

The Wind in the Willows

TEACHER'S GUIDE

A KET Production of the Stage One Play



Stage One



KET

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Introduction

Welcome to KET's production of the Stage One play *Wind in the Willows*. This rollicking adaptation by Moses Goldberg introduces students to a beloved children's classic and serves as an excellent vehicle for learning. In addition, there's a mini-documentary that opens the program and provides students with insights into how the play was produced for television. It's theater for young audiences at its finest—and we hope you and your students enjoy the show!

Playwright's Note

BY MOSES GOLDBERG

I have always been fascinated by those classics of world literature which were originally created as stories to be told to a child. Among the best loved examples of this genre are *Alice in Wonderland*, *Winnie the Pooh*, and *The Wind in the Willows*. Kenneth Grahame made up the stories of the Riverbank to entertain his young son, Alastair, and although scholars may now question whether these classics are ultimately children's works, it is clear that their original audience shaped their simplicity and sense of wonder.

Grahame's tale is often analyzed as an allegory of the Industrial Revolution and its effects on the British Empire, but—fortunately—no amount of academic dissection can obscure its entertainment value, rooted in the universal brashness of Toad, the naive faith of Mole, the solid worldliness of Rat, or the charm of all the other denizens of the Riverbank. As a child, this was my favorite book. My dramatic adaptation is not intended as a substitute for the wonderful prose of Mr. Grahame. I urge you to read it—aloud to someone young, or silently under a willow tree. I still find the story a compelling argument on the value of balance; but I hope I am wiser now, and can dismiss philosophy and just enjoy the antics of our heroes. I wish the same for you.

Using the Production in the Classroom

The KET production of *Wind in the Willows* is about 80 minutes in length and includes an approximately 14-minute documentary and 65-minute play. Although this is longer than a typical class period, the production can easily be used in smaller segments of 10-20 minutes in length, enabling the class to watch it over several class periods. This has the added advantage of allowing time for discussion and reflection. A Scene List, page 17, provides you with a breakdown of both the documentary and the play so you can find stopping points.

While the play is aimed chiefly at an elementary audience, teachers of older students may want to adapt it or use segments to explore such areas as the elements of production or the process of transforming live theater to television. This guide provides you with information about the play, the author, and the production. It also provides a wide range of activities in a variety of curriculum areas—from science and math to the arts and humanities and social studies. Each activity includes three parts—Open Response, Performance Task, and Writing to Learn—and lists specific curriculum area Core Content addressed. Our intention is to provide you with a choice of provocative ideas for making this play a meaningful and entertaining part of your curriculum.



Background Information

About the Author

Kenneth Grahame (1859-1932) was born in Edinburgh. Due to his father's alcoholism and his mother's early death of scarlet fever, he and his siblings were raised by elderly relatives in the village of Cookham Dene, the chief setting of *The Wind in the Willows*. He was educated at St. Edward's School, Oxford, and in 1879 he began working for the Bank of England. It was during this period that he began writing as a pastime and contributed articles to various journals. His first book for children, *Pagan Papers* (1893), was a collection of stories about a group of orphaned children. This was followed in 1895 by *The Golden Age*, a collection of sketches from his published works, and *Dream Days* in 1898, which included Grahame's most famous short story, "The Reluctant Dragon."

Grahame invented the tales that later would become *The Wind in the Willows* as bedtime stories for his son, Alistair. Later, when he wished to publish them, he had to reconstruct them through his and his son's collective memory. After being rejected by an American publisher, *The Wind in the Willows* was published in 1908 in England where it was first met with mild enthusiasm. Eventually it gained fame and in time established Grahame's international reputation as a writer of children's books.

Selected works:

Pagan Papers, 1893

The Golden Age, 1895

Dream Days, 1898

The Headswoman, 1898

The Wind in the Willows, 1908

The Cambridge Book of Poetry for Children, 1916 (editor)

Kenneth Grahame: Life, Letters and Unpublished Works, 1933

The Reluctant Dragon, 1939

Paths to the River Bank, 1983

Further reading:

Numerous biographies of Kenneth Grahame exist including ones by Patrick R. Chalmers (1933), Peter Green (1959), Eleanor Graham (1963), and Allison Prince (1994) as well as a book on several fantasy writers, *Inventing Wonderland: The Lives and Fantasies of Lewis Carroll, Edward Lear, J.M. Barrie, Kenneth Grahame and A.A. Milne* by Jackie Wullschlager (1996).

“GLORIOUS, STIRRING SIGHT!”

murmured Toad, never offering to move.

“The poetry of motion! The *real* way to travel! The *only* way to travel!

Here to-day—in next week to-morrow!

Villages skipped, towns and cities jumped—
always somebody else's horizon! O bliss! O
poop-poop! O my! O my!”

—from *The Wind in the Willows*

About the Book

Kenneth Grahame's classic of juvenile fiction, *The Wind in the Willows*, was published in 1908. It introduced children of all ages to a delightful cast of characters: Mole, Ratty, Toad, Badger, and Otter. As one critic put it, in describing the book's appeal, “Mole, Ratty, and Badger are all right-minded, good-hearted fellows, but are also very real and beguilingly fallible. Toad is alternately outrageous and naughty, then penitent and contrite—with his outrageousness and naughtiness winning out until the very end.”

The main tale centers on Toad's obsession with motorcars.

Toad's escapades lead to his imprisonment, leaving Toad Hall open to invasion by stoats and weasels. Toad escapes, dressed as a washerwoman, and returns to the Wild Wood. With the help of his companions, he recaptures his ancestral home.

This adventure-packed story has stirred the imaginations not only of children but also of other writers. It was first dramatized in 1929 by A.A. Milne who entitled his version "Toad of Toad Hall." Students may be familiar with Walt Disney's animated version, "The Adventures of Ichabod and Mr. Toad," released in 1949, or the 1996 film adaptation by Monty Python.

William Horwood wrote a three-part sequel—*The Willows in Winter* (1993), *Toad Triumphant* (1996), and *The Willows and Beyond* (1998)—to mixed reviews.

"It's major drawback," wrote another critic, "may simply be that a great many people feel they already know the story through the many dramatic and film adaptations it has undergone, though they may have never actually read the story. While most adaptations naturally follow the more defined plot of Toad's adventure, so much of the charm of *The Wind in the Willows* is found in the fine episodes of friendship, and in the caring and good humor that resonate through the remainder of the book. Grahame's comprehension of human nature coupled with his clever imagination of animal life make for magical insights into both. Children who already seem so akin to nature and magic can be swept into a world that celebrates both, and reminds us of all the heaven close at hand that whispers in the willows."

A search of the Internet brings up numerous entries on Graham and *The Wind in the Willows*, including these sites, which were used to compile information on both the author and the book in this guide: www.kirjasto.sci.fi/grahame.htm and <http://selfknowledge.com/wwill10.htm>.

Several versions of the book can be located online, including the complete version of *The Wind in the Willows* at <http://etext.lib.virginia.edu/toc/modeng/public/GraWind.html> and a version of excerpts with illustrations by Arthur Rackham at www.geocities.com/willowind_dals/willows.htm.



About Stage One

Stage One provides high-quality, entertaining, professional theater for young audiences that develops the whole child, supports the learning environment, and builds strong family bonds. Visit the Stage One web site at www.stageone.org to learn more about their classes, outreach programs, professional development programs, and other educational services ... as well as their current season of plays.

Classroom Activities

Grade Level: Most of the following activities are targeted for use at the elementary level, and all these activities are based on the play. Several suggestions are included for adapting the production for study at the middle and high school. These activities — found in the “Ideas for Older Students” section on pages 15-16 — are aimed at helping students understand the challenges behind transforming a live stage play to television.

Social Studies

THE TRIAL OF TOAD

Open Response

After seeing Stage One’s production of *The Wind in the Willows*, discuss Toad’s wrongful actions. Do you feel as though Toad’s actions were justified? Why or why not? If you were in Toad’s position, would you have done the same thing? Explain.

In Stage One’s production of *The Wind in the Willows*, Toad is arrested. In the United States, someone is innocent until proven guilty. This person is given a trial in front of a judge and jury to decide their guilt or innocence. If you were the lawyer for Toad in his trial, how would you prove his innocence? If you were the lawyer against Toad in his trial, explain how you would prove his guilt.

Core Content Addressed:

SS-E-1.1.2 The purpose of a government’s rules and laws (e.g., U.S. Constitution, school rules) is to establish and maintain order.

Please see Appendix A for a step-by-step breakdown of how the United States Judicial System works.

Performance Task

1. As a whole class, brainstorm ideas about why Toad is guilty or innocent. Write these ideas on the board.
2. Divide your class into three groups. Assign one group to be the

lawyers for Toad, one group to be the lawyers against Toad, and one group to be members of the jury. Allow ample time for each group of lawyers to compile a list of defense materials for their side. Remind the students that they must provide information to the jury that will support their argument.

5. During this research component, those selected for the jury will create a list of what makes a good jury in the United States. The jury must also create a list of questions they would like to have asked of both sets of lawyers.
6. Once all three groups have completed their lists, arrange your classroom to resemble a courtroom. Place the group defending Toad on the left side, the group against Toad on the right side, and the jury near the front side of the classroom. Leave one chair open in the front.
7. In your role as judge, sit in the open chair and begin court proceedings.
8. Allow each group ample time to state their findings.
9. Once they have completed their initial statements, ask each group the set of questions the jury provided.
10. After all arguments have been presented, allow the jury ample time to deliberate. During the jury’s deliberation, both sets of lawyers should make a list of positive points that the other side presented.
11. Once the jury is ready to make their decision over Toad’s guilt or innocence, call the class back to order.
12. Ask the jury to rise and state their finding.



13. Return your classroom to normal.

Core Content Addressed:

SS-E-1.1.1 Democratic governments function according to the needs and wants of the citizens and provide for society's needs (e.g., police and fire departments, education, highways).

SS-E-1.3.1 Rights and responsibilities of the individual are determined by specific roles within various groups, including family, peer group, class, school, community, state, and country.

SS-E-1.3.3 In order for a democratic form of government to function, citizens must play an active and responsible role (e.g., participating in election process, obeying the law).

Writing to Learn

If Toad was found guilty: Each student should write a sentencing statement for Toad. This statement discusses each piece of presented evidence and how it has affected their personal view on Toad's case.

If Toad was found innocent: Have each student write an individual response to the trial from the point of view of a lawyer. Ask students to discuss the jury's decision and explain why they agree or disagree with the decision.

CITY FOLK VS. COUNTRY FOLK

Open Response

In Stage One's production of *The Wind in the Willows*, the animals that live near the riverbank (the country) talk about the advantages and disadvantages to the High Road (the city). Otter hates the High Road, but both Rat and Mole want to see it. Describe your idea of urban (city) and rural (country). Compare and contrast the positive and negative points of living in or near a city. Discuss the positive and negative points of living in the country.

Core Content Addressed:

SS-E-4.4.1 People depend upon the physical environment for food, shelter, and clothing.

SS-E-4.4.2 People adapt to or modify the environment (e.g., produce food, build shelter, make clothing) to meet their needs.

SS-E- 4.4.3 The physical environment both promotes and limits

human activities (e.g., mountains as barriers or as protection, rivers used as boundaries or transportation routes).

SS-E-4.4.4 People may have different perspectives concerning the use of land (e.g., building developments, cutting down rain forest for farming).

Explain why you think that your family chose to live in your community. What things in the physical environment in your community are positive and what things are negative? Why do you feel this way? Choose one of the characters from *The Wind in the Willows*. If you were that animal, would you live by the river or would you live in the High Road? Why?

Core Content Addressed:

SS-E-4.3.1 Human populations gather in groups of different sizes and in different locations in the world.

SS-E-4.3.2 Humans usually settle where there are adequate resources to meet their needs (e.g., areas with water, fertile land, protected land, different modes of transportation).

Performance Task

1. Discuss with your students varying occupations that people might have in a city.
2. Brainstorm the differences between the actions that each of these jobs entail.
3. Have students choose one occupation that their character will do.
4. Discuss with your students what a tableau is. (A tableau is a frozen picture made with bodies.)
5. Create an open area in your classroom.
6. One by one have students enter the open area and freeze in a tableau as their selected character on a city street.
7. Once each student is frozen, they are to remain frozen until all students have entered the tableau.
8. After creating the group tableau, explain to your students that when you clap your hands, they are to begin moving like their characters. They are to freeze again when you clap a second time.

9. Clap your hands and allow the action to continue for a short period of time.

10. Clap your hands to freeze the scene.

Repeat using a rural (country) setting.

Core Content Addressed:

SS-E-4.2.1 Every place is unique and can be described by its human (e.g., language, religion, housing) and physical characteristics (e.g., landforms, climates, water).

Writing to Learn

Break your class into two groups. One group will write newspaper articles depicting the life of city dwellers, and one group will write newspaper articles depicting the life of animal country dwellers.

Groups should create a full newspaper, including sections on the arts, sports, editorials, about town, classifieds, advertisements, and obituaries. Share the newspapers with the class.

Core Content Addressed:

SS-E-4.2.1 Every place is unique and can be described by its human (e.g., language, religion, housing) and physical characteristics (e.g., landforms, climates, water).

SS-E-4.3.1 Human populations gather in groups of different sizes and in different locations in the world.

SS-E-4.3.2 Humans usually settle where there are adequate resources to meet their needs (e.g., areas with water, fertile land, protected land, different modes of transportation).

Extension Activity:

Use word processing programs to enhance the newspaper through layout options and/or printing options.

Science

RAT AND THE RIVER

Open Response

Rat chose to live by the river instead of in the city. His choice affected not only other animals, but also his physical environment. Discuss how Rat's choice to live there altered the riverbank and the river. (What did he build his house out of? How did he eat?)

Core Content Addressed:

SC-E-3.3.3 All organisms, including humans, cause changes in the environment where they live. Some of these changes are detrimental to the organism or to other organisms; other changes are beneficial (e.g., dams built by beavers benefit some aquatic organisms but are detrimental to others).

In Stage One's production of *The Wind in the Willows*, Rat moves to the river. Using what you already know, discuss cities or towns that are near oceans, lakes, or rivers. Explain why you think people chose to live there. How did large populations of people moving near the water body affect the environment? Discuss erosion and how urban development speeds up the process of erosion near water bodies.

Core Content Addressed:

SC-E-2.1.2 Earth materials provide many of the resources humans use. The varied materials have different physical and chemical properties, which make them useful in different ways, for example, as building materials (e.g., stone, clay, marble), as sources of fuel (e.g., petroleum, natural gas), or growing the plants we use as food.

SC-E-3.1.2 Organisms have basic needs. For example, animals need air, water, and food; plants need air, water, nutrients, and light. Organisms can survive only in environments in which their needs can be met.

SS-E-4.2.2 Regions are areas that have one or more physical or human characteristics in common (e.g., physical: geographical regions of Kentucky, South, Midwest, Western Hemisphere; human: Appalachia, the Cornbelt, Amish country).

Performance Task

The following lesson shows how flowing water erodes the landscape. It was adapted from the Badlands National Park's web site at <http://www.nps.gov/badl/teacher/riverboxes.htm>.

Collect the following items:

- 9-liter milk carton
- 2-liter bottle
- An outdoor source of soil (sand is best)
- Graduated cylinder or metric beaker
- Metric ruler
- Scissors
- Water supply
- Garden trowel

Discuss with your students what happens when rivers erode. Students often know that rivers and streams can be muddy, especially newly-formed ones. But they may not know that some of the clay, sand, and sediment that makes the river muddy comes from the riverbed itself and is a result of the river eroding or cutting through the riverbed.

Break the class up into small groups of four.

Provide each team with an empty half-gallon milk carton. Use scissors to cut out the side panel of the carton under the spout, leaving the spout intact. For younger students, you may prefer to do this cutting ahead of time. (If water is not available near the outdoor site for the activity, you will have to provide containers to carry water from the classroom sink.)

Go outside. Lay the milk carton on its side with the cut out panel facing up, and then dig enough soil to fill the container at least half full. Gently pat the soil to smooth the surface.

To simulate a flowing river, set one end of the milk carton approximately 1-cm higher than the other end, maybe using a small rock or piece of wood to prop up the carton. The lower end of the carton should be the end with the open spout so when water is poured in at the top end, it will flow over the surface of the soil and out the other end without forming a "lake."

Place the mouth of the bottle on the edge of the higher end of the carton, and slowly pour 2 L of water on the soil, maintaining an even, constant flow of water. The goal is to provide a small stream of water, not a sudden flood. Observe what happens to the water and the characteristics of the resulting river, including the path cut and the depth of the riverbed.

If the soil is dry, much of the water will simply be absorbed into the soil, but do not use more than 2 L of water. Runoff of the water in a surface stream will not begin until the soil is soaked with water.

Now repeat steps 3-5 with a fresh soil sample, but raise the end of the carton to 3 cm.

Be sure to use the same amount of water as in the first trial. Observe the difference in flow of the water and the resulting river compared to the previous trial.

Repeat the procedure for a third time, raising the carton to a height of 5 cm. Compare the flow of water and the river cut to those of the other two trials.

Compare results. Discuss how the streambeds changed as the incline increased and what happened to the soil that was carved by the water. Ask students to think about the rivers and streams they have seen and the rock formations that were eroded by them.

Core Content Addressed:

SC-E-3.3.3 All organisms, including humans, cause changes in the environment where they live. Some of these changes are detrimental to the organism or to other organisms; other changes are beneficial (e.g., dams built by beavers benefit some aquatic organisms but are detrimental to others).



Writing to Learn

In small groups, have students create a picture book titled *Coming to a River Near You*.

Each group should choose one water body near where they live.

Have groups research the history of that water body and the surrounding areas.

Groups should then create a picture book depicting the evolution of the water body. Each page should show a different stage in the development of the water body and the surrounding region.

A written description of the illustration should accompany each drawing.

Display books in the classroom, local tourist bureau, and/or the school library.

Core Content Addressed:

SC-E- 3.1.2 Organisms have basic needs. For example, animals need air, water, and food; plants need air, water, nutrients, and light. Organisms can survive only in environments in which their needs can be met.

SS-E- 4.2.2 Regions are areas that have one or more physical or human characteristics in common (e.g., physical: geographical regions of Kentucky, South, Midwest, Western Hemisphere; human: Appalachia, the Corn Belt, Amish country).

Language Arts

ALLEGORICAL ANIMALS

Adapted from *The Wind in the Willows Curriculum Connections* by J. Daniel Herring

Open Response

The events portrayed in Stage One's production of *The Wind in the Willows* use animals to depict human experience in real life. As in many fables, authors sometimes set their stories in the animal kingdom in order to address sensitive issues from a safe distance. Discuss how Kenneth Grahame, the original author of *The Wind in*

the Willows, used his story to address issues in society. Determine which issues Grahame was exploring and why he chose to use animals instead of human characters.

Core Content Addressed:

WR-E-1.3 Literary writing artfully communicates with the reader about the human condition. Literary forms in the portfolio include poems, short stories, and scripts.

RD-E-3.0.6 Identify an author's opinion about a subject.

The characters in *The Wind in the Willows* include rats, toads, weasels, moles, otters, and badgers. Why do you think Grahame chose these animals to depict certain characters? Are there characteristics that we, as humans, associate with certain animals, such as snakes, weasels, rats, and toads? If you were an animal, which animal would you be and why?

Core Content Addressed:

RD-E-1.0.8 Describe characters, plot, setting, and problem/solution of a passage.

RD-E-1.0.9 Explain a character's actions based on a passage.

Performance Task

Ask each student to choose one animal that was in *The Wind in the Willows*.

Have students research their chosen animal. Students should find information about how their animal moves and looks as well as what their animal likes to do and to eat.

Teaching

Tip: In the documentary that opens the KET production, the actor who plays the role of Otter talks about his character, the research he did on otters as he prepared for his role, and the characteristics he ultimately chose to incorporate into his performance. By showing students this segment, you will give them insight into how an actor prepares for a role—and, in essence, does what you're asking your students to do with this activity.

One by one have each student cross the room as that animal.

Ask each student to add a personality trait to his or her animal (for example, a shy badger or an angry toad).

One by one have each student cross the room as their animal with the added personality trait.

In pairs, have students write a short scene about their chosen characters interacting. Be sure to instruct students on how to write in script form, including stage directions describing the character's movements and how they say their lines of dialogue. (Please see Appendix B for a description of how to create a script.)

Perform the scenes for the class.

Core Content Addressed:

RD-E-1.0.8 Describe characters, plot, setting, and problem/solution of a passage.

RD-E-1.0.9 Explain a character's actions based on a passage.

Writing to Learn

Have students think of one story from their life and write down a sequence of events for the story. Students should next write their story in narrative form. Have students choose an animal to represent each person in the story. They should think about what animal characteristics best represent the people in their stories and choose appropriately. Create a class book of these stories and display in the classroom and/or library.

Core Content Addressed:

WR-E-1.2 Personal forms in the portfolio may include a personal narrative (focusing on the significance of a single event) or memoir (focusing on the significance of the relationship of the writer with a particular person, place, animal, or thing).

Mathematics

TOAD'S TRAVELS

Open Response

In Stage One's production of *The Wind in the Willows*, Toad goes on

an adventure. Describe Toad's adventures. Explain an adventure that you have always wanted to take. Compare Toad's adventure to the adventures you want to take. How are they the same? How are they different?

Performance Task

Write the following word problems on the board or create a worksheet with the following word problems on it. The travel that toad takes in the word problem is the same as his trip in the play, *The Wind in the Willows*.

Word Problem: Toad walks 5 miles from Toad Hall to the River. He then drives an additional 10 miles in a stolen car. He is arrested and driven 7 miles to the closest jail. He is then walked 1 mile from the jail cell to the judge's quarters. He is then walked 1 mile back. He escapes from jail and travels the same way home minus the trips to the judge's quarters. How far has Toad traveled?

Individually or in small groups, have students create an algebraic formula expressing Toad's word problem.

In their groups, have students draw a map illustrating Toad's travels. Each inch equals one mile.

Each group's map may look differently depending on the direction of the path Toad took in that group. Post the maps around the room.

Core Content Addressed:

SS-E-4.2.1 Every place is unique and can be described by its human (e.g., language, religion, housing) and physical characteristics (e.g., landforms, climates, water).

MA-E-1.1.1 Students will describe properties of, give examples of, and apply real-world or mathematical situations: Whole numbers (0 to 100,000,000), fractions, mixed numbers, and decimals through thousandths.

MA-E-1.1.2 Students will describe properties of, give examples of, and apply real-world or mathematical situations: The operations of addition, subtraction, multiplication, and division.

MA-E-2.2.7 Students will perform mathematical operations and procedures accurately and efficiently, explain how the skills work in real-world or mathematical situations, and are able to: Choose appropriate tools (e.g., protractors, meter sticks, rulers) for

specific measurement tasks.

Writing to Learn

In small groups, have students create word problems associated with Toad's travels in *The Wind in the Willows*. Have each group trade their word problems and have the students solve each other's problems.

Core Content Addressed:

MA-E-3.2.2 Students will perform mathematical operations and procedures accurately and efficiently, explain how the skills work in real-world or mathematical situations, and are able to: Collect, organize, and describe data (e.g., drawings, tables, charts).

MA-E-3.2.3 Students will perform mathematical operations and procedures accurately and efficiently, explain how the skills work in real-world or mathematical situations, and are able to: Construct and interpret displays of data (e.g., line graph, bar graph, pictograph, line plot, simple Venn diagram, table).

MA-E-3.3.1 Students will make connections between concepts and skills, show how connections are made, explain why procedures work, and/or make generalizations about mathematics by showing: How data are used to draw conclusions.

Arts and Humanities: Visual Arts

ACTION MURALS

Adapted from *The Wind in the Willows Curriculum Connections* by J. Daniel Herring

Open Response

Discuss the different locations/setting depicted in Stage One's production of *The Wind in the Willows*. Compare and contrast Stage One's sets to the locations in real life.

Performance Task

Divide the class into small groups.

Have each group select a scene from Stage One's production of *The*

Wind in the Willows or the book that it is based on.

Have groups choose elements to visually represent the scenes' location, such as a tree for a forest, a door for a house, etc.

Pass out large pieces of butcher paper to each group.

Within each group, have each students draw one portion of the chosen location onto the butcher paper.

Allow students to illustrate using various mediums, such as paint, markers, and crayons.

Once all the murals are complete, have each group decide a scene that would take place in their setting.

Allow ample time for students to devise and rehearse their scene. (Please see Appendix C for a breakdown of a rehearsal.)

Present the scenes to the class in front of the mural.

Core Content Addressed:

AH-E-4.1.41 Create artwork using the elements of art and principles of design.

AH-E-4.1.42 Use a variety of media and art processes to produce two-dimensional (2-D) and three-dimensional (3-D) artwork.

AH-E-4.1.32 Art elements—line, shape, form, texture, and color (primary and secondary hues) and color groups (warm, cool, neutral).

AH-E-4.1.33 Principles of design—organization of visual compositions: emphasis (focal point), pattern, balance (symmetry), contrast (light/dark).

AH-E 4.1.37 Art processes: two-dimensional - drawing, painting, and collage.

AH-E-4.2.31 Identify various purposes for creating works of art.

AH-E-4.2.32 Purposes of Art—expressive (express emotions and ideas), narrative (describe and illustrate experiences), functional (decorate objects).



AH-E-4.2.36 Styles: realistic, abstract, non-objective.

AH-E-4.2.37 Subject Matters: landscape, portrait, and still life.

Writing to Learn

Individually, have students choose one presentation to review as a “mural critic,” or art critic who will assess the actions presented in the scene. As the “mural critic,” have each student write a short paragraph discussing how the actions in the scene fit or did not fit with the visual scene depicted in the mural and why.

Core Content Addressed

AH-E-4.1.32 Art elements—line, shape, form, texture, and color (primary and secondary hues) and color groups (warm, cool, neutral).

AH-E-4.1.33 Principles of design—organization of visual compositions: emphasis (focal point), pattern, balance (symmetry), contrast (light/dark).

Arts and Humanities: Music

SOUND SYMPHONY

Open Response

Describe the sounds in a forest. Do the sounds in the forest change at nighttime? Explain.

In Stage One’s production of *The Wind in the Willows*, Mole gets lost in the forest trying to find Badger’s house. Discuss how you would feel if you got lost in the woods. How would those feelings change the longer you were lost? Compare and contrast your feelings to the feelings that Mole felt when he was lost.

Performance Task

Ask each student to choose one sound that they heard during *The Wind in the Willows* in the forest during the day.

Explain that when you point to them, they are to make that sound and continue to make it until you turn the lights out.

Have students practice individually for a few moments.

Point to the students and have them continue their sound, getting

louder and quieter as you conduct like a symphony conductor.

Turn the lights out.

With the lights out, have each student choose a sound they heard during *The Wind in the Willows* in the forest at night.

Ask students to close their eyes and imagine the forest at night.

Keeping their eyes closed, tell the students that when you tap them on the head they are to begin making their night forest sound.

Slowly create the night symphony.

Extension Activity: Using simple household items (cardboard boxes, funnels, towels, containers, beans, popcorn, rice, etc.) create instruments that simulate the noises in a forest.

Core Content Addressed:

AH-E-1.1.12 Create simple melodic or rhythmic accompaniments to given melodies.

AH-E-1.1.13 Improvise answers in similar style to given rhythmic and/or melodic phrases.

AH-E-1.1.21 Sing and play alone simple rhythmic or tonal patterns by reading music notation. Be able to sustain own part in an ensemble.

AH-E-1.1.22 Perform simple rhythmic, melodic, or chordal patterns on classroom instruments.

AH-E-1.1.25 Recognize and demonstrate the relationship between elements of music and expressive qualities of movement (e.g., tiptoeing to illustrate quiet music).

AH-E-1.1.31 Rhythm: meter (duple, triple), time (meter) signature (2/4, 3/4, 4/4), bar lines, rhythmic durations (whole, half, quarter, and 8th notes and rests), fermata.

AH-E-1.1.32 Tempo: slow, fast.

AH-E-1.1.37 Dynamics: soft (piano), medium soft (mezzo piano), medium loud (mezzo forte), loud (forte).

Writing to Learn

Take a trip outside to your playground or a safe area near your school. Have each student sit silently and listen to the sounds around them. Individually, have students write a sensory poem or short story about what they are hearing, seeing, tasting, smelling,

and touching.

Arts and Humanities: Dance

TOAD'S DANCE PARTY

Open Response

Think about the animals that are in *The Wind in the Willows*. How did those animal's movements differ from human movements? (Be sure to discuss Mole, Rat, Otter, and Toad.) How were the animal movements similar to human movements? Discuss, using locomotor and non-locomotor dance vocabulary, how a toad, badger, otter, rat, mole, and weasel move. Describe the pathways and tempos of the animals' movements? When and why do their pathways and tempos change?

Performance Task

Have each student choose an animal that was discussed during the Open Response.

Group students according to their chosen animal.

Have each group choose a piece of music they feel best represents the movement style of their chosen animal.

Each group should then choreograph a short dance to their music. This choreography should reflect the movement style of their chosen animal.

Present the dances to the class.

Core Content Addressed:

AH-E-2.1.12 Create movement patterns using locomotor and non-locomotor movement.

AH-E-2.1.31 Discuss how expressive dances are composed of a variety of locomotor and non-

locomotor movements that incorporate the elements of dance: space (shape, level, direction, pathways), time (beat, tempo), and force (use of energy while moving).

AH-E-2.1.33 Describe how locomotor (walk, run, skip, hop, jump, slide, leap, gallop) and non-locomotor (bend, stretch, twist, swing)

movements are used to create simple dances with a beginning, middle, and end.

AH-E-2.1.35 Explain, using appropriate terminology, how dance communicates ideas, thoughts, and feelings.

AH-E-2.1.11 Create movement ideas which could be used to compose a dance using locomotor and non-locomotor movement.

Writing to Learn

Have each student write a short essay on the differences between every day movement and choreographed dance. Students should draw on their experience during the performance task and decide if their dance was similar to every day movements or a choreographed dance.

Arts and Humanities: Theatre

ANIMAL FAMILIES

Adapted from ***The Wind in the Willows Curriculum Connections*** by J. Daniel Herring

Open Response

Discuss what it means to be a part of a community. In Stage One's production of *The Wind in the Willows*, there are three main communities—the Riverbank community, the High Road, and the Wide World. Compare and contrast the three communities. Do you think the communities are merely physical locations, or are they symbolic of something else?

Performance Task

In this activity, you and your class will improvise the following scenario. You will take on the role of a real estate developer while the students will portray the members of various animal families.

Scenario: A human real estate company wants to build high-rise condominiums on the riverbank. All of the Riverbank families have gathered for a town meeting with a representative developer from the company (the teacher) to discuss this plan. As a community, the students must either negotiate a deal or turn the company

down. The specific concerns of each family are:

Rat Family: As leaders in the community they care about the residents on the riverbank as well as preserving its natural beauty. Thus, they oppose the plan.

Mole Family: As newcomers to the Riverbank community, they do not want to be uprooted so quickly but feel too uninformed to make a decision.

Toad Family: They like the community but are not sentimentally attached to it. The money offered for the property excites them and they are eager to sell.

Otter Family: They also like the community but are frightened by the human developer. They would like to sell but would never agree to anything that the Toad family endorses.

Badger Family: As the founding family of the Riverbank community, their allegiance is strong and under no circumstances would they ever consider selling or leaving their home.

(Each personality trait is indicative of traits as found in *The Wind in the Willows*' characters.)

Before beginning the improvisation, evenly divide the class into the above five families.

Give each family time to discuss who will portray parents and who will portray children.

Inform each group of their position on the issue. (You may want to pass out a note card with that family's information to each group member.)

When all groups are prepared, set up a town meeting. You will preside as the real estate developer.

The primary task is to decide as a community whether to accept or refuse the proposal.

Allow students ample time to negotiate with you as the developer and with each other as families to reach some kind of agreement.

Conclude with a vote, either with hands or ballot.

Out of role, discuss the consequences of a decision either to develop or not to develop.

Count the votes.

Core Content Addressed:

AH-E-3.1.41 Create and perform using creative dramatics (improvisation, mimicry, pantomime, role playing, and storytelling).

AH-E-3.1.43 Improvise to tell stories that show action and have a clear beginning, middle, and end.

AH-E-3.1.38 Identify and discuss a variety of creative dramatics (improvisation, mimicry, pantomime, role playing, and storytelling).

AH-E-3.1.32 Revise a short story passage into a simple dialogue format.

AH-E-3.1.34 Identify and describe basic scenery, props, and costumes that would be appropriate for the plot and characters in a short script or story.



Writing to Learn

In character, have each student write a journal entry reflecting

on how they would feel if they were uprooted from their home.

Out of character, have each student write a journal entry reflecting on how they would feel if they were uprooted from their home.

Ideas for Older Students

ELEMENTS OF PERFORMANCE & PRODUCTION

Grade Level: Middle school (possibly high school).

Idea: The costumes, make-up, set design, and lighting all stand out in Stage One's production of *The Wind in the Willows*. Character development clearly is another of the play's strengths as a piece useful in the classroom. Have students analyze these aspects of the play by watching several scenes from it. Good scenes to use include several early scenes beginning with the introduc-

tion of Toad through the picnic and finishing with the arrival of the car and Toad's fascination with it (about 10 minutes total). These are fodder for discussion, writing (analysis and critique), and performance tasks.

Core Content Addressed:

AH-M-3.1.32 Elements of production: staging, scenery, props, lighting, sound, costumes, make-up.

AH-M-3.1.33 Elements of performance: breath control, diction, body alignment, control of isolated parts of the body.

AH-M-3.1.36 Describe, using appropriate vocabulary, how the elements of production communicate setting and mood.

AH-M-3.1.37 Describe characters' use of elements of performance, using appropriate vocabulary.

FROM STAGE TO SCREEN

Grade Level: Middle school and high school.

Idea: How is producing a play for the stage different from producing a staged play for television? What challenges do the artistic personnel face? Have students watch the opening documentary (about 14 minutes) in which the lighting designer, audio engineer, and television director discuss the differences between the two and the preparations needed to make this successful transition. How are the challenges intensified if the play is taped and aired live? If students are interested, also show them an excerpt from the play so they can judge for themselves how successful the transformation was.

Producing a play is a collaborative process involving the director, the playwright, the design team, the technical crew, and the actors. When the play is moved to the television screen, more people become involved—the television director, designers, and crew—and the collaborative process becomes even more complex. Can students imagine the discussions and the possible compromises that must be reached between, for example, the lighting designer for the stage production and the lighting designer for the televised version. Fast forward to the end of the tape to the credits (you'll find the credits at the end of this guide). Have students list the variety of jobs associated with this production, distinguish between those associated with Stage One and those associated with KET, and discuss the variety of careers in theater.

Core Content Addressed:

AH-M-3.1.39 Identify the skills necessary for jobs associated with theatre (playwright, director, actor, actress, designers—scenery, props, lighting, sounds, costume, make-up).

AH-M-3.1.310 Discuss the collaborative artistic processes of planning, playing, responding, and evaluating a performance.

AH-M-3.1.311 Compare and contrast the form of theatre, musical theatre, TV, film, and dance using appropriate vocabulary.

AH-H-3.1.34 Identify skills and training necessary for a variety of careers related to drama.

LIVE OR ON TAPE

Grade Level: Middle school

Have students attended a live performance of a play? If not, see if you can arrange a field trip to a play in your region. Perhaps you live close to a theater that

offers plays for young audiences such as Stage One or to a regional arts center that brings in such performances. Or consider a local high school, college or community theater production. Now have students compare the similarities and differences between the audience's experience in the theater versus the audience's experience watching the performance on television. Again, the credits reveal the television personnel working on the program—what effect might they have on what an audience sees?

Core Content Addressed:

AH-M-3.1.311 Compare and contrast the form of theatre, musical theatre, TV, film, and dance using appropriate vocabulary.

This is a list of the scenes in KET's production of *The Wind in*



Scene List

the Willows, provided to help you to find and use the opening documentary and performance in classroom-friendly segments.

Est. Times

From start of KET Production (Counter at 00:00:00)	From start of Play (Counter at 00:00:00)				
00:00:00		KET Production Open/Documentary segment begins.	00:30:49	00:16:11	High Road and the River. Audience meets Badger. A car ruins the picnic. Toad decides he wants a car and runs away.
00:00:20		Host explains this is a live television production and that we'll learn what it takes to produce a staged play for television. The day before production, KET moved in the production truck and loaded in cabling and cameras.	00:33:13	00:18:35	Car appears again. Mole goes to find Badger.
00:01:55		The lighting designer explains the differences between lighting for the theater audience and lighting for television.	00:35:49	00:21:11	Toad appears in his new car and has an accident. Audience meets the Weasels.
00:04:50		The audio supervisor explains how actors are miked for television.	00:40:20	00:25:42	Transition to night. Mole looks for Badger and gets lost. The Weasels attack him. Rat comes to the rescue.
00:06:55		As he puts on his make-up and costume, the actor who portrays Otter talks about how he prepared for his role.	00:47:40	00:32:02	Badger's house. Mole and Rat ask for Badger's help with Toad. Otter enters to say Toad has crashed three cars.
00:09:55		The television director talks about the process he uses to prepare for taping a live stage play for television.	00:55:49	00:40:11	Toad crashes his car. His friends come to Toad Hall and watch him so he won't drive. Rat is the first to guard him. Toad fakes hurt, so Rat goes for the doctor. Toad escapes.
00:14:20	00:00:00	The play portion of the production begins.	00:56:59	00:41:21	Weasels enter Toad Hall and ransack it.
00:15:38	00:01:18	Audience meets Mole and Rat. They go on a picnic.	00:60:59	00:45:21	Policeman enters. Toad steals the policeman's car and wrecks it. Toad is taken to jail.
00:18:24	00:03:46	Audience meets Otter and he gets invited on the picnic. They go to the High Road for their picnic. Toad is discussed by Otter, Mole, and Rat.	00:63:06	00:47:28	Rat realizes Toad tricked him. Otter tells Rat that the weasels have captured Toad Hall. They go to rescue Mole who is on his way there.
00:20:41	00:06:13	Audience meets Toad. He wants to buy a horse. Toad is invited on the picnic.	00:65:09	00:49:31	Weasels capture Mole.
00:25:39	00:11:01	Picnic begins. They discuss differences between the	00:70:43	00:55:05	Toad is in jail. He manages to escape dressed as a woman.
			00:79:07	00:63:29	Badger's house. Otter reports to the friends that Toad has escaped. Toad enters and all the friends devise a plan to rescue Mole.
					The friends arrive at Toad Hall to rescue Mole. The weasels are defeated and Toad is left to clean up the mess.

Bows/Credits

Appendix A

COURT TERMINOLOGY

Definitions by Judge James B. Breese at

<http://www.denvergov.org/CountyCourt/template21972.asp?cview=2>

Advisement of Rights: Court explains various rights of defendant, such as right to trial, right to speedy trial, right to attorney, right to subpoenas, right to testify, right to remain silent, right to be heard before sentencing, right to appeal, presumption of innocence, burden of proof, etc. Court usually also explains various procedures which will be followed.

Arraignment: Court proceeding at which defendant decides whether to plead guilty or to plead not guilty and ask for a trial.

Bail Bond: The amount of money that needs to be posted with the court to secure the defendant's future appearance at all court dates. If the defendant cannot post bond, he remains in custody. If the defendant can post bond he is released until the next court date. The bond is refunded at the end of the case if the defendant makes all court dates and fulfills all requirements.

Bench Warrant (BW): An order from a judge that the defendant is to be arrested when contacted by the police.

Case closed: Means all requirements of the case have been completed. It does not mean the case is dismissed. No other court dates are required. All matters have been resolved.

City Attorney: The prosecutor in a municipal case.

Defense Attorney: The defendant's lawyer.

Deferred Judgment and Sentencing: A defendant pleads guilty and forever gives up his right to a trial. He must pay court costs and perhaps fulfill obligations such as useful public service, attend classes. He must also commit no other offenses over a set period of time. If the defendant completes these obligations, he is entitled to withdraw his plea and the case will be dismissed, avoiding a conviction.

Dismissed: Means the case has been ended without a conviction. Perhaps the case could not be proven beyond a reasonable doubt or perhaps conviction was prevented by some technicality. If a defen-

dant ever had requirements to fulfill, it is unlikely his case was dismissed.

Disposition: A resolution of the case in some way without a trial, perhaps through a guilty plea, perhaps in exchange for having other charges dismissed.

District Attorney: The prosecutor in a state case.

Diversion: An opportunity for the defendant to avoid having to go to trial or plead guilty. If the defendant meets the requirements of diversion such as attending classes, staying out of trouble, defendant is entitled to have the case dismissed. A defendant neither admits nor denies that he is guilty by accepting diversion. If the defendant fails to complete diversion he still has the right to have a trial.

Outstanding Judgment Warrant (OJW): If a person fails to appear or fails to complete a court requirement, an OJW issues from the Court to the motor vehicle division. It operates as a lien against one's license. A person with a license loses the license unless he fulfills the remaining court requirements within 30 days. A person who does not yet have a license may not obtain one until the court requirements are completed. Once the requirements are met, the defendant must pay a \$30.00 OJW fee. Then the court notifies the motor vehicle division that all requirements have been completed. The defendant may then obtain his license.

Plea and Setting: A court date at which a defendant enters a plea of guilty or not guilty. This occurs after arraignment has occurred.

Probation: A type of sentence in which the defendant is placed under the court's supervision for a period of time. During this period the defendant has requirements to fulfill such as attending classes, doing useful public service work, paying restitution, keeping drug and alcohol free, avoiding any new offenses, etc. Probation is usually supervised by a probation officer. Ordinarily probation is an alternative to a jail sentence, although sometimes there may be a brief jail sentence followed by probation.

Restitution: A payment made by a defendant to a victim for monetary losses suffered by the victim as a result of the defendant's conduct.

Trial: The court proceeding at which the prosecution presents its evidence to a judge or jury in an attempt to prove that the defendant is guilty. The defendant also has a right to present

evidence for the judge's consideration.

Useful public service (UPS): A form of sentence ordered by the court after a defendant has been found guilty or admits he is guilty. The defendant must do a specified number of hours of work that benefits the community. The defendant is not paid for this work. The work must be done by a deadline.

What Are the Typical Steps in a Criminal Proceeding?

From http://criminal-law.freeadvice.com/criminal_proceeding.htm

Misdemeanors and felony criminal proceedings are complex. Defendants may have an attorney appear with them throughout the proceeding, or waive their right to counsel and represent themselves.

For most felony proceedings, the following steps typically occur (note: these steps do not apply to juvenile proceedings): A crime is committed, it is reported, an investigation is conducted, and an arrest is made (these may all occur in rapid sequence if the offense is committed in the presence of a law enforcement officer).

Booking: an administrative procedure which records the defendant's name, the crime charged, and other relevant information about the defendant (telephone number and address, photograph, fingerprints, etc.).

Arraignment: when the defendant appears in court and enters a plea (guilty or not guilty, or sometimes "nolo contendere" [no contest]). The defendant is presented with a written accusation detailing the facts of the crime and his/her involvement in the crime. The written accusation may be presented by a grand jury, a prosecutor or a police officer. If the defendant enters a not guilty plea, a date for trial is set.

Bail or Detention: bail is either set or the defendant is required to be "detained" (kept in jail until the trial). Bail could range from being "released on your own recognizance" (in other words, you are on your honor to appear at the next hearing), to many thousands of dollars. When a higher amount of bail is set, a bail bondsman is often called to provide the bail payment in exchange for a fee and a lien against property (as collateral) of the defendant. If bail is posted, the defendant is released but must show up at the next hearing (or bail will be forfeited).

Preliminary Hearing: a hearing in which a judge determines whether

the defendant should be held for trial. At the "prelim," the prosecution has the burden of providing sufficient evidence to the judge that a crime has occurred and that the defendant committed the crime.

Trial: the steps in a trial include the opening statements, examination of witnesses and presentation of evidence, closing statements, charging the jury (giving the jury its instructions), verdict rendered by the jury after due deliberation, and entering of the verdict (either guilty, guilty of a lesser included or related offense, or not guilty). After a verdict is issued, the defendant may try a post trial motion, such as a motion for a new trial.

Sentencing: when a defendant has been found guilty by trial or has plead guilty, a hearing is set to determine the imposition of the sentence. Sentencing reports, which set forth mitigating and compounding factors (prior payment of restitution may be a mitigating factor, other convictions of crimes may be a compounding factor), are often submitted to the judge and then the judge pronounces judgment at a sentencing hearing (in some jurisdictions juries or sentencing councils render the sentence).

Fine, Probation, Jail: the defendant may be ordered to pay a fine, be released but subject to specific terms of probation, or sent directly to jail. If a person violates the terms of his/her probation, s/he may have his/her probation revoked, and be sent to jail.

Appeal: after conviction of a crime, the defendant has appellate proceeding which may be available to determine whether all substantive and procedural law issues were properly conducted at the trial.

Appendix B

SCRIPT FORMAT

A script follows the following format:

CHARACTER NAME: (Stage Direction) Line of Dialogue.

CHARACTER NAME is usually bolded or in full caps.

A **STAGE DIRECTION** is information for the director and actor. This information describes the actions for certain characters and/or their emotions while stating a line. Each stage direction should be a line of discovery that adds new information to the script.

A **LINE OF DIALOGUE** is what the character says.

Appendix C

THE REHEARSAL PROCESS

Rehearsals can be run in various ways. Provided below is a breakdown of a sample rehearsal process.

Rehearsal Block 1: Read through the script and discuss what themes are in the script.

Rehearsal Block 2: Block the script. Blocking means to decide what characters physically do and when they move.

Rehearsal Block 3: Run through. Run the blocking and pay close attention to how characters are speaking and the emotions behind the words.

Rehearsal Block 4: Off-Book rehearsals. These rehearsals are run with the actors not looking at their scripts.

Rehearsal Block 5: Final dress rehearsal. These rehearsals include sets, costumes, lights, and props

Production Credits

Produced for the stage by Stage One

CAST

Rat	Tavis Ross
Mole	Bonnie Akimoto
Otter	Geoffrey Hobin
Toad	Brian Russell
Badger	Art Burns
The Weasels	Caren Browning

Head Weasel	Omar Shawkat
Policeman	Rick Northam
Alice	Marjorie Sokoloff

KET PRODUCTION

Producer	Vince Spoelker
Director	Clark Santee
Associate Director	Delia Gravel Santee
Associate Producer	Suzanne Sanders
Introduction Producers	Russ Farmer

Technical Director	Dick Brown
Lighting Designer	Janet Whitaker
Lighting Director	Tony DiGirolamo
Camera Operators	Don Dean

Audio	Jim Bugay
	Keith Morgan
	Becky Newton
	Steve Ritchie
	David Ray Robinson
	Prentice Walker
	Roger Tremaine
	Alan Owens
	Gary Mosley
	Jim Slone

Video
Videotape
Maintenance

Makeup
Dolly Assistants

Title Graphics
Electronic Graphics

STAGE PRESENTATION

Director
Scenic Designer
Costume Designer
Lighting and
Sound Designer
Propmistress
Technical Director
Fight Choreographer
Stage Manager
Scenic Artist
Wig Maker
Sound Operator
Costume Construction

Scenic Construction

Animal Teeth

EDUCATIONAL MATERIALS

Guide Editor	Steven Jones, StageOne
Guide Writers	David Goodlett
	Deana Zilske, StageOne
Additional Writing/Editing	Nancy Carpenter, KET
Layout and Design	Mick Jeffries, KET
Production Photos	Dave Crawford, KET

Butch Houghton
James Walker
Curtis Allin
Al Campbell
Jim Sayne
Jo Motsinger
Geoffrey Bullington
Mike Bullington
Elsie Harris
Cindy Martin

Moses Goldberg
Bob Groghan
Connie Furr

H. Charles Schmidt
Sally Seegmiller
Michael D. Comeaux
Brian Russell
Carol Jo Bradley
Brenda Kiefer
Nancy Arnfield
Will Richards
Dan Fedie
Kris Brady
Linda Rae
Mimi Dillinger
Garry Brown
Michael S. Drury
University of Louisville
School of Dentistry

Stage One Production made possible by a grant from Brown-Forman Corporation. KET production is a partnership with the Kentucky Center for the Arts.

The logo for KET, consisting of the letters 'KET' in a stylized, white, sans-serif font. The 'K' is the largest and most prominent, with the 'E' and 'T' to its right. The logo is set against a blue background with a green curved shape on the right side.