

THEATRE FOR YOUNG AUDIENCES

RED RIDING HOOD

BY ALLISON GREGORY

PRODUCED IN PARTNERSHIP WITH MIDDLESEX COMMUNITY COLLEGE AND UMASS LOWELL

STUDY
GUIDE



PERFORMED AT RICHARD AND NANCY DONAHUE FAMILY ACADEMIC ARTS CENTER

STUDY GUIDE BY **ALLISON BACKUS**

DESIGNED BY **EMILY BOYER**



JEANNE D'ARC
CREDIT UNION

STUDY GUIDE SPONSOR

JANUARY 10-28, 2024



MERRIMACK REPERTORY THEATRE

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PRESENTS

RED RIDING HOOD

BY

ALLISON GREGORY

FEATURING

CELENA LOPES
ROBERT MCKENZIE
CAMERON MERULLO
KATIE WIITALA

SCENIC DESIGNER

KATHLEEN CHADWICK

COSTUME DESIGNER

LEE VILIESIS

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STAGE MANAGER

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Amy Myres Props Master

DIRECTED BY

KAREN OSTER

PRODUCED IN PARTNERSHIP WITH MIDDLESEX COMMUNITY COLLEGE AND UMASS LOWELL

PERFORMED AT RICHARD AND NANCY DONAHUE FAMILY ACADEMIC ARTS CENTER

JANUARY 10-28, 2024

WWW.MRT.ORG/RED

FOR THE FULL RED RIDING HOOD PROGRAM WHICH INCLUDES
COMPREHENSIVE SHOW CREDITS, CAST AND CREW BIOS, AND MORE!



*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



+Member of the Society of Stage Director and Choreographers, a national theatrical labor union.



*The Scenic, Costume, Lighting, and Sound Designers in this production are represented by United Scenic Artists (USA) Local USA-829, IATSE.



Merrimack Repertory Theatre is a constituent of Theatre Communications Group (TCG), the national organization for the American theatre.



Merrimack Repertory Theatre operates under agreements between the League of Resident Theatres (LORT), a consortium of regional theatres throughout the nation, and AEA (Actors' Equity Association), SDC (Stage Directors and Choreographers Society), and USA (United Scenic Artists).

LEARNING STANDARDS

THEATRE ETIQUETTE & THEATRE VOCAB

GRADES 1-4

English Language Arts – *Speaking and Listening, Language*

SL.1, L.4

FROM THE PLAYWRIGHT

GRADES 1-4

English Language Arts – *Reading Literature*

RL.7

Theatre Arts – *Responding*

T.R.07, T.R.08, T.R.09

TO GRAND-MAMA'S HOUSE

GRADES PK-4

English Language Arts – *Speaking and Listening, Reading Informational Text*

SL.1, RI.3

Comprehensive Health – *Physical Health*

PH.02.12, PH.02.07

Theatre Arts – *Performing*

T.P.04, T.P.06

WHAT IS ADAPTATION? AND FAIRYTALE

ADAPTION LIST

GRADES PK-3

English Language Arts – *Language, Reading Literature*

L.6, RL.3, RL.9

History and Social Science – *Geography, Maps, and Places*

1.T2.05

WHERE AND WHEN?

GRADES PK-3

English Language Arts – *Reading Literature, Speaking and Listening*

RL.1, RL.3, RL.7, SL.5

History and Social Science – *Geography, Maps and Places*

Pre-K.T2.02

Theatre Arts – *Responding*

T.R.07, T.R.08, T.R.09

WHO?

GRADES PK-3

English Language Arts – *Reading Literature, Writing, Speaking and Listening, Language*

RL.1, RL.3, RL.5, W.4, W.10, SL.4, SL.5, L.1

Theatre Arts – *Responding, Performing*

T.R.07, T.R.08, T.R.09, T.P.04

WHAT AND WHY?

GRADES K-3

English Language Arts – *Reading Literature, Speaking and Listening, Writing, Language*

RL.1, RL.3, RL.6, RL.9, RL.10, SL.6, W.8, W.10, L.1, L.2

Theatre Arts – *Responding*

T.R.07, T.R.08, T.R.09

History and Social Science – *Geography, Maps, and Places*

Pre-K.T2.02

INDIVIDUAL AND COLLABORATIVE STORYTELLING

GRADES K-4

English Language Arts – *Writing, Speaking and Listening, Language*

W.1, W.2, W.3, W.10, SL.1, SL.5, L.1, L.2, L.3

History and Social Science – *Personal Experiences and Memories*

Pre-K.T3.01

GET CREATIVE! ORIGAMI WOLF & RED RIDING HOOD WORRY DOLL CRAFTS

GRADES K-4

Visual Arts – *Creating*

V.Cr.01, V.Cr.02

Comprehensive Health – *Mental Health, Feelings and Emotions*

SEH.05.01, SEH.05.02, SEH.05.11

WELCOME TO MERRIMACK REPERTORY THEATRE!

MRT is a professional theatre company based in Lowell's Nancy L. Donahue Theatre at Liberty Hall. Specializing in new work, MRT produces contemporary plays, new concerts and new musicals all year long. MRT is dedicated to "engaging, entertaining, and enriching" the Merrimack Valley Community through the magic of the performing arts.

THEATRE ETIQUETTE

Theatre is a community event. A powerful form of art, theatre allows us to enjoy and experience a show with our fellow community members. As a part of the community, please follow these theatre etiquette guidelines, so that everyone can enjoy the experience of live theatre!

PLEASE SILENCE AND TURN OFF ALL CELLPHONES AND OTHER ELECTRONIC DEVICES.

Any and all electronic use is distracting to the actors, and the other audience members, and it can cause interference with important technical equipment.

PLEASE BE RESPECTFUL WHILE YOU'RE IN THE AUDIENCE. THIS MEANS NO TALKING OR EATING, AND DOING YOUR BEST TO STAY STILL AND SEATED.

Feel free to laugh at the funny parts, but please refrain from talking until after the show is finished.

PLEASE REFRAIN FROM TAKING ANY PHOTOGRAPHS OR VIDEOS OF THE PLAY.

This is to protect our actors and productions from piracy, which is illegal.

IF YOU OR SOMEONE YOU'RE WITH IS HAVING DIFFICULTY WITH THESE RULES, PLEASE TAKE A MOMENT TO STEP OUTSIDE THE THEATRE AND RE-COLLECT YOURSELF.

Sometimes things go wrong, and individuals just aren't in the right mindset to be the best audience members they can be. Please be considerate to the performers and your neighbors by taking time away to settle yourself, or your companion.

OTHER THINGS TO KEEP IN MIND:

- Use the bathroom before the show begins, that way, you won't have to crawl over the person next to you, and you won't miss a minute of the show!
- Show the actors and crew your appreciation by applauding and cheering them at the end of the show when they come out for the curtain call.

THEATRE VOCABULARY

ACTOR (n) A person whose job is to act on stage, in movies, or on television.
"She wants to be an *actor* when she grows up."

AUDIENCE (n) The group of people watching a play or concert.
"While I was performing in the school play, my mom was a member of the *audience*."

AUDITION A job interview where actors perform in front of directors in order to show their talent. The act of performing in the hopes of being hired as an actor.
(n) "My brother has an *audition* for a play this afternoon."
(v) "I am *auditioning* for the role of Red Riding Hood."

BACKSTAGE (adv) In the area behind the stage which is hidden from the audience. This is where actors go when they are not on stage. Sometimes costumes and props are kept backstage.
"After the play, the audience was invited *backstage* to see the props and costumes."

CAST (n) All the actors in a given play or movie.
"The *cast* had a big party to celebrate the last performance."

CHARACTER (n) A person in a book, movie, play, video game, or graphic novel.
"My favorite fairytale *character* is the wolf in Little Red Riding Hood."

COSTUME (n) The clothing actors wear on stage when they are playing their characters.
"Her *costume* includes a dress, an apron, glasses, and a gray wig."

CURTAIN CALL (n) When the performers in a play gather on stage at the end of the show so that the audience can applaud them.
"I loved the play and clapped really loudly during the *curtain call!*"

DIRECTOR (n) The person in charge of a play or movie. They organize the actors and designers and help everyone work together.
"My mom is a *director* at our local theatre."

THEATRE VOCABULARY

ENCORE (n) An additional performance after the end of a concert or play, given when the audience loved the show and wants to see more.

“At the end of the night, the band gave an *encore* performance of three more songs.”

INTERMISSION (n) A short break in the middle of the play where the audience members can use the bathroom, stretch their legs, or get a snack.

“At *intermission*, I bought a water bottle and read the program.”

PLAYWRIGHT (n) A person who writes plays.

“Allison Gregory is a *playwright*. She wrote the play, *Red Riding Hood*.”

REHEARSAL (n) A practice performance before the play is performed in front of an audience.

“My sister has *rehearsals* for the school play every day after school.”

ROLE (n) The character assigned to a specific actor.

“I’m playing the *role* of Tree #2 in the play!”

SCRIPT (n) The written play. A document with all the dialogue and stage directions.

“My best friend just finished writing her first *script*.”

SET (n) The background and props used in a given play.

“He helped to build and paint the *set*. It looked like a real forest!”

STAGE (n) Where the actors perform the play.

“At the beginning of the play, my character does a somersault across the *stage*!”

WINGS (n) The areas to the side of the stage, unseen by the audience. This is where the actors wait to enter the stage.

“José was nervous as he waited in the *wings*.”

RED RIDING HOOD SYNOPSIS

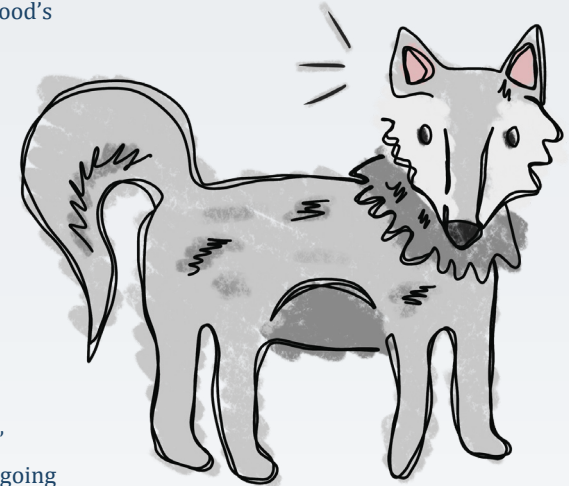
Wolfgang, a fantastic actor, welcomes the audience. He explains that they are at a play, and that he has decorated the stage to resemble Grand-mama’s cottage. He says that the play is *Red Riding Hood*, and that he will be playing all the roles. He is about to begin the play at the climactic moment when the wolf enters Grand-mama’s house, but just then, a Delivery Person enters with a package.

Wolfgang tells the Delivery Person that she is interrupting his “one-person extravaganza;” his play, *Red Riding Hood*. Excited, the Delivery Person says that she also knows the story of *Little Red Riding Hood*, and she eagerly begins to tell her own version of the tale. Annoyed, Wolfgang tries to get back to his own version of the story, but the Delivery Person begins acting alongside him, taking on the role of Little Red Riding Hood herself. Wolfgang and the Delivery Person argue about whether Red Riding Hood brings her grandmother cake or soup, and after settling on bread, both begin to act out the story together. As Red Riding Hood’s mother, Wolfgang gives Red Riding Hood (played by the Delivery Person) the bread to take to her sick grandmother’s house. Mother gives Red Riding Hood directions, and reminds her not to stray from the path, and not to talk to strangers. Red Riding Hood heads off into the woods.

In the dark and scary woods, Red Riding Hood meets the wolf. He tells her he is the exception to the “no strangers” rule, and to call him “friend.” Red Riding Hood tells him where she’s going

and why, and the wolf says he will accompany her. Momentarily distracted from their roles, Wolfgang and the Delivery Person consider the mysterious package. Curious, they consider opening it, but then decide that since it isn’t theirs, they had better not.

Back to the story, the Wolf and Red Riding Hood walk through the woods. Red Riding Hood tells him about her grandmother. The wolf admits that he has no family; that they “kicked him out of the pack” and made fun of him for being a lousy hunter. Red Riding Hood is sympathetic. The wolf becomes anxious when he hears a woodcutter in the forest. He tries to hurry his companion along, but she stops to gather flowers for her grandmother. Once again hearing the woodcutter, the wolf scampers off. Alone, Red Riding Hood comes across some butterflies, and the woodcutter, who expresses concern when she tells him about the wolf. He points her towards Grand-mama’s house, and gives her a lantern, telling her that “wolves hate fire.”



RED RIDING HOOD SYNOPSIS

Red Riding Hood once again comes across the wolf, The wolf considers eating her then, but decides to wait and have a full meal of both Red Riding Hood and her grandmother. He sets Red Riding Hood on a detour off the path so that he can get to Grand-mama's house before she does. The wolf arrives at Grand-mama's house, where, after engaging in a series of knock-knock jokes, he is let inside. Pausing again in their tale, Wolfgang and the Delivery Person argue about how sick Grand-mama really is, what to include in the story, and what to omit. The Delivery Person reminds Wolfgang that *Little Red Riding Hood* is a very old story that has been told and retold all over the world, with different endings and variations.

Back to the story, Grand-mama puts on her glasses and realizes that she has welcomed in a wolf and not her granddaughter. A wild chase ensues, and ends with the wolf successfully gobbling up the poor old woman before slipping on her glasses and nightcap. Eagerly awaiting the arrival of Red Riding Hood, he contemplates his next meal. However, he is made to wait longer than expected, and as he examines the neat little cottage, he is struck with remorse for eating Grand-mama, who was probably a "nice person," and who won't get to "finish her book" or "go snorkeling."

Fed up with waiting, Wolfgang, goes looking for his Red Riding Hood. Just as Wolfgang exits, the Delivery Person enters, then exits. They continue on like that, narrowly missing each other. The

Delivery Person puts on Wolfgang's wolf gloves, and missing his companion, Wolfgang puts on Red Riding Hood's beanie. Finally, the two find each other, and they continue with the story, this time with the Delivery Person as Wolf-Grand-mama and Wolfgang as Red Riding Hood.

Wary, Red Riding Hood approaches Grand-mama who looks and acts strangely. Pondering her grandmother's appearance, Red Riding Hood finally makes her fateful statement: "**Grand-mama, what terrible big, yellow teeth you have!**" The wolf



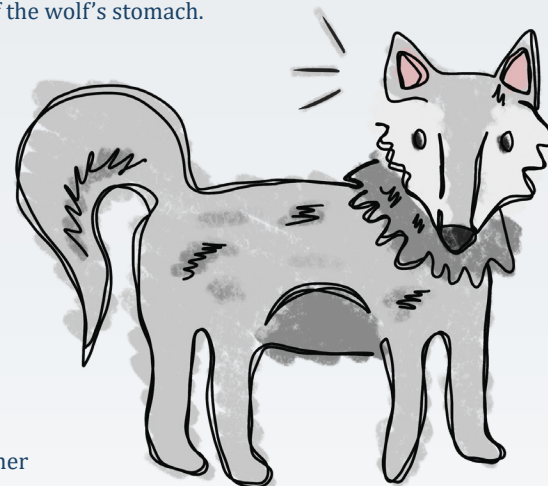
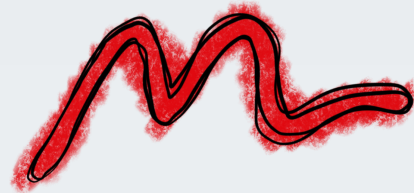
jumps up and declares, "**all the better to crunch little children with!**" before chasing Red Riding Hood around the cottage. Using the lantern the woodcutter gave her, Red Riding Hood spooks the wolf enough to have him back himself into a trunk.

The woodcutter enters, and Red Riding Hood proudly announces that she has captured the wolf. But then, they hear a cry from inside the wolf inside the trunk! Realizing Grand-mama has been eaten, Red Riding Hood and the woodcutter decide to open the trunk, grab the wolf, and cut Grand-mama out of the wolf's stomach, even though they are very afraid. Red Riding Hood jumps into the trunk, and the woodcutter watches them fight. He announces that Red Riding Hood has been eaten, and goes to fetch a bigger axe.

Inside the wolf's stomach, Red Riding Hood finds Grand-mama. Scared but eager to escape, they decide to fight and climb up and out of the wolf's stomach. Together, they escape, and the wolf dramatically declares that now he must die. Red Riding Hood and Grand-mama rejoice at being free, and Red Riding Hood declares that she will no longer take her grandmother

for granted: she will listen to her grandmother's stories, no matter how many times she's heard them before.

Wolfgang and the Delivery Person celebrate finishing their story. Just then, the Delivery Person remembers her urgent package. Finally, she reads the name on the package -Wolfgang! Wolfgang opens his package, and discovers that someone has sent him a cake. Now friends, the Delivery Person and Wolfgang sit down to eat the cake together. They declare that their version of the story is "much better" than the original tale.





FROM THE PLAYWRIGHT: AN INTERVIEW WITH ALLISON GREGORY

DO YOU HAVE A FAVORITE FAIRYTALE?

I love *The Snow Queen*, *The Steadfast Tin Soldier*, *The Red Shoes*—pretty much anything by Hans Christian Andersen.

WHAT'S FUN ABOUT ADAPTING A CLASSIC FAIRYTALE? WHAT'S DIFFICULT ABOUT IT?

I love playing with the built-in expectations a fairytale presents. I get to make decisions

about what to keep and what to get rid of; I make choices about each character and create new circumstances and storylines. And there's the challenge of turning a book—which is an internal, personal experience, into a theatrical event—which is an external, living, communal experience. A book draws you in; a play asks for your attention on its own terms.

WHAT DO YOU LIKE ABOUT WRITING IN GENERAL?

A writer better like being alone, because you're by yourself a lot. I really enjoy disappearing into whatever world I'm trying to create, and being surprised when the story takes an unplanned turn. Best of all is collaborating with a director who brings an exciting new layer to the story.

WHAT WOULD YOUR ADVICE BE TO YOUNG WRITERS?

Write! Write nonsense, write badly, just keep writing until you know what you're writing about. Write until you have something to say. Write to find your voice.

WHAT CAN YOU TELL US ABOUT THE PROCESS OF WRITING AND IMAGINING *RED RIDING HOOD*?

Comedy is a language I love, and one that seemed right for this iconic fairytale. I didn't want to completely avoid the dark morality of *Red Riding Hood*; to me humor is a unique way to understand it. Physical comedy is also

something I love: from Buster Keaton to Jerry Lewis, Lucille Ball to Carol Burnett, Flip Wilson to Kristen Wiig. Physical humor is a great humanizer and connector, and it seemed a natural fit for this project. When I landed on the idea of who the wolf was—a 'great' actor, and who Red was—a frustrated delivery person, it completely cracked open the world of the play for me. Having the two actors who enact *Red and Wolf* play all of the characters—including each other—gave it the mad-cap theatrical feel I prize as an audience member. So, what was initially a tidy morality tale about a girl who goes off the path and falls prey to a clever wolf became something much more relatable: a story about empathy and courage and the freedom to create new narratives.

WHAT DO YOU HOPE YOUNG AUDIENCES WILL TAKE AWAY FROM *RED RIDING HOOD*?

We are in an expansive cultural moment, one that's asking us to be more intentional and inclusive in our thinking and our choices; to take action instead of taking things for granted. This is true across social and political norms, in the arts and in the classroom, and in our own neighborhoods and communities. What should we do? Who are we? How do we connect to each other?

Stories. Everyone has a story. Stories are still the best tool to show us our humanity. My great hope is that young people will leave the theatre today believing that there is joy and power in writing their own story.

**WRITE!
WRITE NONSENSE,
WRITE BADLY,
JUST KEEP WRITING
UNTIL YOU KNOW
WHAT YOU'RE
WRITING ABOUT.**

ACTIVITY

TO GRAND-MAMA'S HOUSE

SEE PAGES 38-39 FOR ACTIVITY DETAILS & INSTRUCTIONS

WHAT IS AN ADAPTATION?

An adaptation is a story based on another story. Adaptations use a story as inspiration, but change certain things about it, like the characters, the settings, the time period, or the ending.

Red Riding Hood is a play written by Allison Gregory. The play is based on folktales from around the world that feature a young girl who gets eaten, or nearly eaten, by a dangerous animal predator, often in disguise as a relative. Versions of the story exist in Eastern Asia, in Europe, and in Africa. Today, the most well-known version of the tale comes from the story *Little Red Riding Hood*, which was written over 300 years ago by the French writer, Charles Perrault. Today, most people don't read the original Perrault story. Instead, they read different versions written by modern authors with modern illustrations which, usually tell the same story. Fairytales are popular and well-known because they are adapted again and again, into new books, movies, and plays.

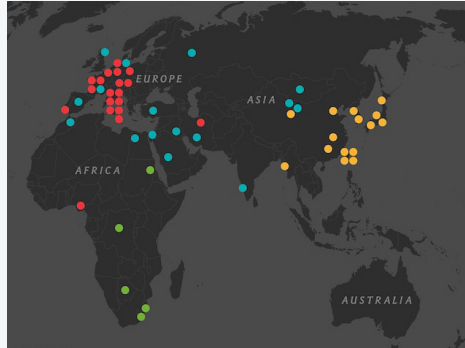


Figure 1: A map showing where different versions of *Red Riding Hood* have been told over the centuries.

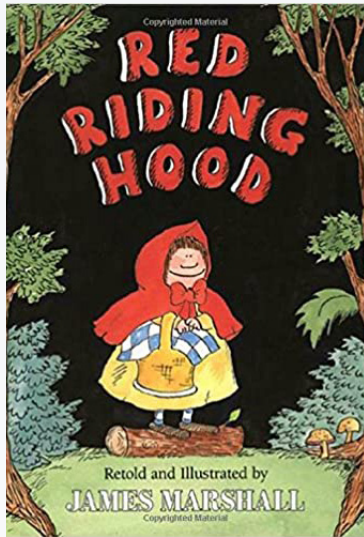


Figure 2: James Marshall's 1993 re-telling of *Red Riding Hood*.

DISCUSS:

Ask students to share examples of fairytale adaptations they know and enjoy. Is it a movie? A book? Why is it different? What do you like about what was changed?

READ:

Before or after seeing *Red Riding Hood* at Merrimack Repertory Theatre, read the classic story aloud, presenting it to the class as the "original story." James Marshall's *Red Riding Hood* and *Little Red Riding Hood* by Paul Galdone are excellent choices. A digital version of James Marshall's version can be found [HERE](#).

DEFINITIONS

ADAPTATION (n) An adaptation is a story based on another story. Adaptations often tell a well-known story (like a fairytale) but change something about it. These changes could include changes to the characters, setting, time-period, or plot.

"My favorite *adaptation* is the book, *Cinderella Penguin*."

ADAPTER (n) A person who creates or writes adaptations.

"Allison Gregory is a playwright and an *adapter*."

ADAPT (v) The act of adapting something

"My friends and I are *adapting* the story of Hansel and Gretel"

FAIRYTALE ADAPTATION LIST

Cinderella Penguin, or The Little Glass Flipper

By Janet Perlman

The Three Little Wolves and the Big Bad Pig

By Eugene Trivizas,

Illustrated by Helen Oxenbury

Goldy Luck and the Three Pandas

By Natasha Yim,

Illustrated by Grace Zong

Rumpelstiltskin's Daughter

By Diane Stanley

The Poisoned Apple

By Anne Lambelet

Rapunzel (Once Upon a World)

By Chloe Perkins,

Illustrated by Archana Sreenivasan

Twice Upon a Time: A Guide to Fractured, Altered, and Retold Fairytales

By Catharine Bomhold and Terri E. Elder

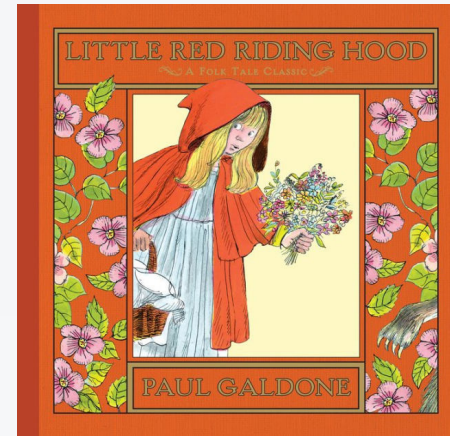


Figure 3: Paul Galdone's 2012 version of *Red Riding Hood*.

WHERE AND WHEN?

The setting of a story is where and when the story takes place. Setting is important because it shapes the characters, the plot, and the conflict of a story. Different settings can also make us feel different emotions. For example, if a story's setting is a cold and dark forest, the reader might feel scared or uneasy. If the story takes place in a sunflower garden, the reader might feel happy, or peaceful. Some stories have more than one setting – maybe a story starts out on a beach but ends in castle, or maybe a story begins when a character is eight, but ends years later when the character is thirty. So, what is the setting of the play, *Red Riding Hood*?

VOTE!

Have students close their eyes and vote on the setting of the story. Have them choose from the following options:

- A. The setting of the story is a theatre, and the story takes place in modern times.
- B. The setting of the story is Grand-mama's cottage and in the forest. The story takes place a long time ago, back in the "old days."
- C. Both

The answer, is both! Ask students how they think this is possible before jumping into the next lesson.

WHAT IS A STORY-WITHIN-A-STORY?

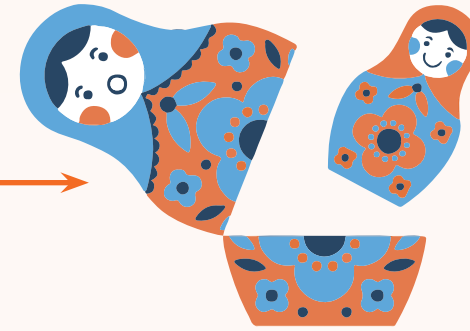
In the play *Red Riding Hood*, Wolfgang and the Delivery Person act out the classic story of *Little Red Riding Hood*. This is a story-within-a-story, or an embedded story: a story being told by characters in another story.

Have you ever seen nesting dolls? Nesting dolls are containers shaped like people or animals, inside the container is a smaller person or animal, and inside that is an even smaller person or animal. Thinking about nesting dolls can help us picture how stories-within-stories function. Nesting dolls can have seven or more smaller dolls layered inside one big one. Can you imagine a story-within-a-story-within-a-story-within-a-story-within-a-story-within-a-story-within-a-story?!



Luckily, *Red Riding Hood* is only one story inside one story! Consider the image below: The larger doll represents the story of Wolfgang and the Delivery Person learning to work together. The smaller doll represents the story they act out, the classic fairytale, *Little Red Riding Hood*. This means the story has two settings! One setting for the big story, and another for the little story inside.

Wolfgang and the
Delivery Person's
story



The fairytale,
"Little Red
Riding Hood"

DISCUSS

1. Where and when does Wolfgang and the Delivery Person's story take place? How do you know?
2. Where and when does the *Little Red Riding Hood* story take place? How do you know?
3. How did the actors transform one setting into another?
4. Did your imagination help you to "see" one setting more than another?
5. How do different settings affect you?
 - What are your favorite places to be? Home? School? The beach? Why?
 - When you play, how do you transform or reimagine where and when you are? Do you make blanket forts? Do you make snow forts? Do you pretend the play-ground is a jungle? Have you ever imagined the floor is lava? Have you ever pretended to live hundreds of years ago in a castle? How did you act?

DRAW

Using a whiteboard or a smartboard, ask students to describe both *Red Riding Hood* settings (the theatre setting for story A, and either the forest or Grand-mama's cottage for story B). Brainstorm a list of descriptions for each. Using these descriptors as a reference, have students draw and color either setting A or setting B, or both, if time allows. Students should be able to point out which description words they relied on to create their pictures.

WHO?

Interesting characters in a story make us care about what happens to them. Interesting characters engage our thinking skills and our emotions. Different characters have different character traits, meaning they all act, look, and speak differently. Many characters are similar to people you know in real life -- they can be smart, funny, kind, adventurous, brave, shy, nasty, and more!

COMPARE AND CONTRAST

Make a list of character traits for the two characters in the play, Wolfgang and the Delivery Person. See the example below.

WOLFGANG	DELIVERY PERSON
Confident	Inquisitive
Frustrated	Argumentative
Argumentative	Friendly
Independent	Funny
Curious	Loud
Funny	Curious
Talkative	Excited
Artistic	Smart
Bossy	Talkative
Precise	Nosy
Dramatic	Dramatic
Crafty	Well-read
	Nervous

Ask students to show what these character traits look like. As a class, in groups, or individually, ask students to show certain character traits with their voices, gestures, and body movements. How might you walk if you were confident? How might you greet someone if you were friendly? What might a nosy person ask? What might a bossy person say? If someone was frustrated, what might their facial expression be? How does someone dramatic act?

WHO? ACTIVITY

CREATE YOUR OWN FAIRYTALE CHARACTER!

WHAT IT IS

A creative exercise designed to help students visualize, describe, and create their own characters.

INSTRUCTIONS

As a class, explore the character of Little Red Riding Hood. Why is she called "Little Red Riding Hood?" How would you describe her? (Brave? Caring? Friendly? Nice? Young?)

Individually, students will create their own fairytale character. To begin, students will name their character using "Little Red Riding Hood" as a model. From the lists below, students should choose one adjective, one color, and one item of clothing to get their character's name (i.e. Glamorous Green Gloves, Silly Orange Socks, Scary Pink Pajamas). Once they have settled on a name, students should consult a list of character traits (like the one [HERE](#)), and choose at least three to describe their imagined character. Have students draw their characters wearing their mentioned item of clothing, and below, have them write a few sentences describing their characters using the character traits they chose. Older students can also describe the family of their character, where their character lives, and their likes and dislikes. Remind students that their characters should be at least partially different from themselves.

ADJECTIVES

Brave	Funny	Athletic
Smart	Cute	Evil
Jealous	Old	Hungry
Grumpy	Friendly	Sweet
Silly	Nasty	Young
Creative	Tough	Nervous
Foolish	Happy	Kind
Glamorous	Shy	Angry
Scary	Lucky	Sleepy
Adventurous	Fancy	

CREATE YOUR OWN FAIRYTALE CHARACTER!

COLORS

Brown	Gold	Magenta
Maroon	Yellow	Pink
Red	Green	Black
Coral	Teal	Grey
Orange	Aqua	Silver
Peach	Blue	White
Copper	Purple	Cream

ITEMS OF CLOTHING

Jacket	High-Heels	Pants
Hat	T-shirt	Bracelet
Sweatshirt	Glasses	Coat
Overalls	Dress	Snow-suit
Gloves	Scarf	Tutu
Sweater	Suit	Tap-shoes
Socks	Pajamas	Boots
Skirt	Shorts	Robe
Sneakers	Slippers	

THE BEGINNING

In the beginning of a story, the characters and the setting are introduced to the readers or the audience. Often times, the beginning of the story hints at a theme, or a problem that the story will explore.

THE MIDDLE

The middle of a story is where most of the action takes place. Characters often go through difficulties and struggle to solve problems. Sometimes they make mistakes, meet new characters, and learn new things. Most importantly, the middle builds us towards the climax of the story, which is the turning point. The climax is the most exciting part of a story – It's often when a character faces their biggest challenge.

THE ENDING

In the ending of a story, problems are solved and questions are answered. Some stories end by imparting a lesson or a moral. Good endings make audiences and readers feel satisfied.

ACTIVITY: SEQUENCING

WHAT IT IS

A visual group exercise that helps teach plot and order of events.

INSTRUCTIONS

First, print out or copy the illustrations from a picture book of *Red Riding Hood*. Pictures from James Marshall's version can be found below. Divide the class into small groups and give each group a copy of the pictures, NOT in the order they appear in the book. Present students with a challenge: they are to properly order the pictures from first to last. When they've finished students should discuss amongst themselves which pictures should be labeled as the beginning, which should be labeled as the middle and which ones should be labeled as the end.

Suggested categorization is as follows: Beginning – Pictures 1,2,3; Middle – pictures 4, 5, 6, 7, 8, 9, 10; End –11, 12. When everyone has completed the activity and shared with the class, have a class discussion using the questions below as a guide. To end the lesson, the instructor can take volunteers from the class to act out “frozen pictures” or tableaux, recreating the pictures from the storybook.

WHAT AND WHY?

Plot is what happens in a story. Breaking a story up into the *beginning*, *middle* and *end* helps us understand story structure, and remember important details.

DISCUSS

1. What was the hardest to organize, beginning, middle, or end?
2. Which picture shows the climax of the story?
3. What are the most important events/pictures in the story? Why?
 - Ask students to tell the story using only 6 pictures instead of 12.
 - Ask students to tell the story only using 3 pictures; one from the beginning, one from the middle, and one from the end.
4. Are you satisfied by the ending? Why or why not?



ACTIVITY: WALK THE LINE

WHAT IT IS

Simplified from a classic acting exercise, this activity helps students understand and physicalize basic punctuation and sentence structure.

INSTRUCTIONS

Begin by reviewing some basic punctuation with the class. What is a period? What does it look like? What is its purpose? For younger students, this review may only consist of periods, question marks, exclamation points, and commas. For older or more advanced students, colons, and semi-colons can also be included.

Depending on the size of the class and the size of the space, doing this activity as an entire class may be difficult. If this is the case, divide the class into smaller groups and have the groups take turns. Have students begin at one end of the room. Explain that you are going to read a few sentences aloud, as well as the punctuation in the sentences. Students begin by walking across the room when you begin reading. If students hear a full stop (“period,” “question mark,” “exclamation point,” or “colon,”) they are to stop immediately, pause, then turn and continue in the opposite direction when you continue reading. If students hear you say a half-stop (“comma,” or “semi-colon”), they are to stop briefly before continuing in the same direction they were going before.

Once students have gotten the hang of the exercise, write a new sentence on the board with no punctuation. After reading it aloud, have the small groups of students discuss where the needed punctuation should go, and have them “walk the line” for the rest of the class.

SENTENCE EXAMPLES

“My name is Red Riding Hood **(period)** I live in a cottage with my mother **(period)** My Grand-mama lives nearby **(period)**”

“Excuse me **(comma)** sir **(period)** Are you expecting a package **(question mark)** What is your name **(question mark)**”

“My goodness **(comma)** Grand-mama **(comma)** what big eyes you have **(exclamation point)**”

“Red Riding Hood **(comma)** take this basket of bread to your Grand-mama’s house **(period)** She is sick in bed today **(period)**”

SENTENCE EXAMPLES

“Are you alright **(comma)** Grand-mama **(question mark)** You look different from the last time I saw you **(period)**”

“My name is Wolfgang **(comma)** and I am a very talented actor **(period)** Welcome to my play **(period)**”

“Today **(comma)** I will be performing the story **(comma)** Red Riding Hood **(period)** I will be playing all the characters in the show **(comma)** because I can **(comma)** and because I am very **(comma)** very **(comma)** talented.”

“Hello there **(comma)** little girl **(period)** What are you doing in the forest all alone **(question mark)** Let me help you carry your basket **(period)**”

“Oh no **(exclamation point)** I almost forgot **(comma)** my urgent delivery **(period)** I have to find the person who’s meant to receive this **(period)**”

“Look at those beautiful flowers **(exclamation point)** I think I’ll pick some for my Grand-mama **(period)** Flowers are sure to cheer her up **(exclamation point)**”

“What a delicious meal” **(comma)** said the wolf **(period)** “I haven’t eaten so much since last thanksgiving **(exclamation point)** All that eating has made me sleepy **(comma)** I think I’ll take a nap **(period)**”

INTRODUCING CONFLICT & MORALS

CONFLICT

Conflict is a problem in a story that needs to be solved. Conflict makes the plot interesting by challenging the characters in a given story. Conflict is usually introduced at the beginning of a story, and is resolved by the end. So, what are some classic fairytale conflicts?

1. In *Cinderella*, Cinderella wants to go to the ball, but her step-mother and step-sisters won’t allow her to go.
2. In *Hansel and Gretel*, the children must find food to eat, later a new conflict arises when they need to escape the witch, who plans to eat them.
3. In *The Little Mermaid*, the main character wants to have legs and live her life on land as a human.
4. In *Jack and the Beanstalk*, Jack and his mother need money for food. Later, a new conflict arises when Jack angers the giant by stealing from him.

5. In the *Three Little Pigs*, the pigs need a safe shelter from the wolf, who wants to blow down their houses and eat them.
6. In *Snow White*, the Evil Queen wants Snow White dead so that she can be the most beautiful in the land.
7. In *Little Red Riding Hood*, Red Riding Hood must deliver the basket to her grand mother, but there is a wolf after her.

So, what is the conflict that Wolfgang and the Delivery Person face? Is there more than one conflict? Is the conflict resolved?

The biggest conflict in the play, *Red Riding Hood* is that Wolfgang and the Delivery Person have different versions of the story that they want to tell. A good example of this is at the beginning when Wolfgang insists that Red Riding Hood was taking cake to her Grand-mama, while the Delivery Person insisted it was soup. Wolfgang and the Delivery Person resolve their conflict by compromising: Instead of telling the story with cake or soup, they come up with a new option: bread. As the play progresses, both characters learn to work together, and by the end of the show, they have created their own version of the classic tale. In the middle of the story, Wolfgang is adamant that the story follow his guidelines. However, by the end of the play, Wolfgang refers to the play not as “my” version, but as “our” story.

The second conflict is the Delivery Person’s quest to deliver her package. This conflict is solved at the end, when she learns Wolfgang’s name and learns that the package is for him. Through working together, compromising, and communicating, both characters resolve all their conflicts: Wolfgang gets through the play, the Delivery Person succeeds in her goal of delivering the package, and together, both compromise to tell a new version of a classic fairytale while making a new friend in the process.

DISCUSS

1. How does the conflict in *Red Riding Hood* make the play fun to watch?
2. Wolfgang and the Delivery Person learn how to compromise. When was a time you compromised with someone?
3. Conflicts may be fun to read about and watch, but they can be hard to navigate in real life. How do you solve conflicts in real life? What’s important to remember when trying to resolve a conflict?

MESSAGES AND MORALS

Sometimes, stories have a moral, or a message. Morals often become clear at the end of a story, after the conflict has been resolved. A moral teaches us some sort of lesson like “treat others the way you want to be treated,” or “be honest,” or “don’t judge a book by its cover.” Morals often help us understand why writers decide to tell the stories they do. Writers have the power to make us think, and the power to inspire us to be the best versions of ourselves that we can be. And they do this by entertaining us with elaborate stories.

In the classic tale, *Little Red Riding Hood*, the moral of the story is to be wary of strangers, even when they’re charming. Consider the conflicts in the play, *Red Riding Hood*. Does the play have a moral? What sort of lessons does the play teach us?

Consider this: *Everyone has different opinions! It’s important to consider things from another person’s point of view, and to learn how to work together.*

DISCUSS

1. Wolfgang and the Delivery Person play many roles in the show, which help them consider things from different perspectives. What are some of the characters they embody, and what does embodying these character’s teach them?
2. What was a time you considered things from another person’s point of view?
3. What was a time you worked well with someone?
4. What can be difficult about working with other people?
5. Why is it important to learn how to work well with others?
6. What are some other morals from different stories?

ACTIVITY: ORAL STORYTELLING

WHAT IT IS

A class exercise designed to build skills in speaking, listening, collaboration, and story-telling.

INSTRUCTIONS

As a class, sit in a circle. Explain to the class that long ago, before fairytales were written down in books, they were spoken and shared orally from memory. These stories were told again and again by people of all ages. Explain that, as a class, you are going to try and tell a new story without writing it down. One person will start by saying a couple of sentences, and then the person next to them will continue the story, and so on. Encourage students to use transition words, and if possible have a visible list for them to reference. If the story begins to wander, ask guiding questions to keep the students on track. For older students, try breaking the class into 3-4 smaller groups. Have each group summarize and present the story they came up with.

GUIDING QUESTIONS

1. Can you tell us what this character was feeling?
2. Can you add some dialogue? What did Character A say to Character B?
3. Let’s slow down—can you add some details to what (student name) just said?
4. Can you describe the setting? What was Character A seeing/hearing?

TRANSITION WORDS:

first	at this time	the following day	like
second	furthermore	a minute later	rather
third	also	as a result	as soon as
next	additionally	as soon as	last
after	while	although	eventually
however	since	beyond	during
in the meantime	because of this	around the corner	at this point,
then	therefore	similarly	despite
all of a sudden	besides	for this reason	at the same time
finally	afterward	on the other hand	one afternoon.

ACTIVITY: MAD LIBS

WHAT IT IS

A classic story telling game, Mad-Libs provides students with a story that has blanks which need to be filled in. These blanks must be filled in by a particular type of speech or word. What results is a funny story that helps kids understand the power and purpose of words and parts of speech.

INSTRUCTIONS

Gather the class as a group. Review the following parts of speech: noun, plural noun, adjective, adverb, verb, and performative verb. Read aloud from the list of blanks below, taking suggestions from the class as you go. Fill in the list, and then, using that list, complete the text. Read the text aloud for the class.

NOTE: Performative verbs are featured in Mad-Lib A (words that conveys how something is said – said, promised, screamed, argued, uttered, mumbled, requested, thanked, confessed, begged, growled, etc.). Young students will likely not be familiar with this concept. Introduce it to them by giving examples, or simply omit these blanks by replacing them with a simple substitution like “said.”

DISCUSSION QUESTIONS

1. What made sense in our story?
2. What didn't make sense in our story? Why not?
3. What words were the easiest to come up with?
4. What words were the hardest to come up with?
5. What does this activity tell us about words and how to use them?

MAD-LIB A

noun #1: _____
 adjective #1: _____
 Animal + “gang” : _____
 adjective #2: _____
 color: _____
 item of clothing: _____
 present-tense verb #1: _____
 job title: _____
 noun #2: _____
 adverb #1: _____
 family member #1: _____
 food item #1: _____

MAD-LIB A

adjective #3: _____
 family member #2: _____
 food item #2: _____
 past-tense performative verb #1: _____
 past-tense performative verb #2: _____
 past-tense performative verb #3: _____
 adjective #4: _____
 food item #3: _____
 present-tense verb #2: _____
 adjective #5: _____

Once upon a **(noun #1)**, there was a **(adjective #1)** actor, called “**(Animal + “gang”).**” **(Animal #1 + “gang”)** decided to perform his version of the **(adjective #2)** fairytale, “Little **(color) (item of clothing).**” Just as he was about to **(present tense verb #1)**, a **(job title)**, who was trying to deliver a **(noun #2)**, interrupted him.

“This is a play!” said **(Animal + “gang”) (adverb #1)**.

“What play?” asked the **(job title)**.

“Little **(color) (item of clothing),**” **(Animal + “gang”)** replied.

“I know that story!” said **(job title)**. “Her **(family member #1)** gives her **(food item #1)** to take to her **(adjective 3) (family member #2)** and–”

“It’s actually **(food item #2),**” said **(Animal + gang)**.

The **(job title)** frowned. “It’s **(food item #1),**”

(“food item #2), (past-tense performative verb #1) (Animal + “gang”).

(“food item #1), (past-tense performative verb #2) (job title).

(“food item #2)!”

(“food item #1)!”

(“food item #2), (“food item #2), (“food item #2)!” yelled (Animal + gang).

(“food item #1), (“food item #1), (“food item #1)!” (job title) (past-tense performative verb #3) in response.

MAD-LIB A

On and on they argued, until **(job title)** said, “how about **(adjective #4)** **(food item #3)**?”

“**(adjective #4)** **(food item #3)** works,” said **(Animal + gang)**.

(Animal + gang) and the **(job title)** learned how to **(present-tense verb #2)**, which is a very **(adjective #5)** skill to know how to do!

MAD-LIB B

- | | |
|------------------------------|------------------------------|
| noun #1: _____ | item of clothing #3: _____ |
| Color: _____ | past-tense verb #3: _____ |
| Item of clothing #1: _____ | greeting #2: _____ |
| noun #2: _____ | adjective #7: _____ |
| family member #1: _____ | adjective #8: _____ |
| adjective #1: _____ | body part plural #1: _____ |
| present-tense verb #1: _____ | present-tense verb #3: _____ |
| present-tense verb #2: _____ | term of endearment: _____ |
| plural noun #1: _____ | adjective #9: _____ |
| adjective #2: _____ | body part plural #2: _____ |
| place/noun: _____ | present-tense verb #4: _____ |
| animal: _____ | adjective #10: _____ |
| greeting #1: _____ | body part plural #3: _____ |
| adjective #3: _____ | present-tense verb #5: _____ |
| adjective #4: _____ | type of meal: _____ |
| adjective #5: _____ | job title: _____ |
| body part singular #1: _____ | adjective #11: _____ |
| plural noun #2: _____ | body part singular #2: _____ |
| past-tense verb #1: _____ | past-tense verb #3: _____ |
| adjective #6: _____ | noun #5: _____ |
| family member #2: _____ | past-tense verb #4: _____ |
| past-tense verb #2: _____ | past-tense verb #5: _____ |
| item of clothing #2: _____ | |

MAD-LIB B

Once upon a time, there was a girl who lived in a **(noun #1)** with her mother. Her name was “Little **(Color)** **(Item of clothing #1)**.” One day, Little **(Color)** **(Item of clothing #1)** was told by her mother to take a basket of **(noun #2)** to her **(family member)** who was very **(adjective #1)**. Before she left, Little **(Color)** **(Item of clothing #1)**’s mother reminded her: “Don’t **(present-tense verb #1)** off the path and don’t **(present-tense verb #2)** with **(plural noun)**!” Little **(Color)** **(Item of clothing #1)** headed off for her **(family member #1)**’s house. Before long, she came to a **(adjective #2)** **(place/noun)**. Suddenly, a **(animal)** appeared.

“**(Greeting #1)**!” said the **(animal)**. “Would you like to **(present-tense verb #2)** with me?”

“No, I can’t,” said Little **(Color)** **(Item of clothing)**, I’m going to visit my **(adjective #1)** **(family member #1)**. Besides, my mother told me to never **(present-tense**

FUNDING PROVIDED, IN PART, BY

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MAD-LIB B

verb #2) with **(plural noun #1)!**"

"I'm not a **(singular version of previous plural noun)**, said the **(animal)**. This **(place/noun)** is **(adjective #3)**, and your basket is **(adjective #4)**, let me come with you and help."

Little **(Color)** **(Item of clothing)**, thought about her mother's words, but the **(animal)** was so **(adjective #5)!** She figured she wasn't in any danger. She took hold of the **(animal)'s** **(body part singular #1)**, and together they headed for **(family member #1)'s** house. Just before they reached the house, Little **(Color)** **(Item of clothing)** stopped to gather some **(plural noun #2)**. While the little girl was distracted, the **(animal)** ran off to **(family member #1)'s** house, where he **(past-tense verb #1)** at the door.

"Who's there?" asked **(family member #1)**.

"It's me," called the **(animal)**, "your **(adjective #6)** **(family member #2)!** **(Family member #1)** welcomed the **(animal)** into the house, and once inside, he **(past-tense verb #2)** them! Next, he put on **(family member #1)'s** **(item of clothing #2)** and **(item of clothing #3)**, and slipped into bed.

Noticing the door was left cracked, Little **(Color)** **(Item of clothing)** **(past-tense verb #3)** into the house. She found her **(family member)** in bed. **(Greeting #2)**, **(family member #1)**, said **(Color)** **(Item of clothing)**. You look **(adjective #7)**. But, my, what **(adjective #8)** **(body part plural #1)** you have!"

"All the better to **(present-tense verb #3)** you with, **(term of endearment)**," replied the **(animal)**.

"And what **(adjective #9)** **(body part plural #2)** you have!" said **(Color)** **(Item of clothing)**.

MAD-LIB B

"All the better to **(present-tense verb #4)** you with, **(term of endearment)**."

"And, goodness, **(family member #1)**, what **(adjective #10)** **(body part plural #3)** you have!

"All the better to **(present-tense verb #5)** you with, **(term of endearment)!!**"

And with that, the **(animal)** tore off **(family member #1)'s** **(item of clothing #2)** and **(item of clothing #3)** and **(past-tense verb #1)** **(Color)** **(Item of clothing #1)** too!

"Deeee-licious! Said the **(animal)** to himself, "I love a nice **(type of meal)**. And with that, he fell asleep.

Soon, a **(job title)** passed the house. Peeking inside, he saw the **(animal)** sleeping, a paw resting on his very **(adjective #11)** **(body part singular #2)**. Knowing what must have happened, the **(job title)** **(past-tense verb #3)** into the house. Using a **(noun #5)**, he **(past-tense verb #4)** open the **(animal)'s** **(body part singular #2)**, freeing **(Color)** **(Item of clothing #1)** and **(family member #1)** from inside.

Safe at least, **(Color)** **(Item of clothing #1)** and **(family member #1)**, **(past-tense verb #5)** each other. Little **(Color)** **(Item of clothing #1)** promised that from that day on, she would never, ever, **(present-tense verb #2)** with **(plural noun)** again!

WRITING PROMPTS

1. What was your favorite part of the play? Describe it and draw a picture.
2. What is your favorite fairytale? Why? Draw a picture to accompany your writing.
3. Describe your visit to the theatre. What was it like? What did you see? What did you hear? What did you enjoy?
4. If you were going to adapt a fairytale, which one would it be? How would you change it?
5. What do you think Red Riding Hood will be when she grows up? Why?
6. Describe the character of Wolfgang in the play. How would you describe his character to someone who hadn't seen the play?
7. Describe the character of the Delivery Person. How would you describe their character to someone who hadn't seen the play?
8. What did you think was in the package? Were you surprised when you found out what was inside?
9. How would you feel if you were presenting a play and someone interrupted you to deliver a package?
10. Write about a time you, or someone you know got a delivery or a present. What did you think was inside the package? Were you right?
11. In *Red Riding Hood*, the Grand-mama is sick. Write about a time you were sick. What made you feel better?
12. What do you think happens after the play ends? What happens to Wolfgang and the Delivery Person?
13. In *Red Riding Hood*, Wolfgang and the Delivery Person remember the story of Little Red Riding Hood differently. Write about a time you disagreed with someone. How did you settle the argument?
14. Write a short story where the contents of the package are different. Choose from the following options: a book of fairytales, a kitten, a fancy coat, a crystal ball, a swarm of bees, a stack of waffles, a magic flower, or a glass slipper.

GET CREATIVE! ACTIVITY

ORIGAMI WOLF

WHAT IT IS

A basic origami design. With a few paper-folds, students can make their very own little wolf!



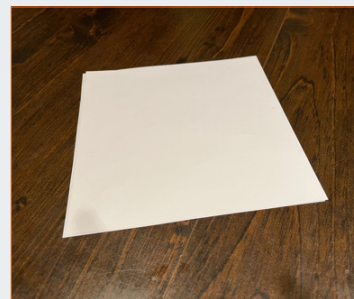
MATERIALS

- Paper (square origami paper, or printer paper cut into a square)
- markers
- colored pencils or crayons if desired.

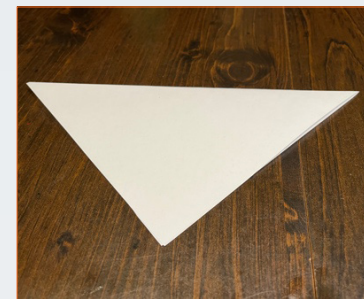
INSTRUCTIONS

1. Begin by folding the square paper in half diagonally.

a.

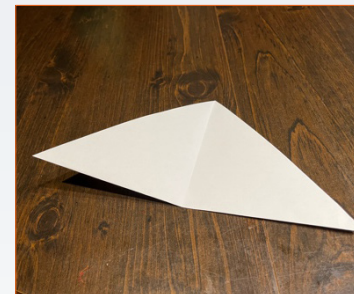


b.



2. Fold it in half again, diagonally. You should have a triangle shape. Unfold the fold you just made. You should have what looks like a triangle with a line down the middle of it.

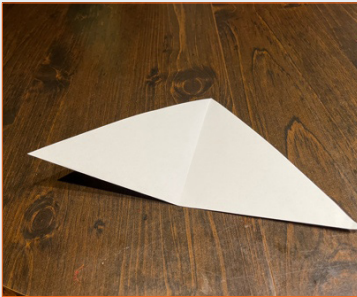
a.



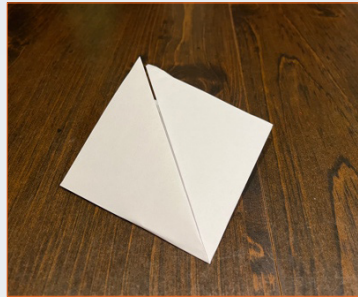
INSTRUCTIONS

3. Take the right tip of the triangle and fold it up to the top point, using the line in the middle as a guide. Do the same on the left side. When you've finished, you should have a diamond shape.

a.

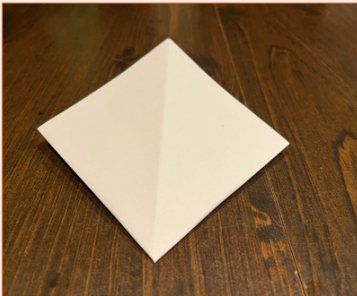


b.



4. Flip your diamond over. Then, fold the diamond in half, right corner over the left corner. You should now have a triangle shape. The longest side of the triangle should be on your left.

a.

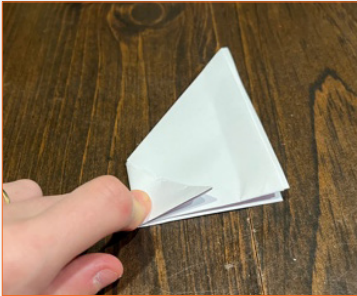


b.



5. Fold the left corner a bit to make the wolf's tail.

a.



6. Fold the right edge. When finished, flip over the wolf and fold the other side.

a.



b.



7. Stand the wolf upright and adjust the face. Color and decorate your wolf as desired!

a.



RED RIDING HOOD WORRY DOLLS

WHAT IT IS

Originally from Guatemala, worry dolls are small dolls traditionally made of wood, wool, and scrap fabric. They are given to children when they are anxious or upset. Children are meant to tell the doll their worries, and place the doll under their pillow before going to sleep. Legend dictates that upon waking the next morning, the child will no longer feel worried. Worry dolls are a fun craft with both history and meaning, and they help teach young students the value of sharing and verbalizing their thoughts and emotions.

These worry dolls take inspiration from Allison Gregory's play, *Red Riding Hood*. In her adaption, Red Riding Hood is brave despite her worries; fighting the wolf, and saving her grandmother. This craft is designed to help students remember that everyone has worries, and that you can be brave, strong, and thoughtful, despite even the most troublesome of fears.

NOTE: Depending on the age of the students, this craft may require some prep. This includes: measuring and pre-cutting yarn and embroidery floss, and cutting fabric squares into their needed dimensions. This craft is also an excellent one for older kids to make for younger ones, in schools with mentorship programs and cross-grade collaboration.

MATERIALS

- Wooden clothes pins
- yarn (DK or worsted weight recommended)
- glue
- embroidery floss
- red quilting squares
- fine-tip permanent markers



INSTRUCTIONS

1. Begin by giving Red Riding Hood a face. Using a fine-tip permanent marker, draw the facial features you want on the round "head" of the clothespin.



2. Make the dress:

- Measure and cut a piece of yarn, about 10 ft. long. Place a small dot of glue right below the round head of the clothes pin on what will be Red Riding Hood's "neck." Press one end of the yarn to the glue dot and hold for a few

INSTRUCTIONS

2a. (cont.) seconds to let dry. Wind the yarn around the body of the clothes pin, leaving no gaps. Occasionally put a dab of glue as you go.

b. When you reach about 2 cm from the bottom of the clothes pin, wind the yarn between the bottom prongs – Red Riding Hood's "legs" -- and then glue the yarn to the side. Cut any remaining yarn off.

3. Make the hair:

- Wind the embroidery floss around 3 or 4 fingers, about 10-15 times. Slip the embroidery floss off your hand and cut it. Use another piece of embroidery floss to tie the bunch of embroidery floss together in the middle. Tie it again to double knot it.

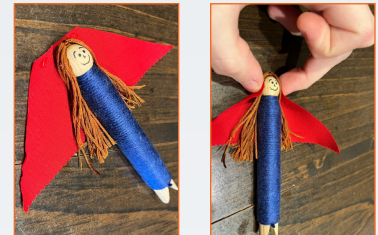
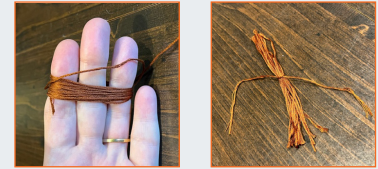
- Place a dot of glue on the top of Red Riding Hood's head, and one on either side of her head. Press the floss down and hold in place for a few seconds.

4. Make the hood:

- Cut a quilt square in half diagonally. Cut the quilt square in half diagonally again. You should have a triangle shape. Cup the top tip of the triangle off. You should now have a trapezoid shape.

- Put dabs of glue along the top of the trapezoid. Place Red Riding Hood down, so that the back of her head rests in the middle, and on the glue. Pinch the top of the trapezoid so that the glue sticks to the hair on the side of her face. Place her face down and let the glue dry for a few minutes.

- Finally, cut a piece of yarn and tie it around Red Riding Hood's body, wrapping her Hood around her. Adjust the corners of her hood as desired.



WHAT IT IS

A fun vocal and movement warm up, helpful in getting students to move around, this game helps to teach quick listening and responding, encourages instruction-following, and gets kids thinking about how to show character traits and physicality.

INSTRUCTIONS

Standing at the head of the classroom, explain to the students that you'll be yelling out a series of names and phrases. Each name/phrase has an attached action/movement that they are to do as soon as they hear it. Begin with 3-4 commands, and add more as you go.

POSSIBLE COMMANDS

GRAND-MAMA'S HOUSE

Students find a partner (or two) and make a pointed roof with their arms.

RED RIDING HOOD

Students skip in place and mime holding a basket.

MOTHER

Students waggle their pointer fingers and say "Don't go off the path!"

GRAND-MAMA

Students say "Ah-choo" as they mime sneezing into their arms.

WOODCUTTER

Students swing their arms like they're cutting down a tree, saying "whoosh!"

FOREST

Students stand tall and straight with their legs together and arms in the air like branches.

POSSIBLE COMMANDS

BIG EARS

Student put both hands (palms forward, fingers straight) on the sides of their heads to make wolf ears.

BIG EYES

Students lean forward and make their eyes as wide as possible.

BIG TEETH

Students bear their teeth in a threatening manner and growl.

WOLF SNACK

Students lick their lips and pat their bellies, like a wolf who's just had a delicious meal.

IN THE DARK

Students clench their fists and mime pounding in front them, saying "Let us out!"

HAPPILY EVER AFTER

Students find a partner/partners, turn to each other and say, "We made it!"



Photos of Merrimack Repertory Theatre's Young Company and student matinees by MegPix/Meghan Moore.

MRT YOUNG COMPANY

The MRT Young Company offers an educational theatre experience for students 14-18 years old. During our summer program, students participate in an intensive course of performance, scene analysis, and collaborative playwriting. Our generous funders guarantee admission through scholarships and grants.



YOUNGER COMPANY

All the qualities of the Young Company in a weeklong intensive led by MRT Artists for ages 11 to 13.



STUDENT MATINEES

More than 3,000 local students attend our student matinees each season. The matinees offer many students their first exposure to professional theatre and teaches them new ways to explore storytelling and literature. Our **Partners in Education** program keeps the program affordable for all.

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STUDY GUIDES | With our commitment to Theatre Education, MRT creates seasonal Study Guides as a resource for educators, students, and patrons. These guides focus on Massachusetts learning standards and provide comprehensive articles, activities, and discussion topics related to the subject matter of each play.

