

BEHIND THE CURTAIN

A CREATIVE & THEATRICAL STUDY GUIDE FOR TEACHERS



Adapted for the stage by Linda Daugherty
Music and lyrics by Nick Martin
Based on the book *The Island of the Skog* by Steven Kellogg

RECOMMENDED FOR AGES 3 AND UP
MAY 8 - MAY 24, 2019 STUDENT MATINEE
MAY 3 - MAY 25, 2019 PUBLIC SHOWS

As part of DCT's mission to integrate the arts into classroom academics, the *Behind the Curtain Resource Guide* is intended to provide helpful information for the teacher and students to use before and after attending a performance. The activities presented in this guide are suggested to stimulate lively responses and multi-sensory explorations of concepts in order to use the theatrical event as a vehicle for cross-cultural and language arts learning.

Please use our suggestions as springboards to lead your students into meaningful, dynamic learning; extending the dramatic experience of the play.

Your Family Arts Center
DALLAS CHILDREN'S THEATER

Astonishing kids & families with the fun of Broadway-like plays & much more!

Dallas Children's Theater

BEHIND THE CURTAIN

A Creative & Theatrical Resource Guide for Teachers

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PlayTHE ISLAND OF THE SKOG

Adapted for the stage by.....Linda Daugherty

Music and lyrics byNick Martin

Based on the book bySteven Kellogg

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DALLAS CHILDREN'S THEATER, one of the top five family theaters in the nation, serves over 250,000 young people and their families from 197 zip codes, 101 cities and 89 counties and 27 states each year through its mainstage productions, touring, educational programming and outreach activities. Since its opening in 1984, this award-winning theater has existed to create challenging, inspiring and entertaining theater, which communicates vital messages to our youth and promotes an early appreciation for literature and the performing arts. As the only major organization in Dallas focusing on theater for youth and families, DCT produces literary classics, original scripts, folk tales, myths, fantasies and contemporary dramas that foster multicultural understanding, confront topical issues and celebrate the human spirit.

DCT is committed to the integration of creative arts into the teaching strategies of academic core curriculum and educating through the arts. Techniques utilized by DCT artists/teachers are based upon the approach developed in the *Integration of Abilities* and *Making Sense with Five Senses* by Paul Baker, Ph.D.

DCT Founder and Executive Artistic Director Robyn Flatt defines the artistic mission and oversees the operations of the organization, consisting of 38 full time staff members and nearly 200 actors, designers, theater artists and educators.

TEKS that your field trip to Dallas Children's Theater satisfies are listed at the back of this Resource Guide.

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CURTAINS UP ON PUTTING A PERFORMANCE TOGETHER

Every DCT performance you see is the result of many people working together to create a play. You see the cast perform on stage, but there are people behind the scenes that you do not see who help before, during, and after every production.

The DIRECTOR

Determines the overall look of the performance.

Guides the actors in stage movement and character interpretation.

Works with designers to plan the lights and sounds, scenery, costumes and make-up, and stage actions.

The DESIGNERS

Plan the lights, sounds, scenery, costumes, make-up, and actions to help bring the director's vision to life.

There are also designers who work to create the posters, advertisements, programs, and other media for the performance.

The STAGE MANAGER

Before the performance, they create a cue sheet to guide the crew in getting set pieces on and off the stage during the performances.

During the performance, the stage manager uses this cue sheet to direct people and things as they move on and off the stage.

The CREW

Build and operate the scenery, costumes, props, and light and sound during the performance.

The CAST

Includes all of the performers who present the story on stage.

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 this Dallas Children's Theater production.



CURTAINS UP ON THE ROLE OF THE AUDIENCE

Watching a play is different from watching television or a sporting event. When you watch T.V., you may leave the room or talk at any time. At a sporting event you might cheer and shout and discuss what you're seeing. Your role as a member of the audience in a play means you must watch and listen carefully because:

- You need to concentrate on what the actors are saying.
- The actors are affected by your behavior because they share the room with you. Talking and moving around can make it difficult for them to concentrate on their roles.
- Extra noises and movement can distract other audience members.



Are you ready for your role in this performance?

Check the box next to the statements that describe proper etiquette for an audience member.

- Try your best to remain in your seat once the performance has begun.
- Share your thoughts out loud with those sitting near you.
- Wave and shout out to the actors on stage.
- Sit on your knees or stand near your seat.
- Bring snacks and chewing gum to enjoy during the show.
- Reward the cast and crew with applause when you like a song or dance, and at the end of the show.
- Arrive on time so that you do not miss anything or disturb other audience members when you are being seated.
- Keep all hands, feet, and other items out of the aisles during the performance.

CURTAINS UP ON THE ROLE OF THE AUDIENCE (contd.)



1. Draw a picture of what the audience might look like from the stage. Consider your work from the viewpoint of the actors on stage. How might things look from where they stand?
2. Write a letter to an actor telling what you liked about his or her character.
3. Write how you think it might feel to be one of the actors. Are the actors aware of the audience? How might they feel about the reactions of the audience today? How would you feel before the play began? What about after the show ends?
4. Which job would you like to try? Acting, Directing, Lighting and Sounds, Stage Manager, Set designer, Costume designer, or another role? What skills might you need to complete your job?

CURTAINS UP ON THEATER VOCABULARY

ACTOR/PUPPETEER	any theatrical performer whose job it is to portray a character
CAST	group of actors in a play
CENTER STAGE	the middle of the stage
CHARACTER	any person portrayed by an actor onstage. Characters may often be people, animals, and sometimes things.
CHOREOGRAPHER	the designer and teacher of the dances in a production
COSTUME DESIGNER	the person who creates what the actors wear in the performance
DIRECTOR	the person in charge of the actors' movements on stage
DOWNSTAGE	the area at the front of the stage; closest to the audience
HOUSE	where the audience sits in the theater
LIGHTING DESIGNER	the person who creates the lighting for a play to simulate the time of day and the location
ONSTAGE	the part of the stage the audience can see
OFFSTAGE	the part of the stage the audience cannot see
PLAYWRIGHT	the person who writes the script to be performed. Playwrights may write an original story or adapt a story by another author for performance.
PLOT	the story line
PROSCENIUM	the opening framing the stage
PROJECT	to speak loudly
PROP	an object used by an actor in a scene
PUPPET	A movable model of a person or animal that is used in entertainment and is moved either by strings from above, or by a hand inside it.
SET	the background or scenery for a play
SETTING	the time and place of the story
SOUND DESIGNER	the person who provides special effects like thunder, a ringing phone, or crickets chirping
STAGE CREW	the people who change the scenery during a performance
STAGE MANAGER	the person who helps the director during the rehearsal and coordinates all crew during the performance
UPSTAGE	the area at the back of the stage; farthest from the audience

CURTAINS UP ON KATHY BURKS THEATRE OF PUPPETRY ARTS



Kathy Burks Theatre of Puppetry Arts, a professional company, is the oldest resident puppet theater in the Southwest. Established in 1973 as Kathy Burks Marionettes, and performing continuously since that time, the troupe has provided family entertainment for audiences in the Dallas/Ft. Worth Metroplex and throughout the United States.

At its inception the company performed exclusively with the antique marionettes which belong to Kathy Burks. Formerly owned and toured throughout the world by The Sue Hastings Company, of New York City, this is one of the largest collections of antique marionettes in the country, consisting of approximately 1,000 unique figures from the 1920's and 30's. These antiques proved too fragile, however, to withstand the rigors of continual performance. They currently make their home at Dallas Children's Theater where they appear in various exhibits celebrating the power of Drama, past and present. Now the public may enjoy both the beauty and the history of these incredible puppets.

With the retirement of the Hastings collection, Kathy Burks Marionettes began to design and construct new marionettes for performance and to incorporate other styles of puppetry into its presentations. At last the company name seemed a misnomer; and in 1992, Kathy Burks Marionettes became Kathy Burks Theatre of Puppetry Arts, one of the few puppet theaters in the country to perform using all styles of puppetry, including traditional bridge and cabaret marionettes, hand puppets, shadow puppets, and Black Theatre rod puppets. Performance material ranges from adaptations of classic stories and fairy tales, to scripts based on original themes, and to puppet theater interpretations of musical masterpieces such as *The Nutcracker*, *Til Eulenspiegel*, and *Carnival Of The Animals*. The company has also collaborated with Dallas Children's Theater in live productions.

Although entertainment is the troupe's primary goal, educational aims are inextricably interwoven. Both the founder of the company and the playwright/composer possess degrees in education.

Each member of the company is a dedicated artist with an extensive background in various theater arts. Skills in set and costume design, acting, directing, dance, lighting design, playwriting, and musical composition all combine with expertise in puppet manipulation to produce a complete theatrical company which specializes in elaborate puppet productions.

- Written by Kathy Burks and B. Wolf

CURTAINS UP ON A BRIEF HISTORY OF PUPPETRY

Puppetry, like music and dance, is an ancient art ever evolving and renewing itself. A puppet is an inanimate figure that is caused to move by human effort before an audience. The four most common kinds of puppets are:

SHADOW PUPPETS

Operated from below the stage behind a screen or curtain. Light shines through the holes to create a shadow on the screen.



Credit/Hobey Ford

ROD PUPPETS

Manipulated from below the stage or from directly behind the playing area, as in Black Theatre.



Credit/Kathy Burks Theatre of Puppetry Arts

GLOVE OR HAND PUPPETS

Operated from below the stage.



Credit/Kathy Burks Theatre of Puppetry Arts

MARIONETTES OR STRING PUPPETS

Manipulated from above the stage.



Credit/Kathy Burks Theatre of Puppetry Arts

CURTAINS UP ON A BRIEF HISTORY OF PUPPETRY (CONT'D.)

Puppets exist in a wide variety of types, and may be two- or three-dimensional. They vary in size from finger puppets to larger-than-life size, and range from the simplest shapes to elaborately articulated figures.

The origins of puppetry are veiled in antiquity, but it is known that primitive peoples made puppets long before the invention of writing. Puppets probably served a function in the ritual magic practices by early man. Extensive use of puppetry for religious purposes is recorded in every subsequent civilization.

For centuries, puppetry was effectively utilized in the church, but gradually some of the comic characters and scenes, originally introduced to lighten the miracle plays, got out of hand and became offensively boisterous and vulgar. Eventually, puppets were totally expelled from the church. Henceforth, the art of puppetry was practiced in the streets, fairgrounds, inns, and later, when it had gained status again, in theaters of its own. In the present day it has returned to some churches. Whatever the setting, audiences have always responded wholeheartedly to those qualities unique to the art.

When operated with skill and artistry, puppets can convey with great intensity every emotion known to humankind, distilling the essence of feelings common to everyone. Puppets eloquently express the gamut of dramatic styles, from slapstick to riotous comedy to heart-wrenching pathos and soul-wrenching drama.

CURTAINS UP AFTER THE PERFORMANCE

Attending a play is an experience unlike any other entertainment experience. Because a play is presented live, it provides a unique opportunity to experience a story as it happens. **Dallas Children's Theater** brings stories to life through its performances. Many people are involved in the process. **Playwrights** adapt the stories you read in order to bring them off the page and onto the stage. **Designers and technicians** create lighting effects so that you can feel the mood of a scene. **Carpenters** build the scenery and make the setting of the story become a real place, while **costumers** and **make-up designers** can turn actors into the characters you meet in the stories. **Directors** help actors bring the story to life and make it happen before your very eyes. All of these things make seeing a play very different from television, videos, computer games, or CDs of stories.



Hold a class discussion when you return from the performance. Ask students the following questions and allow them to write or draw pictures of their experience at DCT.

- What was the first thing you noticed when you entered the theater?
- What did you notice first on the stage?
- What 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 action took place?

CURTAINS UP AFTER THE PERFORMANCE (CONT'D.)

- How did the lights set the mood of the play? How did they change throughout? What do you think the house lights are? How do they differ from the stage lights? Did you notice different areas of lighting?
- What did you think about the costumes? Do you think they fit the story? What things do you think the costume designers had to consider before creating the costumes?
- Was there music in the play? How did it add to the performance?
- 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?

CURTAINS UP ON ADAPTATION

An *adaptation* is a change made in something so that it can fit a new use. This performance of THE ISLAND OF THE SKOG is an **adaptation** of a book, which is meant to be read, into a play, which is meant to be performed and viewed. Linda Daugherty took the work of Steven Kellogg and **adapted** it so that it could be performed for an audience on stage.

Consider these questions for discussion before you attend the DCT production:

- What kinds of things did Linda Daugherty have to consider in writing a script of the story?
- What kinds of things would Steven Kellogg be concerned about with an adaptation of his story?
- Do you think the performance will be shorter or longer than the book?
- What will the characters look like? How will they match their illustrations? What differences can you expect?
- What about the story? What changes might you expect in adapting it for the stage? Why would these changes be necessary?

After the performance, consider these questions:

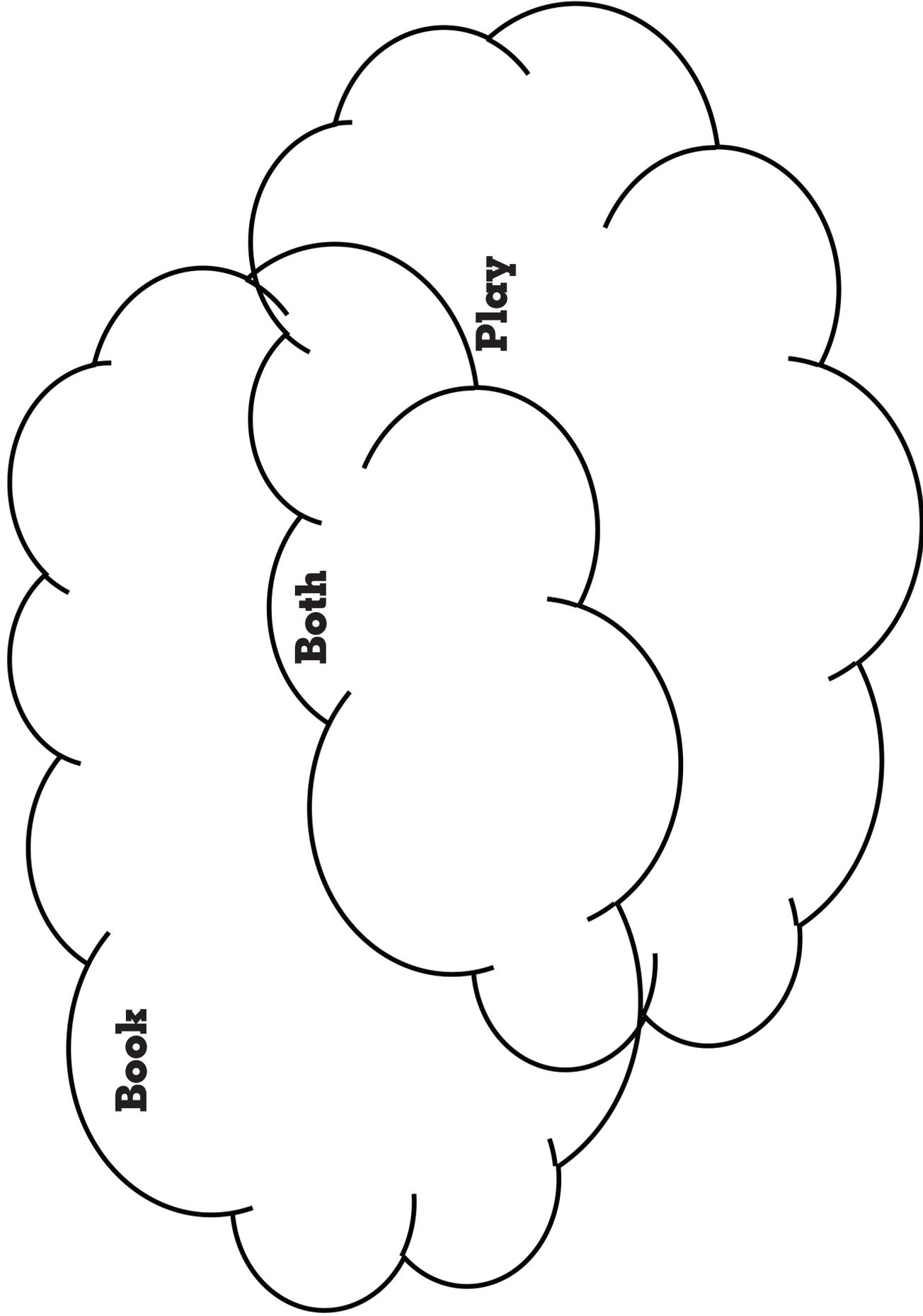
- Were there any characters or events that were in the book but not in the play? Why do you think these choices were made?
- Did the changes make the story stronger or was it weaker because of them?
- What do you think the set and costume designers need to consider when bringing the book to the stage?
- What things helped to tell this story on stage?



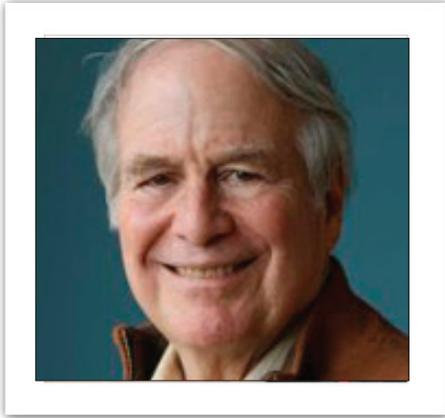
Use the following template to illustrate the similarities and differences between the book and DCT's performance of THE ISLAND OF THE SKOG.

THE ISLAND OF THE SKOG

Compare and Contrast Template



CURTAINS UP ON THE AUTHOR



STEVEN KELLOGG talks about “The Art of the Picture Book”.

The picture book is an art form that is designed specifically for children, but I feel that it can be appreciated and enjoyed by all ages. For centuries a distinguished tradition of illustrated books and manuscripts has existed of which the picture book is a part. It is a synthesis of literature and the visual arts, and the relationship of the written word and the picture is its essence. I am fascinated by the ways in which the picture book borrows and combines diverse elements from other art forms to achieve startling and moving effects. The turning page, for example, gives the illustrator the chance to utilize the elements of surprise to advance the movement of the

story, and to deepen the involvement of the viewer in much the same way that the theatrical director uses the revolving stages or the rising curtain between the scenes and acts of a play.

An awareness of movement is extremely important in the conception of a picture book. My favorite illustrators delineate their characters so that animation is implied. The individual spreads are designed so that they crackle with graphic vitality. The characters seem to speak, cavort, and leap from the page so energetically that their life and movement are totally convincing. The moving qualities of each picture are heightened by the placement of the turning pages within the unfolding narrative and by the conception of the book as a whole. It is here that one sees the relationship between the arts of picture book design and filmmaking, as both of them deal with the phenomenon of “moving pictures.”

No one will deny that language can be musical, and certainly visual images can suggest different forms of music by the feelings that they convey. The musical qualities of the pictures and the words can be orchestrated by the artist as he moves them across the pages of the book. Rhythms and harmonies can be established on some spreads, and atonal effects or dissonances can be introduced on others.

There are limitless possibilities available to the artist, who sets up relationships and tensions between the illustrations and the text, allowing magical discoveries and the subtle revelations to emerge in the areas between. When this happens, there is an uncanny fusion of all the elements, and the dynamic new expression that is created introduces young readers to the world of art.

CURTAINS UP ON THE PLAYWRIGHT



LINDA DAUGHERTY'S plays have been produced nationally and internationally in professional and community theaters, schools and colleges. She received the 2011 National Award from the Society for Adolescent Health and Medicine for her teen issue plays *The Secret Life of Girls* (bullying); *EAT (It's Not About Food)* (eating disorders); *dont u luv me?* (teen dating violence); and *hard 2 spel dad*, written with Mary Rohde Scudday (learning differences). Daugherty was a 2011 nominee for *The Dallas Morning News'* Texan of the Year. In 2009, she received the first Elisa Project Star of Hope Award for her work in promoting awareness of eating disorders. Her plays have won the Bonderman/Indiana University/Purdue University/Indiana Repertory Theatre Playwriting Competition, the Dallas-Fort Worth Theater Critics Forum Award for

Outstanding New Plays, the Southwest Theatre Association's Coleman A. Jennings Award for Best Children's Script, the Southwest Theatre Association's Playwright Award for Best New Children's Script, the Orlin Corey Outstanding Regional Playwright Award, and five Dallas Theatre League nominations for Outstanding New Play. Daugherty is playwright-in-residence at Dallas Children's Theater and a member of The Dramatists Guild.

Adapted from <https://www.dramaticpublishing.com/authors/profile/view/url/linda-daugherty>

CURTAINS UP ON DISCUSSION

Use the following questions to lead a discussion with students after attending DCT's performance of THE ISLAND OF THE SKOG.

- Why do you think it was a good idea to use puppetry in this play?
- How many puppet characters did you see?
- Using the information on page 8 as a guide, did you recognize different types of puppetry in the play? If so, what were they?
- Could THE ISLAND OF THE SKOG have been performed effectively without puppets? Do you think it could have been performed effectively with all puppet characters?
- Describe the setting when the mice first enter the stage.
- What holiday are the mice celebrating?
- What happens to the mice on their way to Jenny's celebration?
- Why do the mice decide to sail away to an island?
- How does the mood on board the ship change during the journey?
- What happens that makes the mice realize they are sailing the wrong direction?
- Why does Bouncer think the mice should intimidate the Skog? What does he propose the mice do to accomplish this?
- What do the mice find that shows them the Skog hasn't been scared away yet?
- What plan does Bouncer come up with to rid them of the Skog?

CURTAINS UP ON DISCUSSION (CONT'D.)

- What do Hannah and Louise fear has happened to Rowdy Number Three?
- Why do you think the mice have assumed the worst about the Skog?
- How does the mice's final trap work?
- What do the mice discover about the Skog after they trap it?
- Why was the Skog afraid of the mice?
- How does the play end? Do you think the mice and the Skog will live harmoniously?

CURTAINS UP ON FUN WITH MATH

"One...two...three...Thank heavens! Oh, you poor dears. Come in to safety."

- Jenny

Jenny counts her missing friends and discovers that, fortunately, all of the mice in THE ISLAND OF THE SKOG have escaped the dreaded cat. Use the following math problems based on the play to do your own counting, adding, subtracting, multiplying, and dividing.

Count the number of mice in THE ISLAND OF THE SKOG.

Rowdy 2 gathers ___ raspberries for the celebration and Rowdy 3 gathers _____. How many did they gather all together?

Bouncer gathers _____. How many raspberries are there for the celebration now?

Uh, oh – a cat is on the prowl! _____ mice run away from the cat. _____ mice hide in a bush. The rest of the mice hide behind a trash can. How many mice are hiding behind the trash can?

_____ mice arrive at the celebration. Then, _____ mice arrive. How many mice are at the celebration?

Jenny has provided ___ treats for the celebration. If there are _____ mice present, how many treats does each mouse get to enjoy?

The mice gather the provisions they need for the voyage to a peaceful island. If they each need _____ ounces of water every day and the voyage is _____ days long, how many ounces of water do they need to bring for each mouse?

The peaceful island is a _____-day journey by sea. If the mice realized they were going the wrong direction on day _____ and began traveling the right way on that day, how many days in all would it take to get to the island?

The mice traveled _____ miles in all. If they went _____ miles in the wrong direction and then corrected their course and traveled in the right direction, how many miles did they go in the right direction?

Jenny almost falls in to a giant footprint. If Jenny is _____ inches tall, and the footprint is _____ times Jenny's length, how many inches long was the footprint?

Approximately how many feet long is the footprint?

CURTAINS UP ON FUN WITH MATH (CONT'D.)

The mice and the Skog decide to build a village. Each house in their village needs _____ number of windows. If they need _____ houses, how many windows do they need?



Adjust the word problems as necessary and fill in the blank with a number appropriate for your students. The students can work on the problems individually, in groups of two or more, or use these problems to work on as a whole group activity.

CURTAINS UP ON SCIENCE

In THE ISLAND OF THE SKOG, the mice finally realize that they've been sailing the wrong direction for months. Instead of heading south, they look at a compass and are shocked to see that they are going north!

Did you know with a few simple materials that you and your students can make a compass? As a class, discuss why a compass is important to those sailing on a boat and for what other reasons one might need a compass. Look at examples of simple compasses online. Make sure that the students know what a compass is pointing towards (and the difference between magnetic and true north). Then check out the following activity to see which way is magnetic north.

You will need:

- a sewing needle
- a bar magnet
- a red Sharpie
- scissors
- wax paper
- a bowl with water

Begin by magnetizing your needle. Rub one end of the needle with the "north" pole of your magnet 50 times. Use a red Sharpie to color this end of the needle. Then, rub the "south" pole of your magnet against the opposite end of the sewing needle. When you rub the needle with your magnet, you leave residual magnetic material. This residue material magnetizes the needle itself.

Cut a circle about 1" (2.5 cm) in diameter out of the wax paper. Carefully thread the needle through the wax paper circle, as you would a needle into cloth. Don't run the needle all the way through, but leave it half-way through with the needle lying flat on the surface of the wax paper.

CURTAINS UP ON SCIENCE (CONT'D.)

Finally, float the wax paper on the surface of the water so that the ends of the needle are on top of the wax. While the needle and paper float on the surface of the water, watch what happens. The needle will rotate on the surface of the water until red end points north. By floating the needle and paper on the water's surface, you have removed as much friction as possible so that Earth's magnetic field can more easily pull at the opposite poles of the needle.

Adapted and excerpted from <https://www.stevespanglerscience.com/lab/experiments/homemade-compass/>

CURTAINS UP ON SPACE

Space is the element in which we live, whether it is work or play, whether we are aggressive or shy. Before we are born we use only a small space. Everyone uses space in their own particular way. Some people love space. Other people are afraid of space. Astronauts and explorers are brave and venture out into unknown spaces.

It is often difficult for children to imagine the confines of space when experiencing an adventure, in spite of the author's vivid and accurate description. Who can really know how it feels to be adrift in the middle of an ocean on a small raft unless one has experienced it firsthand? The experiences outlined below are designed to help students empathize with events in THE ISLAND OF THE SKOG. After each activity, encourage the children to follow up with a spoken or written description of how they felt in that situation. Then, compare and contrast the three spaces.

Journey on a Boat

Using masking tape, outline approximately 6x8 feet on the floor. Pairs of students take turns sitting in the "boat" for a certain length of time. They should choose the character they want to be, inventing dialogue appropriate to that character. At the end of the designated time, discuss the special problems created by the space.

Living in a Mouse Hole

Using desks and/or tables, children should recreate a mouse hole, remaining for a specified time and purpose, i.e., to escape from the cat, to sleep, to eat, etc. Then discuss the special problems created by the space.

The Island at Last!

The designated area should be a section of the playground – much larger than the mouse hole or the raft, yet with its own particular constraints. After putting the children in groups of two or three, give each group a specific assignment relating to the island space.

CURTAINS UP ON SPACE (CONT'D.)

1. Measure the perimeter of the island.
2. Measure the distance across.
3. Decide where the houses/shelters would be and mark them with tape.
4. Decide where the raft will be tied up and mark its docking.
5. Place trees, shrubs and bushes, and label them.
6. Where will the food supply be kept? How much food is there and how long will it last?

CURTAINS UP ON IMAGINATION

1. Remind the students of how afraid the mice were of the cat. Was this a real or imaginary fear? What made it real or imaginary?
2. Compare/contrast the fear of the cat with the fear of the giant Skog. Was this a real or imaginary fear?
3. Remember a time when something you saw or heard frightened you, but it turned out to be something very ordinary. Have students complete these sentences in their journals.

I was scared once when ...
But it was only ...

CURTAINS UP ON YOUR WORLD

Celebration and Ritual

At the beginning of the play, the mice are celebrating National Rodents Day. How does your family celebrate holidays? Invent a holiday. Plan your celebration. What would you celebrate? The mice had lots of good food. What food would you like to serve? Cut out pictures of your favorite foods from magazines and make a collage. Would you play games or sing songs? Decorate?

Leadership Qualities

When was Jenny a good leader? When was Bouncer a good leader? Make a list of qualities that make good leaders. Who do you know who is a good leader? A teacher, principal, friend, etc.?

Designing a House

When the characters in the play landed on their island, each character had different ideas of what they wanted in a house. Bouncer wanted a “lookout, a sentinel, an outpost.” Hannah wanted a “little white cottage with primroses, a fence all around, lace curtains, blue shutters and petunias.” Louise wanted a “house with a proper front door and doorbell.” Jenny wanted a “house filled with sunshine. No doors or walls—only a roof to keep off the rain.”

What kind of house would you like? Create a perfect island home. IDEAS: Cut out pictures from magazines. Draw a picture or make a model from a shoe box. The class might want to plan a house together and then create it with large pieces of fabric and all sizes of cardboard boxes.

CURTAINS UP ON CONTEXT CLUES

It is important for children to learn to manipulate vocabulary in new settings and formats. This stimulates both written and spoken language.

1. As a class or in small groups, define and dramatize each word on the following word list as it relates to the play THE ISLAND OF THE SKOG. Use sound (clapping), visual interpretation (pantomime or dance), or some other sensory imaging.

CURTAINS UP ON CONTEXT CLUES (CONT'D.)

2. Scramble and then reorganize the vocabulary list according to sequence in the play. Create sentences for each word.

WORD BANK

iceberg	tyrant
island	mice
monster	fear
friendship	ocean
peace	joyful



CURTAINS UP ON RESEARCH

Students should use the library or encyclopedia to find out which of the facts on the following page about mice are true. Cross out the sentences that are not true.

FACTS ABOUT MICE

1. Mice only have their babies in the spring.
2. Some kinds of mice live almost everywhere in the world.
3. Mice are rodents.
4. Mice are gray so their enemies can't see them.
5. You can keep mice away by locking your doors.
6. All mice live in holes in peoples' houses.
7. Hawks are enemies of the mouse.
8. Mice help people.
9. If you have a mouse in your house, it is a sign of good luck.

Write two or more facts about mice that you have learned from your research:

WHAT'S NEXT, SKOG?

What do you think happened to the Skog after he made friends with the mice? If you could add one more scene to the play, what would you write?

Directions: Decide on four important events that you would include in the new scene. Illustrate each event in a box on the storyboard below. Under the box, write a brief summary of the scene.





SURVIVAL STRATEGIES

What if you were struggling to survive like Bouncer and the other mice? How would you survive? Choose a dangerous place to be stranded, like a dense forest, a faraway island, the rain forest, etc. Complete the chart below from Bouncer's point of view, then fill in the second column with your own ideas.

PROBLEMS TO OVERCOME	BOUNCER ON THE ISLAND	ME <hr/> Your name
What would you use for shelter?		
Where would you get food?		
How would you keep warm or cool?		
How would you get water?		
What might hurt you?		
How could you signal for help?		

CURTAINS UP ON CONFLICT RESOLUTION

It is essential that children understand conflict as a reality of life and an opportunity for growth rather than a negative, destructive and potentially limiting force. Introduce children to the three major forms of conflict resolution—DENIAL, avoiding the actual conflict itself while snipping or otherwise “getting back” at the person in a sneaky way; CONFRONTATION, fighting or verbal abuse; and PROBLEM SOLVING, the positive method utilizing communication and compromise.

Exercises In Conflict Resolution:

People argue because they see things differently. Read *The Three Billy Goats Gruff* to the children. Describe the goats’ view of the bridge. Then read *The Poor Old Troll* for a totally different perspective. How did the mice see the island? How was the Skog’s view different?

Discuss ways in which the mice and the Skog might share the island. Develop role-playing scenes that utilize each of the following methods of constructive conflict resolution: sharing, taking turns, listening, compromising, and apologizing.

When we are afraid of something or someone, we create a mask of intimidation. How did each character in the play mask their fear?

Other Curriculum Ideas

History

What other wars or invasions can you think of? How could communication and conflict resolution have prevented those wars?

Science

Draw plans for building a make-believe machine or device. Prepare and give a presentation explaining how to use it.

Political Science

Discuss how our leaders could better govern our cities, states, and country.

Geography

Chart a sea course to another continent. Discuss the shape, size, terrain, and season of some of the countries on the continent.

CURTAINS UP ON MORE

Suggested Books by Steven Kellogg

A Rose For Pinkerton, story and pictures by Steven Kellogg

Best Friends, story and pictures by Steven Kellogg

The Christmas Witch, story and pictures by Steven Kellogg

Pecos Bill, story by Steven Kellogg and illustrations by Laura Robb

Pinkerton, Behave!, story and pictures by Steven Kellogg

The Three Little Pigs, story and pictures by Steven Kellogg

T.E.K.S. SATISFIED BY THE ISLAND OF THE SKOG

111.2 – Mathematics, Kindergarten

b.3 – Number and operations. The student applies mathematical process standards to develop an understanding of addition and subtraction situations in order to solve problems.

111.3 – Mathematics, Grade 1

b.3 – Number and operations. The student applies mathematical process standards to develop and use strategies for whole number addition and subtraction computations in order to solve problems.

111.4 – Mathematics, Grade 2

b.4 – Number and operations. The student applies mathematical process standards to develop and use strategies and methods for whole number computations in order to solve addition and subtraction problems with efficiency and accuracy.

111.5 – Mathematics, Grade 3

b.4 – Number and operations. The student applies mathematical process standards to develop and use strategies and methods for whole number computations in order to solve problems with efficiency and accuracy.

112.11 – Science, Kindergarten

b.4 – Scientific investigation and reasoning. The student uses age-appropriate tools and models to investigate the natural world.

112.12 – Science, Grade 1

b.4 – Scientific investigation and reasoning. The student uses age-appropriate tools and models to investigate the natural world.

112.13 – Science, Grade 2

b.4 – Scientific investigation and reasoning. The student uses age-appropriate tools and models to investigate the natural world.

112.14 – Science, Grade 3

b.4 – Scientific investigation and reasoning. The student knows how to use a variety of tools and methods to conduct science inquiry.