

South Coast Repertory

Study Guide for the 2010-2011
Theatre for Young Audiences
Production of



adapted for the stage by **John Olive**
based on the novels by **Louis Sachar**
directed by **Anne Justine D'Zmura**

Prepared by Dramaturg Kimberly Colburn
and Literary Intern Colby Peck

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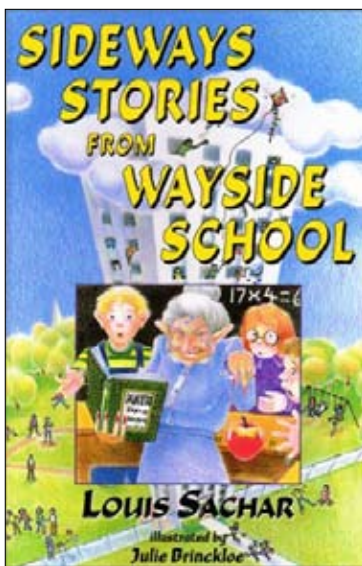
More Books by Louis Sachar
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Part I: The Play

The Story

The play is based on three best-selling *Wayside School* novels written by Louis Sachar. *Sideways Stories from Wayside School* (1978) was the first book he ever wrote. He had lots of fun writing it, but he never dreamed that it would get published, or that one day he would be a world-famous children's author. *Wayside School Is Falling Down* (1989) and *Wayside School Gets A Little Stranger* (1995) were written in response to thousands of letters from children requesting more stories about the wackiest school in the universe.

Here is Louis Sachar's introduction to his first book, *Sideways Stories from Wayside School*:



“This book contains thirty stories about the children and teachers at Wayside School. But before we get to them, there is something you ought to know so that you don't get confused.

Wayside School was accidentally built sideways.

It was supposed to be only one story high, with thirty classrooms all in a row. Instead it is thirty stories high, with one classroom on each story. The builder said he was very sorry.

The children at Wayside like having a sideways school. They have an extra-large playground.

It has been said that these stories are strange and silly. That is probably true. However, when I told stories about you to the children at Wayside, they thought you were strange and silly. That is probably also true.”

The Characters

MRS. GORF, the meanest teacher in the history of Wayside School (Did you recognize that GORF is FROG spelled backwards?)

MYRON, a student

BEBE, a student

LESLIE, a student

RONDI, a student

DAMEON, a student

LOUIS, the yard teacher (Did you know that this character is based on the author, Louis Sachar, who used to be a yard teacher?)

MR. KIDSWATTER, the principal

MRS. JEWLS, a teacher

MISS ZARVES, the 19th floor teacher who does not exist

MR. PICKLE, the school counselor

MISS VALOOOSH, a dancer

MR. GORF, a substitute teacher

MISS MUSH, the cook

MRS. KIDSWATTER, a cow

About Author Louis Sachar

W

hen Louis Sachar was going to school, his teachers always pronounced his name wrong. Now that he has become a popular author of children’s books, teachers all over country are pronouncing his name wrong. It should be pronounced “sack’er,” like someone who tackles quarterbacks or stuffs potatoes into sacks.

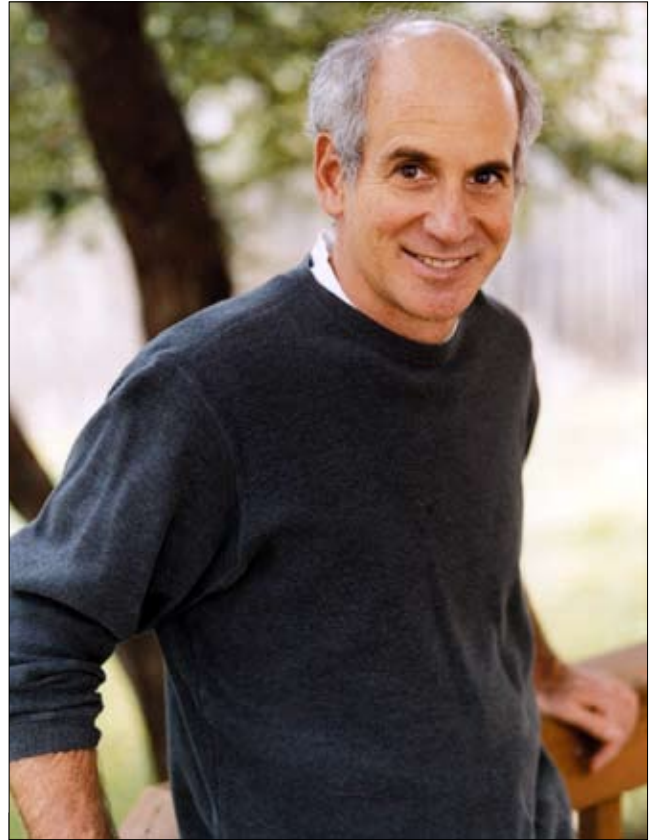
As a writer of books for elementary school students, Louis Sachar always tries to remember what it felt like to be that age because he thinks that kids are basically the same now as they were when he was young. For instance, when Sachar turned nine, his family moved from New York to Orange County, California—Tustin, to be exact—which at that time was a rural area thick with citrus groves. He and his friends would divide up into teams and using “ammo” that was hanging from the trees, they would have orange fights on their way home from school. Sachar recalls that his experience in Little League made him into a real “orange warrior.”

While studying at U. C. Berkeley, Sachar discovered that he could earn college credit by becoming a teacher’s aide—no homework, no tests, no term papers. All he had to do was watch over a bunch of kids at Hillside Elementary School. So he became a Noontime Supervisor, also known as “Louis the Yard Teacher.” What became his favorite college class turned into a life-changing experience.

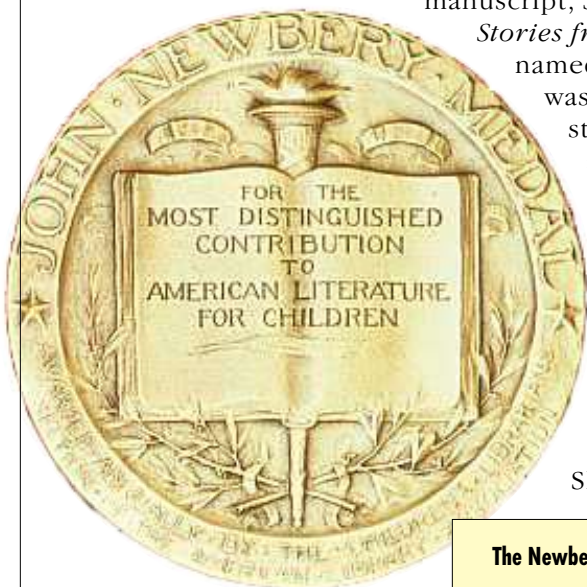
Sachar didn’t like any of the stories his students were reading, so he decided to try his hand at writing a children’s book of his own. Hillside Elementary became the inspiration for his first manuscript, *Sideways*

Stories from Wayside School, and all the characters in that book are named after the kids he knew at Hillside. Sachar insists this book was the most fun for him to write because at the time, writing was still just a hobby. Much to his surprise, however, *Sideways* was accepted for publication during his first week in law school and although Sachar went on to earn his law degree and pass the bar exam, it was becoming clear that writing was his first career choice. By 1989, his books began selling well enough that he was finally able to stop lawyering and start writing full-time. Sachar has written over 23 books including *Holes*, for which he won both the Newbery Medal and the National Book Award.

Today, Sachar lives in Austin, Texas, with wife Carla, daughter Sherre, and dogs Lucky and Tippy. He loves them all, but only Lucky and Tippy are allowed to be in the office with him when he’s writing.



Louis Sachar



The Newbery Medal

An Interview with Louis Sachar

Read the complete text of the interview online at <http://www2.scholastic.com/>

What is your favorite part about being a writer?

I like challenging myself and trying different things.

Have you always wanted to write?

Since I was about 14.

How do you write such interesting books?

I try to make them interesting to me. It takes me up to two years to write a book, and I rewrite it five or six times in the process, so I have to like it, or else I'd be bored.

What are the main objectives of your stories? Are they just for pleasure reading or is there a lesson behind them?

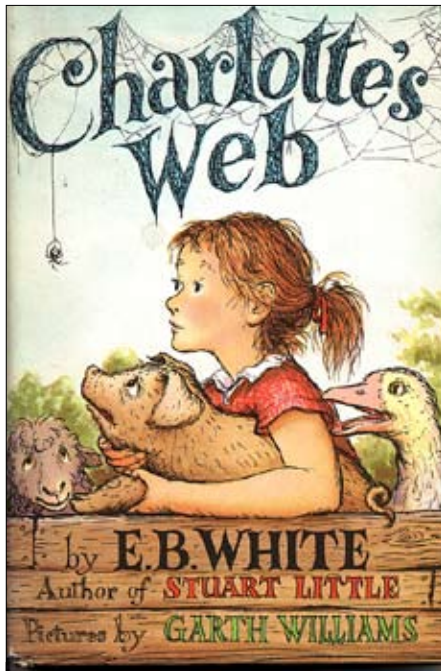
I write to entertain. But to me, the most entertaining books are ones that make you think and feel, and so I think morals and lessons are often part of that.

Do you have any tips for anyone who wants to start writing?

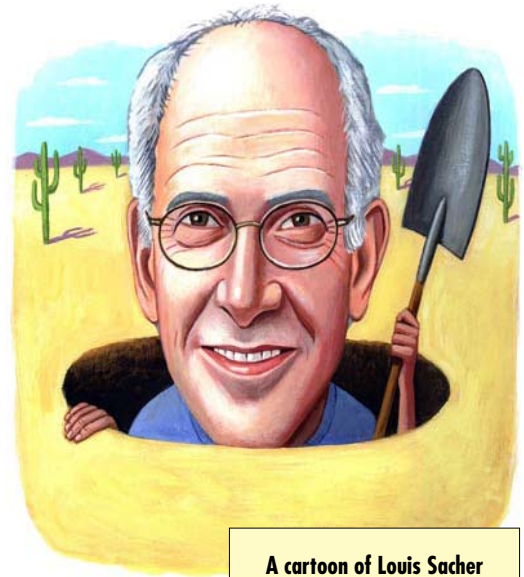
You have to be willing to rewrite. I didn't become a good writer until I learned how to rewrite. And I don't just mean fixing spelling and adding a comma. I rewrite each of my books five or six times, and each time I change huge portions of the story.

Where did you come up with the idea for the *Wayside School* books?

While going to college, I got college credit for helping out an hour a day at Hillside School, an elementary school. I had a great time. After I graduated, I thought I'd try writing a kid's book, and I'd picture the different kids I knew and make up stories about them. Louis, the Yard Teacher, was based on me.



Charlotte's Web was one of Louis Sachar's favorite books as a kid.



A cartoon of Louis Sachar

What were some books you read as a kid?

Charlotte's Web was my favorite. I read a lot of sports books, and books with animals in them. I remember one was called *Yellow Eyes*. I think it was about a cougar. I remember reading the *Encyclopedia Brown* books too.

Did you enjoy story writing in primary and secondary school?

Sort of, but I wasn't one of those people who like to write all the time, and keep journals, and that sort of thing. But if a teacher asked us to write a story, I think I enjoyed it.

How old were you when you first started to write?

I was 22 when I started my first book. *Sideways Stories from Wayside School*.

Who is your favorite character in *Sideways Stories*?

That's easy. It's Louis the Yard Teacher because he's based on me!

Is there anything else you'd like to say to your readers?

I'm glad they like my books! It was in those early days when I was struggling to make a living and didn't know whether to be a writer or lawyer that the fan mail from my readers kept me going.

About Adaptor John Olive

A

widely produced and award-winning playwright, screenwriter, novelist and essayist, John Olive is also a skilled and popular teacher.

Olive has written many plays for young audiences, both adaptations and originals, including *Jason and the Golden Fleece*, *The Magic Bicycle*, *Pharaoh Serket and the Lost Stone of Fire*, and *Water Babies*, among others. Olive has written screen and teleplays for Amblin Entertainment, Disney, Embassy Television, Lorimar, MGM/UA, ABC/Capital Cities, Columbia Pictures Television, and Lifetime Cable. He has also completed a collection of short stories about actors (*An Actor Prepares*) and a book about creating magical bedtime stories for young children called *Tell Me a Story in the Dark*. He also teaches a popular workshop on the subject. In 2001 Olive had world premiere productions of four new plays, including adaptations of Louis Sachar's popular *Sideways Stories from Wayside School* and Esther Forbes's classic *Johnny Tremain* at Seattle Children's Theatre.

His plays for adults include *Standing On My Knees*, which premiered at Chicago's Wisdom Bridge Theatre, then went on to productions in New York and around the country.



SCR's 2004 production of *Sideways Stories from Wayside School* with Kevin Bernston, Howard Shangraw and Elisa Bocanegra.



Playwright John Olive.

The Voice of the Prairie has had more than 100 regional productions at such theatres as Chicago's Wisdom Bridge Theatre, the Hartford Stage Co., San Diego's Old Globe, the Barter Theatre, Houston's Alley Theatre, the Oregon Shakespeare Festival and Seattle's ACT. His play, *Killers*, opened at Chicago's Steppenwolf Theatre and received its New York premiere at the 29th Street Rep. *Evelyn and the Polka King*, written with collaborators Carl Finch and Bob Lucas, played at Actors Theatre of Louisville and Steppenwolf, among other places, and the screen rights were optioned by Amblin Entertainment. Other stage plays include *Minnesota Moon*, *Careless Love*, *Clara's Play*, and an adaptation of Henry James's *The Aspern Papers*. *The Summer Moon* won a 1997 Kennedy Center Award for New Plays, premiered September 1998 in Seattle at ACT then played at SCR in 1999.

A founding member of the Playwrights Center in Minneapolis, Olive has received fellowships from the Bush Foundation, the National Endowment for the Arts, the Rockefeller Foundation, the McKnight Foundation, the Jerome Foundation, the Minnesota State Arts Board, and others. He has taught creative writing at the University of Washington and Carleton College, and he currently teaches screenwriting at the University of Minnesota. He resides in Minneapolis with his wife Mary and their son Michael.

Part II: Classroom Activities

Answers to all games and puzzles can be found in the “Part V: Resources” section of this guide.

Before the Show

Vocabulary You’ll Hear in the Play

In the matching game that follows, vocabulary words from the play should be matched with their correct definitions. After completing the matching game, try to remember which character speaks each of these words in the play, and the context in which these words are spoken.

- | | |
|---------------------|---|
| 1. ___ PUCE | A. Italian word for “children” |
| 2. ___ BRINE | B. Sudden wishes or urges, inclinations |
| 3. ___ BAMBINI | C. Someone passionately devoted to a cause |
| 4. ___ CRUMPETS | D. Full and complete, not shortened |
| 5. ___ RUTABAGA | E. Popular ride at insect amusement parks |
| 6. ___ IMPULSES | F. Pleasing combination of elements |
| 7. ___ ZEALOT | G. Thick, round, turnip-like root vegetable |
| 8. ___ HARMONY | H. A dark reddish, brownish, grayish purple |
| 9. ___ UNABRIDGED | I. Small, flat rounds of toasted bread |
| 10. ___ BUMBLESHOOT | J. Solution of salt dissolved in water |

Critical Thinking Activities

1. Read aloud from Louis Sachar’s *Wayside School* novels. Compare and contrast the three books from the standpoint of setting, character, and action.
2. Discuss the differences between realism and fantasy. Could any of the bizarre events in the books really happen?
3. Retell or improvise other stories from children’s literature employing a number of different vocal tones and attitudes to explore multiple possibilities in a live performance.
4. Examine the structural differences between fiction and drama.
5. Identify the main events of the plot, their causes, and their effect on future actions.
6. Discuss the traits of the major characters and their contributions to the action. Demonstrate emotional traits of characters through movement and gesture.
7. Try to remember and describe the strangest day you ever had at school.
8. Make predictions about the play using information and ideas presented in the text, as well as prior knowledge of the conventions of live theatre. For example:
 - Not every character in the books is also in the play. Which ones do you expect to see onstage?
 - How do you think the wacky world of *Wayside School* will be recreated at SCR?
 - What will the scenery, costumes, and props be like?
 - How will the actors look and sound?
 - How will the books’ many fantastic special effects be brought to the stage?

Word Search: Props, Characters, the Author and Character Traits

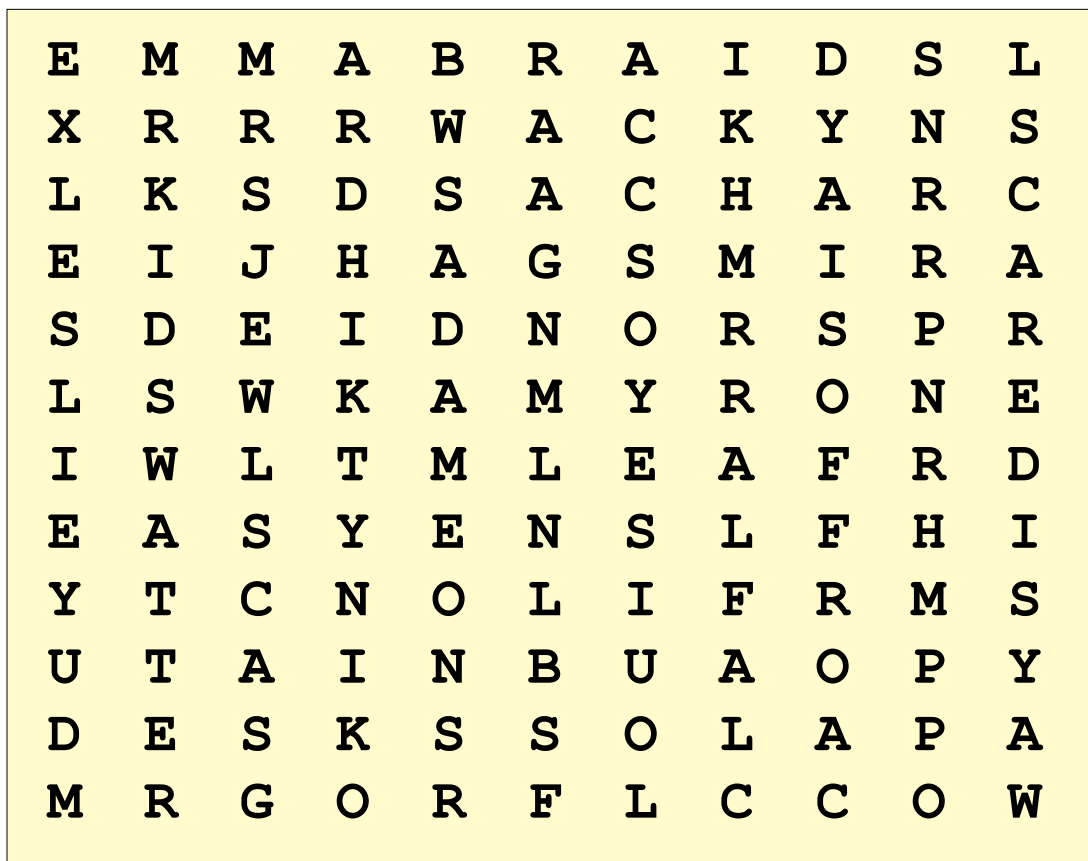
Props are anything that the actors handle or use on the stage.

Characters are the people portrayed by the actors.

The **author** is the person who wrote the book.

Character traits are particular patterns of emotion, thought, or behavior people have that make them unique.

Try finding props, characters, the author and character traits in this word search. There are even two bonus words that you will recognize from the play. There are 20 words that can be found horizontally, diagonally, vertically and spelled either backward or forward. Break a leg! (That's how you wish someone good luck in the theater.)



WORD SEARCH WORDS

Characters

DAMEON
RONDI
LESLIE
MYRON
MR GORF
MRS GORF
MRS JEWLS
LOUIS
MR KIDSWATTER

Props

APPLE
COW
BRAIDS
DESKS

Author

SACHAR

Character Traits

MEAN
SHY
SCARED
WACKY

Bonus Words

WAYSIDE
MOMMY

Discussion About the Theatre

Hold a class discussion when you return from the performance and ask students the following questions about their experience at SCR.

1. What was the first thing you noticed when you entered the theatre? What did you notice first on the stage?
2. What about the set? Talk 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? What do you think “house lights” are? How do they differ from stage lights? Did you notice different areas of lighting?
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?
7. If you were an actor, which of the characters would you like to play and why?
8. Which job would you like to try? Acting, Directing, Lighting designer, Sound designer, Stage Manager, Set designer, Costume designer or Stage crew? What skills might you need to complete your job?
9. How was the play different from the way you thought it would be?
10. How is being at the theatre different from being at the movies?

Discussion About the Play

1. Think about the set, lighting, costumes and music used in the play. If you were asked to design a production of *Sideways Stories from Wayside School*, what would you do differently?
2. In *Sideways Stories from Wayside School*, children are punished for harmless behavior. Do you think that going home early on the kindergarten bus is an appropriate punishment for misbehavior in class? Why or why not? What would you suggest as a punishment?
3. Would you like to have Mrs. Jewls for a teacher? Why or why not?
4. Compare Mrs. Jewls with Mrs. Gorf. Who is a better teacher and why?
5. How do the kids of Wayside School work together to solve problems?
6. Who is your favorite character and how would you describe him/her?
7. What’s wrong with Mr. Kidswatter’s safety reminder?
“To avoid problems on the stairs just remember this simple rule: when you go up the stairs keep to the right and when you come down the stairs keep to the left.”
8. In what ways is the play different from the books? In what ways are they similar?

Writing Activities

1. Write Your Own Theatrical Review!

A play review is written to let other people know about your opinions of a theatrical production. Of course, there are several elements that go into a play, so the following questions can guide the young reviewer.

THE STORY

What is the play about? Do you think it's a good story? Why? Describe your favorite moment.

THE ACTORS

What did an actor do that made you laugh? What did an actor do to convince you that he or she was perfect for the part?

THE SET AND COSTUMES

What did the theatre do to recreate Wayside School? How was the school different from the way you pictured it? Is there anything you would change about the costumes?

CONCLUSION

What did you like about the play? What didn't you like? What would you write to recommend this play to a friend in school?

2. Write a different ending to the play. Or imagine a continuation of the play: what happens after the last scene?
3. Write about how you think it might feel to be one of the actors. Would you notice the audience when you're on the stage? How might you feel about the reactions of the audience? How would you feel before the play began? What about after it ends?
4. Write a short poem about your favorite color like Dameon does. You can also try rhyming complimentary colors in the same poem (red & green; blue & orange) or use more exotic color names such as tangerine, aquamarine, eggplant, chartreuse, cerise, vermilion, periwinkle, goldenrod, teal, and of course, puce.
5. Leslie knows that the capital of England is London. Invent capitals for these crazy countries in Mrs. Jewls' geography test: Cat Man Do, East Kuku, Erk, Kyrkynsk, Teleportania, and Upper Laurentia.
6. BeBe has trouble counting to 100 alphabetically. Can you do it? Start by counting to ten alphabetically. Hint: The first number is "eight." When you've counted to ten, try counting to twenty, then thirty, forty, etc., until you get all the way to 100.

Drawing Activities

1. Draw a picture of what the audience might look like from the stage. Are you and your friends in the picture?
2. BeBe can draw a cat in 5 seconds, a dog in 4 seconds, a flower in 3 seconds, and a leaf in 1 second. How fast can you draw? Use a kitchen timer or a stopwatch to time yourself drawing the same things, and have contests with your friends to see which one of you is the fastest draw in your school. (Note: the objects you draw must be recognizable!)

Hands-On Activities

1. Be an Actor!

One of the most important things actors learn is how to use body movements and facial expressions to reflect feelings. What are ways we have seen people or animals use movements or expressions to show feelings such as anger, happiness or disappointment?

Pretend to be some of the characters in *Sideways Stories from Wayside School*, choosing from characters and scenes listed below. Remember to think about WHO you are, WHERE you are and WHAT is happening.

BE DAMEON...when he gives the apple (which is really Mrs. Gorf) to Louis to eat -THEN- when he watches Mrs. Jewls throw the computer out the window – THEN – when the tornado hits Wayside School.

BE RONDI...when she changes from an apple back into a student again – THEN – when she watches Louis eat the apple (Mrs. Gorf) – THEN – when Mr. Gorf makes Rondi tell her mom she hates her.

BE MYRON... when Mrs. Jewls kisses his nose – THEN – when he wants to pull Leslie's pigtails – THEN – when he thinks Leslie's pigtails are rattlesnakes

BE LESLIE...when Myron pulls her pigtails –THEN – when she pulls Myron back into the classroom using her pigtails.

BE MISS VALOOOSH ...when she tells the children they are not dancing, they are doing the tango.

BE MRS. JEWLS...when she throws the computer out the window – THEN – when she acts like Mrs. Gorf – THEN – when she conducts the students playing their instruments.

BE MRS. GORF...when she tells BeBe she is going to turn her into an apple – THEN – when she accidentally turns herself into an apple

BE MISS ZARVES...when Mrs. Jewls' class goes to the 19th floor – THEN – when Mr. Gorf says, "There is no Miss Zarves."

2. Make paper airplanes with Rondi.

Go to *How to Build the Best Paper Airplane in the World* (www.zurqui.com/crinfocus/paper/air-bld1.html) for complete instructions.

3. Dance with Miss Valooosh. Research the Tango at www.centralhome.com/ballroomcountry/tango.htm

4. One day while trying to figure out what kept the Moon in the sky, Sir Isaac Newton saw an apple fall to the ground in his orchard. Louis learns about gravity the hard way when Mrs. Jewls tosses her new computer out the window and it crashes to the ground 30 floors below. Do a few gravity experiments of your own from: <http://education.usace.army.mil/clubhouse/science/list.cfm?Topic=gravity>



Letters of Thanks

Write letters of thanks to SCR describing the most memorable aspects of attending a performance of *Sideways Stories*, and what you enjoyed most about your visit to SCR.

Send letters to:
South Coast Repertory
Attn: TYA
PO Box 2197
Costa Mesa, CA 92628-2197



Part III: At the Theatre

Welcome to the Argyros

The 336-seat Julianne Argyros Stage is the newest theatre space at SCR. It opened in 2002 with a huge celebration and we are delighted that thousands of Orange County school children fill this state-of-the-art facility each season to enjoy our Theatre for Young Audiences productions. The Argyros is designed to provide audiences a feeling of intimacy, with no seat more than 39 feet from the stage.



Julianne Argyros Stage

Theatre Etiquette

Theatre is an art form that depends on both the artists and the audience. A performance is influenced by an audience, just as an audience is influenced by a performance. The artists and staff of South Coast Repertory are creating a special new world for you to visit. When you walk into the theatre, you will feel that behind the curtain lies the secret of that new world which is about to come to life before your eyes. Sometimes it's so exciting, you can barely hold still. But remember that once the play begins, you have a very important job to do. Everybody in the theatre is a part of the play. You are connected to all the other people in the audience, as well as to the actors on the stage. Remember, you're all in the same room. They can SEE you, HEAR you, and FEEL you, just as you can SEE, HEAR, and FEEL them. Your attention, involvement, responses, and imagination are a real part of each and every performance. The play can actually be made better because of you!

Student Tips for Theatre Trips

- Stay with your group at all times and pay attention to your teachers and chaperones.
- Listen carefully to the SCR staff member who will board your bus with last-minute tips.
- Take your seat in the theatre before going to the bathroom or getting a drink of water.
- Make yourself comfortable while keeping movement to a minimum.
- Please do not stand up, walk around, or put your feet on the seat in front of you.
- Absolutely no chewing gum, eating, or drinking in the building.
- No backpacks, cameras, or electronic devices are permitted in the theatre.
- Feel free to talk quietly in your seats before the show.
- Show your appreciation by clapping for the actors at the end of the play.
- After the lights come back up, wait for the ushers to escort your group out of the theatre.

Theatre Etiquette Yes/No Game

Ask students the following questions to test their understanding of how to behave before, during, and after the performance.

Should you...

- Try your best to remain in your seat once the performance has begun? (Yes!)
- Share your thoughts out loud with those sitting near you? (No!)

- Wave and call out to the actors on stage? (No!)
- Sit on your knees or stand near your seat? (No!)
- Bring snacks and gum to enjoy during the show? (No!)
- Reward the cast and crew with applause when you like a song or dance and at the end of the show? (Yes!)
- Arrive on time so that you do not miss anything or disturb other audience members while you are being seated? (Yes!)
- Keep all hands and feet and items out of the aisles during the performance? (Yes!)

Programs

Everyone who attends a Theatre for Young Audiences performance at SCR receives a program, also called a playbill. Patrons at weekend public performances receive their programs from the ushers upon entering the theatre. At the conclusion of each weekday matinee, teachers will be given programs for their students which can be distributed back in the classroom. In addition to the customary information about the play and the players, the program contains features and activities that students will have fun working on after the show, either in class or at home on their own.

Basic Theatre Vocabulary

- Acting** The process by which an individual interprets and performs the role of an imagined character.
- Action** The core of a theatre piece; the sense of forward movement created by the sequence of events and the physical and psychological motivations of characters.
- Ad-Lib** To improvise stage business or dialogue; to make it up as you go along.
- Apron** The area of the stage that extends toward the audience, in front of the main curtain.
- Backstage** The space behind the acting area, unseen by the audience.
- Balcony** An upper floor of seats projecting out over the main seating area of a theatre.
- Blocking** The movement and stage business, designed by the director and performed by the actors.
- Boxes** Seats separated from the main seating area located on the upper level near the stage.
- Box office** A windowed space at the front of the theatre building where tickets are sold.
- Business** Any action performed on stage.
- Character** The role played by an actor as she or he assumes another's identity.
- Choreography** The art of creating and arranging dances onstage.
- Conflict** The problem or incident that creates the action and is resolved by the end of the play.
- Costume** The carefully selected or specially designed clothing worn by the actors.
- Cross** The actor's movement from one stage location to another.
- Cue** The last words or action of an actor immediately preceding the lines or business of another actor.
- Dialogue** The stage conversation between characters.
- Diction** The clarity with which words are pronounced.
- Director** The person who oversees the entire process of staging a theatrical production.
- Downstage** The part of the stage closest to the audience. At one time stages were raked, or sloped, with the lower ("down") part closest to the audience, and the higher ("up") part further away.
- Ensemble** A cast of actors working together effectively to present a theatrical performance.
- Flats** Canvas or wood-covered frames that are used for the walls of a stage setting.
- Green Room** A room near the stage where actors await entrance cues and receive guests. The room's name comes from Elizabethan times, when actors waited on a real "green" (or patch of grass).
- Improvisation** The spontaneous use of movement and speech to create a character.

Lobby The public waiting area outside the theatre space.

Mezzanine Lower level seating area beneath the balcony overhang.

Monologue A solo speech during which the character reveals personal thoughts.

Narrator A character who tells the story of the play directly to the audience.

Orchestra Lower level seating area immediately in front of the stage.

"Places" Direction given by the Stage Manager for actors to be in position before each act begins.

Plot The "what happens" in a story: beginning (the setting, characters, and problem); middle (how the characters work to solve the problem); and the ending (resolution of the problem).

Project To speak loudly so the entire audience can hear you.

Props All the stage furnishings, including furniture, that are physically used by the actors.

Proscenium Stage A traditional theatre with the audience seated in front of a proscenium arch framing the stage. The Argyros is a proscenium stage.

Run Length of time the play will be presented (i.e two weeks, two months, two years).

Script The text of the play, including dialogue and stage directions, all written by the playwright.

Set All of the scenery that makes up the physical environment of the world of the play.

Stagecraft The knowledge and skills required to create the physical aspects of a production; i.e., scenery, lighting, costumes, and props.

Stage Left That part of the stage to the actor's left when the actor faces the audience.

Stage Manager The person who supervises the physical production of a play and who is in charge of the stage during the performance.

Stage Right That part of the stage to the actor's right when the actor faces the audience.

Strike Dismantling the set, costumes and props at the end of the run of a show.

Theme The central thought, idea, or significance of the action of a play.

Upstage The area of the stage farthest way from the audience and nearest to the back wall.

Part IV: Education Station

Study Guide activities directly support the California State Standards in the areas of:

1. English Language Arts
 - 1.0 Word analysis and systematic vocabulary development
 - 3.0 Literary response and analysis
 - 1.0 Writing strategies and applications
2. Mathematical Reasoning
 - 1.0 Students make decisions about how to approach problems
 - 2.0 Students use strategies, skills and concepts in finding solutions
 - 3.0 Students move beyond a particular problem by generalizing to other situations
3. Visual Arts/Performing Arts
 - Theatre 5.0 Connections, relationships, applications
 - 2.0 Creative expression
 - 3.0 Aesthetic valuing

The SCR Study Guide is designed to put activities in the teacher's hand which will make the theatre experience more meaningful for the students. The packet is designed to incorporate many of the California State Standards making the learning relevant and integrated.

Five Strands of Arts Education

Students in a comprehensive program are expected to master the standards of an arts discipline, which includes the following five strands:

1.0 Artistic Perception refers to processing, analyzing and responding to sensory information through the use of the language and skills unique to dance, music, theatre and visual arts.

2.0 Creative Expression involves creating a work, performing and participating in the arts disciplines. Students apply processes and skills in composing, arranging and performing a work and use a variety of means to communicate meaning and intent in their own original formal and informal works.

3.0 Historical and Cultural Context concerns the work students do toward understanding the historical contributions and cultural dimensions of an arts discipline. Students analyze roles, functions, development in the discipline, and human diversity as it relates to that discipline.

4.0 Aesthetic Valuing includes analyzing and critiquing works of dance, music, theatre or visual arts. Students apply processes and skills to productions or performances. They also critically assess and derive meaning from the work [. . .] and from performances and original works based on the elements and principles of an arts discipline.

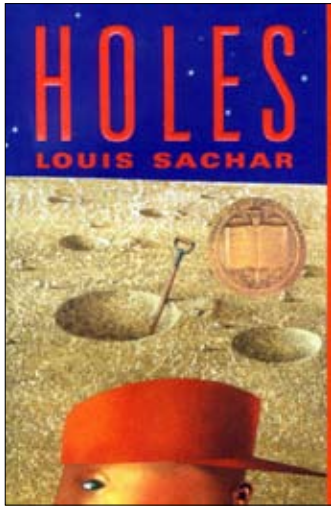
5.0 Connections, Relationships, Applications involves connecting and applying what is learned in one arts discipline and comparing it to learning in the other arts, other subject areas and careers. Students develop competencies and creative skills that contribute to lifelong learning.

From the California and Visual Arts

Education in the arts is essential for all students. California's public school system must provide a balanced curriculum, with the arts as part of the core for all students, kindergarten through grade twelve, no matter what the students' abilities, language capacities or special needs happen to be. Each of the arts disciplines maintains a rich body of knowledge that enables the students to understand their world in ways that support and enhance their learning in other core subjects. In addition, through this rich body of knowledge, students learn how each of the arts contributes to their own sensitivity of the aesthetic qualities of life. Students learn to see what they look at, to hear what they listen to, feel what they touch and to understand more clearly what they integrate into their own experience.

<http://www.cde.ca.gov/ci/cr/cf/documents/rlafw.pdf>

Part IV: Resources

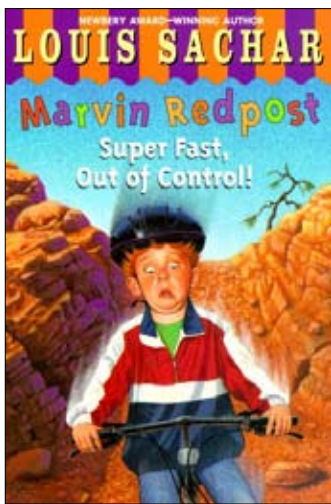


More Books by Louis Sachar

The Boy Who Lost His Face (1997)
The Cardturner (2010)
Dogs Don't Tell Jokes (1991)
Johnny's in the Basement (1983)
Monkey Soup (1992)
Sixth Grade Secrets (1987)
Someday, Angeline (1983)
There's a Boy in the Girls' Bathroom (1987)

Holes Series

Holes (1998)
Stanley Yelnats' Survival Guide to Camp Green Lake (2003)
Small Steps (2008)



Wayside School Series

Sideways Stories From Wayside School (1978)
Wayside School Is Falling Down (1989)
Wayside School Gets a Little Stranger (1995)
Sideways Arithmetic from Wayside School (1989)
More Sideways Arithmetic from Wayside School (1994)

Marvin Redpost Series

Marvin Redpost: Kidnapped at Birth? (1992)
Marvin Redpost: Why Pick On Me? (1993)
Marvin Redpost: Is He a Girl? (1993)
Marvin Redpost: Alone in His Teacher's House (1994)
Marvin Redpost: A Flying Birthday Cake? (1999)
Marvin Redpost: Class President (1999)
Marvin Redpost: Super Fast, Out of Control! (2000)
Marvin Redpost: A Magic Crystal? (2000)

Other Study Guides and Lesson Plans

http://www.theatreofyouth.org/guides/task_ssfws.pdf

<http://www.aaronshp.com/rt/RTE32.html>

<http://trackstar.4teachers.org/trackstar/ts/viewTrack.do?number=116369>

Articles on the Author and Adaptor (Links)

Louis Sachar's Website

<http://www.louissachar.com>

Article/Interview: USA Today on Sachar and the trials of childhood

http://www.usatoday.com/life/books/news/2006-01-09-sachar-main_x.htm

Biographical Essay: A long biography from the Educational Book and Media Association

<http://www.edupaperback.org/showauth.cfm?authid=71>

Article/Interview: An article by the Austin Chronicle on Sachar and his successes

<http://www.austinchronicle.com/issues/vol18/issue26/books.sachar.html>

Random House Children's Books pamphlet on Sachar and his work

<http://www.randomhouse.com/kids/pdf/AuthorBioLouisSachar.pdf>

Scholastic Books biography on Sachar

<http://www2.scholastic.com/browse/contributor.jsp?id=3603>

Brief biographical article on Sachar from California Kids! Magazine

<http://www.patriciamnewman.com/sachar.html>

Explore Writing with Louis Sachar- an activity on Sachar and *Holes*

<http://teachershare.scholastic.com/resources/531>

John Olive's Website

<http://johnolive.net>

Other Fun Links

Fun Wayside School Trivia

<http://www.kidsreads.com/funstuff/trivia/wayside-triv1.asp>

Website about architecture with fun activities

www.archkitecture.org

Design Your Own School

www.crayola.com/lesson-plans/detail/design-your-school-lesson-plan/

Explore different crazy instruments from around the world

www.virtualmuseum.ca/Exhibitions/Instruments/Anglais/composition_musicale.html

Create your own wacky tales on this Mad Libs website

www.eduplace.com/tales

Answer Key

Word Search

The first letter of each word is underlined and bold. Note: Some words begin with the same letter.

E	<u>M</u>	<u>M</u>	A	<u>B</u>	R	A	I	D	S	L
X	R	R	R	<u>W</u>	A	C	K	Y	N	<u>S</u>
<u>L</u>	K	S	D	<u>S</u>	A	C	H	A	R	C
E	I	J	H	A	G	<u>S</u>	<u>M</u>	I	R	A
S	D	E	I	<u>D</u>	N	O	<u>R</u>	S	P	R
L	S	W	K	A	<u>M</u>	Y	R	O	N	E
I	W	L	T	M	L	E	A	F	R	D
E	A	S	Y	E	N	S	L	F	H	I
Y	T	C	N	O	L	I	F	R	M	S
U	T	A	I	N	B	U	A	O	P	Y
<u>D</u>	E	S	K	S	S	O	L	A	P	<u>A</u>
<u>M</u>	R	G	O	R	F	<u>L</u>	C	<u>C</u>	O	<u>W</u>

Vocabulary Matching

- 1-H.** Mrs. Jewls: "Yes, boy in the off-putte shirt?"
- 2-J.** Mrs. Jewls: "You make pickles by sticking cucumbers in brine."
- 3-A.** Miss Valoosh: "Vhat is wrong mit you bambinis?"
- 4-I.** Mr. Gorf: "We're rather busy right now but perhaps we can get together for tea and crumpets some day."
- 5-G.** Miss Mush: "I brought you a slice of my famous rutabaga cake with crunchy noodle topping."
- 6-B.** Myron: "If I don't learn to control these kinds of impulses I'll grow up to be a kid."
- 7-C.** Mr. Pickle: "But zealots, motivated by professional jealousy stripped me of my license."
- 8-F.** Mrs. Jewls: "I believe that if we can create harmony in music we can create harmony in our souls."
- 9-D.** Miss Zarves: "She and Mrs. Jewls are memorizing the Oxford English dictionary, unabridged."
- 10-E.** Mrs. Jewls: "Bumbleshoot. Noun. A popular ride in insect amusement parks."