



Big Stories, Up Close

Fall 2011

Dear Educators,

Thank you for bringing your students to our first KidSeries production of 2011-12, *The 13 Clocks*. We are delighted you have chosen Lifeline Theatre, and we hope your experience here will be fun, entertaining, and educationally rewarding.

Enclosed here is our Study Guide for the play. The guide includes a thorough play synopsis, writing and drama activities, discussion topics to prepare your class for the field trip, and a number of easy-to-copy worksheets for your class, which are best used after your field trip as a way to bring the learning back to the classroom. We hope you will find the packet beneficial towards enhancing your Lifeline experience and allow you to integrate the play's themes with your classroom teaching.

Towards the back there is a teacher comment form and student review sheet, ready for copying. Your feedback is invaluable to helping improve our materials. If you would like the form electronically, just email me at lea@lifelinetheatre.com and I'll send it to you. We'd also love to receive your student reviews, as we take to heart their response to the show.

Right beside the study guide, we have enclosed a few materials about other education programs we offer here. If you are interested in learning more about these programs, do not hesitate to call me at 773-771-4477 x706 or send an email. We aim to meet your goals.

Thank you again for your support of Lifeline Theatre, and we'll see you at the show!

Sincerely,

Lea Pinsky
Education Director



KidSeries 2011-12



EDUCATOR STUDY GUIDE

Our season is...

Fall 2011: THE 13 CLOCKS

Winter 2012: HOW TO SURVIVE A FAIRY TALE

Spring 2012: NAKED MOLE RAT GETS DRESSED

Lifeline Theatre ★ 6912 North Glenwood ★ Chicago, Illinois 60626 ★ 773-761-4477

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ABOUT LIFELINE KIDSERIES PRODUCTIONS

Lifeline Theatre's KidSeries is committed to bringing children's literature to the stage to entertain, educate and empower both kids and adults. Our goal is to help students develop greater appreciation of literature and theatre as art forms, to excite kids about reading, as well as to teach them about various subjects within each individual show. We encourage you to use this study guide to enrich your students' experience of Lifeline's KidSeries, and to enhance the educational value of the performance you attend.

HOW TO BE PREPARED AUDIENCE MEMBERS

Before the Play: Discuss Appropriate Behavior

Discuss with your students proper theatre etiquette. For example, it's okay to clap and laugh, but it's not okay to talk to your neighbor. Have students compare and contrast the difference between watching a movie and watching a play. Ask if students have been to a play before. If so, what play? What was the experience like? What do they think this particular experience will be like? If the students have not been to Lifeline before, have them think about what they might expect: a big theatre or a small one, many seats or only a few, young actors or older ones, etc.

After the Play: Reflect on the Experience

Ask students if they enjoyed the play. Based on this experience, would they like to see other plays? If they've seen plays before, how did this play compare? Was it better? Funnier? More enjoyable? What happened that they were expecting to happen? What happened that they weren't expecting? How was seeing a play a different experience than seeing a movie?

Have the students write a review of the play. Use the attached form or have them write a paragraph or two on their own. Encourage the students to be specific about why they enjoyed a certain part of the play. If they liked a scene because it was funny, have them explain *why* it was funny to them, what the characters *did* or *said* that was funny, etc. Have the students draw a picture or make a collage of their favorite scene or character. Have them show their picture to the class and explain why that scene or character was their favorite. We invite you to send the reviews and pictures to Lifeline – we enjoy reading them and learn from student feedback.

TRADITIONAL PLAYS VS LITERARY ADAPTATIONS

Lifeline Theatre's KidSeries productions are often musical adaptations of picture books and short stories for children. We encourage you to discuss the elements of each version and compare/contrast the two both before and after you see the play.

Before the Play: Get to Know the Original Story

Read the story to your students, or have them read the book themselves, before the production. After reading the book, discuss it with your students, using these questions as launch pads:

- Who are the characters in the story?
- What happens in the beginning of the story? The middle? The end?

- What is your favorite part of the story? Why?
- Who is your favorite character? Why?
- Is there a character in the story you don't like? What makes you dislike this character?
- What do you think you will see on stage as the actors tell this story?
- How might the play be different from the story? How might it be the same?

Beginning, Middle and End

To encourage sequential thinking, have students act out the beginning, middle and end of the story. Split the students into three groups (or more, depending on the number of students in your class) and have one group enact the beginning, have the next group enact the middle, and the final group the end. Have the students watching the performances help the group to remember any parts they may have left out. Give the groups the chance to redo their performances, including any elements suggested by their classmates.

After the Play: Compare / Contrast the Story to the Play

- How were the book and the play different?
- How were the book and the play the same?
- What elements of the play surprised you, based on your knowledge of the book?
- Which did you enjoy more, reading the book or watching the play?
- What was your favorite part of the play? Was that your favorite part of the book too?
- Were there any characters in the book that were not in the play?
- Were there any characters in the play that were not in the book?
- Some parts of the play are different from the book. Why do you think the playwright added or subtracted certain parts?

JOBs IN THE THEATRE: BEHIND THE SCENES

Before the Play: Prepare Your Students to Observe All the Roles

When we create a play at Lifeline, we have a community of artists working together to make a complete production. Ask students to be particularly observant during the performance for the parts of the show that are done by the various people listed below:

Playwright/Adaptor/Author - writes the play

Composer - writes the music for the show

Lyricist - writes the words (or "lyrics") for the songs in the play

Director - directs the play: makes decisions about costumes, lights, sets, etc.

Choreographer - creates and teaches the actors the dances in the show

Lighting Designer - designs and hangs the lights for the show; designs lighting changes

Set Designer - designs and builds the scenery and props for the show

Sound Designer - designs and records the sound effects for the show

Costume Designer - designs and makes the costumes for the show

Stage Manager - helps the director during rehearsals; sets props and scenery before each performance; runs the sound and lights during the performance

Actors - perform the play

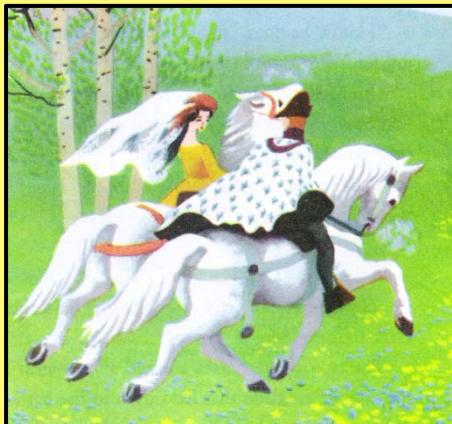
After the Play: Discuss the Students' Observations

Ask the students about what they noticed about the “behind-the-scenes” jobs:

- How did the costume designer make the actors look like the characters they were playing?
- What about their costumes helped you to know what kind of people or animals they were?
- Did you have a favorite costume in the show? Which one? Why was it your favorite?
- If there were animal costumes, how did the costume designer create them so that they would look more like animals than people?
- What are some of the locations the play took place in?
- How did the set designer make the settings look realistic?
- What sound effects did you hear in the play? How did those sound effects help you to know what was happening in the play?
- Why do you think the composer chose the styles of music he did? What sorts of music would not make sense with the story?

ABOUT THE ACTIVITY ENCLOSURES

The enclosed educational activity sheets are beneficial to deepening your field trip experience at Lifeline Theatre. Please let us know what parts are helpful to you and where you would like additional materials. There is a teacher feedback form and student survey to copy for your class, and we hope you will take the time to let us know what you thought of both the show and the study guide. We do this work for you and your students, and we want to make it work!



THE 13 CLOCKS
Oct 15-Dec 4, 2011



**HOW TO SURVIVE
A FAIRY TALE**
Jan 7- Feb 26, 2011



**NAKED MOLE RAT
GETS DRESSED**
Mar 17- May 6, 2010

KIDSERIES SEASON 2011-12

Lifeline Theatre's programs are partially supported by Alphawood Foundation; The Arts Work Fund; Elizabeth F. Cheney Foundation; CityArts grant from the City of Chicago Department of Cultural Affairs and Special Events; Gaylord and Dorothy Donnelley Foundation; The Richard H. Driehaus Charitable Lead Trust; Illinois Arts Council, a state agency; MacArthur Fund for Arts and Culture at Prince; The Rhoades Foundation; The Polk Bros. Foundation; S&C Foundation; The Saints; The Service Club of Chicago; and the annual support of businesses and individuals.

a closer look at...

The 13 Clocks



Based on the book by James Thurber
Adapted by Robert Kauzlaric ♣ Directed by Amanda Delheimer ♣

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Synopsis of the Play

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Activity: Birthstones, as Precious Gems (a social studies/language arts lesson)

Activity: Impossible Tasks (a personal writing exercise)

Activity: Make Your Own Clock Face (an art activity)

Further Classroom Adventures: Drama Games relating to *The 13 Clocks*

Student Review Sheet

Teacher Comment Form

SYNOPSIS OF THE PLAY

In a nameless town, a wandering minstrel sings of finding the maiden of his dreams while, in a high tower of a castle, the princess Saralinda sings of loneliness. Hearing her song, he yearns to learn more about her, and so he enters the town's tavern and introduces himself as Xingu. The townspeople fear for him having a name that begins with "X" and tell him the tale of the Duke of Coffin Castle: In a gloomy castle on top of a hill over the town lives the cold, aggressive Duke, who hates all things joyful. He is so cold that he locked children away in his tower until they died, just because they laughed. Living in the castle now is his niece Saralinda, the loveliest and warmest princess of all lands. She is the only warm thing in the castle; even the hands of all of his thirteen clocks are now frozen. The Duke has refused to give her hand away in marriage, and plans impossible feats for all princes who come to woo her. Even for having names that begin with "X", he will slit them from their goggle to their zatch.

While Xingu thinks of a way to enter the castle and win Saralinda's heart, a Traveler recognizes him as the Prince Zorn of Zorna, which is his real identity. Soon the Golux, a magical creature, appears to help Zorn (as he always does when people are in peril). The Golux often speaks in nonsensical riddles, though, and Zorn doesn't fully trust him. The Golux tells Zorn that the Duke has sent Hark, one of his spies, to bring him to the castle. The Golux keeps the Duke from killing Zorn with a clever trick in warning him that doing so would bring joy to a couple—and the Duke hates joy! Instead, the Duke declares the Xingu/Zorn a prince so he can attempt the deadly, impossible tasks to win Saralinda's hand—and lose. Before he is taken to the dungeon, Zorn catches a glimpse of Saralinda, who gives him hope in the damp darkness.

In the dungeon, Zorn and the Golux hatch a plan. Soon thereafter, Hark tells Zorn of the Todal, a devilish blob that punishes evildoers for not doing as much evil as they should. The two return to the Duke and Zorn begs him NOT to command him to hunt for a thousand jewels (which he secretly knows he can find in his father's kingdom). Unfortunately, the Duke also secretly knows he can find them, so he makes the task impossible. He decrees an unrealistic time limit and adds that all thirteen clocks, frozen at ten 'til five, must strike 5:00 when Zorn returns. As Zorn begins his task, Saralinda drops him a rose from her window.

The Golux appears to suggest that they visit Hagga, a woman whose was given a strange gift: she weeps jewels instead of tears. Guided by Saralinda's rose, they travel to Hagga's hut on a hill. Back at the castle, the Duke reveals that Zorn must fail because he himself plans to marry Saralinda; she is not his niece but a stolen princess! When Zorn and the Golux arrive at Hagga's, they learn that after hearing so many sad stories from those wanting jewels, Hagga cried no more—what to do? Then, she reveals how she recently laughed so hard she cried, though the jewels only lasted a fortnight. Zorn and the Golux try desperately to make her laugh until, suddenly, she bursts into laughter and produces the jewels.

They head back to the castle. While Zorn is busy tying up the Duke's guards, the Golux gathers Saralinda and they unfreeze the clocks. Finally, Then becomes Now. All gather in the throne room and, in his angry disbelief, the Duke reveals that he had stolen Saralinda from the king who bestowed the gift to Hagga. Reveling in this tale's neatness, Hark announces that he is that king's servant. Saralinda and Zorn celebrate the success of their impossible feat, and depart on a journey to their homelands of Zorna and Yarrow, keeping in mind to always remember laughter even in the hardest of times. Meanwhile, the Duke embraces his jewels, which turn back to tears as the fortnight ends. Suddenly, and as deserved, we hear the Duke struggling with the Todal until the Todal gleeps, and the Duke is silent. Hark enters the throne room and, upon seeing what has become of the Duke, hears the ghost children's laughter and deems that everyone got what they deserve.

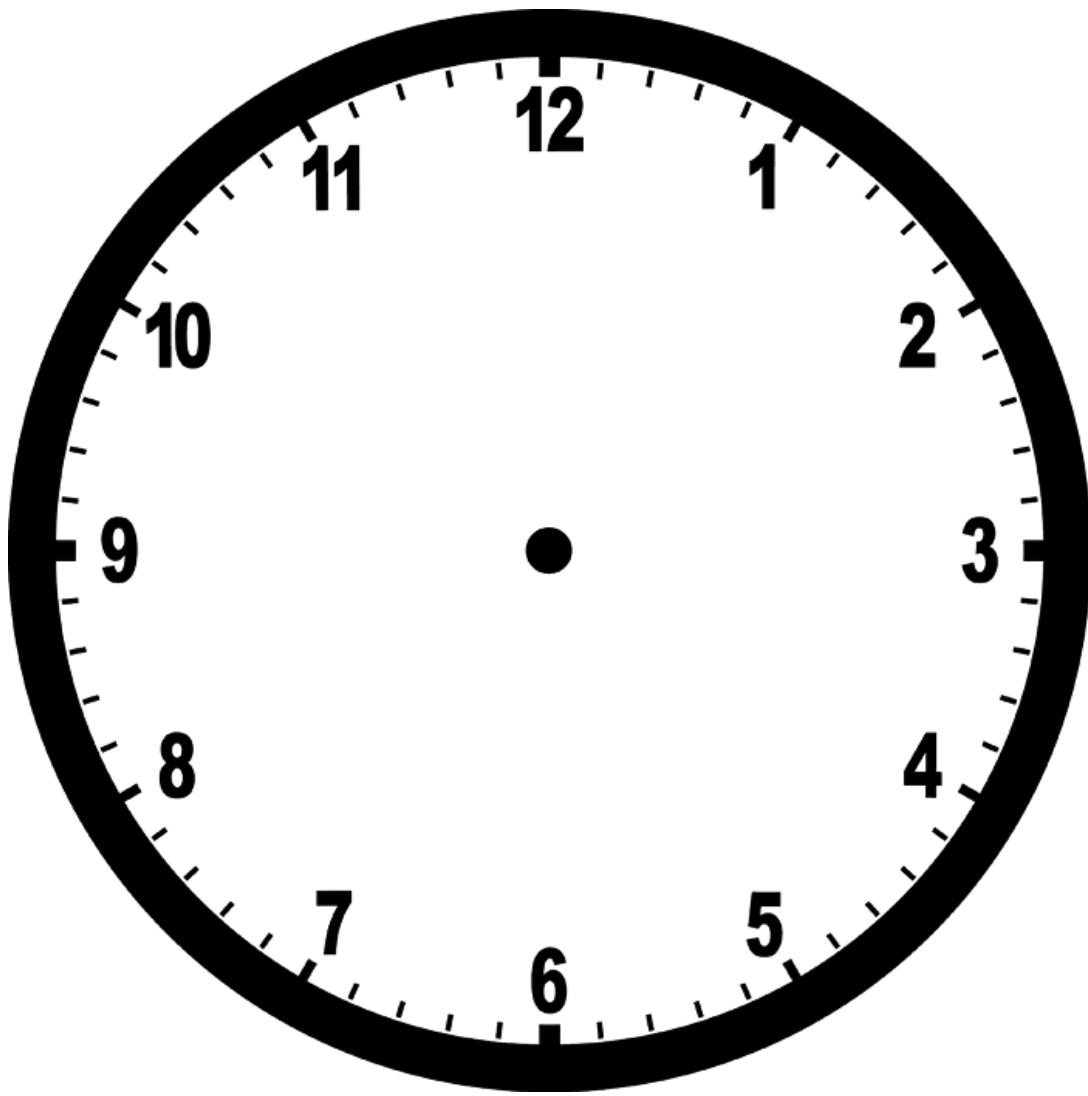
Magical Powers

In *The 13 Clocks*, we meet Hagga, a woman who has been given the magical power to weep jewels instead of tears. If you could have any magical power in the world, what would it be? Some of the first kinds of magical powers we think of are used by popular superheroes: flying, invisibility, super strength, and time travel... What other kinds of magical powers can you think of and which one do you wish you could have? What would you do if you had that power? Where would you go? Write about it below.

If I could have any magical power in the world, it would be...

MAKE YOUR OWN CLOCK FACE!

In *The 13 Clocks*, the clocks are still, like a mask with a frozen expression. Have some fun with art and make your own clock face below! Think of what EMOTION you want the clock to have and write it below. Add eyes, nose, mouth, and whatever else you want to make the clock unique. Finally, make clock hands and write the TIME below, as if that is when the clock became frozen.



My clock is feeling _____ (write its emotion).

The time it was when my clock froze was _____ : _____ am / pm (circle one)!

Impossible Tasks

In *The 13 Clocks*, Prince Zorn is given an “impossible task” in order to win the hand of Princess Saralinda. He ends up completing the task, but it was very hard! Was there ever a time that you ended up doing something that you didn’t think you could do? Write about it: what was the task or activity that you didn’t think you could do? How did you feel about that? What did you do to be able to complete it after all? How did you feel afterwards?

Birthstones

*When the Golux and Zorn attempt to make Hagga laugh, she produces all types of stones, such as semi-precious, rhinestones, and pearls. Birthstones are twelve precious gems that symbolize the twelve months of the year. What is yours? This poem, written in 1870, describes the kinds of stones for each month. Can you **unscramble** the words in CAPS to find each birthstone?*

DIAMONDS

TURQUOISE

PERIDOT

TOPAZ

RUBY

EMERALD

SAPPHIRE

PEARLS

AMETHYST

GARNETS

BLOODSTONE

OPAL

By her who in January was born
No gem save ASTRENG shall be worn
They will ensure her constancy
True **friendship** and fidelity.

The gleaming YURB should adorn,
All those who in July are born,
For thus they'll be exempt and free,
From lover's doubts and anxiety.

The February born shall find
Sincerity and peace of mind,
Freedom from passion and from care,
If they, the SHAMETTY will wear.

Wear a TROPEDI or for thee,
No conjugal fidelity,
The August born without this stone,
'Tis said, must live unloved; alone.

By her who in March was born
No gem save DOBESTONOOL shall be worn
They will ensure her constancy
True friendship and fidelity.

A maiden born when autumn leaves
Are rustling in September's breeze,
A SHAREPPI on her brow should bind;
To bring her joy and peace of mind.

She who from April dates her years,
MADDISON shall wear,
lest bitter tears
For vain repentance flow.

October's child is born for woe,
And life's vicissitudes must know,
But lay an ALOP on her chest,
And hope will lull those woes to rest.

Who first beholds the light of day
In spring's sweet, flower month of May
And wears an EDELARM all her life
Shall be a loved and a loving wife.

Who first comes to this world below
In dreary November's fog and snow,
Should prize the AZOPT amber hue,
Emblem of friends and lovers true.

By her who in June was born
No gem save SPAREL shall be worn
They will ensure her constancy
True friendship and fidelity.

If cold December gave you birth
The month of snow and ice and mirth
Place on your hand a QUISTUREO blue;
Success will bless whate'er you do.

FURTHER CLASSROOM ADVENTURES

Drama Games relating to *The 13 Clocks*

Once back in the classroom, we encourage you to maximize your students' experience at Lifeline by using drama to teach drama! In our residency program, we use theatre games to not only teach the basics of performance, but also to explore themes in the student matinees. Below are some games you can play with your class that touch upon some of the concepts conveyed in the story.

TRAVELING THROUGH (FOR ZORN'S JOURNEY IN THE PLAY)

Ages: All Ages Number of Players: Small Groups

Goals: Ensemble, Imagination, Physicalizing

How to Play: "Traveling Through" is similar to "Through the Door," with a little more competition. It is incredibly successful if you do the following: 1) have pieces of paper that a representative from each group must get and show to their team for each round; 2) make sure everyone keeps everything a secret; 3) make it a competition, if you have more than one teacher in the room. Write down locations that the kids could travel through on pieces of paper and have one student from each group draw one (i.e., a swamp, a dark and dangerous alley, a cave, a hurricane, a desert, a cold mountain, the jungle, and "your choice"). The student returns to her team and shows the others what locale she drew. They then quietly discuss how they can move and what they can do without talking to show they are traveling through that environment. Then the teams get up in their own corner of the room and practice this movement. Not everyone on the team has to do the same exact thing. They can be miming different clear movements in the same location. Have all the kids line up facing the audience upstage, say "action," and have them move with miming coming downstage. Then have the audience raise their hands and make three guesses as to what location the students were traveling through. Finally, ask why they made that guess.

TRANSFORMATION GAME (FOR THE MAGIC IN THE PLAY)

Ages: All Ages Number of Players: Full Group

Goals: Physicalizing, Pantomime, Imagination

How to Play: This game can be played with students sitting in a circle or at their desks. An object is presented to the class (i.e., a cardboard, paper towel tube). Ask the students if they know what the object is. Once identified, the teacher then demonstrates how to transform the tube into something else by using pantomime (i.e., a toothbrush, a baseball bat, etc.). Students are then asked to come up one by one and transform the object into something new.

CHARACTER INTERVIEW (FOR THE CHARACTERS IN THE PLAY)

Ages: 3rd and above Number of Players: Solo, with Group

Goals: Improvisation, Character, Listening

How to Play: Focusing on a specific character from a story, a volunteer is asked to come up and "be" that character for a Q&A with the class. The student is asked to consider not only the physicality of their character, but also the words and feelings he or she might use in such a setting. The class speaks to this actor as the character and asks them questions about their life and experiences.

Student Review of *The 13 Clocks*

By: _____

I give this play a (circle the number of stars): ★ ★ ★ ★ ★

My favorite part of the play was

because _____

My favorite character was _____

because _____

If I had choose what I liked best, I would choose (circle one)

the story the songs the costumes the scenery

because _____

KidSeries Teacher Comment Form

Please fill out as much of this comment form. Then either: 1) mail it to Lea Pinsky, Education Director, Lifeline Theatre, 6912 North Glenwood Avenue, Chicago, Illinois 60626; or 2) fax it to 773-761-4582. If your students have completed review sheets, please mail them or drop them off with this form. Thank you.

School: _____ Grade Level: _____ Number of Students: _____

On a scale of 1 to 10 (ten being the best), how would you rate the performance of *The 13 Clocks*?

On a scale of 1 to 10 (ten being the best), how would you rate the study guide for *The 13 Clocks*?

Have you attended a Lifeline KidSeries show before? ___ Yes ___ No
If yes, which one(s) have you seen?

Did you read your class the book before coming to see the show? ___ Yes ___ No

What was the strongest part of the show for you? _____

What was the weakest part of the show for you? _____

Would you bring your students to another performance at Lifeline? ___ Yes ___ No
Why or why not? _____

Which activities in the study guide were most beneficial to your students, and how did they benefit from those activities? (If possible, please give specific examples.)

Are there any other books you would like to see Lifeline adapt? Which books?

To enter a drawing for free tickets, please provide your name and email address so we can contact you (we won't share this information):

Name _____ Email _____