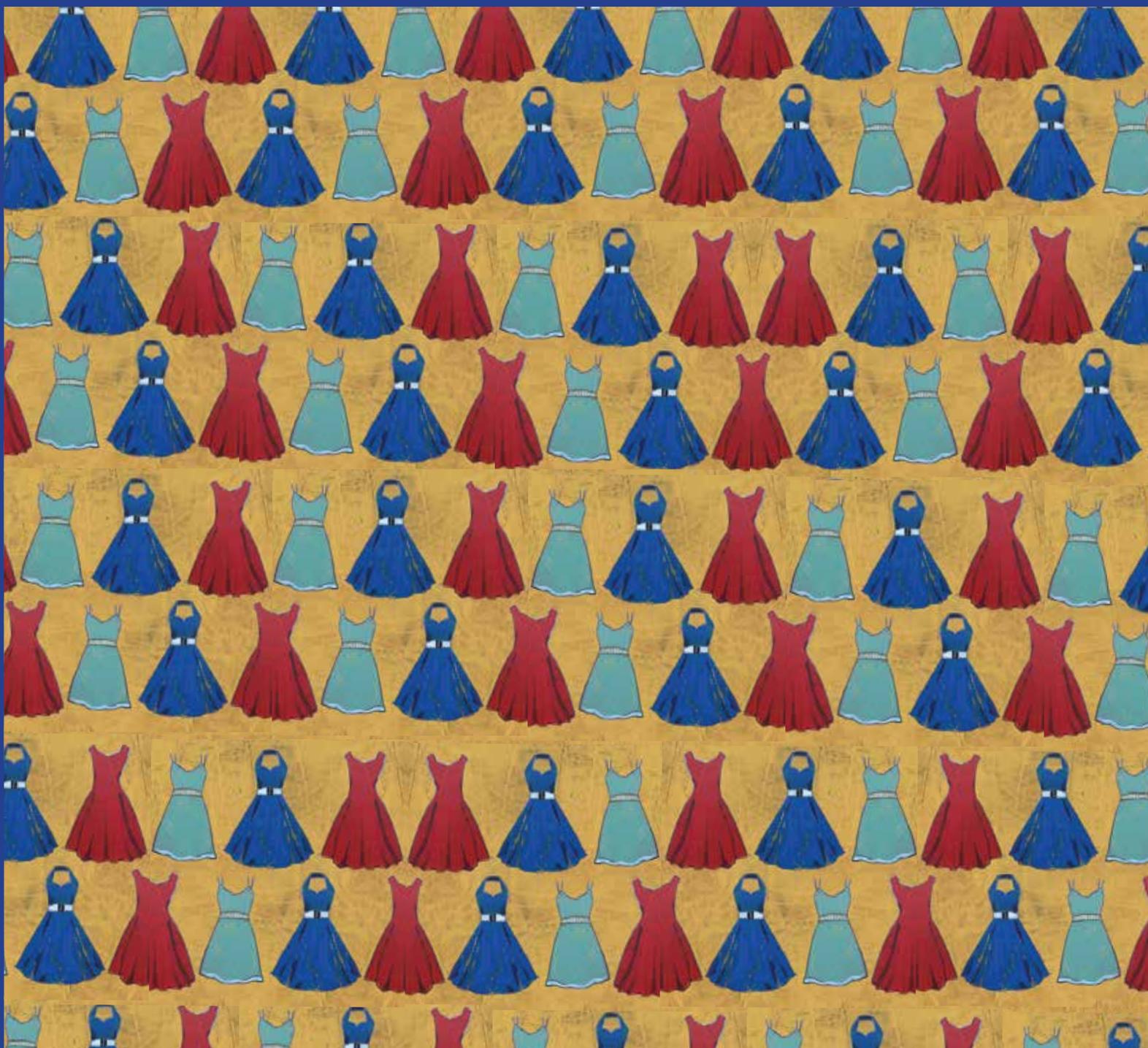


NASHVILLE CHILDREN'S THEATRE



THE HUNDRED DRESSES

BY WILLIAM KENT WILLIAMS
BASED ON THE NOVEL BY ELEANOR ESTES
BASED ON THE NEWBERY HONOR BOOK

SEPTEMBER 14 - OCTOBER 3, 2017

Nashville Children's Theatre

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SUBJECT AREA KEY:

These icons show what subject areas each activity addresses.
Standards for all activities are on page 10



Social
Studies



English
Language
Arts



Visual Arts



Theatre
Arts



Career
Guidance

Once you've been to NCT, please tell us about your experience by completing an Online Survey. (*This survey is a requirement for ticket subsidy recipients.*)

Go to NashvilleCT.org and click "For Teachers" from the left menu.
Then follow the "Click here for a short online survey" link. Thanks!

The information and activities in this guide were compiled,
devised, and edited by Tricia Berry, Colin Peterson, & Alicia Fuss.

About Nashville Children's Theatre

Nashville Children's Theatre is a professional theatre company providing the children, families and educators of Middle Tennessee with extraordinary shared theatrical experiences that inspire imagination, develop creativity, and build community in partnership with our volunteers and donors.

“Do you think the only lessons learned in life are in books?”

ABOUT THE AUTHOR

Eleanor Estes (May 9, 1906 – July 15, 1988) was an American children’s author and a children’s librarian. Her book, *Ginger Pye*, which she also created illustrations for, won the Newbery Medal. Three of her books were Newbery Honor Winners, and one was awarded the Lewis Carroll Shelf Award. Estes’ books were based on her life in small town Connecticut in the early 1900s.

Eleanor Estes based the story *The Hundred Dresses* on her real life experience as the girl who (unbeknownst to Peggy) received Peggy’s hand-me-down dresses. She felt so guilty for not having defended the Wanda character in real life that she wrote the story as both an exercise to assuage her guilt, and to encourage others to stand up against bullies.



PRE-SHOW QUESTIONS:

As you drive to the theatre, ask your students to discuss the following questions, either guided by you or with their seat buddies on the bus:

- What do you think a play titled *The Hundred Dresses* might be about?
- What are some qualities that make up a really good friend?
- If you were being bullied, how would you want a close friend to respond?

POST-SHOW QUESTIONS:

As you drive back to school, ask your students to discuss:

- What were the main themes in this play?
- How did you relate to the story?
- What’s an important lesson you’ve learned outside of a textbook?
- Why do you think the director and designer chose windows and doors to make up the set? What might that symbolize?

AN INTERVIEW WITH THE DIRECTOR

What was your concept as you began directing this production?

I am approaching it like a memory play. Like memory, some things are very clear, and some things are abstract. For example, the scenic design includes lots of doors and windows. Imagery-wise, those have multiple meanings for us as audience members.



The themes in this play are so rich and offer so much for our audiences to ponder.

What are your hopes with this play?

While the play is set in 1944, that the play feels timeless. I hope that audiences take away that this is something that happens every day, and for a story as old as *The Hundred Dresses*, people are still behaving the same way today.

What's your favorite scene/moment in the play?

The scene where Wanda says she has 100 dresses is my favorite to read on the page—I’m excited to stage it with our actors. I’m also excited to explore the way the stage transforms into different locations, Like Boggins Heights.

“She was never going to stand by and say nothing again. If she ever heard anybody picking on someone because they were funny looking or because they had strange names, she’d speak up. Even if it meant losing Peggy’s friendship.”

FRIENDSHIP

WHAT IS A FRIEND?



In *The Hundred Dresses*, Wanda has moved from Poland and has no friends in Connecticut. She wants nothing more than a friend in Room 13. As a class, create a list of traits describing a good friend.



Next, ask students if they have ever tried to become friends with someone new or if someone has ever tried to become their friend. When? How could they tell? What did they do (smile, ask to play, say kind words, share, sit nearby, do nice things, etc.)? Ask them to write, (or draw) advice for someone who is trying to make a new friend based on the traits of a good friend you have discussed.

SCHOOL PORTRAITS



In *The Hundred Dresses*, many important moments happen in Room 13. In this activity students will create tableaux (still images) to create some moments of their own, inspired by ideas from this play.

Divide the class into groups. Each group comes up one at a time and is given a title for a picture that revolves around a type of classroom. “Art class, science class, gym class.” You can even get more specific. “Right after the science experiment exploded” or “cafeteria during a food fight” or “Art class and one student is left out.” Groups have ten seconds to form a portrait based on the title. Remind students to think about the characters involved in the picture and to talk to each other so that there are no repeat characters. They have to tell a story, even though they are frozen in place. A time limit forces students to work quickly. Count them down and at the end of 10 seconds yell out FREEZE! The end result should be a cohesive picture.

TELEPHONE



Rumors are the source for a lot of misunderstanding in *The Hundred Dresses*. This activity explores gossiping, and the harm it can cause.



Students must sit in a circle or stand in a straight line. They need to be close enough that whispering is possible, but not so close that players can hear each other whisper. The first person in the line or circle whispers a word or phrase into the ear of the person sitting or standing to their right. Players whisper the phrase to their neighbors until it reaches the last player in line. The last player says the word or phrase out loud so everyone can hear how much it has changed from the first whisper at the beginning of the circle or line.

Follow-up questions:

- What happened with the phrase?
- How is this like gossip in school?
- How does gossip cause feelings to be hurt?
- What can we do to eliminate gossip?

Extension: Movement Telephone

Body language often communicates just as much- or even more- than words. For this variation, students stand in a straight line, facing the back of the room. The teacher stands at the back of the line and taps the last person on the shoulder. That person turns around to face the teacher. The teacher performs a very simple series of hand or body movements. Only the last person in line can see this, because the rest of the class are facing the other way. Then that person taps the next person in line, and passes the movement on. Once the movement series makes its way all the way to the front of the line, the teacher shows the whole class what the original movement looked like.

Adapted from www.childdrama.com/mirror.html

HISTORY MAKER

Name: _____

The Hundred Dresses takes place in 1944. Make a list of how it may have been different then and now.

Think about: important people and events, technology, values and attitudes, economics, family dynamics, and entertainment

THEN

NOW

COSTUME RENDERINGS

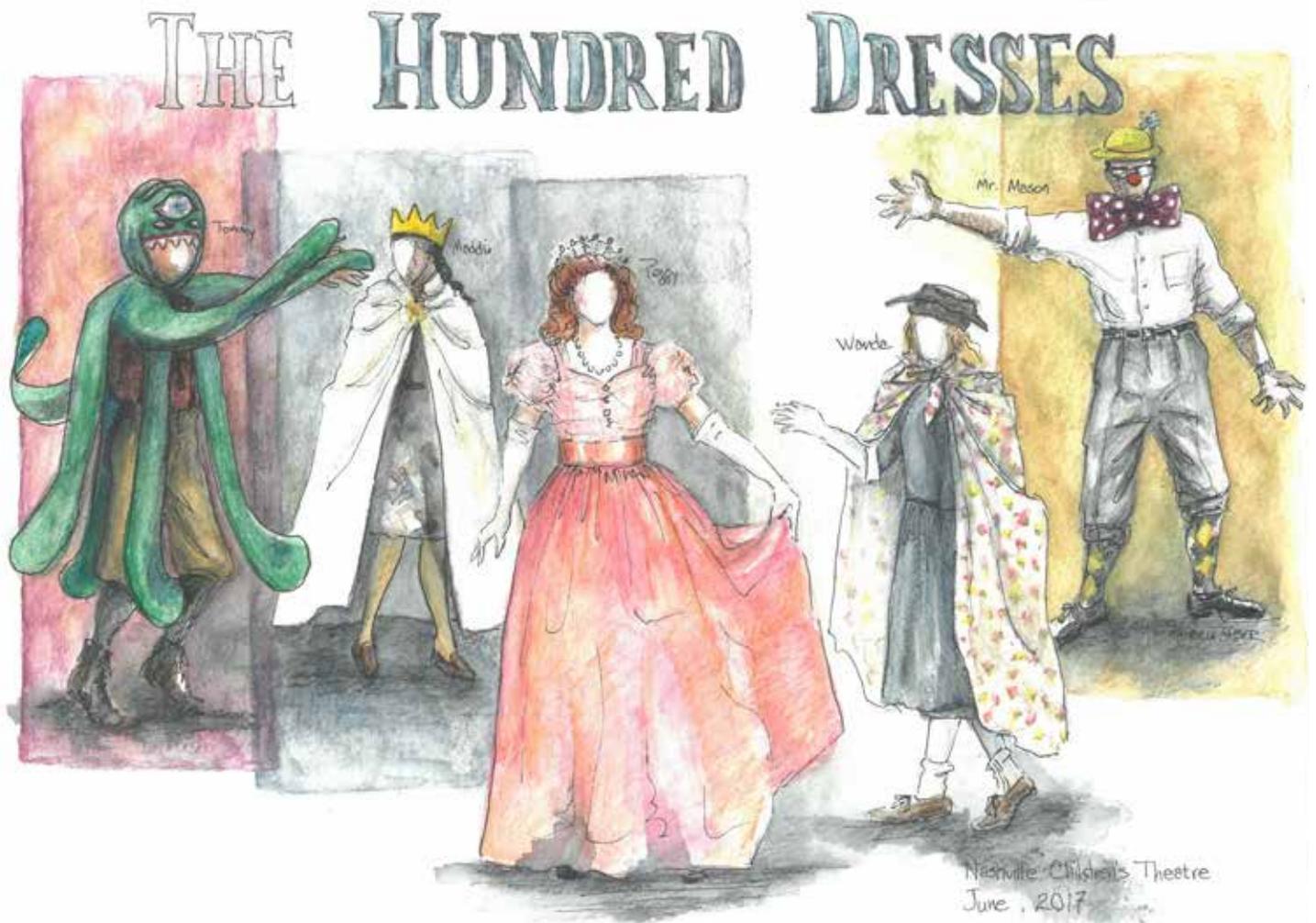
INTERVIEW WITH NCT'S COSTUME DESIGNER: PATRICIA TABER

Where did you begin when building the wardrobe for a cast of characters that is cohesive with the overall feel of this play?

I got an impression from the source material, for the feeling of the piece: what we wanted it to feel like, what made sense to me. It always starts with imagination. Then, the practicals: when it is, who these people are. It all goes back to the play or book, and what feels like it belongs in this particular story.

What was your primary inspiration for this costume design?

The book, definitely. Once I knew what the book felt like, I started looking at photographs from the time.



WHAT IS A RENDERING?

A rendering is a sketch, collage, painting, or digital drawing that shows the designer's idea for what the costume, sets, or lights will look like. The director and the designer talk about the play, and the designer often creates renderings of their ideas to show the director and make sure they both agree about the direction of the design.

COSTUME RENDERINGS

INTERVIEW WITH NCT'S COSTUME DESIGNER: PATRICIA TABER (continued)

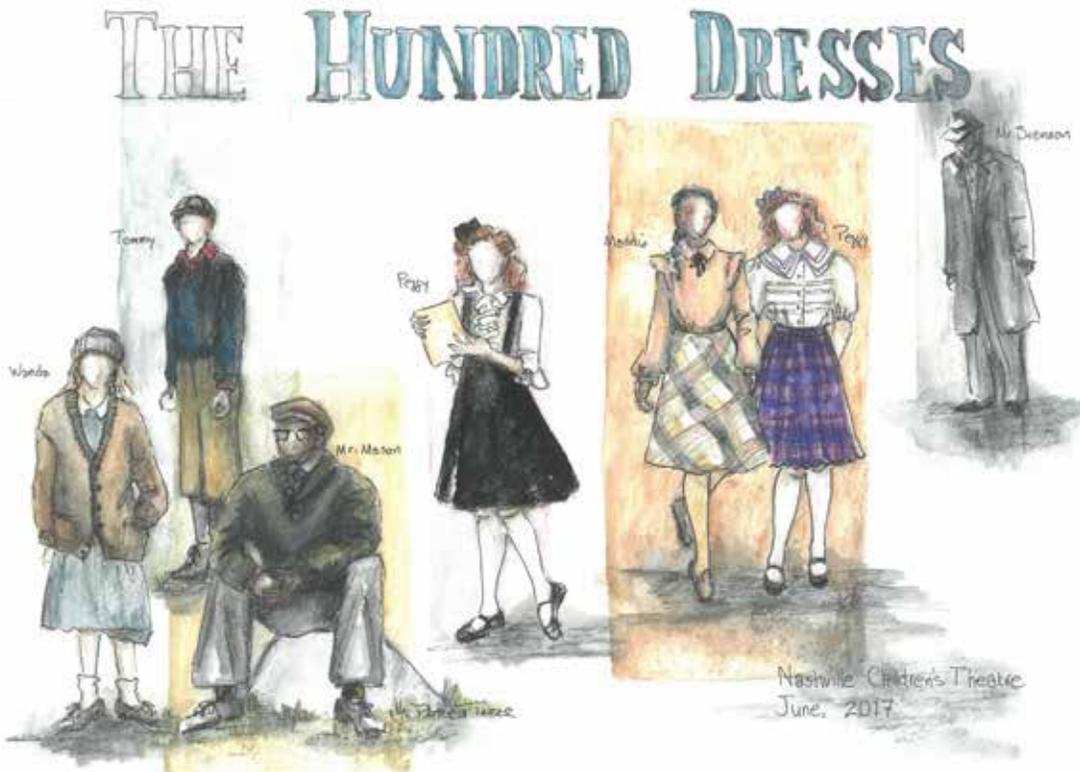
How did the time period effect your design choices?

Hugely. Most time periods have very specific “looks,” and the 1940s are certainly not an exception. This story takes place during WWII, which had an awful lot to do with the fashion at the time. For example, less fabric was available, so skirts were less full, and they were shorter.



What excites you most about the costumes in *The Hundred Dresses*?

It's the subtlety- they are “of a piece,” but there's really quite a bit of variety. I've enjoyed thinking about the things my mother would have made for me, or what she would have made for me if I had been young at that time. I've really been thinking about the handmade. We know Peggy's mother makes her princess dress; I suspect she makes most of her clothes. Thinking about the costumes in that way was fun.



GETTING TO KNOW THE CHARACTERS

DRAWING LIKE WANDA



In the play, the classroom becomes a gallery of the 100 dresses that Wanda drew. Create your own classroom gallery by encouraging your students to draw using one of the following prompts:

- Wanda draws the dresses she wishes she could own. If you could have any outfit, what would it look like? Think about details including: color, texture, pattern, cut and style, etc.
- Wanda wishes she could have 100 dresses. What would you like to have 100 of?

INTERVIEW WITH THE BULLY



The students are all part of the Petronski family, and the teacher will play the role of Peggy, who has bullied their youngest family member at school. Students are encouraged to ask her questions and find out as much information, as possible. As a family, decide if you want to forgive her.

FOLLOW-UP QUESTIONS:

- How did it feel to step into this Wanda's family's shoes?
- What new insights did you gain?
- What other issues/factors impacted the bully?
- Which characters require the most forgiveness?
- Why do you think forgiveness is a theme in *The Hundred Dresses*?
- What specific parts of the play support this theme?

IF I COULD DO IT OVER AGAIN...



In the play, both Tommy and Maddie have times where they feel bad for not standing up for Wanda. In groups, have your students choose one of these times and improvise or write a scene that changes their actions. What would happen if they made the choice to go against Peggy and support Wanda? Have each group share their scenes with the class.



Technology extension: Use the ReadWriteThink graphic organizer online to help your students plan their scenes. <http://www.readwritethink.org/files/resources/interactives/dramamap/>

FROM PAGE TO STAGE



In the book, there is no character named Tommy. As a class, discuss Tommy's role in the play, as well as other changes made from page to stage. Ask your students:



- Why do you think the playwright added Tommy's character? What information about all the characters do we get in scenes with Tommy? What would we miss if he were not there?

- Do the characters of Peggy, Maddie, and Wanda feel different to you in the book and in the play? How so, and why?

WHEN I GROW UP



In the play, we get a glimpse into what Maddie is like as an adult. What about the other students in the class? Individually in groups, ask students to analyze either Peggy, Tommy, or Wanda, and then think about what they might be like as an adult.



Step 1: Analyze the character as a young person, by documenting:

- Something the character thought
- Something the character felt
- Something the character
- Something the character did

Step 2: Imagine the character as an adult. What would their character's profession be? Where would they live? What would their family and friends be like? After answering these questions, use the same bullet points in step one to imagine things the character would think, say, feel, and do, as an adult. Share these adult versions of the characters with the class, and compare them. What different futures did your students create for each character?

IMMIGRATION



The Nashville Metro area is home to 139,703 immigrants. About 30 percent of Metro Schools' student population from the 2015-16 school year — or just over 25,300 children — learned English as a second language. Spanish is the most commonly spoken language after English.



As a class, research immigration here in the US. You can choose to research as a class together, to split students into groups, or have older students work individually. Some guiding research questions to get you started:

- What are some of the reasons that people immigrate to the United States?
- What is the process for legal immigration?
- Why might some people choose to immigrate illegally?
- What are arguments on both sides of immigration reform?
- How has immigration shaped the US population over time?

Resources:

Scholastic has a great Teacher's Activity Guide called *Immigration: Stories of Yesterday and Today*. The resource include an interactive timeline, a virtual field trip to Ellis Island, stories of young immigrants, and interactive charts with immigration data, including guiding questions for students. If you are wondering where to start in exploring this content with your students, there is quite a bit to explore here: <http://teacher.scholastic.com/activities/immigration/index.htm>

Want even more? You can find unit and lesson plans that use the above tools, and more, here:

<https://www.scholastic.com/teachers/lesson-plans/teaching-content/immigration-lesson-plan-grades-6-8/>

INTERPRETER



Wanda Petronski has immigrated from Poland with only her father and brother. Share a map with students to show where Poland is located. Ask your students to imagine they were moving to Poland. What would they have to do to adjust to life there? What would they miss the most about Nashville?



One huge change that they'd have to make is to begin speaking another language in order to communicate. Sometimes, in the beginning, an interpreter is around to translate what we are saying to those who do not speak the same language. In this activity, your students will pretend that gibberish is the language they speak and an interpreter will help others to know what they are saying. A good way to warm up the class is with a simple call and response. Speak a phrase in gibberish, and have the students repeat it. Try to use gestures and demonstrate different emotions and styles.

Ask two students to take the stage. One will speak gibberish, and the other will translate the gibberish into English. Give the gibberish student a specific situation to talk about: what is your first day in Poland like? What do you miss most about home?

The gibberish speaker should speak only one line at a time, using as much physicality as he/she can. Then the interpreter will mimic the motions and translate the phrase into English.

- Encourage the gibberish speaker to be very specific in his/her intention and actions.
- Encourage the interpreter to think very carefully about trying to make the gibberish make sense.

TN STATE EDUCATIONAL STANDARDS

FRIENDSHIP (PAGE 3)

What is a Friend?

ELA

Grades 3-5: SL.CC.1, SL.CC.1, W.TTP.2

Grades 6-8: SL.CC.1, W.TTP.2

School Counseling & Career Guidance

Grades 3-8: 7.5, 7.6

School Portraits

Theatre

Grades 3-5: 2.1, 2.2, 2.3, 2.4, 2.5

Grades 6-8: 2.1, 2.2, 2.3, 2.4, 2.5, 2.6

Telephone (including extension)

School Counseling & Career Guidance

Grades 3-8: 7.5

Theatre

Grades 3-5: 2.5

Grades 6-8: 2.6

HISTORY MAKER (PAGE 4)

Social Studies

Grade 5: 5.56

ELA

Grades 3-8: W.RBPK.7, W.RBPK.8, W.RBPK.9

GETTING TO KNOW THE CHARACTERS (PAGE 7)

Drawing Like Wanda

Visual Art

Grades 3-5: 1.1, 2.4, 3.1

Grades 6-8: 1.2, 1.3, 2.1, 3.3

Interview with the Bully

Theatre

Grades 3-5: 2.1, 7.2

Grades 6-8: 2.1, 2.3, 7.2

If I Could Do It Over Again...

Theatre

Grades 3-5: 1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, 2.4, 2.5, 2.6

Grades 6-8: 1.1, 1.2, 1.3, 1.4, 1.5, 1.6, 2.1, 2.2, 2.3, 2.4, 2.5, 2.6

School Counseling and Career Guidance

Grades 3-5: 7.3, 7.4, 7.5, 7.6, 7.7

Grades 6-8: 7.3, 7.4, 7.5, 7.6, 7.8

From Page to Stage

Theatre

Grades 3-8: 7.1, 7.2

ELA

Grades 3-8: R.KID.3, R.IKI.9

When I Grow Up

Theatre

Grades 3-5: 2.1, 7.2

Grades 6-8: 2.1, 2.3, 7.2

School Counseling and Career Guidance

Grades 3-8: 7.4

IMMIGRATION (PAGE 8)

Here and Now

ELA

Grades 3-8: W.RBPK.7, W.RBPK.8, W.RBPK.9

School Counseling and Career Guidance

Grades 3-5: 7.7

Grades 6-8: 7.8

Interpreter

Social Studies

Grade 3: 3.2

Theatre

Grades 3-5: 2.4, 2.6

Grades 6-8: 2.3, 2.5, 2.6

School Counseling and Career Guidance

Grades 3-5: 7.5, 7.7

Grades 6-8: 7.5, 7.8

FREE EDUCATOR PREVIEW: Thurs, September 14

Reception/Workshop: 5:00 pm Performance: 6:30 pm

To reserve your spot visit NashvilleCT.org and click on "Book a Field Trip" under "visiting NCT."
Scroll down to the Educator Preview Section.

FOR GRADES K - 5

MR. POPPER'S PENGUINS

What do you get when you introduce a daydreaming house painter to a dozen delightful penguins?
A flipper flapping, musical tale that will make you believe in the power of ingenuity and determination.

*Book by Robert Kaulzlaric
Music & Lyrics by George Howe
Based on the novel by Richard and Florence Atwater*



OCT 26 - DEC 3, 2017

FOR GRADES 4 - 8

MOCKINGBIRD

(mok'ing-bûrd)

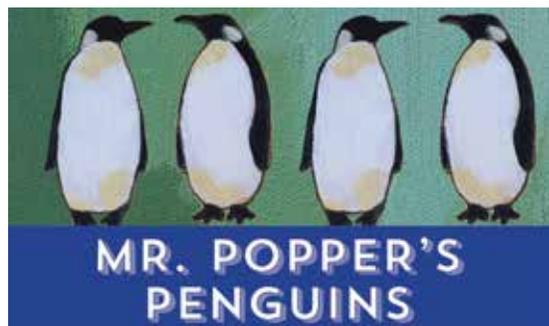
As an 11-year-old with Asperger's syndrome, Caitlin used to rely on her older brother to help make sense of the world, but now that he's gone, she's all on her own. Soaring with heart and humor, *Mockingbird* is a breathtaking production about the differences that make us who we are - and how black and white can always be complemented by a kaleidoscope of colors.

*Adapted for the stage by Julie Jensen
Based on the book MOCKINGBIRD by Kathryn Erskine
2010 National Book Award Winner*

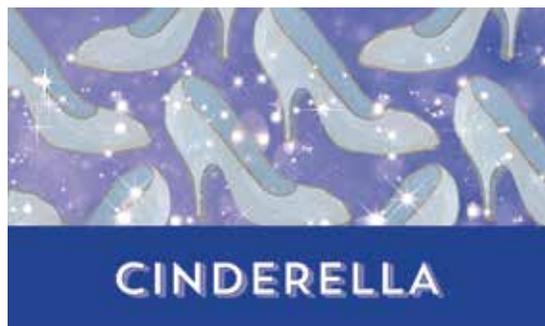


MARCH 1 - 18, 2018

NASHVILLE CHILDREN'S THEATRE'S 2017-18 SEASON



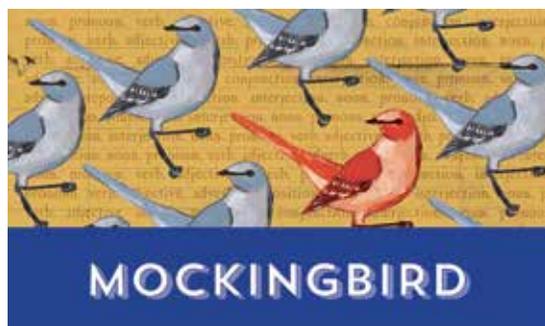
OCT 26-DEC 3



OCT 27-DEC 4



JAN 18-FEB 11



MAR 1-18



APR 12-MAY 13



TO MAKE A CLASS RESERVATION
CALL CATHERINE AT 615-252-4662.



NCT is proud to acknowledge the government agencies, foundations and business partners that provide leadership support:
Metro Nashville Arts Commission, Tennessee Arts Commission,
The Memorial Foundation, The Shubert Foundation