing of the wolf at the pig's door is acted out for them. This classic tale teaches the child in a most enjoyable and dramatic form that we must not be lazy and take things easy, for if we do, we may perish. Intelligent planning combined with hard labor will make us victorious over even our most ferocious enemy...The Wolf! The story also shows the advantages of growing up, since the third and wisest pig is usually depicted as the oldest.

The child is not only given hope, but is taught that through developing his intelligence, he can overcome even a much stronger opponent. (STAGES Productions version of *The Three Little Pigs* depends on all three pigs developing a sense of unity to out-fox the sly wolf).

Finally, the wolf's badness is something the young child recognizes within himself; his wish to devour and destroy. So the wolf is an externalization or projection of the child's badness, and the story tells how this can be dealt with constructively. It is the difference between the pleasure principle uncontrolled: When one wants to devour all at once (ignoring the consequences), and the reality principle with which one goes about intelligently controlling ones appetite.

The Three Little Pigs directs the child's thinking about his own development without ever telling what it ought to be, permitting the child to draw his own conclusions. This process alone makes for true maturing.

THE EXPERT

Dr. Sheldon Cashdan

What accounts for the enduring charm of fairy tales? Why are generations of children drawn to stories such as *Hansel and Gretel*, *Snow White*, and *Cinderella*? In *The Witch Must Die: How Fairy Tales Shape Our Lives*, Dr. Cashdan explores how fairy tales help children deal with psychological conflicts by projecting their own internal struggles between good and evil onto the battles enacted by the characters in the stories. Rumpelstiltskin, Pinocchio and Rapunzel vividly dramatize lust, envy, avarice and sloth on a safe stage, allowing children to confront their own "deadly sins."

"Fairy tales are ultimately a celebration of life. Both enchanting and empowering, they are as timely today as they were hundreds of years ago. The underlying dynamic—the age-old struggle between good and evil—resonates between the lines of *Snow White*, *Jack and the Beanstalk* and *The Emperor's New Clothes*, as it will in the as yet unwritten stories of the twenty-first century. For this reason, the witch will continue to be a major presence in fairy tales, sensitizing us to forces within ourselves that pose a challenge to our sense of who we are. Her destruction is not an act of vengeance, nor even cruelty. It merely reminds us that sinful tendencies are a part of everyday existence, and that we must do battle with them if we wish to have a fairy-tale ending."

THE MESSAGE

From Sheldon Cashdan's highly-praised best-seller:

The Witch Must Die: How Fairy Tales Shape Our Lives

Of all the animals that appear in fairy tales and other forms of folklore, wolves are depicted as having the most voracious appetites. When one thinks of wolves descending upon their prey, one almost automatically thinks of uncontrolled cravings. Wolfishness is synonymous with gluttony, something echoed in the familiar warning directed at us by our parents when we were young: "Don't wolf down your food!"


Cultural variations on basic fairy-tale themes confirm the interplay between fairy tales and the mores and concerns of the societies of which they are a part. Educators in Japan believe that it is important to teach children very early on to be forgiving members of society. In modern Japan, social harmony is stressed as a fundamental value, and fairy tales are expected to transmit this value. It thus would not do for the three pigs to exact vengeance on the wolf or to behave vindictively. A happy ending in Japan requires the perpetrator—be it a witch or a wolf—to offer apologies to the victim for transgressing.


Western fairy tales, particularly those of the Grimm brothers, subscribe more to the biblical principle of an eye for an eye, a tooth for a tooth. One must, in the last analysis, pay for one's sins. Only by destroying the evil in the story can justice be served and undesirable tendencies in the reader be mastered. By mounting a frontal attack on gluttony and making sure the wolf dies, *The Three Little Pigs* join *Little Red Riding Hood* and *Hansel and Gretel* in providing children with an opportunity to combat one of the more consuming seven deadly sins of childhood.

THE ACTIVITIES


BEFORE THE PLAY:


1. The Three Little Pigs is an audience participation show. The students must help the pigs to build their homes by doing some homework of their own. Please have all classes make shingles of **straw** with yellow or gold construction paper and shingles of **wood** with tan or brown paper. Allow the children to be creative by coloring or painting their shingles to look like straw and wood roofs. Be sure that each student has a shingle to bring so that no child feels left out.


 **VA.1.S.3.3** Demonstrate safety procedures for using art tools and materials.

 **VA.2.S.3.1** Manipulate art materials and refine techniques to create two- and/or three-dimensional personal works.


2. Read to your students the tale of The Three Little Pigs. Explain to them that there are hundreds of versions or adaptations of this story and that the version they see will not be exactly like the book or video.

 **TH.1.0.3.1** The student understands the artistic characteristics of various media and the advantages and disadvantages of telling stories through those artistic media.

 **TH.1.H.1** Through study in the arts, we learn about and honor others and the worlds in which they live(d).

 **LAFS.2.RL.3.9** Compare and contrast two or more versions of the same story (e.g., Cinderella stories) by different authors or from different cultures.

3. Ask your students to discuss the difference between television and live theatre. It is important that they know about theatre etiquette, or manners. Refer to the poem “Matinee Manners” on page 2.

 **TH.1.S.1.1** The student understands theatre as a social function and theatre etiquette as the responsibility of the audience.

4. Have the students learn the following vocabulary words and listen for them during the play. See how many words they can recall and how the characters used them in the context of the play. The students should put the words in alphabetical order.

swine	exemplary	eradicate	sty	blue prints
liquidate	fate	bereft	secure	complacent
synonym	disguise	placatingly	antonym	geometry
impeccable	supplement	equanimity	appetite	concrete
unanimous	philosophy	victory	mandate	butcher
instructions	snout	flambe	succulent	canis lupus
fricassee	nutritious	abode	physique	veterinarian
bickering	predator	relocate	construct	abundance
squalor	quarrel	obliterate	wallow	

LAFS.2.RI.2.4 Determine the meaning of words and phrases in a text relevant to a *grade 2 topic or subject area*.

LAFS.2.RF.3.3 Know and apply grade-level phonics and word analysis skills in decoding words.

- a. Distinguish long and short vowels when reading regularly spelled one-syllable words.
 - b. Know spelling-sound correspondences for additional common vowel teams.
 - c. Decode regularly spelled two-syllable words with long vowels.
 - d. Decode words with common prefixes and suffixes.
 - e. Identify words with inconsistent but common spelling-sound correspondences.
 - f. Recognize and read grade-appropriate irregularly spelled word
4. Have the students look and listen for patterns during the play. See how many patterns they can recall and how they were used in the context of the play. Encourage students to be aware of patterns that may occur in music, dance, scenery, costumes and dialogue. Students may also notice architectural patterns in the theatre.

MAFS.K12.MP.7.1 Look for and make use of structure.

MAFS.K12.MP.1.1 Make sense of problems and persevere in solving them.

AFTER THE PLAY:

Part I

1. Discuss the production with your students. What did they like or dislike about the play? Who was their favorite character? Why? Have the students draw a picture or write a letter to the cast of The Three Little Pigs telling them what they have learned.

LAFS.1.W.1.3 Write narratives in which they recount two or more appropriately sequenced events, include some details regarding what happened, use temporal words to signal event order, and provide some sense of closure.

LAFS.2.W.2.5 With guidance and support from adults and peers, focus on a topic and strengthen writing as needed by revising and editing.

2. The pigs all built a brick house together. How many bricks do you think it would take to build a house? How many bricks did it take to construct your classroom? Your school? Have the students estimate, then have them measure and calculate just how many bricks there are.

MAFS.2.MD.4.9 Generate measurement data by measuring lengths of several objects to the nearest whole unit, or by making repeated measurements of the same object. Show the measurements by making a line plot, where the horizontal scale is marked off in whole-number units.

MAFS.6.RP.1.3 Use ratio and rate reasoning to solve real-world and mathematical problems, e.g., by reasoning about tables of equivalent ratios, tape diagrams, double number line diagrams, or equations.


Part II


Relevant Themes:

1. The Pleasure Principle vs. the Reality Principle
2. Teamwork to get the job done
3. Sibling Rivalry
4. Gluttony


Refer to the themes listed above. Ask the following questions to relate the themes to everyday life:

1. In this production Homer Hog would rather play and take mud baths all day than work. He hastily builds a straw house so that he can have fun for now. Lead the classroom in a discussion of the virtue of patience (pleasure principle vs. reality principle).
 - A. Did you ever want something that is pleasurable immediately and not want to wait for it?
 - B. What were some of those things? (desert, recess, video games)
 - C. How did you deal with the situation?
 - D. Was it more or less rewarding to receive something after waiting?


 **LAFS.1.SL.1.1** Participate in collaborative conversations with diverse partners about grade 1 topics and texts with peers and adults in small and larger groups.


 **LAFS.1.SL.1.2** Ask and answer questions about key details in a text read aloud or information presented orally or through other media.

2. Homer, Hillary and Russell could never defeat the wolf alone, but when they join forces they become strong.
 - A. Can you think of other circumstances in which teamwork is necessary?
 - B. Have you ever been a part of a team when you didn't want to be?
 - C. How did you learn to work together even when you didn't want to?

 **LAFS.2.RL.1.2** Recount stories, including fables and folktales from diverse cultures, and determine their central message, lesson, or moral.

3. Sibling rivalry is a problem in most families and can often cause issues that last well into adult-hood. Lead the students in a discussion on sibling rivalry as well as tolerance and diversity.
 - A. Have you ever been jealous or envious of a brother or sister?
 - B. How did you overcome the problem?
 - C. What can we learn from this that will help us to better deal with our friends and classmates?


 **LAFS.2.RL.1.3** Describe how characters in a story respond to major events and challenges.


 **LAFS.K12.R.1.3** Analyze how and why individuals, events, and ideas develop and interact over the course of a text.


4. In the play, the gluttonous wolf is hungry all the time (even after making a snack out of Little Red Riding Hood). In today's culture of junk food, eating disorders and obesity, dietary habits are a

growing concern for many children as well as adults.

- A. Ask the students for examples of real-life “perils” associated with overeating, such as tummy aches or other health problems.
- B. Just what is obesity and is it always the result of overeating?
- C. How can we help people with eating disorders?
- D. What is the ideal body image?


 **HE.1.B.3.1** Determine the meaning of warning labels and signs on hazardous products and places

 **HE.1.B.5.2** Identify healthy options to health-related issues or problems.

 **SS.K.E.1.4** Identify the difference between basic needs and wants.

The Art of Florida Assessments

Contributed by Patricia Linder

 **Visual and Performing Arts Field Trips provide an excellent source of support for the development of skills necessary for success on the Florida Assessments Test. We invite you to use these instructional strategies to enhance Florida Assessments preparation through your theatre field trip.**

Theatre Activities

FCAT Cognitive Level I

Read the story (or play) your field trip performance is based on.

Name the main character.

List all the characters.

Identify the setting.

List the story events in the order they happened.

Describe a character (or setting).

Explain the problem (or conflict) in the story.

Explain how the actors used stage props to tell the story (or develop characterization).

Discuss how the blocking, or positioning of the actors on stage affected the performance.

Discuss how unusual technical elements (light, shadow, sound, etc.) were used in the performance.

FCAT Cognitive Level II

Would the main character make a good friend? Write an expository essay explaining why or why not.

Create a graph that records performance data such as: female characters, male characters, animal characters or number of characters in each scene, etc.

Compare/Contrast a character to someone you know or compare/contrast the setting to a different location or time.

Solve a special effects mystery. Use words or pictures to explain how “special effects” (Lighting, smoke, sound effects) were created.

Imagine the story in a different time or place. Design sets or costumes for the new setting. You're the director. Plan the performance of a scene in your classroom. Include the cast of characters, staging area, and ideas for costumes, scenery, and props in your plan. Create a new ending to the story.

Did you enjoy the performance? Write a persuasive essay convincing a friend to go see this production. Write a letter to the production company nominating a performer for a "Best Actor Award." Explain why your nominee should win the award.

Create a rubric to rate the performance. Decide on criteria for judging: Sets, Costumes, Acting, Lighting, Special Effects, Overall Performance, etc.

THE PRODUCER

STAGES PRODUCTIONS is a professional theatre ensemble that specializes in bringing classic fairy tales to over 150,000 young people each year throughout the Southeast.

STAGES' show credits include critically acclaimed performances of: *Charlotte's Web*, *School House Rock*, *Mother Goose*, *Cinderella* and *The Musical Adventures of Flat Stanley*. Be sure to join us for our 30th anniversary season featuring; *Main Street Kids Club*, *Santa's Holiday Revue*, *The Three Little Pigs* and *The Ugly Duckling*.

STAGES PRODUCTIONS is dedicated to making drama an integral part of education, and lesson plans help incorporate these plays into the student's curriculum. Thank you for supporting this mission by choosing a STAGES PRODUCTIONS play! www.stagesproductions.com

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