



CLASS SHOW GUIDE



Theater Etiquette

IN-CHAIR ACTIVITY • 10-15 MINUTES

Objective: To actively explore proper theater behavior.

Discussion: “*Etiquette* is a word we use to describe the way people behave when they are in social situations with other people. What is the proper etiquette when you see a play? How should you behave during the show? Is it the same way you should act when watching a movie at home or playing outside? Is it okay to laugh during a play if you think it is funny? Is it okay to talk to your neighbor during the performance?”

Brainstorming: As a class, create a list of ways that audience members might behave, good and bad, while in the theater. Write these behaviors on the board in two different columns: one for “Good Theater Etiquette” and one for “Bad Theater Etiquette.”

Modeling: Pick two students to come and sit in chairs in front of the class. Ask them to act out one of the “Bad Theater Etiquette” behaviors (with the teacher if desired) for ten seconds. Then have the class discuss why the behaviors were inappropriate and how they could be fixed. Now have the two students act out one of the behaviors under “Good Theater Etiquette” and discuss why this behavior is better.

Activity: Give the entire class one of the scenarios from their list of bad behaviors, like talking to their neighbor or not paying attention. Have the class act out this behavior for ten seconds then ask the students how they think this behavior makes the actors or the other audience members feel. Have them fix the behavior and act out this new scenario for twenty seconds. Repeat with a few other bad behaviors from the list.

Monsters OR Meows!

OUT-OF-CHAIR ACTIVITY • 10-15 MINUTES

Objective: Students will act out characters to identify the three basic tools of acting.

Discussion: “We will be going to see a play at The Rose Theater. What is a play? (an answer might be something like “a live performance on stage in which actors pretend to be different characters and tell a story to the audience”) What do we call the people who pretend to be characters and act out a play (actors)? We are going to do a short acting activity to see if we can discover the 3 most important acting tools!”

Brainstorming: List some of the tools that actors need to act out a story on the board (a script or story, costumes, makeup, scenery, props, lights, music, microphones, etc.). Ask students to discuss how each of these tools help the actors to do their job of acting out characters and telling stories.

Modeling: Ask for a volunteer to come up to pretend to be a character from a recent story that the class has read. Give the volunteers about 20 seconds to pretend to be the character (this can use actual words from the story or just gibberish sounds). Once the performance is done, ask the students to identify some of the things that the actor was doing to pretend to be someone else.

Activity: Inform the students that everyone is going to act out ONE of two different specific characters in their own space by their desks (no touching other actors or being a part of their stories—this is a “Solo Performance!”): students can choose to be a “cute, tiny, adorable, meowing KITTEN” or a “big, fierce, frightening, growling MONSTER.” Give the students a “Curtain Countdown”: “3...2...1..CURTAIN!” at which point students will act out their character choice by their desks. Allow the performance to last about 10 seconds, then ask all of the actors to take a bow. Ask the students to identify what “tools” they needed to perform the character (eventually leading them to BODY, VOICE, and IMAGINATION, perhaps also recognizing that the technical tools on the board help the actors--and audience--to use their imaginations).

Extension: Choose a book or story that class has recently been reading. Go through all of the characters and ask the students act them out. Ask the students to note how they are using their bodies, voices, and imaginations for each character. Do some characters seem to require the use of one acting tool more than another?



Where Do We Park?

1. When dropping off please wait until a Rose Staff member has greeted your bus. They will get your bus information, parking instructions and when to unload the students.

2. Follow the staff's direction on where to park. We have three locations:

- a. Farnam St. between 20th and 24th bagged meters north side (10-15 slots)
- b. 20th St. North of Farnam- do not block Wells Fargo drive thru exit (4 slots)
- c. 20th St. East of Rose building (5 slots)

3. Most performances have a run time of 55-65 minutes. We ask that you are back at your bus by 10:50am (if it's a 10am performance) or by 1:50pm (if it's a 1pm performance). If the performance is longer we will notify you at drop off.

4. After the performance is over we ask that the buses form a line behind the buses that are parked on 20th North of Farnam. Please do not double park.

5. Wait until all buses have pulled out away from our building before pulling up on the east side for pickup.(We load 5-6 buses at a time.)

6. After being loaded please keep in mind that other buses are waiting so please try and leave the loading area as soon as possible.

Want to book a workshop?

Workshops at Your School

The Rose offers several workshops that can take place AT YOUR SCHOOL. A professional Rose teaching artist can visit your classroom for one to five days in a one week time period to explore, through drama, a curriculum topic of your choice.

To register your class for a workshop that will take place at your school, please contact Lindy Glenn at (402) 502-4625 or lindyglenn@rosetheater.org.

Workshops at The Rose

A workshop AT THE ROSE is the perfect way to explore themes from a school field trip show or learn about the profession of theater. A professional teaching artist with a college degree in dramatic arts education will lead your class. To register your class for a Workshop at The Rose, please contact Lindy Glenn at (402) 502-4625 or lindyglenn@rosetheater.org.

Visit www.rosetheater.org for more information!



Free Funding Is Available for Field Trips! We understand that budgets are tight. That's why we're offering two great solutions to help pay for your school's field trip expenses. Both Nebraska Arts Council and Target Stores are offering financial assistance to help underwrite the cost of providing your students with experiences such as those provided by The Rose Theater. For more information, please visit www.nebraskaartscouncil.org (click "Grants" to see all categories) or www.target.com/fieldtrips.

Write To Us!

Letters may be written to:
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Facebook: Rose Theater – Omaha
Twitter: @RoseTheaterCo



Performing Arts
FOR CHILDREN AND FAMILIES



The ^{True} Story of the 3 Little Pigs



Setting the Stage!

OUT-OF-CHAIR ACTIVITY • 10-20 MINUTES

Objective: Students will use their bodies, voices, and imaginations to perform the original story of The Three Little Pigs.

Activity: Divide the class into four groups. Each group will play a character in the original story -- Pig in the straw house; Pig in the stick house; Pig in the brick house, or the Wolf. Narrate the story for the students as they bring the characters to life. While narrating the story, feed lines to the students that they can repeat. For example, say, "And the little pig said, "Not by the hair on my chinny-chin-chin!" and the students will repeat, "Not by the hair on my chinny-chin-chin!" Be sure to have all students take a big bow when the story has finished!

Reflection: Ask students what they thought about the Wolf after the original story. Is he a good or a bad character? Can characters be good AND bad?

Extension: Have students design a set for their production. Provide straw, sticks, or red and brown construction paper for students to glue onto cardboard cutout houses in which each pig can live.

Let's Go to the Pig City!

OUT-OF-CHAIR ACTIVITY • 20 MINUTES

Objective: Students will use their imaginations to create an environment and a setting for the story.

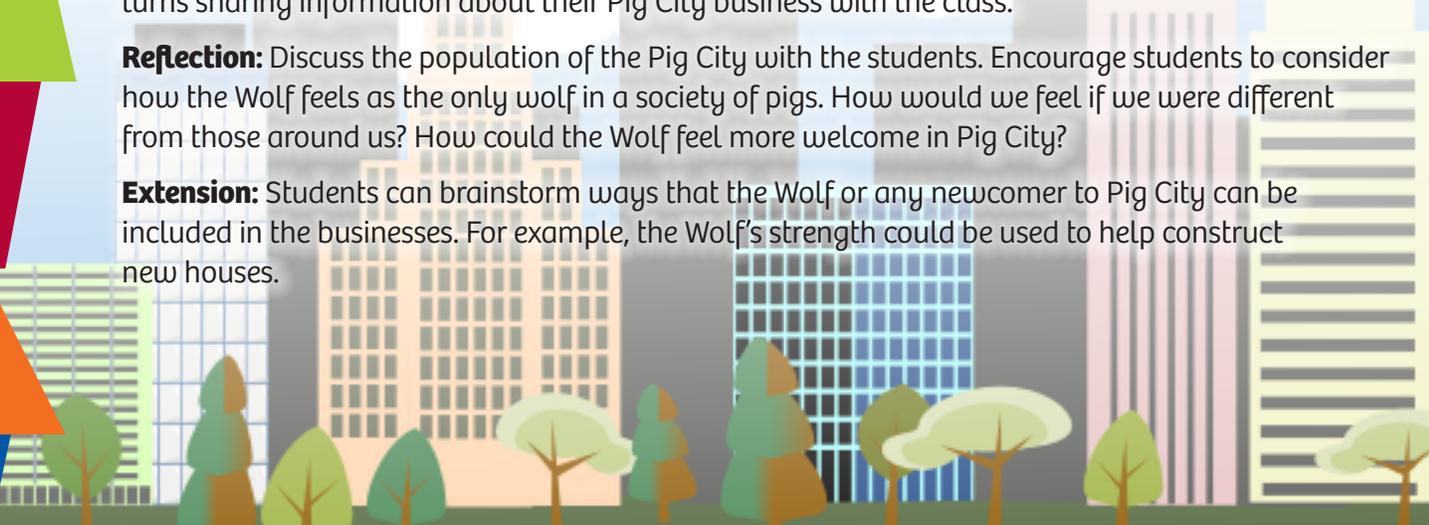
Discussion: "*The True Story of the Three Little Pigs* takes place in a city full of pigs. Let's think about what these pigs may have in their city. What businesses or buildings might we find in the Pig City?"

Brainstorming: List some student suggestions regarding which businesses might be found in the Pig City. Some examples could include a pig shopping mall, a pig bakery, a pig hair salon, a pig doctor's office, etc. Write these ideas down on the board.

Activity: Divide the students into small groups and assign each group a business to exist within the Pig City. Students will take about 5 to 10 minutes to create frozen statues of their assigned business. Encourage students to create statues of objects, such as doors and cash registers, and characters, such as customers or cashiers. When each group has completed its business, students can take turns sharing information about their Pig City business with the class.

Reflection: Discuss the population of the Pig City with the students. Encourage students to consider how the Wolf feels as the only wolf in a society of pigs. How would we feel if we were different from those around us? How could the Wolf feel more welcome in Pig City?

Extension: Students can brainstorm ways that the Wolf or any newcomer to Pig City can be included in the businesses. For example, the Wolf's strength could be used to help construct new houses.



A Fresh Perspective

IN-CHAIR ACTIVITY • 20-30 MINUTES

Objective: Students will explore new perspectives when approaching a story.

Discussion: “In *The True Story of the Three Little Pigs*, we hear a new version of a classic fairy tale. Let’s talk about other classic stories we know, but let’s look at them from a different point of view. How might different characters view a situation differently?”

Brainstorming: Guide students in thinking of villains in classic fairy tales. Examples could include the Stepmother in Snow White, the Giant in Jack and the Beanstalk, or the Stepsisters in Cinderella.

Activity: Students can work individually or in groups to tell a new version of their fairy tale! They will select a character who is classically portrayed as a villain of a classic fairy tale. Students will rewrite a new version of the fairy from the point of view of the new character. Each group can share its new fairy tale with the class.

Extension: Have students put their new story to paper by creating their own storybook complete with text and illustrations!



Join the Jury!

IN-CHAIR ACTIVITY • 15-20 MINUTES

Objective: Students will practice vocalizing beliefs and making decisions.

Discussion: “During the play, the audience was able to decide if the Wolf was declared guilty or innocent. In a jury, a group of people must decide together if the defendant is guilty or innocent. Now, we will decide as a class what WE think of the Wolf’s case.”

Activity: Choose volunteers to stand in front of the class to present a case for whether the wolf is guilty or innocent. Create two columns on the board; one can be labeled “Innocent” and one can be labeled “Guilty”. Write points made by the students on the board in the respective columns. After students who wish to make a case share, the class can vote on a verdict.

Reflection: Ask the students questions about their experience on the jury: “Was it difficult to decide if the Wolf was guilty or innocent?” “Did you change your mind after hearing a case for or against the Wolf?”

Newspaper Editor!

IN-CHAIR ACTIVITY • 20-30 MINUTES

Objective: Students will explore the role of media in an important news story.

Materials: Paper, Pencils, Newspaper Clippings, Newspaper Template (optional)
Discussion: “In *The True Story of the Three Little Pigs*, we hear the opinions of several reporters. Today we will act as news reporters covering this story.”

Modeling: Share examples of current news stories with your students and allow them to see how printed newspapers are formatted.

Activity: Have students design the front page of their own newspaper covering the Wolf’s trial. Students can include articles, pictures, and even interviews with witnesses or the Wolf himself!

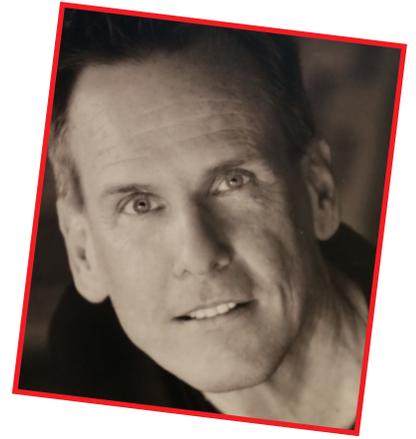
Reflection: Ask the students if they thought the Wolf was innocent or guilty. Did this opinion influence what they wrote in their newspaper? The language they used? How they drew his picture?



Behind the Scenes Spotlight: The Musical Director

Meet the Artist, Jerry Brabec!

Jerry Brabec has served as Music Director for many (24!) musical productions at The Rose Theater including ***A Christmas Story: The Musical***, ***A Year with Frog & Toad***, and ***Shrek: The Musical***. We asked him to tell us more about his work on ***The True Story of the 3 Little Pigs!***



Q: Can you tell us about being a Music Director? What is the Music Director's job in the creation of a musical?

A: The Music Director works as a member of the production team to help the Stage Director's vision of their show become a reality. At the Rose Theater, a Music Director coaches the actors in preparation to sing a show in two different ways. One is with a prerecorded sound track with orchestration as simple as a single keyboard or as elaborate as a full orchestra. The other is coaching singers in preparation for live musical accompaniment. There is a big difference between the two and it's the Music Director's job to know how to help the cast be successful with either one.

Q: How did you become a Music Director? Did you have to take special classes?

A: Luckily, my college background was in Music Education and teaching in a large high school for 12 years really helped. Piano lessons in elementary school, organ lessons in middle and high school, and classes in orchestration and arranging in college were more than busy work. Further study and a Masters of Music degree with a specialty in Choral Conducting helped to "seal the deal!"

Q: What is your favorite thing about being a Music Director?

A: Getting to know the actors and working with a cast to make the music "come to life"...it's so much more than just what is on the page of the libretto or vocal score! Then, watching the show as it progresses from performance to performance is as great a growing experience as it is great fun.

Q: Do you have any advice for a young person who would like to become a Music Director when they grow up?

A: Take keyboard lessons, start watching classic musicals on Netflix, read Broadway reviews on Facebook, offer to work backstage in the wonderful community theaters that abound in the Omaha metro area, sign up for voice and dance classes at the Rose in the BAR program, audition for shows that interest you in your school or in the community, and the list could go on and on!

Q: What are the challenges that come along with being a Music Director for a show starring pigs and wolf characters?

A: How the actors can use their voices in a healthy way to enhance their character and the overall performance is the biggest concern. Sometimes character voices cause vocal production difficulties, even concerns. Vocal fatigue can easily occur with daily rehearsal demands and each voice is unique to the actor that brings it to the show. Individual actors must know their instrument well enough to realize when it (the voice) needs to rest.

Q: Are there any songs in *The True Story of the Three Little Pigs* that are so catchy you can't stop singing them?

A: "Al's Side of the Story" is very Elvis-like...makes me want to put on my blue suede shoes and rock around the clock! There are lots of styles represented in the score, but many are R & B rhythms and riffs.

THANKS SO MUCH for sharing your work with us, Jerry!

Explore More!

If you enjoyed *The True Story of the 3 Little Pigs*, be sure to check out these other great resources!

Books You Might Enjoy!

1.) *The Nursery Rhymes of England* - James Orchard Halliwell

Read the original nursery rhyme written in 1886 along with other classics, such as "One, Two, Buckle My Shoe" and "Old Mother Goose".

2.) *The Three Little Wolves and the Big Bad Pig* - Eugene Trivizas

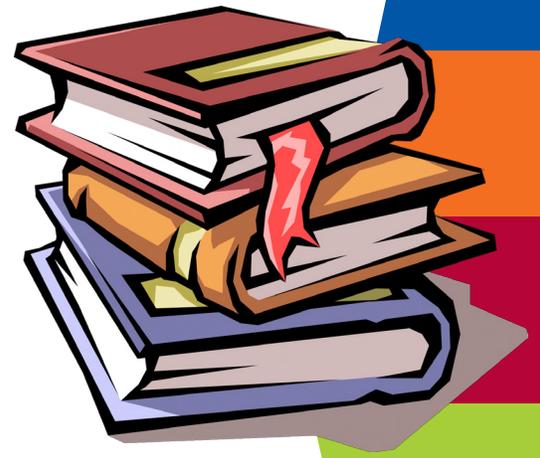
A delightfully skewed version of the classic fairy tale with illustrations by Helen Oxenbury

3.) *The Other Side of the Story: Fairy Tales with a Twist* - Nancy Loewen

A collection of reimagined fairy tales that explore the perspectives of characters such as giants, wicked stepsisters, and wolves!

4.) *The True Story of the Three Little Pigs* - Jon Scieszka and illustrated by Lane Smith

Read the story that inspired the musical! In this hysterical and clever fractured fairy tale picture book that twists point of view and perspective, young readers will finally hear the other side of the story of "The Three Little Pigs."



DVDs Connected to the Themes in the Show

1.) **Bee Movie** - Dreamworks Animation production, directed by Steve Hickner and Simon J. Smith. Watch how other friends from nature stand on trial in the courtroom!

2.) **Maleficent** - Walt Disney Studios, directed by Robert Stromberg. See the story of one of Disney's most infamous villains told from a new point of view.

Websites or Apps

1.) **Author Jon Scieszka's Website** - <http://www.jsworldwide.com>

2.) **Three Little Pigs Activities, Crafts, Lessons, and Games** - <https://www.kidssoup.com/activity/three-little-pigs-activities-crafts-lessons-games-and-printables>



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