The True Story of the 3 Little Pigs!
by A. Wolf
As told by Jon Scieszka
Adapted by Leo Cortez

Study Guide for Educators
Generously sponsored by Ng & Ng Dental and Eye Care
Note to Teachers

Our actors will present a brief outline of theatre etiquette as part of their introduction; however, it would be helpful if you covered the same information prior to the performance. Here are a few suggestions for student etiquette:

- Before entering the performance area, get a drink of water or visit the restroom if you need to.
- Once you are seated, you should remain seated. Because the actors are directed to move all around the room during the performance, it’s important for everybody’s safety that the walkways and stage areas remain clear.
- You share the performance with everyone in the audience. Distracting activity such as talking or moving not only disturbs the actors, but the audience around you as well.
- Your comments and ideas about the play are important, but save them for after the play when you discuss them. If you’d like, you can even write a letter to the performers.
- An invisible bond is formed between actors and a good audience, and it enables the actors to do their best for you. A good audience helps make a good performance.

PCPA Theaterfest is proud to present our Outreach Tour performance of *The True Story of the 3 Little Pigs*, adapted from the Jon Scieszka story by Leo Cortez. We hope that our visit will be followed by many more. Thank you for hosting a PCPA Theaterfest’s Outreach Tour production.
Cast and Production Team

Production Team:

Director Katie Mack-Montenegro
Scenic design Jamie Giovannone
Costume design Samantha Armitage
Sound design Stephanie Smith
Stage Manager Elizabeth Nordenholt

Cast of Characters

J.R. Yancher A. Wolf
Ann Guynn Reporter "Pinky Piglet"
The Judge “Owl”
Mother Hubbard
Cristina Gerla Attorney Darrow
Tony Carter Bailif “Bull”
Mittens
Chicken Little
Brick Pig
Pop Tart the Dog
HOW TO USE THIS STUDY GUIDE

The Study Guide is a companion piece designed to explore many ideas depicted in the stage production of *The True Story of the 3 Little Pigs*. Although the guide's intent is to enhance the student's theatrical experience, it can also be used as an introduction to the elements of a play (in this case a play with music), and the production elements involved in the play's presentation. Although many students are familiar with the general storyline, this specific stage adaptation presents a wealth of new questions for this generation to answer. The guide has been organized into three major sections:

**Elements of the story**

**Elements of production**

**Activities**

Teachers and group leaders will want to select portions of the guide for their specific usage. Discussion questions are meant to provoke a line of thought about a particular topic. The answers to the discussion questions in many instances will initiate the process of exploration and discovery of varied interpretations by everyone involved. This can be as rewarding as the wonderful experience of sight and sound that *The True Story of the 3 Little Pigs* creates on-stage.

It is recommended that Jon Scieszka’s book, available in paperback at local libraries or book stores, be used in conjunction with discussion of the play.
ELEMENTS OF THE STORY
PLAY SYNOPSIS
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. Judge Hooty presides over the case.

The trial begins with Clara Darrow’s opening statement, followed by The Big Bad Wolf’s opening statement, where he reveals that his real name is Alexander T. Wolf. His first line of defense is that wolves have a strange diet. Then he argues that the whole story boils down to a sneeze and a cup of sugar. He begins to tell his version of the story.

He says that day all started when he wanted to make a birthday cake for his Granny. And on that particular day he had a cold. His first witness is Mittens the Cat who testifies that she saw him fall into a creek with a knife and fork. He continues to say, that having caught cold from falling into the creek, that he was still determined to bake his Granny a cake. However, he soon discovered he was out of sugar. He explains that he walked to his neighbor pig’s house to borrow a cup, but the moment he knocked the door fell in, because his house was made of straw.

Darrow 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. Alexander 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?
A Note About The Play

The True Story of the 3 Little Pigs
From Director: Katie Mack-Montenegro

“Well, like so many have been saying, everybody knows the story of the Three Little Pigs. But do they really? See, everyone may “Think” they know the story, but I’m going to let you in on a little secret. Nobody knows the real story, because nobody has ever heard my side of the story. Well, today I’m going to change all that. Everyone has come to know me as The Big Bad Wolf. Well you know what? I have a name. And it’s not “Big Bad”. My name is Alexander T. Wolf. My friends used to call me Al. But nobody has called me by that name ever since the papers branded me “The Big Bad Wolf”. I don’t know exactly how this whole Big Bad Wolf thing got started, but it’s all wrong.”

- The True Story of the 3 Little Pigs, John Scieszka

The True Story of the 3 Little Pigs is based on a beautiful book by John Scieszka. It asks us as reader, and audience member, to take a step back from all the stories we have heard before and open ourselves to hearing a different side of it.

In our adaptation, we give our audience the chance to be active participants in the story by being members of our jury. In this way, the students are not just watching and learning about the legal system and justice, but getting to make decisions based on the clarity of our characters story. They will have complete control over the outcome of the show. This has been a really exciting and challenging aspect of our piece. As we rehearse, we are missing a huge component of the story, our jury. We are looking forward to going into the schools and playing with our missing scene partners. Their energy and commitment to telling the truth and gaining justice will be the final (and most thrilling) part of our process.

Something that we have worked really hard on is the strength of our arguments for the prosecution and the defense. In our modern day society, the legal system is something that is sometimes very daunting and overwhelming. It isn’t as easy as black and white, or guilty and non-guilty. Our production really reflects that truth of that reality. Both sides of this legal case have very strong, compelling arguments that force our jury and our audience to look beyond pre-conceived notions, a storm of media information, and our own personal belief systems to give Alexander T. Wolf a fair appeal trial.

Our goal is to challenge, to engage, to educate, and to entertain. We hope you enjoy this production and thank you for your honest and open participation.
Origins of the Book:

Through his wife Jeri, writer Jon Scieszka he met a funny guy named Lane Smith through. Lane was painting illustrations for magazine articles, and working on his first children's book. Jon gave Lane his story—A. Wolf's Tale. Lane loved it. Lane drew a few illustrations for the story and took it to many publishers. He was rejected by all of them. "Too dark," they said. "Too sophisticated," they said. "Don't ever come back her, okay?" they said. Jon and Lane liked A. Wolf's Tale. They kept showing it around. They kept getting rejected.

Finally, Regina Hayes, an editor at Viking Books said she thought the story and the illustrations were funny. She said she would publish the book. And she did, in 1989, with the title changed to: The True Story of the 3 Little Pigs! has now sold over 3 million copies and has been translated into 14 different languages. Over the last 19 years, Jon and Lane have worked together on 8 picture books and 8 Time Warps. Lane's wife Molly Leach has designed all of their picture books.

About the Play:

Leo Cortez explores this beloved children’s story through the setting of a courtroom drama. Students not only gain the chance to witness a trial of the famous “Big Bad Wolf” (A. Wolf) at their own school, but also get the opportunity to actively participate as members of a jury. In this play Mr. A Wolf offers his defense by telling his side of the fairy tale; while other fairy tale characters testify their through their accounts of the day of the murder of the two little pigs.
About The Author – Jon Scieszka

Taken from Jon Scieszka’s website: http://www.jsworldwide.com/

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, then moved to Brooklyn, NY to write. He earned his MFA in Fiction from Columbia University in New York in 1980, 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.

About the Playwright: Leo Cortez

Leo Cortez is a native of Santa Maria as well as an alumnus of the Pacific Conservatory for the Performing Arts (PCPA Theaterfest). Leo received his BFA in Theater Arts from Webster University in St. Louis Missouri. Leo’s career in the theatre spans over thirty years and he has been privileged to work with many theaters in the United States, including The Saint Louis Rep, The Alley Theater in Houston Texas, the Utah Festival Opera and The Oregon Cabaret in Ashland Oregon.

Among his playwriting credits for the PCPA Education and Outreach program are: The Circuit Trilogy; The Circuit, Breaking Through and Reaching Out; Hooway for Wondey Wat; Island of the Blue Dolphins and Oliver Button Is A Sissy. Also among his credits are: Karaoke Queens of the St. James produced at the Planet Earth Theatre in Arizona and the San Luis Obispo based Centerpoint Theatre in California, and Night of the Living Dead produced at the BackYard Theatre company in Austin Texas.


Legal Terms

*Additional vocabulary taken from: http://www.courts.ca.gov/3954.htm*

**Bailiff**: a special police officer whose job it is to maintain order in a courtroom. He may place someone under arrest, if s/he is not behaving according to the rules of the courtroom.

**Beyond a reasonable doubt**: This is proof that leaves you with certainty that the charge against the defendant is true. The accused's guilt must be established by the jury this way.

**Briefed**: to be informed and told of the details of something

**Counsel/Councilor**: One or more lawyers who represent a client.

**Credibility**: reliability, trustworthiness. A witness must be credible in order for the jury to believe him/her, and for his/her statements to be used in court

**Defendant**: The Big Bad Wolf—the one who is being accused of a crime, also known as the accused. He is the one on trial.

**Evidence**: Any type of legal proof presented at trial through witnesses, records, and/or exhibits.

**Interrogation**: Policy questioning of a suspect

**Jury**: A panel of 12 members of the community who watch the trial and vote as to whether or not the defendant is guilty.

**Objection**: A lawyer in a court room can object to a remark said in the courtroom. The judge can ‘overrule’ it, and allow it to be kept in the argument, or he can ‘sustain’ the lawyer’s objection and force the remark to be ‘withdrawn’ or removed from the record.

**Prosecutor**: The attorney (lawyer, in our case Clara Darrow) who represents the state’s case against the defendant (the person under arrest—in this case The Big Bad Wolf)

**Speculation**: A term used to label a remark in the courtroom which is likely rumor, gossip, or theory only. If something is offered as speculation, it usually is not correct enough to be used in a courtroom.

**Suspect**: The person who the police think may have been involved, or guilty in committing a crime

**Testimony**: Evidence given by a witness under oath. A verbal statement made by a witness. This statement is given at The Stand (known as the witness stand)

**Under Oath**: A Solemn promise that a person will tell the truth, if they do not, they can serve time in jail

**Verdict**: The decision made by the jury regarding if a person is guilty or innocent

**Witness**: A person who can give a firsthand account of something seen, heard, or experienced.
The Jury Process

Jury Selection:

Jury summons: The papers sent to potential jurors that require their attendance in court for possible service on a jury. California courts summon jurors to the courthouse no more than once in any given 12-month period.

Potential jurors are chosen from a jury pool generated by random selection of citizens' names from lists of registered voters, or combined lists of voters and people with drivers licenses, in the judicial district. Names are randomly chosen every year from this source list. Every year your name has an equal chance of being selected and you could receive a jury summons every year. These people receive a Jury summons in the mail, and are required to show up to court on the specified date. These people receive a Jury summons in the mail, and are required to show up to court on the specified date. Only persons aged 70 or older who choose not to serve, and disabled individuals who have provided a letter from a licensed physician indicating that they are permanently unable to serve, may be permanently disqualified.

Source list: The list or lists from which citizens are selected to receive a jury summons in California. Potential jurors are selected randomly from the voter registration list and the Department of Motor Vehicles' lists of drivers and identification card holders.

California Law requires that the potential Jurors:

- Are a U.S. citizen
- Are at least 18 years old
- Can understand English enough to understand and discuss the case
- Are a resident of the county that sent you the jury summons
- Have not served on a jury in the last 12 months
- Are not currently on a grand jury or on another trial jury
- Are not under a conservatorship
- Have had your civil rights restored if you were convicted of a felony or malfeasance while holding public office

Unable to serve: If you have health problems, a paid vacation, or other personal commitments that cannot be rescheduled at the time you are initially called, a postponement may be available. If you have already received one postponement during the past 12 months, you will probably have to come to court and speak to a judge to further delay your service.

One-day/one-trial: California courts have adopted the one-day or one-trial system. One day or one trial means that prospective jurors have to come to the court only once. If you are not assigned to a courtroom for jury selection on the first day, then your term of service is complete. If you serve on a jury, you will not be required to report for jury service for at least another 12 months.

Exemptions/_excuses/postponements: By law, no one who meets the basic criteria is automatically exempted from service. The law does provide for hardship excuses. Hardship is defined by law and includes no reasonable transportation, excessive travel, extreme financial burden, undue risk to physical property, physical or mental impairment for those over age 70, public health and safety, or no alternate care for another. If you have already received one postponement during the past 12 months, you will probably have to come to court and speak to a judge to further delay your service.
Jury selection: The process by which jurors for a particular trial are selected from the larger group of potential jurors summoned to the courthouse. The trial court judge sends a request to the jury assembly room for a panel of prospective jurors to begin the jury selection process in his or her courtroom. Once the jurors arrive in the courtroom, the judge and lawyers ask the jurors questions for the purpose of determining whether jurors are free of bias, or prejudice, or anything might interfere with their ability to be fair and impartial.

Jury pool: The group of prospective qualified jurors appearing for assignment to trial jury panels.

Impartial: Without bias, prejudice, or other preconception. The members of a jury should have no opinion about or vested interest in a case at the start of the trial and should base its verdict only on competent legal evidence presented during the trial.

Questionnaire: The potential jurors complete questionnaires to help determine whether they are qualified to serve on a jury. After reviewing the questionnaires, the court randomly selects individuals to be summoned to appear for jury duty. These selection methods help ensure that jurors represent a cross section of the community, without regard to race, gender, national origin, age or political affiliation.

Voir Dire: (interviews and questions by both attorneys) From old French, the legal phrase means "to speak the truth" or "to see them say." Voir dire is the preliminary examination of a prospective juror by a judge or lawyer in the case to decide whether that person can serve on the jury.

Being summoned for jury service does not guarantee that an individual actually will serve on a jury. When a jury is needed for a trial, the group of qualified jurors is taken to the courtroom where the trial will take place. The judge and the attorneys then ask the potential jurors questions to determine their suitability to serve on the jury—a process called voir dire. The purpose of voir dire is to exclude from the jury people who may not be able to decide the case fairly. Members of the panel who know any person involved in the case, who have information about the case, or who may have strong prejudices about the people or issues involved in the case, typically will be excused by the judge. The attorneys also may exclude a certain number of jurors without giving a reason.

Challenges: The law authorizes the judge and the lawyers to excuse individual jurors from service in a particular case for various reasons. If a lawyer wishes to have a juror excused, he or she must use a "challenge" for that juror. Challenges, or reasons to dismiss a juror, are of two kinds:

a. For cause - The law sets forth a number of reasons that jurors may be excused "for cause." For example, a juror who is related to, or employed by, one of the parties in the case may be excused for cause. There is no limit to the number of for cause challenges that may be used.

b. Peremptory - Each side in a case has a certain number of challenges that can be used without giving a reason. These are called peremptory challenges. Each side may ask the judge to excuse particular jurors. If a juror is excused, this does not imply something bad and does not mean the juror is not competent in any way. It frequently happens that a prospective juror will be excused in a certain case and later accepted in another. The number of peremptory challenges has been established by the Legislature.
The Trial:

Jurors' duties during the trial

*Do not talk to others about the case.* This responsibility requires that you not talk at all with the lawyers, witnesses, or anyone else connected with the case. You also cannot talk to anybody about the case. You cannot discuss the case with your family, friends, or with any other person, you might hear their ideas and might be influenced by people who do not know all the facts.

*Do not make up your mind before hearing all the evidence.* It is also your duty not to form or express an opinion about the case to anyone. This means that you keep an open mind until you have heard the evidence from all sides and the case is given to the jury for deliberation. Only then may you discuss it with your fellow jurors and even then only when all jurors are present.

*Do not conduct your own investigation of the case.* You must not visit the scene of an accident, an alleged crime, or any event or transaction involved in the case. You should not conduct experiments or consult any other person or reference works for additional information.

The Elements of a Trial:

**Attorneys' opening statements**

As the trial begins, the lawyer for the plaintiff in a civil case or the prosecutor in a criminal case may make an opening statement telling you what s/he expect the evidence to show.

**Presentation of evidence**

Evidence may be presented by the attorneys in the form of a written document or an object (a gun, another weapon, a photograph, an x-ray, or some other physical thing). These are called exhibits. Evidence may also include the testimony of witnesses under oath in the courtroom.

**Attorneys' closing statements**

After all the evidence has been reviewed in court, lawyers for each side may present their final summary of the case, sometimes referred to as an argument.

**Judge's Instructions on the Law**

Either before or after the closing arguments by the lawyers, the judge will explain the law that applies to the case. This is the judge's instruction to the jury. You have to apply that law to the facts, as you have heard them, to arrive at the verdict.

When considering the evidence, an important difference exists between civil and criminal cases in the degree of proof required to sustain an accusation. In a criminal case, the defendant, in order to be convicted, must be proved guilty beyond a reasonable doubt. In a civil case, a party suing another has to prove that charge by a preponderance of the evidence.
Deliberation by the Jury:
After the trial, members of the jury are excused to the jury room for deliberations. Your first duty when entering the jury room is to select a foreperson. The foreperson's duty is to see that discussion happens in a free and orderly manner, that the issues you must decide are fully and freely discussed, and that every juror is given an opportunity to participate. Following a full and free discussion with fellow jurors, each juror should vote only according to his or her own honest convictions.

Foreperson: Often called the "presiding juror." At the beginning of deliberations, the jury votes to select one of its members to be the foreperson. The jury foreperson’s duty is to preside and see that discussion during deliberations is carried on in a free and orderly manner, that the case and issues are fully and freely discussed, and that every juror is given a chance to participate in the discussion. As the deliberations conclude, the foreperson counts the votes and completes and signs the verdict form.

The Verdict
All jurors should deliberate and vote on each issue to be decided in the case. When it is time to count votes, it is the foreperson’s duty to see that this is done properly. In a civil case, the judge will tell you how many jurors must agree in order to reach a verdict. In a criminal case, the unanimous agreement of all 12 jurors is required. If the required number of jurors agree on each issue to be decided, the foreperson will sign and date the verdict, advise the bailiff or court attendant, and return with the signed verdict and any unsigned verdict forms from prior votes to the courtroom. If a jury cannot arrive at a verdict within a reasonable time and indicates to the judge that there is no possibility they can reach a verdict, the judge, at his or her discretion, may dismiss the jury. This situation is a mistrial, sometimes referred to as a "hung jury," and may mean the case goes to trial again with a new jury.
The History/ Constitutional Right to a Jury

Fifth Amendment - Rights of Persons

No person shall be held to answer for a capital, or otherwise infamous crime, unless on a presentment or indictment of a Grand Jury, except in cases arising in the land or naval forces, or in the Militia, when in actual service in time of War or public danger; nor shall any person be subject for the same offence to be twice put in jeopardy of life or limb; nor shall be compelled in any criminal case to be a witness against himself, nor be deprived of life, liberty, or property, without due process of law; nor shall private property be taken for public use, without just compensation.

Sixth Amendment - Rights of Accused in Criminal Prosecutions

In all criminal prosecutions, the accused shall enjoy the right to a speedy and public trial, by an impartial jury of the State and district wherein the crime shall have been committed, which district shall have been previously ascertained by law, and to be informed of the nature and cause of the accusation; to be confronted with the witnesses against him; to have compulsory process for obtaining witnesses in his favor, and to have the Assistance of Counsel for his defense.

U.S. Constitution: Article III

Clause 3. Trial by Jury
The Trial of all Crimes, except in Cases of Impeachment, shall be by Jury; and such Trial shall be held in the State where the said Crimes shall have been committed; but when not committed within any State, the Trial shall be at such Place or Places as the Congress may by Law have directed.1282
Media Coverage

Go to: http://www.youtube.com/watch?v=lxF88FYV3ZI&feature=related

Please have students take a look at the above video clip of a news report covering the Big Bad Wolf’s arrest.

For Discussion:
After watching the video, do you feel sympathy or disgust for the accused?
Based on the above media coverage do you think the accused is guilty or innocent before going to trial?
Do you think the media presents the story with fairly and unbiased reporting?
Do you think the media can "over report" a story? Report so much on one story that people don't care about the outcome of the trial?
How does media coverage help cases before they go to trial?
ELEMENTS OF THE PRODUCTION: Costume Design
Costume renderings done by Samantha Armitage
Ms. Darrow
True Story of the Three Little Pigs
Judge
True Story of the Three Little
Discussion Topics
For Grades 1-6
Work in small groups with each group discussing one question. Each group should have a secretary to write the main ideas of the discussion. At the end of the discussion time the secretary for each group reads the main points of the group's discussion.
1. Do you believe the wolf's story? Why or why not?
2. Which would be the best house, one made of straw or one made of sticks? Why?
3. What if the wolf had not had a cold? How would his story change?
4. Now that you have seen the trial, do you think the news report and the newspaper article represented Mr. A Wolf, fairly? Why or why not?

Activities
For Grades 1 – 6
1. Before reading/watching The True Story of the 3 Little Pigs!, ask for volunteers to tell the traditional story of the three little pigs. Let the volunteers take turns telling parts of the story. Then read The True Story of the 3 Little Pigs! together with your class. Ask students to fold a piece of paper in half. On one side of the paper, they should make a list of what parts of this story are different from the traditional story. On the other side of the paper, they should make a list of what parts of the story are the same.

2. Ask children to write a letter to A. Wolf in jail. Have them think about what more they would like to know about this wolf. What questions would they like to ask him about what happened to the pigs?

3. Create a "Wanted" poster for A. Wolf. Tell the children that the Wolf in the story has escaped and that you need to put together a wanted poster to warn all the pigs in the community that he's out of jail and to help the police catch him.

4. WRITE A NEWS STORY
Choose one piece of information from each group. Write an imaginary news story. You may add details of your own, but remember: a news story should present the facts in a clear manner.
Santa Claus ___fell from the sky
Little Red Hen ___accused of murder
Hungry Giant ___won a gold medal
Little Miss Muffet ___ate a spider
During a snowstorm ___Never-never Land
On his birthday ___in a department store
Early this morning ___on a farm
at midnight ___at the circus
More Activities
For all grades
Improvisation

1. Choose two groups of four students to act out the different versions of the *The True Story of the 3 Little Pigs*. Ask the first group to act out the story as it’s usually told—they may want to reread one of the versions of the traditional story before they begin. Have them write out what they will say during each of the three scenes—when the wolf visits the pig in the straw house, when the wolf visits the pig in the stick house, and when the wolf visits the pig in the brick house. Then, ask the second group to act out *The True Story of the 3 Little Pigs*. Have the rest of the children in the class write about what they liked in each performance, and how the performances were different.

2. Break the class up into groups of 3-5 students. Give them 10 minutes to decide what are the main five points or events in the story. The group will create tableau pictures (frozen poses that tell a story) to represent each of their main points. Have one person narrate the caption of each tableau, like a living picture book. Have each group take turns their tableau story and watch each group in turn as they quickly go from one frame to the next, freezing only ten seconds or so in between each to let the audience see. This exercise is lots of silly fun, but it quickly lets us all discuss what we think are the main events or plot points in the play.

General Physical Work

This Session is designed specifically to engage the students with some of the processes involved in the creation of physical theatre, and is ideal follow up for Drama, after seeing the show. Get students with shoes off if possible, and in a safe drama studio-type environment.

1. Ask students to walk around the room at a normal pace, and not to make eye contact with anyone else. Ask them to empty their minds and just focus on the way they move around the room. Which bit of their foot hits the ground first? Do they lean forward or back? Do they swing their arms? Is their chin up or down? Do not provide answers, let them feel it for themselves. Then get them to start exaggerating whatever their natural tendency is. So if they walk leading with the head, let them exaggerate that. Ditto the chest. They will be self conscious about this, but stay with it.

2. End the exercise and discuss in circle. How did it feel? Was it in any way comic? Explain to them that in just a walk you have the foundation of great physical comedy. Pick a couple of brave volunteers to show their funny walks.

3. Now get them back on their feet. Get them walking again and this time tell them you will shout out the names of characters from the show, and you want them to walk like that character. Have them explore the various animals, and how they move.
Was this Study Guide Helpful?

It is useful for us to know what was helpful to you as you read and/or used this guide. Please fill out and mail or e-mail this quick response sheet to us. We appreciate your ideas.

1. Was it easy for you to find and download the Guide?
___________________________________________________________________________________________

2. Did you spend more time working with the material BEFORE or AFTER the play?

Before  After  Equally Before and After

3. Did using this Study Guide add to your theater experience?

Yes  Some  No

4. What did you use from the Guide?
___________________________________________________________________________________________

5. How did the experience of preparing for and then seeing the play impact your students?
___________________________________________________________________________________________

6. Is there something you would like to see included in the Guide that wasn’t here?
___________________________________________________________________________________________

7. How much of the Guide did you read?

Didn’t have time  Some  All

8. Which of the following best describes you?

I teach:
middle school  high school  elementary school  home school

Other Comments:
___________________________________________________________________________________________

___________________________________________________________________________________________

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Santa Maria CA 93454
Attention: Director, Education and Outreach.
OR email: pcpaoutreach@pcpa.org