



STUDY GUIDE

FOR

Rippledink's Repertory Three Shows



FEATURING.....

Pinkalicious

THE MUSICAL

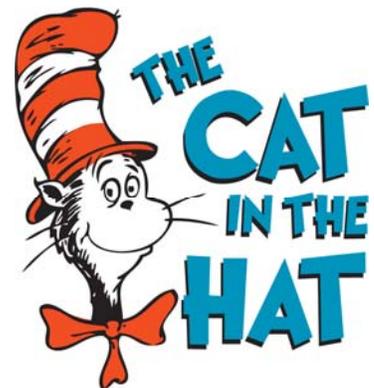
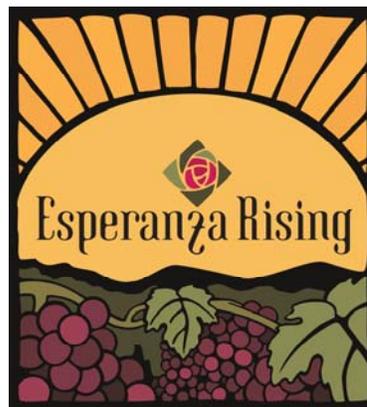




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Unless otherwise noted, this Study Guide was written by SDJT Education Director Kim Montelibano Heil and SDJT Education Program Manager Matt Sheelen.



WELCOME TO SAN DIEGO JUNIOR THEATRE!

We are so pleased that you can join us for this year's Rippledink's Repertory!

For 2014 we are presenting a JT favorite (*Pinkalicious*) and two JT premieres (*Cat in the Hat* and *Esperanza Rising*). As different as they are, each show explores the bonds of friendship and family, the adventures hidden within the imagination, and the joy of discovery. All three shows are based on popular works of literature that have resonated among audiences, young and old. If you haven't already, take some time to experience the story in its original form. Allow yourself and your students to create the world of the story in your imagination before experiencing the live version at Junior Theatre. It will provide a valuable springboard for conversation later on.

This Study Guide was designed to give you two collaborative ways to enhance your theatregoing experience. First, this Guide provides several pre-show activities that are based in theatre techniques, so in addition to being a primer for each story, they will also allow your students to experience the stories as artists and performers.

This Guide also offers post-show activities that provide opportunities for reflection and discussion, as well as a further exploration of the theatrical artform.

Each show will open your students' minds to an array of themes and topics. This is a wonderful chance to deepen their understanding of stories, of literature, and of theatre. We're so glad you chose to share this experience with Junior Theatre. Enjoy the shows!

WHO IS JUNIOR THEATRE?



San Diego Junior Theatre originally began as a community program by San Diego's Old Globe Theatre. Today, San Diego Junior Theatre operates as an independent, nonprofit organization for the benefit of children throughout San Diego County, and is the oldest continuing youth theatre program in the country — its productions have entertained well over a million theatregoers since its beginning in 1948! Now offering classes at Balboa Park's historic Casa del Prado and in the village of La Jolla at the La Jolla YMCA Firehouse, San Diego Junior Theatre is committed to providing engaging, innovative, high-quality theatre education and productions for children of all cultural heritages, ages, abilities and levels of interest.

In 1948, the San Diego Junior Theatre Wing of the Old Globe Theatre was established at the suggestion of Craig Noel, the Globe's Founding Director. With instructors and facilities provided under the Old Globe's stewardship, Irma Fraser McPherson directed a group of



The Rose and the Ring, 1952,
featuring a young Dennis Hopper.

students, ages eight to 18, in what became the first of many Junior Theatre productions from the hilarious to the heart-breaking to the simply show-stopping. One of the first performances was *The Rose and the Ring*, featuring the film and television actor **Dennis Hopper**.

As Junior Theatre continued to flourish, it moved to Balboa Park's old Food and Beverage building for its new rehearsal space, with shows staged in the Recital Hall and the Puppet Theatre. By 1951, the San Diego Park and Recreation Department took over sponsorship of the junior theatre program, and two years later the Civic Conservatory of Theatre Arts for Youth (produced by the San Diego Junior Theatre) was incorporated.

During the 1971-72 season, San Diego Junior Theatre moved to its current home in the Casa del Prado Theatre. Today it operates as an

independent, non-profit organization and is known to be the oldest, continuing children's theatre program in the country.

That's why San Diego Junior Theatre's education and community outreach programs are so important today. As one of the nation's most comprehensive theater education programs for children, Junior Theatre offers hundreds of classes and camps. With the help of its growing corporate sponsorship program, education and entertainment services are offered to school and community groups in Balboa Park, Chula Vista, La Jolla, and throughout San Diego County, all with the aim of introducing the magic of theatre to children for generations to come!



Alyssa Schechter, John Selby and Jackie Bianchi in *Zombie Prom*, 2005.

WHO'S WHO IN THEATRE:

A **Director** is responsible for putting together the production. He or she must bring the show from an idea to a full production in a short time frame.

The **Cast** consists of all the actors who perform in the show.

It takes a team of dedicated **Crew** members to help put on a show from backstage – they help with makeup, costumes, curtain, lights, and props.

For each show, several different **Designers** decide how certain technical elements, such as sound, lights, set, and costumes, can effectively tell a story. These Designers work with the Director to bring a script to life.

During the rehearsal period, a **Stage Manager** is responsible for noting all the actors' movements on stage (blocking) as well as managing the rehearsal schedule. Once the show opens, the Stage Manager oversees all performances in order to maintain the Director's vision.

Audience

Believe it or not, YOU are the most important part! Actors need an audience to make the show complete. The plays and musicals that actors perform in are created to entertain, enlighten, and inspire audiences. Your participation as the audience, through your laughter, tears, and applause, is an integral part of the theatre experience.

THEATRE ETIQUETTE

Attending a play at a theatre is a very different experience than most live performances such as a sports event or a concert. The cast and crew have worked very hard to present this performance and they need a few things from you to make it successful:

- Please arrive on time for the performance!
- Please turn off anything that might make noise. That would include cell phones, iPods, iPads, DSIs, or anything that beeps, vibrates, or lights up. Also on that note – NO TEXTING!
- Please do not take any photographs during the performance. It's distracting to the actors and your fellow audience members!
- Please stay in your seats throughout the whole performance. A play might move you to want to get up and move around to express your excitement but please wait until after the performance to do so.
- Please respect the play by not talking during the performance.
- Please feel and express emotions during the play. If you think something is funny, please laugh. If you think something is wonderful, please clap.
- And finally, please have fun. Plays are meant to entertain and we hope you enjoy yourself!

WHAT IS "REPERTORY"?

"Repertory" refers to the structure of producing two or more shows in an alternating schedule, with the same cast featured in all shows. In Ripp's Repertory, we are presenting three shows with the same cast – except that students act in two shows and crew in the third.

Pinkalicious

THE MUSICAL

SYNOPSIS

Pinkalicious: The Musical brings the popular children's book to life. After over-indulging in pink cupcakes despite her parents' warnings, Pinkalicious' dream comes true...she wakes up pink from head to toe! However, she quickly realizes that it's not as grand as she thought it would be. First, she is diagnosed with "pinkitis," then she's attacked by birds and bees when she is mistaken for a pink flower. Her best friend doesn't even recognize her! After a series of disastrous events, she decides to do something to fix her predicament. *Pinkalicious* will elicit giggles of delight as our little heroine learns to be careful of what you wish for.

ABOUT THE AUTHORS

Elizabeth Kann (Co-Author) is a doctor who has yet to see an actual case of Pinkitis. She co-authored the text of *Pinkalicious* and *Purpleicious* with her sister, Victoria Kann. Her writing has appeared in a variety of newspaper and print publications. She lives in Pennsylvania with her husband, who is also a doctor, and their three children.

Victoria Kann (Co-Author) is the award winning illustrator and author of the picture book series featuring the whimsical and effervescent character, Pinkalicious. She wrote and illustrated *Goldilicious*, and is working on several other books. She lives with her husband, who is a toy designer otherwise known as elf #1, and her two daughters, who each have a mouthful of sweet teeth.

John Gregor (Composer and Co-Lyricist) has also co-written several children's musicals for the Vital Theatre Company, including *The Changeling* and *The Bully*. John holds an MFA in musical theatre writing from New York University's Tisch School of the Arts and a degree in musical theatre from Emerson College.

Tibbetts, C. (2012). Study Guide for *Pinkalicious: The Musical*. In *Lyric Arts Main Street Stage*. Retrieved December, 2012, from http://www.lyricarts.org/wp-content/uploads/2012/03/StudyGuide_Pinkalicious_web.pdf.

Pinkalicious

THE MUSICAL

BEFORE THE SHOW

- Read the book out loud! Take turns reading a page with a parent, teacher, or friend. See if you can come up for a different speaking voice for each character! (CCSS.ELA-Literacy.RL.1.10)
- Talk about *your* favorite color. How would you feel if all your things turned into that color? How would you feel if YOU turned that color? (CCSS.ELA-Literacy.SL.1.4)
- Make a list of your favorite foods. Beside each one, list their main color. (e.g., Scrambled eggs – Yellow; Hot Dogs – Red; etc.) Do you see a pattern? What do you think a color says about how healthy a food is?
- Come up with three descriptive words (adjectives) to describe the color pink. Compare those words with a friend. Did you choose the same words? Did you choose different words? Why or why not? Now do the same for the color green. Then blue. Then orange. Then purple. Then...(you get the picture). (CCSS.ELA-Literacy.RL.1.4)



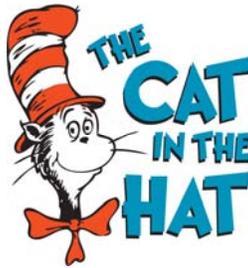
Pinkalicious

THE MUSICAL

AFTER THE SHOW

- How was the play different from the book? Come up with three things that were different in the play. (CCSS.ELA-Literacy.SL.1.2)
- Come up with three descriptive words (adjectives) to describe the character of Pinkalicious. Compare your words with a friend. Did you choose the same words? Did you choose different words? Why or why not? Now do the same for the character of Peter. (CCSS.ELA-Literacy.SL.1.4)
- Walk around in a circle as though you are now *completely pink*. How does that affect your walk? Now imagine you are completely green. Did your walk change? Why or why not? (CCSS.ELA-Literacy.RL.1.4)
- Pinkalicious is the central character in the story, but there are other characters who are affected by what happens to her. Choose one of those characters and imagine that you are the actor playing that character. Now, freeze! See if your friends can figure out which character you are frozen as, and make sure they tell you why! (CCSS.ELA-Literacy.RL.1.9)





SYNOPSIS

The recipe: one rainy day, two bored kids, one absent parent, one party-pooper talking fish, and the indispensable ingredient—an extra-large cat with an uncanny resemblance to Dr. Seuss himself. Buckle your seatbelts!

From <http://www.shmoop.com/cat-in-the-hat/summary.html>

WHO WAS DR. SEUSS?

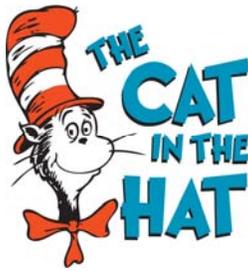
Theodor Seuss Geisel, better known to the world as the beloved **Dr. Seuss**, was born in 1904 in Springfield, Massachusetts. Ted's mother, Henrietta Seuss Geisel, often soothed her children to sleep by "chanting" rhymes remembered from her youth. Ted credited his mother with both his ability and desire to create the rhymes for which he became so well known.

Ted first used the "Seuss" pseudonym, which was both his middle name and his mother's maiden name, during his short-lived tenure as an editor for a magazine at Dartmouth College. As Ted's writing career flourished, the name became synonymous with his popular works for children.

The Cat in the Hat, perhaps the defining book of Ted's career, was created after publishers Houghton Mifflin asked Ted to write and illustrate a children's primer using only 225 "new-reader" vocabulary words. With the release of *The Cat in the Hat*, Ted became the definitive children's book author and illustrator.

By the time he passed away in 1991, Ted had written and illustrated 44 children's books, including such favorites as *Green Eggs and Ham*, and *How the Grinch Stole Christmas*. His books had been translated into more than 15 languages. Over 200 million copies had found their way into homes and hearts around the world.

(2002-2004). All About Dr. Seuss. In *Dr. Seuss National Memorial*. Retrieved December, 2012, from <http://www.catinthehat.org/history.htm>.

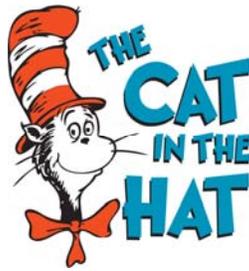


BEFORE THE SHOW

- Read the book out loud! Take turns reading a page with a parent, teacher, or friend. Pay attention to the punctuation. If a sentence ends with an exclamation mark, does it sound different than a sentence ending in a period? How about if a word is in CAPITAL letters? When a phrase is repeated, like “We looked!” does it sound the same each time you say the phrase, or is it different each time? Be creative as you read aloud...there’s a million ways to do it! (CCSS.ELA-Literacy.RL.1.10)
- Take turns moving across the floor as a character from the book. How would the Cat walk? (Look at the picture of him entering the house on page 7 to get a sense of how he might walk!) How would Sally walk? Or the boy? How about the fish? (CCSS.ELA-Literacy.RL.1.9)
- Dr. Seuss is known for using RHYME in his books. It is part of what make his works so enjoyable to read! The rhyme scheme or pattern that he uses in his books is that every 2nd and 4th line must rhyme at the end. This scheme is also known as **ABCB**, where both B lines rhyme with each other. For example:

A. I like doing plays
B. Because they are **fun!**
C. I also like hearing applause
B. When we’re **done!**

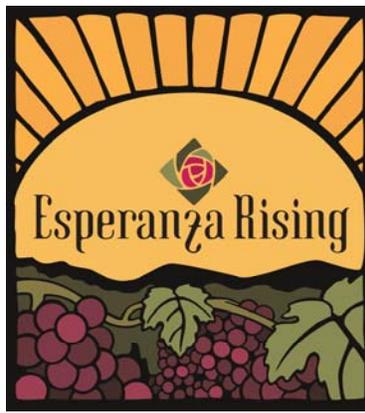
Notice that “fun” rhymes with “done”? That’s why they are both considered “B”, because they rhyme. Try creating your own rhyme like Dr. Seuss! (CCSS.ELA-Literacy.SL.1.6)



AFTER THE SHOW

- How was the play different from the book? Come up with three things that were different in the play. (CCSS.ELA-Literacy.SL.1.2)
- Which character did you identify with the most? Write down three reasons why you chose that character. (CCSS.ELA-Literacy.SL.1.4)
- The world of *The Cat in the Hat* takes an ordinary house and turns it upside down. Look at the room you are in. What would happen if it turned upside down? How would that make you feel if you walked into a room that was upside down? (CCSS.ELA-Literacy.RL.1.4)
- Now that you have seen the staged version of the book, read the book aloud again. Have your thoughts about the characters in the book changed? What do you think of the way the illustrations were brought to life on stage? Do you see the world of the book differently now? (CCSS.ELA-Literacy.SL.1.1)
- Pick a page from the book that you like. Describe why you like it and what it says about the characters in the story. How did this page come to life on stage? (CCSS.ELA-Literacy.SL.1.5)





SYNOPSIS

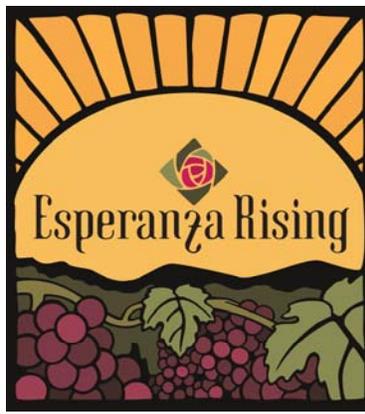
Esperanza's father was a wealthy land owner in Mexico, but after he is killed by bandits her scheming uncle takes over their farm. Esperanza travels across the border to California to find a place with a new community. Not used to the hard life of migrant workers, Esperanza is desperately miserable. She eventually finds her footing and discovers strengths she never realized she had. Though she is faced with setbacks, the young girl's determination and blossoming spirit helps her thrive in her new home.

ABOUT AUTHOR PAM MUÑOZ-RYAN

Pam Muñoz Ryan has written over thirty books for young people, from picture books for the very young to young adult novels, including award-winning *Esperanza Rising*, *Becoming Naomi León*, *Riding Freedom*, *Paint the Wind*, and the new release, *The Dreamer*. She is the National Education Association's Author recipient of the Civil and Human Rights Award, the Virginia Hamilton Award for Multicultural Literature, and is twice the recipient of the Willa Cather Literary Award for writing. She was born and raised in Bakersfield, California, received her bachelor's and master's degrees at San Diego State University, and now lives in North San Diego County with her family.

ABOUT ADAPTOR LYNNE ALVAREZ

After a successful career as a poet, Lynn Alvarez turned to playwriting in 1978 after attending a gathering of Hispanic writers at Miriam Colon's Puerto Rican Traveling Theater. In addition to *Esperanza Rising*, she has translated three plays by the great contemporary Mexican playwright Felipe Santander. She passed away in 2008.



BEFORE THE SHOW

- **DIALOGUE SNIPPETS:** Divide class into pairs. Give each pair one of the following dialogue exchanges.
 1. A: I know what I'm doing. I will never marry that man. I have money in the bank.
B: His bank.
A: Friends will help.
B: And pay with their lives.
A: You are right. You are right.
B: The truth is – if you stay here, you will be destitute!
 2. A: What is that shack?
B: That's where we live.
A: Our horses had better stalls than that!
B: Wow! You'll like this camp. It has good water. All the toilets are over there.
A: So far away?
B: In some camps we had to go in ditches!
 3. A: How did you get so dirty?!
B: My boss said I could dig ditches and lay tracks if I wanted.
A: And what did you do?
B: Can't you tell from my clothes? I dug ditches!
A: How could you agree to such a thing?!
B: What would you have me do? Walk away? With no paycheck?! Do you want us to starve?!

Ask each pair to read it out loud and determine the “5 Ws” in the dialogue. Emphasize that there are no right answers. **Who** is speaking? **Where** are they? **When** is this conversation taking place? **What** are they referring to? **Why** is this conversation taking place?

- **OVERCOMING OBSTACLES ACTIVITY:** Give students one of the following settings:
 - The crowded car of a passenger train
 - A day care with two or more babies
 - In a strawberry field, with a dust storm approaching

Tell students that they will recreate three moments in a story through the use of tableau, or a frozen picture: the beginning, middle, and end. Ask for volunteers to demonstrate the “beginning” of the story in whichever setting you choose. While on stage, ask those students to assume the positions of characters you might find in that setting. Tell them to “freeze!”

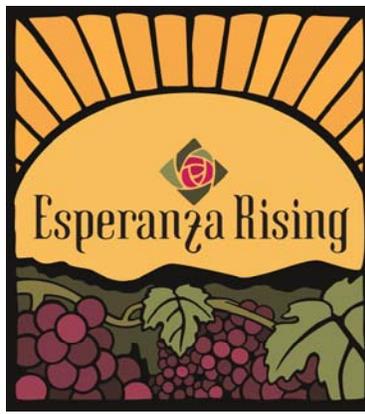
Then tell a brief description of each “character” to the audience. (It may or may not be what that actor intended!) Describe an obstacle that each character has, or a shared obstacle that everyone has.

After you have described each character, repeat the process and ask them to assume the position of the “middle” of the story. Once they have assumed those positions, resume telling the story. Mention how each character has endeavored to overcome whatever obstacle they may have.

After that, repeat the process a final time to show the “end” of the story. Describe how each character has been successful (or not) in overcoming their obstacles.

For example, if you were using the train setting: in the beginning of the story, you may have an actor who decides to look uncomfortable or unhappy. To your audience, describe that character as someone who is very thirsty but has no money to buy a drink. In the middle of the story, depending on what the actor decides to do, describe how that person is going to find something to drink. Then in the end of the story, describe how that person finally found a drink...or not!

After you have done the narration once, try giving your students the opportunity to narrate the next setting. They may surprise you with how they think someone might overcome an obstacle!

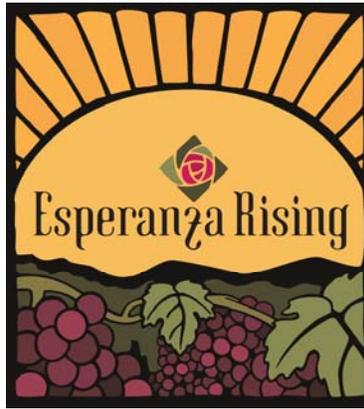


AFTER THE SHOW

- **LIVING SCULPTURE ACTIVITY:** Ask students to think about Esperanza’s reactions to the changes in her life after her father died. Have them think about the last time they were faced with a new situation. Ask them, “How did it make you feel?” Instruct them to write down a statement to describe the emotion you were feeling and *why* they felt that way. For example, “I felt *scared* on the first day at my new school *because* I didn’t know if I would make any friends.”

Have everyone place their written statements in a basket. Mix them up and have each student select one. Instruct each person to create a three-person “sculpture” (they should be frozen in position) to demonstrate the statement they selected. Have each person display their sculpture to the audience. (For example, to demonstrate the aforementioned statement, a student may have one person crying while two others are giggling behind their back.) Allow the audience to discuss what they are seeing, and what emotion is being demonstrated by the sculpture. After the discussion, ask the student to read their statement out loud.

- **TRANSFORMATION PANTOMIME:** By the end of the play, Esperanza is not the same girl who we met at the beginning of the story. How would you be transformed if the life you led was taken away from you? Ask students to select two words: one to represent who they are before facing adversity, and one to represent who they are after. Have them create a gesture or movement with their bodies to represent each word. Then ask them to join the movements together, one after the other. Ask them to teach both movements to the class without saying the words they selected. After the class has performed the “pantomime”, ask the student to share their words.



Después de un Día de Campo
After a Day in the Field

Después de un largo, duro y caluroso día en el campo,
bajo los implacables rayos del Padre de la Vida,
mis músculos me duelen y mis huesos parecen
quebrarse como si fueran cristales.
Estoy sucio, sediento y con hambre.
Mi cuerpo está muy cansado y adolorido
que temo que se derrumbe
como un viejo edificio que está siendo destruido.

*After a long hard, and hot day in the field,
under the implacable rays of the Father of Life,
my muscles ache and my bones hurt and crack
as though they were crystals breaking.
I'm dirty, thirsty, and hungry.
My body is so tired and sore
that I fear it might crumble
like an old building being torn down.*

~ Eugenia Ortiz

Taken from *Voices from the Fields: Children of Migrant
Farmworkers Tell Their Stories*, by S. Beth Atkin (1993)

- Read the poem above out loud. What words stand out to you? Ask students to create a tableau, or frozen picture, of a scene this poem is describing. What might these people be saying to each other, if you were to “unfreeze” the picture?