



LOVE

Applause Series Curriculum Guide
May 13-16, 2014

 **DES MOINES
PERFORMING ARTS**

CIVIC CENTER • STONER THEATER • TEMPLE THEATER • COWLES COMMONS

LOVE

Dear Teachers,

Thank you for joining us for the Applause Series presentation of *Love*, from Australian theater company Terrapin Puppet Theatre. This creative and moving story is about Oslo, a very brave 10 year old, who races against the elements and discovers a world of stories that remind him and his neighbors about the things that really matter. Through this simple act, he brings the community together in their time of need.



We thank you for sharing this special experience with your students and hope that this study guide helps you connect the performance to your in-classroom curriculum in ways that you find valuable. In the following pages, you will find contextual information about the performance and related subjects, as well as a variety of discussion questions and activities. Some pages are appropriate to reproduce for your students; others are designed more specifically with you, their teacher, in mind. As such, we hope that you are able to “pick and choose” material and ideas from the study guide to meet your class’s unique needs.

See you at the theater,

Des Moines Performing Arts Education Team

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This study guide was compiled and written by Bridget Grace Sheaff and Karoline Myers; edited by Michelle McDonald.

ABOUT DES MOINES PERFORMING ARTS



Des Moines Performing Arts is a private, nonprofit organization and is an important part of central Iowa's cultural community. It is recognized nationally for excellence as a performing arts center and is committed to engaging the Midwest in world-class entertainment, education, and cultural activities.

Des Moines Performing Arts presents professional touring productions, including theater direct from Broadway, world-renowned dance companies, family programming, comedy, and concerts.

Education and Community Engagement programs are core to Des Moines Performing Arts' mission as a nonprofit performing arts center.

Public education programs allow audience members and local artists to make meaningful and personal connections to the art they experience on our stages. Guest lectures and Q&As with company members allow audiences to explore the inner workings of the performance. In addition, master classes, workshops, and summer camps taught by visiting performers give local actors, dancers, and musicians the chance to increase their skills by working directly with those who know what it takes to succeed on the professional stage.

Through its **K-12 School Programs**, Des Moines Performing Arts strives to ensure that central Iowa students have affordable access to high quality arts experiences as part of their education. More than 46,000 students and educators attend curriculum-connected school matinee performances through the Applause Series annually. In addition, Des Moines Performing Arts sends teaching artists into the schools to provide hands-on workshops and residencies in special opportunities that engage students directly in the creative process. And, through its partnership with the John F. Kennedy Center, Des Moines Performing Arts provides teachers with in-depth professional development training on how to use the arts in their classrooms to better impact student learning.

DID YOU KNOW?

More than 350,000 people visit Des Moines Performing Arts venues each year.

Des Moines Performing Arts opened in 1979.

Des Moines Performing Arts has three theater spaces:

- *Civic Center, 2744 seats*
- *Stoner Theater, 200 seats*
- *Temple Theater, 299 seats (located in the Temple for the Performing Arts)*

No seat is more than 155 feet from center stage in the Civic Center.

Cowles Commons, situated just west of the Civic Center, is a community gathering space that is also part of Des Moines Performing Arts. The space features the Crusoe Umbrella sculpture by artist Claes Oldenburg.

As a nonprofit organization, Des Moines Performing Arts depends on donor funding to support facilities, programming, and education programs.

The Applause Series started in 1996. You are joining us for our 18th season of school performances.

GOING TO THE THEATER . . .



YOUR ROLE AS AN AUDIENCE MEMBER

Attending a live performance is a unique and exciting opportunity. Unlike the passive experience of watching a movie, audience members play an important role in every live performance. As they act, sing, dance, or play instruments, the performers on stage are very aware of the audience's mood and level of engagement. Each performance calls for a different response from audience members. Lively bands, musicians, and dancers may desire the audience to focus silently on the stage and applaud only during natural breaks in the performance. Audience members can often take cues from performers on how to respond to the performance appropriately. For example, performers will often pause or bow for applause at a specific time.

As you experience the performance, consider the following questions:

- * What kind of live performance is this (a play, a dance, a concert, etc.)?
- * What is the mood of the performance? Is the subject matter serious or lighthearted?
- * What is the mood of the performers? Are they happy and smiling or somber and reserved?
- * Are the performers encouraging the audience to clap to the music or move to the beat?
- * Are there natural breaks in the performance where applause seems appropriate?

A SPECIAL EXPERIENCE

Seeing a live performance is a very special experience. Although it is not required, many people enjoy dressing up when they attend the theater.

THEATER ETIQUETTE

Here is a checklist of general guidelines to follow when you visit the Civic Center:

- * Leave all food, drinks, and chewing gum at school or on the bus.
- * Cameras, recording devices, and personal listening devices are not permitted in the theater.
- * Turn off and put away all cell phones, pagers, and other electronic devices before the performance begins.
- * Do not text during the performance.
- * Respect the theater. Remember to keep your feet off of the seats and avoid bouncing up and down.
- * When the house lights dim, the performance is about to begin. Please stop talking at this time.
- * **Talk before and after the performance only.** Remember, the theater is designed to amplify sound. Other audience members and the performers on stage can hear your voice!
- * Use the restroom before the performance or wait until the end. If you must leave the theater during the show, make sure the first set of doors closes before you open the second — this will keep unwanted light from spilling into the theater.
- * Appropriate responses such as laughing and applauding are appreciated. Pay attention to the artists on stage — they will let you know what is appropriate.
- * Open your eyes, ears, mind, and heart to the entire experience. Enjoy yourself!

GOING TO THE THEATER information is adapted from the Ordway Center for the Performing Arts study guide materials.

TEMPLE THEATER FIELD TRIP INFORMATION



**Thank you for choosing the Applause Series with Des Moines Performing Arts.
Below are tips for organizing a safe and successful field trip to the Temple Theater.**

ORGANIZING YOUR FIELD TRIP

- Please include all students, teachers, and chaperones in your ticket request.
- After you submit your ticket request, you will receive a confirmation e-mail within five business days. Your **invoice will be attached to the confirmation e-mail.**
- Payment policies and options are located at the top of the invoice. (Full payment and cancellation policies may be viewed at DesMoinesPerformingArts.org/education.)
- DMPA reserves the right to cancel unpaid reservations after the payment due date.
- Tickets are not printed for Applause Series shows. Your invoice will serve as the reservation confirmation for your group order.
- Schedule buses to arrive in downtown Des Moines at least 30 minutes prior to the start of the performance. This will allow time to park, walk to the Temple for the Performing Arts, and be seated in the theater.
- Performances are approximately 60 minutes unless otherwise noted on the website and printed materials.
- All school groups with reservations to the show will receive an e-mail notification when the study guide is posted. Please note that study guides are only printed and mailed upon request.

DIRECTIONS

- The Temple Theater is located in the Temple for the Performing Arts located at Tenth and Locust Streets in downtown Des Moines.
- Directions from I-235: Take Exit 8A (downtown exits) and the ramp toward Third Street. Travel south on Third Street approximately six blocks to Grand Avenue. Turn west on Grand Avenue and travel to Thirteenth Street. Turn south on Thirteenth Street and then east on Locust Street.
- Buses will park on the south side of Locust Street in front of the Nationwide building. See next column for additional parking information.

QUESTIONS?

Please contact the Education department at education@DesMoinesPerformingArts.org or 515.246.2355.

Thank you!

PARKING

- Police officers stationed at the corner of Tenth and Locust Streets will direct buses to parking areas with hooded meters near the theater. Groups traveling in personal vehicles are responsible for locating their own parking.
- Buses will remain parked for the duration of the show.
- Buses are not generally permitted to drop off or pick up students near the theater. If a bus must return to school during the performance, prior arrangements must be made with DMPA Education staff.

ARRIVAL

- When arriving at the theater, please have an **adult lead your group** for identification and check-in purposes. A staff member may be stationed outside the building to direct you.
- DMPA staff will usher groups into the building as quickly as possible.
- Seating in the theater is general admission. Ushers will escort groups to their seats; various seating factors including group size, grade levels, arrival time, and special needs seating requests may determine a group's specific location in the theater.
- We request that an **adult lead the group into the theater and other adults position themselves throughout the group**; we request this arrangement for supervision purposes, especially in the event that a group must be seated in multiple rows.
- Please allow ushers to seat your entire group before rearranging seats or taking groups to the restroom.

IN THE THEATER

- In case of a medical emergency, please notify the nearest usher.
- We ask that adults handle any disruptive behavior in their groups. If the behavior persists, an usher may request your group to exit the theater.
- Following the performance groups may exit the theater and proceed to their bus(es).
- If an item is lost at the Temple Theater, please see an usher or call 515.246.2355.

VOCABULARY



Here are some words to get you started as you prepare to experience the performance.

FROM THE SHOW



anthem: a song written for a specific group or place that celebrates what is special about them

capsize: to turn bottom up or overturn. Oslo talks about his dad's boat capsizing in *Love*.



community: a group of people who live together in one area; a neighborhood, town, or school can be a community

cyclone: another word for tornado; a storm with fast winds that form a funnel



evaporate: to disappear, vanish or fade. In the water cycle, liquid water evaporates into a gas before condensing to form clouds.

hurricane: a storm that originates from an ocean with high winds and heavy rain



luggage: suitcases or other bags and containers used to travel

mate: an Australian word for a friend or acquaintance

milk float: a vehicle used to carry milk from house to house, like a milk truck.



Oslo's mother drives a milk float all around Mellingong.

THEATER TERMS



projections: images that are shown on a screen using light

puppetry: an art form in which objects, often with human or animal characteristics, are brought to life by puppeteers.



In *Love*, the character of Oslo is played by a traditional puppet. The show also uses digital puppetry.



sound effects: sounds that are added to the show. There are many sound effects used in *Love*.

ABOUT THE PERFORMANCE



LOVE is a show that features digital puppetry as well as traditional forms of puppetry to aid in its storytelling.

Run Time: Approx. 60 minutes

SYNOPSIS

Love is the story of Oslo Rogers, who has a very fun mum called Ruthy, and lives in a very fun town called Mellingong. But now a very unfun problem (called a big approaching storm) is forcing everyone to head for The Clondike, the big town hall on the hill.

And they can only take a few important things each – ‘love luggage’, Ruthy calls it. So Oslo sets out to help the people of Mellingong, and to find out the things they love most, the things you would save from a storm.

Before he can get home from his quest, the storm hits. With the help of the community, Ruthy finds Oslo and they get to safety in the Town Hall. All of the community members are there and together they start the clean up and rebuilding of their town.

WHAT YOU WILL EXPERIENCE

The stage transforms to tell the stories of the local community. In bringing the stories to life, boxes open to reveal a village. Animated projections enhance the set design and also serve as a form of contemporary puppetry to help with the story telling.

THE CHARACTERS

Love is told by just two actors and a variety of puppets.

In his quest for love luggage, Oslo visits three members of his community:

- ◇ Mrs. Yusgenovich
- ◇ Tony the Mechanic
- ◇ Danica

Each has a story about how a past event has helped shape their place in the community. By telling Oslo their stories, they are reminded about what really matters — the people that they love.

A NOTE FROM DIRECTOR FRANK NEWMAN

Love is a big word. Many stories deal with love as a core theme, yet somehow it’s a tough concept to write an entire show about... I knew that I wanted to create a show that was about the love that binds families together; that deep, pit of your stomach love you have for little people and they for you.

To begin this creative journey each member of the artistic team [spent a] week where we shared family stories, some hilarious, some tragic, but all wonderful. We discovered new parts in old friendships and were touched by the intimate details of people we thought we knew...What emerged was something very clear...The love they felt was distilled down into a wonderful story, full of their personal theatrical flourishes as they re-lived and shared what was so important to them.

This show may be called *Love*, but it is equally about the stories that love evokes and leaves in its wake. It is a story about the relationship between love and the role of stories in our lives. It certainly was a lot of fun to make. We hope you love it like we do.

ABOUT THE ARTISTS

TERRAPIN PUPPET THEATRE

Love is from an Australian-based theater company called Terrapin Puppet Theatre. Terrapin was founded in 1981 and has grown to be considered a leading innovator in creating puppetry-based contemporary storytelling.

Terrapin is devoted to exploring digital puppetry, which means they use new technologies to continually challenge and redefine puppetry as a visual theatre form. Digital puppetry is only distinct in that digital technologies are used to create characters in the same way that wood or foam is sculpted to carve puppets or fabrics are used to make costumes.

ABOUT THE PERFORMERS



MEL KING

Graduating from Theatre Nepean in 1991, Mel has worked in theatre, film and TV. In theatre Mel has performed with Riverina Theatre Co, Canberra Theatre Co, Siren Theatre Co, REM and Tas Performs. Joining Terrapin Puppet Theatre in 1994 Mel has toured nationally and internationally. In 2000 she worked with Henson puppets on the Australian production of *Pan* and performed in the opening and closing ceremonies of the Sydney Paralympic Games with French Puppet Company Plasticien Volants.



JEFF MICHEL

Jeff trained in New York City with The Michael Howard Studios Summer Acting Conservatory and the School of Russian Art Theatre at Columbia University. Since moving to Tasmania, he has performed in a variety of shows including *Alice in Wonderland*, *Pinocchio* (Royal Tasmanian Botanical Gardens), *The Wizard of Oz* and *Beauty and the Beast* (Theatre Royal). He has toured with *Boats* through New Zealand, Ireland, the USA, Victoria and Sydney.

ABOUT PUPPERY

Terrapin Puppet Theatre tells its stories using different types of puppetry.

Puppetry is a very old art form that started approximately 3,000 years ago. The oldest puppets were used in ancient Egypt, and puppets have been found on 6 of the 7 continents. Some experts believe that the use of puppets came even before the use of human actors in storytelling.

Many cultures have a rich history of puppet shows.

Puppets from China would have been used to cast shadows on walls. Puppets were used in ceremonies and rituals in Mexico. Italy is famous for its street puppet shows performing all types of plays, even in plays by William Shakespeare!

Puppets can be made out of many types of materials including wood, cloth, metal, clay, plastic, paper, and digital pictures. Even our hands and bodies can be used to make puppets!

Read on to learn more about just a few of the different types of puppets used today.

HAND PUPPETS

A hand puppet goes on your hand like a glove. You can move your hand to make the puppet speak or move.



SHADOW PUPPETS

Shadow puppets use light and shadow to tell stories.

Many shadow puppets use flat figures or shapes to create shadows on a screen. These shapes sometimes include translucent color or other types of details.



Asian shadow puppets

Other shadow puppets use only your hand to make the shadow change shape on the wall. Try it with a flashlight!



MARIONETTES

Marionettes are puppets that are controlled by a series of strings.

A manipulator, someone who controls the marionette, uses wooden dowels or sticks attached to the strings to move the puppet's body. Pinocchio is a famous marionette.



ROD PUPPET

A rod puppet is manipulated with wooden or wire rods. Rod puppets can sometimes have a complete working hinged mouth but many do not.



Arms are usually a requirement as rods are attached to them. Many rod puppets depict only the upper half of the character from the waist up. A common example of rod puppets are many of The Muppets.

VENTRILOQUISM

Ventriloquists use a puppet, or a "dummy." The ventriloquist will change their voice to make it look like the dummy is talking to them. Generally, ventriloquist try not to move their mouths when they do this.



DIGITAL PUPPETRY

A relatively new form of puppetry involves animated objects in a virtual environment.

These objects and characters perform in real time. Terrapin Puppet Theatre uses digital puppetry.



ABOUT NATURAL DISASTERS



Sometimes severe weather can cause storms and other events that are destructive and dangerous, like the big storm in *Love*.

NATURAL DISASTERS

A natural disaster is any event in nature that has harmful effects or consequences to an area or a group of people. Some types are:

- ◇ Hurricanes
- ◇ Tornadoes
- ◇ Floods
- ◇ Avalanches
- ◇ Volcanoes
- ◇ Earthquakes
- ◇ Tsunamis
- ◇ Thunderstorms
- ◇ Wildfires
- ◇ Windstorms
- ◇ Blizzards



Some types of natural disasters are more common in one area than they are in another. Places near oceans and seas are more at risk for hurricanes while places near mountains are more at risk for avalanches.

BE PREPARED

While you don't need to be scared or worried all the time about a natural disaster affecting your home or family, disasters do occur and your family should be prepared.

Some disasters strike without any warning, so your family should make a plan just in case. Include in your plan:

- ◇ How you will get in touch with one another
- ◇ Where will you meet?
- ◇ How will you get out of your house in case of a fire?
- ◇ Where do you go if your neighborhood is being evacuated?

Being prepared for an emergency isn't just about staying safe. It is also being prepared to stay comfortable, clean, fed, and healthy afterwards—when a storm or disaster may have knocked out electricity. That's why it's important for families to work together to build an emergency kit before an emergency strikes.

Oslo and his mother take shelter from the storm in *Love*.

Some things to include in your kit:

- ◇ Non-perishable food
- ◇ First aid kit
- ◇ Extra batteries
- ◇ Water, at least a gallon per person per day
- ◇ Battery-powered radio
- ◇ Sleeping bags
- ◇ Flashlights
- ◇ Manual can opener

HOW CAN I HELP?

When a disaster strikes, affected communities require help with many basic needs.

Volunteering to help the Red Cross, the United Nations Children's Fund or other relief organizations is an enormous help after a disaster occurs.



You can also help by raising money to send to schools or neighborhoods that need it after experiencing a natural disaster.

ABOUT AUSTRALIA



Love is coming to Des Moines from the international company Terrapin Puppet Theatre, which is from Australia. Learn more about Australia prior to seeing the show.

GEOGRAPHY

Australia is the world's sixth-largest country. It's in the southern hemisphere on the opposite side of the globe as North America. Many Americans call it the land "down under."

TASMANIA

Tasmania is an island state that is south of the Australian continent. Terrapin Puppet Theatre is based in Tasmania.



Terrapin Puppet Theatre is based in Tasmania, Australia.

ANIMAL LIFE

The kangaroo, koala, and platypus are all animals native to Australia. The emu, a very large bird, can be found there, too.



Koala. Wildlife-extra.com

KNOWN FOR

Sights well associated with Sydney, Australia's largest city, include the Sydney Opera House and the Sydney Bridge.



Sydney Opera House.

Australia is also home to the Great Barrier Reef, the world's largest coral reef system. The Coral Reef is so large that it can be seen from outer space!



Image: nationalgeographic.com

ABOVE: The Kata Tjuta (*Joota*), large domed rock formations in Australia's Northern Territory. Image courtesy of lonelyplanet.com.

Famous inventions from Australia include:

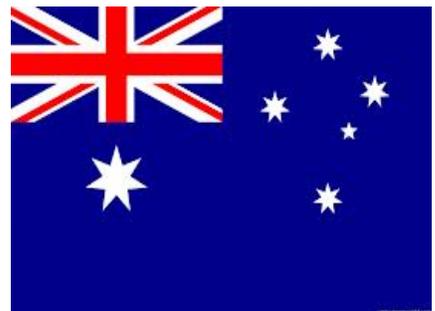
- * The notepad
- * Aspirin
- * Penicillin
- * Plastic disposable syringe
- * Dual-flush toilet
- * Anti-counterfeiting technology for banknotes
- * Long-wearing contact lenses

OTHER FACTS:

Language: English

Currency: The Australian Dollar

Capital: Canberra



ABOVE: The Australian flag. Research challenge: find out what each of the elements on the flag symbolize.

PRE-SHOW EXPLORATION, pg. 1

1) MAKE YOUR OWN PUPPET

Suggested for: Grades 2-5

Goals: To explore character traits and the art form of puppetry

Explanation: In this activity, students will create their own puppets from a paper bag and explore how puppetry can be used in storytelling.

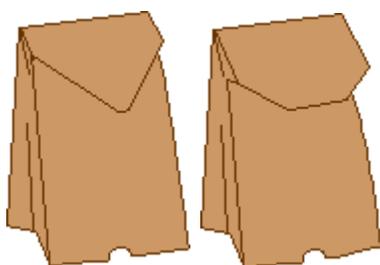
Materials:

- ◇ Paper bags
- ◇ Construction paper
- ◇ Glue
- ◇ Scissors
- ◇ Markers or crayons
- ◇ Googly eyes
- ◇ Pipe cleaners
- ◇ Other items to decorate your puppet

Activity:

Part One—Create Your Puppet

1. Tell students that they will be creating their own puppet character. Have students quickly brainstorm what character they would like to create and how they want that character to look. It could be an animal or a person.
2. Give each student a paper bag. Make sure they write their name on the back.
3. Have students open the paper bag enough that the base is still slightly folded over but so they can still put their hand inside. Show them that this will become their puppet's mouth.
4. Instruct students to fold the edges of the flap to create the shape for their puppet's face. It can be whatever shape they wish to create. (See examples at below.)



← Students can fold the face of their puppet into different shapes.

5. Allow students to add paper, pipe cleaners, googly eyes, or other materials to their puppet to create their character.
6. When the puppets are finished, have students put their hand inside and practice moving the mouths.
7. Give the students prompts to help them experiment with using their puppet to show emotion. Examples: "Have your puppet look surprised." "Have your puppet act scared." "Have your puppet act sad." etc.

Part Two—Puppet Interviews

1. Next, ask students to name their puppet. Ask them to think about where their puppet lives, what their puppet likes to eat, what their puppet's favorite color is, etc.
2. Ask students to practice having their puppet say their names. What does their puppet sound like, i.e., if your puppet is a cat, what does the cat sound like? What would a cat say?
3. Explain to them that their puppet is going to be interviewed on a TV program. And the interviewer is going to be them! Each student will ask their puppet questions about who they are and what they like to do. Here's an example:

Student:	So, Mr. Prospero, where do you live?
Puppet:	I live on an island with many wondrous things on it.
Student:	And what do you like to do?
Puppet:	I like to read and I like to play with my friends on the island.

4. Have the students pair up and show their interview to a partner. Clarify that the partners ask questions to the puppet, not the interviewer, and that the puppet should respond.

Follow-up Questions:

1. Did what your idea for your puppet's look change as you started to create it?
2. What did you do to give your puppet different emotions?
3. How did your puppet's voice differ from your own?
4. What character traits did your puppet have? Where did your inspiration for those traits come from?

PRE-SHOW EXPLORATION, pg. 2

2) STORYTELLING CHOICES

Recommended for: Grades 4-8

Goal: Students will work in small groups to tell a story in three different ways.

Explanation:

Love is a show about the power of stories. In this activity, students will explore the art form of storytelling. Using well-known stories, students will create a short performance for the class, then make modifications for different audiences.

Activity:

1. Divide students into groups of 4-6.
2. Ask each group to choose a well known story or fairy tale and retell the story as a short (3 minutes) performance, using sound and objects.
3. After each group has rehearsed, ask them to imagine they have to perform the story to a group of people who cannot hear. How will they adapt the performance for the greatest impact and enjoyment of this new audience?
4. Then, imagine you have a group of people who cannot see. Adapt your performance again to create an enjoyable and understandable story.
5. Allow each group to perform their scene two times for the class.
6. Compare and discuss each performance.

Follow-up Questions:

1. Which elements were the same for each performance? Which changed?
2. What did you discover about communicating a story well?
3. Why do we tell stories? When do we tell stories?

3) SEA SOUNDSCAPE

Recommended for: Grades 2-8

Goal: Students will experiment with creating live soundscapes. Students will listen to and critique each other's work.

Explanation:

In *Love*, the town of Mellingong sits on the edge of the sea as a hurricane approaches. In this activity, students will use their imaginations to create a sea and storm soundscape.

Activity:

1. Divide the class into two groups: the Calm and the Storm.
2. Have each group make a list of what types of sounds you might hear at sea under the conditions. (For example: during the calm you might hear gentle waves and sea gulls. During a storm you might hear crashing waves and thunder.)
2. Using objects in your classroom and sounds students can make with their bodies, challenge them to create their soundscape.

Follow-up Questions:

1. What kinds of sounds did we make?
2. How did we make them?
3. What other soundscapes could we make, with just our voices and bodies?

Tip: You may find it helpful to show students pictures of a calm ocean or the ocean during a storm to help them visualize the scene.



Courtesy of Seamagic.org

PRE-SHOW EXPLORATION, pg. 3

4) LOVE LUGGAGE INTERVIEWS

Suggested for: Grades 2-8

Goals: To explore the idea of 'love luggage' (the things you would save from a storm); the engage in inter-generational dialogue; to practice writing skills

Explanation: In this activity, students will interview a neighbor or family member about their 'love luggage' and choose one to write about.

Materials:

◇ Printables, pages 15-17

Activity:

**Part One—My Love Luggage
In-Class, 10-15 minutes total**

1. Ask students to pull out a piece of paper. Ask them to imagine that a big storm is coming and that they will have to leave their home. They have very little time to pack.
2. Give them five minutes to write a list of what they would take with them.
3. Next ask students to narrow their list to just one or two items. This should be something that is very special to them that cannot be replaced.
4. Divide students into pairs. Ask them to share with one another what one or two items they narrowed the list to. If students feel comfortable, have them share with one another why these items were given the honor of being saved over the other things on their list.
5. Next, tell students about the show that they will be seeing called 'Love'. Share with them that the show is about a young boy who decides to help his neighbors by collecting their "love luggage" — the things that matter most to them — before a big storm. The items they save are called "love luggage" because they also remind them of the people or places they love. They have important memories attached to them.
6. Ask students to think about whether the item they decided to save would be considered "love luggage". Why or why not.
7. Last, have students write a paragraph or journal entry about the item they chose to save and why it is so special to them. Have them draw a picture of the item to illustrate.

**Part Two— "Love Luggage Interviews"
Combination of in-class and out-of-class time,
spread over several days.**

1. After students have reflected on their own love luggage, tell them that they will next interview someone else about their love luggage. This is a great chance to learn more about someone else and what matters to them.
2. In class, have students come up with a list of 3 people that they think would be interesting to interview about their love luggage. Their list can contain no more than one person who is similar in age to themselves. (Ideas: grandparents, aunts or uncles, neighbors.)
3. For homework, ask students to go home and talk with their parents or guardians about their list and to then narrow it to one person to interview.
4. Provide families with a copy of the "Love Luggage Letter" on page 15, which they can share with the person they would like to interview. The letter explains the concept of "love luggage".

- ⇒ Fill in the date your students will be attending the show.
- ⇒ Have students fill in the name of the person they would like to interview and sign their name in the signature area.

5. Next, help students prepare for their interviews with their subject. Give each student a copy of the interview worksheet handout, pages 16-17. They can record their interviewee's answers on it or on a separate piece of paper if they need more room. Students should ask each of the questions provided and should also feel free to add their own.
7. Have students bring their gathered responses to school. Provide them with time to write (depending on age) a paragraph or short essay about the person they interviewed, what their love luggage is, and why the item is important to them.
8. Ask students to draw an illustration of the person with their love luggage object.
9. Collect their paragraphs/essays and illustrations in a class book or create a class gallery on a wall.

Follow-up Questions:

1. What did you learn about the person you interviewed?
2. How did the person you interviewed feel when you asked them about their love luggage? Did they tell you a story about their object? Why was it meaningful to them?

LOVE LUGGAGE LETTER

Dear _____

My class is going to the Temple Theater to see a show called 'Love' on May ____, 2014. The show is part of the Applause Series, presented by Des Moines Performing Arts.

In the show, a young boy named Oslo decides to collect his neighbors' "**love luggage**" when a bad storm is coming to their town. "Love luggage" is the thing you love most, or the thing you would save from a storm if you could only take one thing with you. When Oslo visits his neighbors to collect their love luggage, they end up telling him stories about the items that mean so much to them.

I would like to ask you about your love luggage. This is a chance for me to learn more about you and your life.

For me to interview you, I need you to do two things:

1. Let me know if I can interview you and a time that would work well for you.
2. Spend some time thinking about what your "love luggage" is. Love luggage is valuable, but it may or may not be worth a lot of money. Instead, it is valuable because of what it means to you.

Thank you very much for considering my request. I am looking forward to learning more about something that is very special to you and why.

Thank you,

PS — If it would be possible for you to show me your 'love luggage' item when we meet, that would be even more special.

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Student Name: _____

Person I am interviewing: _____

Their relationship to me: _____

QUESTIONS:

1. If you could only save one item from a storm, what would it be?

2. How long have you had this item? How did you get it?

3. Why is it special to you?

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4. Does the item remind you of a person, place or event? If so, can you tell me a story about your object?

5. Is there anything else you think I should know about your “love luggage”? (If you have any more questions, you can ask those too!)

6. Draw a sketch of the item here. Also write down any description words that will help you remember what it looks like (color, size, shape, texture, etc.)

POST-SHOW DISCUSSION AND ASSESSMENT

DISCUSSION

Community

1. What makes a strong community? Which of these traits did we see in the play?
2. Who makes up a community? What sort of places make up a community? Can you name some communities that you are a part of?
3. Mellingong has a community anthem that expresses pride in their community. What does your community have that helps define it or make it special?

Love Luggage

1. What was each character's love luggage?
2. What did Oslo discover about love luggage?
3. What would your love luggage look like? What would you bring? What do those items mean to you or your family?
4. What did each of Oslo's neighbors discover as they told the story of their love luggage?

Natural Disasters

1. Can you remember a big storm you have experienced? Have you heard about storms or other natural disasters on TV or the radio? How did that make you feel?
2. What does the community of Mellingong do after the storm? How does this connect to what we talked about with community?

Puppetry

1. What did you notice about the puppetry in the show? What did they use to express character, time, and place?
2. Digital puppetry was used quite a bit in this show. What aspects of *Love* did you notice that used digital puppetry? Have you ever seen digital puppetry before? If so, where?

POST-SHOW ASSESSMENTS

1) WRITE A REVIEW

Ask students to imagine that they are a critic for the school newspaper. They are going to write a review of *LOVE* to inform others about what they experienced. They should describe with detail: what they saw; what they heard; how the performance made them feel; what the performance reminded them of; and what their favorite part was and why. Remind students that they must paint a picture of the experience with their words so that others who did not see the performance can imagine it.

2) NEWSPAPER ARTICLES

Have students find articles or news reports of stories of natural disasters around the country or the world and how communities came together to support each other and rebuild. They might find examples from Hurricanes Katrina and Sandy, the tornado in Parkersburg, Iowa, the forest fires in Colorado, or others. How did these communities respond? How does this foster hope for the future?

3) WRITE TO THE ARTISTS

Once you have seen the performance and you and your students have had a chance to discuss what you saw and heard, write to the *Love* artists.

Letters may be sent to:

Education Department
Des Moines Performing Arts
221 Walnut Street
Des Moines, IA 50309

4) COMMUNITY ANTHEM

Oslo's mom, Ruthy, has so much pride in their community that she wrote a song, or anthem, about Mellingong. Challenge students to write a song about their school or community. What makes it special? What makes it home or their place? Students may create their own original melody or choose to set their anthem to a well-known melody, such as *Row, Row, Row your Boat* or *Three-Blind Mice*.

RESOURCES AND SOURCES



NATURAL DISASTER BOOKS

Nonfiction

- ◇ *I'll Know What to Do: A Kid's Guide to Natural Disasters* by Bonnie S.
- ◇ *Natural Disasters: Understanding Weather Just for Kids!* by KidCaps

Fiction

- ◇ *The Big Wave* by Pearl S. Buck
- ◇ *Drylongso* by Virginia Hamilton
- ◇ *Katje, the Windmill Cat* by Gretchen Woelfle
- ◇ *The Mountain that Walked* by Katherine Holbuitsky
- ◇ *Out of the Dust* by Karen Hesse
- ◇ *A Place Where Hurricanes Happen* by Renee Watson
- ◇ *Running Hot* by David Hill
- ◇ *Snowboard Twist* by Jean Craighead George
- ◇ *A Terrible Roar of Water* by Penny Draper
- ◇ *Tornado* by Betsy Byars

CLASSROOM RESOURCES

"18 Creative Ideas for Making Puppets."

<http://www.thechocolatemuffintree.com/2012/01/18-creative-ideas-for-making-puppets.html>

Department of Homeland Security. <http://www.ready.gov/kids>
Information for kids on being prepared for a disaster. Includes interactive information on creating a family plan, preparing an emergency kit, and how students can help advocate for community preparedness.

Terrapin Puppet Theatre. <http://www.terrapin.org.au/>
Learn more about the company and their unique use of digital puppetry.

STUDY GUIDE SOURCES

FAST FACTS: Natural Disasters

<http://www.kidskonnnect.com/subjectindex/15-educational/science/92-natural-disasters.html>

FEMA: Federal Emergency Management Agency <http://www.fema.gov/>

"Paper Bag Puppets."

<http://www.enchantedlearning.com/crafts/puppets/paperbag/>

Terrapin Puppet Theatre's Teacher Resource Kit.

http://www.terrapin.org.au/teachers_kit.html

World Wide Aid Organizations.

<http://www.un.org/en/globalissues/humanitarian/>