THE TRUE STORY OF THE 3 LITTLE PIGS!

Applause Series Curriculum Guide
April 4-5, 2013
Dear Teachers,

Thank you for joining us for the Applause Series presentation of *The True Story of the Three Little Pigs*. If you think you know what really happened during the unfortunate run in between three little pigs and a menacing wolf, think again! This time, experience the story from the wolf’s perspective in this musical from Dallas Children’s Theater based on Jon Scieszka’s humorous parody of the well-known children’s tale. New songs, piggy puns, and a judge with a love of musical theater bring an extra dose of silliness to the stage. When all the witness statements are in, the audience piglets become the jury and must determine the wolf’s fate!

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

Support for Des Moines Performing Arts education programs and the Applause Series is provided by:

- Alliant Energy, American Republic Insurance Company, Bradford and Sally Austin,
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This study guide was compiled and written by Michelle McDonald and Karoline Myers.
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 Des Moines Performing Arts’ 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.

Nollen Plaza, situated just west of the Civic Center, is a park and amphitheater 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 17th 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 theater:

* 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.
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 Civic Center.

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. Payment (or a purchase order) for your reservation is due four weeks prior to the date of the performance.
* Des Moines Performing Arts 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 theater, and be seated.
* 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 AND PARKING
* Directions: From I-235, take Exit 8A (Downtown Exits) and the ramp toward 3rd Street and 2nd Avenue. Turn onto 3rd Street and head south.
* Police officers stationed at the corner of 3rd and Locust Streets will direct buses to parking areas with hooded meters near the Civic Center. Groups traveling in personal vehicles are responsible for locating their own parking in ramps or metered (non-hooded) spots downtown.
* Buses will remain parked for the duration of the show. At the conclusion, bus drivers must be available to move their bus if necessary, even if their students are staying at the Civic Center to eat lunch or take a tour.
* Buses are not generally permitted to drop off or pick up students near the Civic Center. If a bus must return to school during the performance, prior arrangements must be made with the Education staff.

ARRIVAL TO THE CIVIC CENTER
* When arriving at the Civic Center, please have an adult lead your group for identification and check-in purposes. You may enter the building though the East or West lobbies; a staff member may be stationed outside the building to direct you.
* Theater staff will usher groups into the building as quickly as possible. Once inside, you will be directed to the check-in area.
* Applause seating is not ticketed. Ushers will escort groups to their seats; various seating factors including group size, grade levels, arrival time, and special needs seating requests may be used to assign a group’s specific location in the hall.
* 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 seat locations and taking groups to the restroom.
* As a reminder, children under the age of three are not permitted in the theater for Applause Series performances.

IN THE THEATER
* In case of a medical emergency, please notify the nearest usher. A medical assistant is on duty for all Civic Center performances.
* 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 the their bus(es).
* If an item is lost at the theater, please see an usher or contact us after the performance at 515.246.2355.

QUESTIONS?
Please contact the Education department at 515.246.2355 or education@DesMoinesPerformingArts.org. Thank you!
SHOW TERMS

carnivore: an animal that primarily eats flesh. Wolves are carnivores.

case: a charge or complaint against someone that is investigated in a court of law; a lawsuit.

courthouse: a building in which courts of law are held.

justice: the giving out of something that is deserved; reward or punishment.

plead: to answer to a specific charge of having broken a law.

trial: a hearing that takes place when the defendant pleads "not guilty" and witnesses are required to come to court to give evidence.

reporter: a person employed to gather and report news.

THEATER TERMS

adapt: to adjust or change material, such as a story in a book, to be presented in another way, such as a play or musical.

musical: a play that contains songs performed by the actors and musicians.

BOOK TERMS

brick: a block of clay hardened by drying in the sun or burning in a kiln, and used for building or paving, etc.

framed: to incriminate (an innocent person) through the use of false evidence, information, etc. In The True Story of the 3 Little Pigs, A. Wolf feels he is being framed for the death of two of the three Little Pigs.

parody: a humorous imitation of a serious piece of literature or writing.

stick: branch or shoot of a tree or shrub that has been cut or broken off.

straw: a stalk or stem, especially of certain species of grain, chiefly wheat, rye, oats, and barley.
ABOUT THE PERFORMANCE

Although just about all of us think that we know the story of the three little pigs, in this comical musical, A. Wolf clears up some misunderstandings. According to A. Wolf, we simply have not heard his side of the story — until now.

Run Time: Approx. 65 minutes

THE CHARACTERS
The following is a list of characters in the musical. What do you notice about the characters? Are there more wolves or pigs? How do you think this will affect the telling of the story?

◊ Lillian Magill, an outspoken news-piggy.
◊ Rocky, the Baliff.
◊ Julia, the Prosecutor pig who has yet to lose a case.
◊ Judge Prudence, a hard-headed hog who secretly loves musical theatre.
◊ A.T. Wolf, or Al, the wolf on trial for the death of two of the three Little Pigs.
◊ Boffo Billy, a medical expert.
◊ Martha Henderson, witness.
◊ Maxwell Rigby, the third little pig, who built his house of bricks.

SONGS
The True Story of the 3 Little Pigs! is a musical. It features many songs, including:

◊ Piggy World
◊ Pigsylvania National Anthem
◊ The Case for the Prosecution
◊ Cheeseburgers Ain’t Cute
◊ The Pointy, Pointy Maneuver of Blame-osity
◊ Hurrah! Hooray!

“The True Story of the 3 Little Pigs! is light, fun, fast-paced, full of puns for the grown-ups and silliness for the kids.”
- Sten-Erik Armitage, Pegasus News
ABOUT DALLAS CHILDREN’S THEATER

WHO THEY ARE
In response to the growing need for professional family theater, Robyn Flatt and Dennis Vincent founded Dallas Children’s Theater in 1984. Since then, DCT has grown to be the largest professional family theater in the Southwest and offers the local Dallas metropolitan community a season of eleven productions in their newly renovated Rosewood Center for Family Arts.

DCT is proud to contribute to the growing body of theater for youth with the commission and development of new plays. Familiar stories, literary works, histories, and biographies make up the spectrum of their programming. Each season is thoughtfully chosen to produce plays that are engaging, enriching, and educational. DCT’s productions promote social values, moral integrity, and reflect cultural diversity through casting and themes.

TOURING PROGRAM
Dallas Children’s Theater travels coast to coast with professional large-scale productions designed with the mission to stir the heart, stretch the mind and promote education. With such a vast and impressionable audience to serve, DCT’s productions usually target a different age range every other touring season.

DCT’s local touring program began in 1985 and expanded to statewide and regional venues in 1989. In 1996, DCT launched its first national tour. September 2006 marked DCT’s introduction to the world stage, as the theater was honored with an invitation to perform at the 2006 Shanghai International Children’s Culture and Arts Expo in Shanghai, China.

Dallas Children’s Theater most recently appeared on the Civic Center stage in 2010-2011 with their adaptation of Doreen Cronin’s Giggle, Giggle, Quack.

PAST TOURING PRODUCTIONS INCLUDE:
- African Tales of Earth and Sky
- And Then They Came for Me: Remembering the World of Anne Frank
- Cinderella or Everyone Needs a Fairy Godmother
- Coyote Tales
- Giggle, Giggle, Quack
- Heidi
- If You Give a Pig A Party
- The Island of the Skog
- Jack and the Giant Beanstalk
- A Midnight Cry The Underground Railroad To Freedom
- Most Valuable Player
- Mufaro’s Beautiful Daughters
- The Stinky Cheese Man and Other Fair(ly) (Stoopid) Tales
- The Three Sillies
- Young King Arthur

The True Story of the 3 Little Pigs is from a theater company called Dallas Children’s Theater.
ABOUT THE AUTHOR, JON SCIESZKA

EARLY LIFE
Jon Scieszka was born in Flint, Michigan in 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.

His dad’s parents, Michael and Anna, came to America from Poland. “Sciescka” (pronounced SHEH-ska) is a word in Polish. It means “path.”

EDUCATION
Jon went to Culver Military Academy for high school. He had some spectacular teachers there, and later became Lieutenant Scieszka.

Jon thought about becoming a doctor and studied both Science and English at Albion College in Albion, Michigan. He graduated in 1976, lived in Detroit, then moved to Brooklyn, New York to write instead. He earned his MFA in Fiction from Columbia University in New York in 1980, then painted apartments.

WRITING FOR KIDS
Not knowing what he was getting into, Jon applied for a teaching job at an elementary 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 got rejected by all of them. He kept painting apartments and writing stories.

A. WOLFE’S TALE
Through his wife Jeri, who was working in New York City as a magazine art director, he met a funny guy named Lane Smith. Lane was painting illustrations for magazine articles, and working on his very first children’s book. Jon gave Lane his story A. Wolfe’s Tale. Lane loved it. Lane drew a few illustrations for the story and took it to show many publishers. He got rejected by all of them. “Too dark,” they said. “Too sophisticated,” they said. “Don’t ever come back here, okay?” they said.

Jon and Lane liked A. Wolfe’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!

TODAY
The book 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 books.

Jon’s books have won a whole mess of awards and sold over 11 million copies all around the world.

He is also the founder of Guys Read, a nonprofit literacy organization that encourages boys to read.

Jon still lives in Brooklyn with his wife Jeri. They have two children: a daughter Casey, and son Jake.

Biography courtesy of Jon Scieszka Worldwide. Photo image courtesy of Scholastic.com.
ABOUT THE PEOPLE BEHIND THE MUSICAL

There are many jobs in the theater. From the people who develop the show to the performers you see on stage, it takes a lot of effort and teamwork to bring a story to the stage.

Help your students think about the many jobs in the theater by reviewing the following information about all the people who work to create the play The True Story of the 3 Little Pigs!

AUTHOR
Some musicals and plays are inspired by books. Jon Scieszka’s book The True Story of the 3 Little Pigs! was adapted for the stage production that you will see.

WRITER OF THE STAGE ADAPTATION
A play based on a book has to be adapted for the stage. The writer must take the story from the book and figure out what to keep, take out, or add to make the story work for the stage.

DIRECTOR
The director is in charge of telling the actors where to go on stage and how to interpret their characters. The director makes sure everyone is doing a good job telling the story of the play.

ACTORS
Actors are all of the people who you see on the stage. They work together as a team to rehearse the play, memorize their lines, and learn their songs. All of the actors went to school to learn how to perform.

SET DESIGNER
The set designer creates the world where the actors tell the story. The set designer imagines and draws all of the pieces that you see on the stage, the furniture, and the painted fabric.

COSTUME DESIGNER
The costume designer imagines the clothes and costumes that the actors wear to help them become the characters. The costume designer draws and then sews the clothing.

COMPOSER
The composer writes all of the music for the show. This includes the songs that the actors sing as well as the instrumental music that sets the tone for each scene.

BACKSTAGE CREW
You may not see them, but there are lots of people backstage who build and operate the scenery, costumes, props, lights, and sound during the performance.

THE AUDIENCE
That’s right! There can be no performance without you, the audience. The role of the audience is unique because you experience the entertainment with the performers and backstage crew. You are a collaborator in the performance and it is important to learn your role so you can join all the people who work to create the production.

Discussion Questions for Before the Show

1. What is theater? What is the difference between live theater and a movie or television?
2. Imagine you are an actor on stage. What kind of part would you like to play?
3. How would you like the audience to respond to your performance?
4. Why do we applaud at the end of a performance?
5. How do you think the play The True Story of the 3 Little Pigs! will be like the book? How do you think it will be different?

Information adapted from Maximum Entertainment study guide materials.
THE HISTORY OF THE FAIRYTALE

The Three Little Pigs is a fairytale featuring pigs who build three houses of different materials. A big bad wolf is able to blow down the first two pigs' houses, made of straw and wood, but is unable to destroy the third pig's house, made of bricks. Read on to learn more about the history of this well-known fairytale.

EARLY VERSIONS
Printed versions of The Three Little Pigs date back to the 1840s, but the story itself is thought to be much older. The phrases used in the story, and the various morals that can be drawn from it, have become embedded in Western culture.

The story in its arguably best-known form appeared in English Fairy Tales by Joseph Jacobs, first published in 1890. The story begins with the title characters being sent out into the world by their mother, to "seek their fortune". The first little pig builds a house of straw, but a wolf blows it down and eats him. The second pig builds a house of sticks, which the wolf also blows down before eating him.

Each exchange between wolf and pig features ringing proverbial phrases, namely:

"Little pig, little pig, let me come in."
"No, no, not by the hair on my chinny chin chin."
"Then I'll huff, and I'll puff, and I'll blow your house in."

The third pig builds a house of bricks. The wolf fails to blow down the house. He then attempts to trick the pig out of the house by asking the pig to meet him at various places, but the pig outwits the wolf each time. Finally, the wolf resolves to come down the chimney, whereupon the surviving pig catches the wolf in a cauldron of boiling water. The pig slams the lid on, and cooks and eats the wolf.

INFLUENCES AND SIMILAR TALES
In his publication of the story, Joseph Jacobs notes that the tale is probably related to the Grimms' "Wolf and Seven Little Kids," because kids, not pigs, have "hair on their chinny chin-chins".

The Three Hares from Joanna Cole’s 1982 Best-Loved Folktales of the World is very similar to The Three Little Pigs with a fox chasing and eating the first two little hares who make attractive homes from brush and in tree roots. The third hare realizes that his father’s home was dark but he makes an even longer underground burrow where he is safe from foxes, dogs and hunters.

IN POPULAR CULTURE
A well-known version of the story is an award-winning 1933 Silly Symphony cartoon, which was produced by Walt Disney and features the song "Who’s Afraid of the Big Bad Wolf?" The production cast the title characters as Fifer Pig, Fiddler Pig, and Practical Pig. The first two are depicted as both frivolous and arrogant. They get their houses blown down, but still escape from the wolf. Also, the wolf is not boiled to death but simply burns his behind and runs away.

ABOVE: A still from the 1933 Silly Symphony cartoon of The Three Little Pigs. Featuring the popular song “Whose Afraid of the Big Bad Wolf?”, the cartoon softens the story somewhat from the more traditional versions.
THE PEOPLE OF THE COURT

In *The True Story of the 3 Little Pigs!*, A. Wolfe finds himself on trial for the murder of two of the three little pigs. Many of the characters are people you would find in a courtroom.

**JUDGE**
The judge is in charge of the courtroom. It is the judge's job to listen to everything that everyone says in court. Judges can be men or women. When in court, people call the judge “Your Honor” when they talk to him or her. Another part of the judge's job is to know the law and to decide if there is enough evidence to prove the law was broken. Judges wear robes in court and under the robe the judge wears regular clothes.

**JURY**
Group of people called to a court of law who listen to the facts of a case and decide its outcome.

**ATTORNEY**
A lawyer whose profession is to give legal advice and to speak for their clients in the court of law.

**DEFENDANT**
In a criminal case, the person accused of the crime. In this musical, Alexander T. Wolf is the defendant.

**PROSECUTOR**
To prosecute means to charge someone with a crime. A prosecutor tries a criminal case on behalf of the government.

**BAILIFF (OR U.S. MARSHALL)**
A bailiff enforces the rules of behavior in courtrooms.

**COURT REPORTER**
A person who makes a word-for-word record of what is said in court and produces a transcript of the proceedings upon request.

**WITNESS**
A person called upon by either side in a lawsuit to give testimony before the court or jury.

**GALLERY**
The seating area for the public.

**DEPUTY SHERIFF**
Security for the court room. They hand paperwork to the judge from either the prosecution or defense. They bring defendants who are incarcerated into the court room.
1) A TRADITIONAL TALE?

Explanation: In this activity, students will explore the similarities and differences between the traditional story of *The Three Little Pigs* and Jon Scieska’s parody *The True Story of the 3 Little Pigs!*

Goals: To compare and contrast two or more versions of the same story by different authors.

Materials:
- A copy of *The True Story of the 3 Little Pigs!*
- Paper
- Pencils

Activity:
1. Before reading *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.
2. Next, read *The True Story of the 3 Little Pigs!* with your class.
3. After you finish the story, have each student fold a piece of paper in half.
4. 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.

Follow-up Questions:
1. Did your classmates tell the *Three Little Pigs* story exactly the way you have heard it before? If they told it differently, where do you think those differences came from?
2. What types of things did you write down that were the same from the traditional story that were also in *The True Story of the 3 Little Pigs!*?
3. What did you write down that was different in *The True Story of the 3 Little Pigs!* from the traditional story?
4. Why do you think the author Jon Scieska wanted to write a new version of *The True Story of the 3 Little Pigs!* that was from the wolf’s perspective?

2) ACT IT OUT!

Explanation: In this activity, students will dramatize a traditional telling of *The Three Little Pigs* as well as the parody *The True Story of the 3 Little Pigs!*

Goals: To compare and contrast two or more versions of the same story by different authors.

Materials:
- A copy of *The True Story of the 3 Little Pigs!*
- A copy of a traditional telling of *The Three Little Pigs*
- Paper
- Pencils
- Open area

Activity:
1. Choose two groups of four students to act different versions of *The Three Little Pigs*.
2. Ask the first group to act out the story as it is usually told. (They may want to re-read one of the versions of the traditional story before they begin.)
3. Ask the second group to act out *The True Story of the 3 Little Pigs!*
4. Have both groups write out what they will say during each of the following three scenes:
   - When the wolf visits the pig in the straw house
   - When the wolf visits the pig in the stick house
   - When the wolf visits the pig in the brick house
3. Next, have each group perform for the rest of the class.
4. Have the other children in the class write about what they liked in each performance and how the performances were different from one another.

Follow-up Questions:
1. What was the same in each performance? What was different?
2. Was there something in particular that you liked about one of the performances?
3. The setting for each of the scenes was the same. How was the dialogue (words spoken) changed between the two performances? What was the reason for this change?

Activities adapted from Scholastic.com, *The True Story of the 3 Little Pigs* Teachers Site.
3) DEAR MR. WOLFE

**Explanation:** After reading *The True Story of the 3 Little Pigs!*, students will write a letter to A. Wolfe in jail.

**Goals:** To practice writing a letter and to ask questions that demonstrate comprehension of the text.

**Materials:**
- A copy of *The True Story of the 3 Little Pigs!*
- Paper
- Pencils

**Activity:**
1. After reading *The True Story of the 3 Little Pigs!*, ask students to write a letter to A. Wolfe in jail.
2. Have students think about what more they would like to know about the wolf. What questions would they like to ask him about what happened to the pigs?

**Follow-up Questions:**
1. What questions did you ask A. Wolfe? What details in the story made you curious about that?
2. The play that we are going to see at the Civic Center is an adaptation of the book *The True Story of the 3 Little Pigs!*. Do you think the people who adapted the story into the play will add more details to the story about A. Wolfe? What else do you think we might learn about A. Wolfe?

4) A MEMBER OF THE JURY

**Explanation:** In this activity, students will pretend to be a member of the jury that must decide if A. Wolfe is guilty or not guilty of murdering the three little pigs based on the evidence presented.

**Goals:** To distinguish own point of view from that of the narrator or those of the characters; to write an opinion piece in which student states his or her opinion with supporting reasons.

**Materials:**
- A copy of *The True Story of the 3 Little Pigs!*
- Paper
- Pencils

**Activity:**
1. Read *The True Story of The 3 Little Pigs!* together with your class.
2. Next, ask students to pretend that they are members of the jury who must decide if A. Wolfe is guilty or not guilty.
3. Remind students that in *The True Story of the 3 Little Pigs!*, the author changes the point of view of the story. Usually, in a traditional telling of *The Three Little Pigs*, readers sympathize with the pigs. Here, readers hear the wolf’s side of the story.
4. Ask students to write an opinion piece about whether or not they are convinced by the wolf’s version of the story. Does the wolf seem trustworthy? Why or why not?

**Follow-up Questions:**
1. Do you think A. Wolfe’s version of the story is trustworthy? Why or why not?
2. What was difficult about making your decision on whether A. Wolfe was guilty or not guilty? Did having the wolf’s perspective and the pigs’ perspectives (from the traditional story) make it more or less complicated to make a decision?

Activities adapted from Scholastic.com, *The True Story of the 3 Little Pigs* Teachers Site.
5) REPORTER ON THE SCENE

Explanation: In this activity, students will explore point of view by writing a newspaper article about the three little pigs events for a fictional newspaper called The Daily Human.

Goals: To understand that different newspapers might cover the same story differently depending on who their readers are and on what those readers believe.

Materials:
- A copy of The True Story of the 3 Little Pigs!
- Paper
- Pencil

Activity:
1. Talk to your students about how The True Story of The 3 Little Pigs! is funny but it also makes the point that two different newspapers might cover the same story differently depending on who their readers are and on what those readers believe.

Example:
A. Wolfe’s story appears in a newspaper called The Daily Wolf. The other news reports (that tell the story of the big, bad wolf) appear in The Daily Pig. The wolf paper and the pig paper seem to print the stories so that their own kind come out looking good.

2. Ask students to write about the story of the three little pigs as if they had watched nearby when the wolf visited each of the pigs. Their stories can appear in a newspaper called The Daily Human.

3. Ask students think about how the story would also change if the police in the story were human. (For example, would the story be headlined “Police Save Pig?”)

Follow-up Questions:
1. Why did the story change depending on who told it?
2. Are we sometimes more likely to believe people who are similar to ourselves? Why or why not? Is this a good thing or a bad thing? Why?
3. What changed in your story when it was written from a human perspective?

POST-SHOW DISCUSSION QUESTIONS

Comprehension:
1. Why did Magill think it was important to hear the wolf’s side of the story?
2. How would you describe Magill? A. Wolfe? Julia, the prosecuting attorney? Prudence, the judge?
3. In the courtroom, who gets to tell their side of the story first?
4. Did the judge do anything that wasn’t fair to both sides in the trial? If so, what?

Themes:
1. Magill says “There’s more than one side to every story…” Do you think that is true? Why or why not?
2. Al says, “Just because someone is different than you doesn’t mean they’re ‘evil.’” Can you think of a real example from your life or history where someone made wrong assumptions about someone just because they were different from them?

Theater Experience:
1. What was the first thing you noticed when you entered the theater? What did you notice first on the stage?
2. What did you notice about the set? Draw or tell about things you remember. Did the set change during the play? How was it moved or changed? Was there any space besides the stage where the action took place?
3. How did the lights set the mood of the play? How did they change throughout?
4. What did you think about the costumes? Do you think they fit the story? What things do you think the costume designer had to consider before creating the costumes?
5. Was there music in the play? How did it add to the performance?
6. What about the actors? Do you think they were able to bring the characters to life? Did you feel caught up in the story? What things do you think the actors had to work on in order to make you believe they were the characters?

Activity adapted from Scholastic.com, The True Story of the 3 Little Pigs Teachers Site.
1) WRITE A LETTER

**Goal:** To reflect on the performance experience and to practice writing skills.

**Explanation:** In this activity, students will write a letter about their experience to the performers or to Des Moines Performing Arts education donors whose support keeps Applause Series tickets accessibly priced for school groups.

**Activity:**
1. After attending the performance, discuss the experience with your students. Use the following discussion questions to guide the conversation:
   - What was the show about?
   - What parts of the show were most exciting?
   - Which character did you enjoy the most? Why?
   - What did the characters learn?
2. Next, invite students to write a letter to the performers or to Des Moines Performing Arts donors about their theater experience.

**Example letter starter:**

Dear Three Little Pigs performers,

My favorite part of the show was...
While watching your show I felt... because ...
I have drawn a picture of the scene when...
If I could be in your show, I would play the part of ... because ...

3. Mail the letters to:

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

**Follow-up Questions:**
1. What did you include in your letter? Why did you want to share that particular idea?

2) FRACTURED FAIRYTALES: POINT OF VIEW

**Explanation:** The True Story of the 3 Little Pigs! presents a well-known story from a different point of view. In this activity, students will write their own fractured fairytale by writing from a non-traditional perspective.

**Goal:** To explore how point of view can change a story.

**Activity:**
1. Discuss with students how The True Story of the 3 Little Pigs! presents a well-known story from a different point of view. In this version, the wolf tells his “side” of the story in hopes of clearing up misunderstanding of the events of the story.
2. Lead a discussion about some other classic fairytales and encourage students to determine from whose point of view each story is told. Who do we empathize with in the story? For example, talk about Little Red Riding Hood, Hansel and Gretel, The Gingerbread Man, Cinderella, and the Pied Piper.
3. Next, encourage students to work in small groups and to write, draw, or dramatize one of these stories using a different point of view.

**Follow-up Questions:**
1. Can we always trust the narrator or the person telling the story? Why or why not?
2. How did changing the point of view of the story you re-wrote cause it to change?
3. Which version of your story do you prefer? The traditional story or your new version? Why?
3) RUN FOR COVER!

Explanation: In this activity, students will be challenged to create their own “pig dwelling” strong enough to resist being blown down by the wolf (a tabletop fan).

Goal: To explore design concepts and introduce the idea of structural support.

Materials:
- Toothpicks
- Drinking straws
- Rolled paper
- Electric fan
- Glue sticks
- Masking tape
- Stapler
- Paper clips
- Assorted items to use as joints such as gumdrops, marshmallows, clay or play dough

Activity:
1. Begin by discussing the performance. Encourage students to discuss how each pig constructed his house.
2. Next, invite students to explore the classroom and to look for structures that hold their chairs, tables, desks, and shelves or cubbies together.
3. Encourage students to look for braces and trusses and examine the shapes used for each.
4. You may wish to further extend the activity by taking a walk outside your classroom and explore different buildings, transportation, and playground equipment for their structures.
5. Next, divide the class into small groups of 3-4 students.
6. Tell them that their challenge will be to build a pig shelter that will withstand the blowing force of the wolf.
7. Invite each group to pick from three options with which they may construct the main structural support of their dwelling: toothpicks, drinking straws, or rolled paper tubes.
8. Set the following parameters for the construction of the structures:
   - Each team may use only 16 of whichever material they choose.
   - Each house must be no taller than 6” and must fit within a 6”x6” square marked on the table with masking tape.
   - Houses must be able to stand for three minutes when placed 3” in front of a fan.

8. Students will find that one of the main challenges is to construct a foundation strong enough to anchor the house to the table while the wind blows. They should be provided with a variety of materials to bolster the structure and secure the foundation. Here are some examples of methods which may be successful:
   - Straws attached with paper clips
   - Toothpicks attached with gumdrops or marshmallows
   - Paper rolled around pencils and secured with tape
9. Allow students time to design and construct the structures and complete the wind test.
10. At the completion of the test, each team should record results and discuss the reasons its house stood or fell.
11. If time allows, you may give students an additional chance to revise and re-test their structures.

Follow-up Questions:
1. What was the most challenging part of this activity?
2. Did any of your other classmates’ designs surprise you? What elements did you like from other groups’ designs?
3. Were you inspired by any of the structures you found in our classroom when coming up with your pig structure? If so, how?

Activity adapted from Dallas Children’s Theater on Tour. “Behind the Curtain: A Creative & Theatrical Resource Guide for Teachers. The True Story of the 3 Little Pigs!”
RESOURCES AND SOURCES

JON SCIESZKA BOOKS

Illustrated Books:
- Baloney, Henry P.
- The Book that Jack Wrote
- Cowboy & Octopus
- The Frog Prince Continued
- Knucklehead: Tall Tales and Almost True Stories of Growing Up Scieszka
- Math Curse
- Robot Zot
- Science Verse
- Seen Art
- The Stinky Cheese Man and Other Fairly Stupid Tales
- Squids Will be Squids
- The True Story of the 3 Little Pigs!

Series:
- Spaceheadz
  (currently contains 4 titles)
- Time Warp Trio
  (currently contains 16 titles)
- Trucktown
  (currently contains 3 titles)

Compilations:
- Guys Read
  (Original short story compilations designed to give boys reading material that they like to read.)

CLASSROOM RESOURCES

[http://www.readwritethink.org/files/resources/interactives/fairytales/]
Provides students with an overview of the idea of fractured fairytales and gives them interactive prompts to write their own.

SurLaLune Fairytales.
[http://www.surlalunefairytales.com/threepigs/other.html]
Tales Similar to the Three Little Pigs.

The Three Little Pigs and Other Folktales of Aarne-Thompson-Uther type 124. [http://www.pitt.edu/~dash/type0124.html]

Variants of The Three Little Pigs.
[http://www2.ferrum.edu/applit/bibs/tales/other3pigs.htm]
Traditional and modern adaptations of the classic tale.

STUDY GUIDE SOURCES

Dallas Children’s Theater on Tour. “Behind the Curtain: A Creative & Theatrical Resource Guide for Teachers. The True Story of the 3 Little Pigs!”
[http://dictionary.reference.com]
Dictionary.

Inside the Courtroom. [http://www.justice.gov/usao/eousa/kidspage/]

Jon Scieszka Author Study. Scholastic.com.

Jon Scieszka Worldwide. [http://www.jsworldwide.com/]

People in the Courtroom. [http://www.yorkcountypa.gov]