

ACTIVE AUDIENCE

MAR | APR 2020

guide

THE BEST

By KEVIN KLING

Directed by STEVEN DIETZ

SUMMER

EVER!

AN INTERVIEW WITH
PLAYWRIGHT
KEVIN KLING

ARTISTS WITH
DISABILITIES
IN AMERICAN THEATRE



SEATTLE
CHILDREN'S
THEATRE

SYNOPSIS | THEATRE ETIQUETTE | VOCABULARY LIST | SUGGESTED READING



SEATTLE PREMIERE

THE BEST SUMMER EVER!

By **KEVIN KLING**

Directed by **STEVEN DIETZ**

MAR 19 – APR 19 | RECOMMENDED FOR
PATRONS 8 YEARS & OLDER

COURAGEOUS COMEDY

Summer means sleepaway camps, days with friends by the pool, and late nights gazing at the stars. For nine-year-old Maurice Abernathy Anderson, a significant loss and one little lie means his summer just got more complicated. Written and performed by nationally acclaimed storyteller, Kevin Kling, and featuring rousing sing-a-longs, *The Best Summer Ever!* joyfully explores the way childhood is measured by sights, sounds, feelings, and love.

TABLE OF

contents

synopsis

3 SYNOPSIS

4 STATE LEARNING STANDARDS

6 AUDIENCE MEMBER GUIDE

7 ARTISTS WITH DISABILITIES IN AMERICAN THEATRE

8 AN INTERVIEW WITH PLAYWRIGHT KEVIN KLING

9 SUGGESTED READING

10 A WORD FROM OUR DESIGNERS

12 DRAMA IN ACTION

13 THE BEST SUMMER EVER! VOCABULARY

13 JUMP START

14 ACTIVITY PAGES

BE WARNED: THIS SYNOPSIS HAS SPOILERS

This show is performed by Kevin Kling himself. Kevin enters and introduces himself to the audience. He points out that everyone has something that makes them different from others. Kevin, for example, has only four fingers on his left hand and his right arm doesn't move.

We then join Maurice, played by Kevin, on the last day of school. The bell rings. As everyone leaves, Maurice waits for his sister Emily to walk him home. He used to walk home with his brother, Marv, but one day they got into some trouble at a convenience store, so now Emily is tasked with providing supervision.

Emily, annoyed that she had to wait for Maurice for so long, hastily tries to grab his hand to walk him across the street when she realizes she accidentally took the hand of a boy from her grade. In that moment, Maurice notices a change in Emily. He tells us that everyone in his family changed that summer, which is why it was the best summer ever.

The summer started with the funeral of Maurice's uncle Alfie, which is held at their grandparent's farm. At the farm, Maurice talks with his grandpa. Maurice sees that Grandpa is all alone, so to make him feel better, Maurice lies and tells Grandpa how much he loves to farm, even though he doesn't know anything about farming. Grandpa shows Maurice to a shed where he gives Maurice a bag full of seeds; the last remaining seeds from the family's migration from Norway. Maurice also meets Joyce the chicken. Marv sees Maurice talking to the chicken and tells him that Joyce stopped laying eggs, which means it won't be long before she becomes dinner. Fearing for her life, Maurice secretly takes Joyce home with him.

When the family arrives home, dad finds Joyce in the trunk. Maurice pleads with his dad to let him keep the chicken as a pet and dad agrees as long as Maurice builds her a coop and promises to feed and take care of her.

Later that summer, Grandpa comes to visit. Maurice shows him the garden where he planted the seeds, but Grandpa sees that the garden is not growing well. He tells Maurice to leave out plates of food for the little people who live in the garden. If you don't leave out plates of food for the little people, Grandpa tells Maurice, the little people will cause mischief.

Grandpa tells Maurice a fairytale about a girl who once lied to her father and the consequences she faced. Maurice realizes that Grandpa knew he was lying about his love for farming. He promises never to lie to his grandpa again, but admits he's a terrible farmer. Grandpa agrees to help Maurice with his garden.

Maurice now launches into the story of his sister Emily's worst day that summer. Emily was taking part in a car wash fundraiser for her marching band. Maurice is watching from across the way when he sees the boy Emily held hands with in the crosswalk earlier. Maurice yells to Emily pointing to the boy on the bike. Emily gets in the car she's washing and drives after the boy. While she's driving,

she crashes into an ice cream truck, the back of which falls open and we discover Marv with armfuls of ice cream bars. All the children are in deep trouble.

It's the Fourth of July and Maurice is grounded. He is sequestered to watch the fireworks from the backyard with his grandpa. Grandpa thinks the fireworks look like flowers. Maurice starts to see the similarities. Then Grandpa points out some constellations and the two of them begin to make up their own constellations such as pizza and wiener dogs. Maurice enjoys the time with Grandpa and makes a wish on a wishing star. Grandpa tells Maurice, "One day I'll be up in those stars," but not yet, they both agree.

One day, Marv gets a letter telling him that he failed a class and needs to go to Norwegian Camp to make up the grade. Maurice misses Marv while Marv is gone and asks to go to Norwegian Camp, but his father takes him backyard camping instead.

While camping, Maurice asks Dad to tell him a scary story. Dad tells Maurice about the "Collector," a man who escaped from an asylum nearby. The Collector mostly keeps to himself, but every now and again, he'll grab a random teenager or nun. He loves the smell of bug spray, Dad tells Maurice, which frightens Maurice because he just put on some bug spray. The Collector, however, hates the smell of roasted marshmallows. Maurice runs into the house and gets some marshmallows, graham crackers, and chocolate, and that's how he learned to make s'mores.

A week later, the family receives a letter from Marv asking to be picked up from Norwegian Camp, which is followed the next day by another letter. The second letter tells how Marv rallied the other kids at Norwegian Camp to attempt to plunder items from other nearby camps. This proved to be quite difficult, however, and they returned to camp a little worse for the wear. Because of his role in leading this attempted revolt, Marv was being sent home.

Summer is almost over. One night, Maurice's parents go out and leave the kids with Grandpa. Maurice goes out to the backyard to spend some time with Joyce, when he sees one of Grandpa's tools lying in the grass unattended. It is very unlike Grandpa to leave tools out, so Maurice knows something is wrong. Maurice finds his Grandpa on the ground, clutching his chest and saying, "my heart, my heart!" The kids jump into action, piling into Grandpa's car. Emily drives, Maurice navigates, and Marv sits with Grandpa to calm him down. They get him to the emergency room and once he's being taken care of, the kids call their parents. The doctors tell Mom and Dad that the kids helped save Grandpa's life.

School begins again. Emily holds hands with the boy she chased in the car, Marv gets a letter from a friend at Norwegian Camp and decides he wants to go back next year, and Maurice sees that a bluebell has grown in his garden. The bluebell is the flower of Norway, which reminds Grandpa of his home. He tells Maurice he is a good farmer. ■

STATE LEARNING standards

The Best Summer Ever! touches on many themes and ideas. Here are a few we believe would make good **Discussion Topics**: family, storytelling, and adventure.

We believe that seeing the show and using our Active Audience Guide can help you address these **21st Century Skills**:

- Creative Thinking
- Collaboration
- Critical Thinking
- Perseverance
- Communication
- Growth Mindset

We also believe that seeing the show and using the AAG can help educators meet many of the **Washington State Learning Standards**. Below are some that might fit in well with certain articles or activities. Where more than one standard within a specific area applies, we selected a few examples. Multiple standards could apply to most of these articles and activities.

Standards are grouped by the AAG articles and activities they connect to. Descriptive text of chosen standards is on the following page.

ATTENDING A PERFORMANCE OF THE BEST SUMMER EVER! ARTS

Theatre Arts | Anchor Standards 7–11

ARTISTS WITH DISABILITIES

Learn about the many artists and companies working to increase disability representation onstage and in the media.

ENGLISH LANGUAGE ARTS

Reading Standards for Informational Text | RI.1, RI.2, RI.4, RI.7

Writing Standards | W.7, W.8, W.9

AN INTERVIEW WITH KEVIN KLING; A WORD FROM OUR DESIGNERS

Explore the perspectives of theatre artists involved in the creation of *The Best Summer Ever!*

ARTS

Theatre Arts | Anchor Standards 7, 8, 11

ENGLISH LANGUAGE ARTS

Reading Standards for Informational Text | RI.1, RI.2, RI.4, RI.7

DRAMA IN ACTION

ARTS

Theatre Arts | Anchor Standards 1–6

VOCABULARY LIST

ENGLISH LANGUAGE ARTS

Language Standards | L.4, L.6

Reading Standards: Foundational Skills | RF.3

JUMP START

ARTS

Theatre Arts | Anchor Standards 1–6

Visual Arts | Anchor Standards 1–2

ENGLISH LANGUAGE ARTS

Speaking and Listening Standards | SL.1, SL.4

Writing Standards | W.1, W.2, W.3

ACTIVITY PAGES

ARTS

Visual Arts | Anchor Standards 1, 2, 8

Writing Standards | W.3

WASHINGTON STATE K-12 LEARNING STANDARDS

ARTS

THEATRE ARTS

Anchor Standard 1 | Generate and conceptualize artistic ideas and work.

Anchor Standard 2 | Organize and develop artistic ideas and work.

Anchor Standard 3 | Refine and complete artistic work.

Anchor Standard 4 | Select, analyze, and interpret artistic work for presentation.

Anchor Standard 5 | Develop and refine artistic techniques and work for presentation.

Anchor Standard 6 | Convey meaning through the presentation of artistic work.

Anchor Standard 7 | Perceive and analyze artistic work.

Anchor Standard 8 | Interpret intent and meaning in artistic work.

Anchor Standard 9 | Apply criteria to evaluate artistic work.

Anchor Standard 10 | Synthesize and relate knowledge and personal experiences to make art.

Anchor Standard 11 | Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

VISUAL ARTS

Anchor Standard 1 | Generate and conceptualize artistic ideas and work.

Anchor Standard 2 | Organize and develop artistic ideas and work.

COMMON CORE

ENGLISH LANGUAGE ARTS

LANGUAGE STANDARDS

Vocabulary Acquisition and Use

L.4 | Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on age appropriate level reading and content.

L.6 | Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases

READING STANDARDS: FOUNDATIONAL SKILLS

Phonics and Word Recognition

RF.3 | Know and apply grade-level phonics and word analysis skills in decoding words.

READING STANDARDS FOR INFORMATIONAL TEXT

Key Ideas and Details

RI.1 | With prompting and support, ask and answer questions about key details in a text.

RI.2 | With prompting and support, identify the main topic and retell key details of a text.

Craft and Structure

RI.4 | Determine the meaning of general academic and domain-specific words and phrases in a text.

Integration of Knowledge and Ideas

RI.7 | With prompting and support, describe the relationship between illustrations and the text in which they appear (e.g., what person, place, thing, or idea in the text an illustration depicts).

SPEAKING AND LISTENING STANDARDS

Comprehension and Collaboration

SL.1 | Participate in collaborative conversations with diverse partners about age appropriate topics and texts with peers and adults in small and larger groups.

Presentation of Knowledge and Ideas

SL.4 | Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

WRITING STANDARDS

Text Types and Purposes

W.1 | Use a combination of drawing, dictating, and writing to compose opinion pieces in which they tell the reader the topic or the name of the book they are writing about and state an opinion or preference about the topic or book (e.g., My favorite book is...).

W.2 | Use a combination of drawing, dictating, and writing to compose informative/explanatory texts in which they name what



they are writing about and supply some information about the topic.

W.3 | Use a combination of drawing, dictating, and writing to narrate a single event or several loosely linked events, tell about the events in the order in which they occurred, and provide a reaction to what happened.

Research to Build and Present Knowledge

W.7 | Conduct short research projects that build knowledge through investigation of different aspects of a topic.

W.8 | With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question.

W.9 | Draw evidence from literary or informational texts to support analysis, reflection, and research.

AUDIENCE MEMBER guide

Experiencing theatre is a group activity shared not only with the actors, but also with the people sitting around you. Your attention and participation help the actors perform better, and allows the rest of the audience to enjoy the show. *We invite you to laugh when it is funny, cry when it is sad, gasp when it is shocking, but refrain from talking during the show, as it disturbs audience members and performers alike.*

HERE ARE SOME HELPFUL GUIDELINES ON HOW TO ENJOY THE PERFORMANCE:

Leave cell phones, tablets, hand held games, and other distracting and noise-making electronic devices at home or turn them completely off.

Do not text during the performance. The light and the motion is very distracting to those around you, on stage, and the tech crew behind you.

Gum and food must stay in the lobby. Drinks are only allowed if they have a lid.

The lights dimming and going out signal the audience to quiet down and settle in your seats: the play is about to begin.

Don't talk with your neighbors during the play. It distracts people around you and the actors on stage.

Focus all your attention on the play to best enjoy the experience. Listen closely to the dialogue and sound effects, and look at the scenery, lights, and costumes. These elements all help to tell the story.

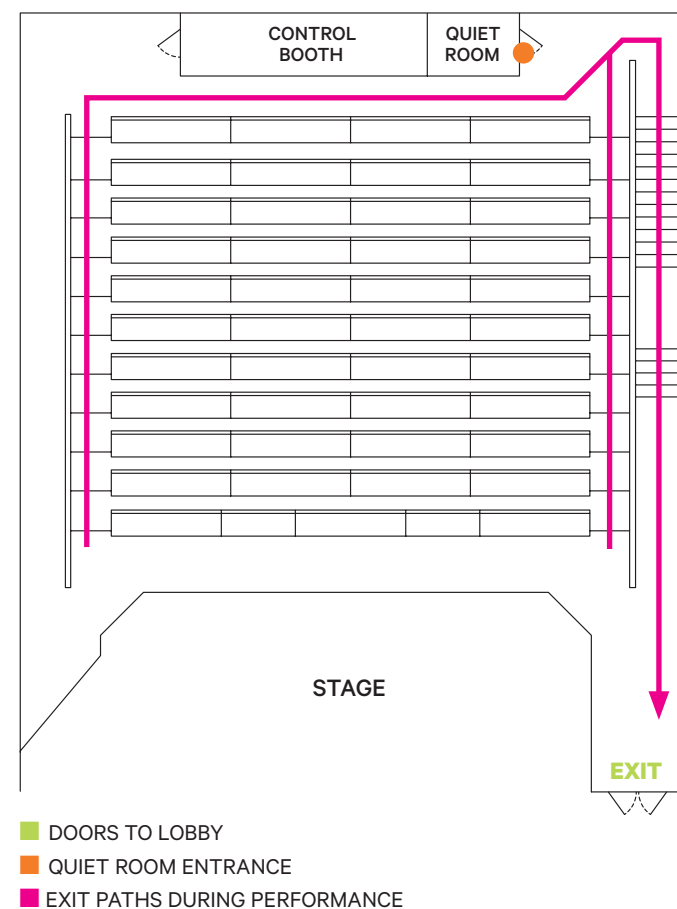
Get involved in the story. Laugh, cry, sigh, gasp — whatever the performance draws from you. The more emotionally involved you are, the more you will enjoy the play.

Remain in your seat during the play. Please use the restroom before or after the show, as well as during intermission.

During the curtain call remain in your seat and applaud because this is part of the performance too. The actors will come out on stage one more time to say thank you for your participation as an audience member.



THE EVE ALVORD THEATRE



Thank you being part of the SCT family. If you have any questions please visit our FAQ page at WWW.SCT.ORG/FAQ or contact us at info@sct.org.

ARTISTS WITH disabilities IN AMERICAN THEATRE

By Madeline Napel

SOURCES

Sutton, Rebecca (2019). "Spotlight on the National Disability Theatre" *Art Works Blog*.

McRae Talleri A. (2019). "Talleri's Welcome Letter" *National Disability Theatre*.

"Deaf West's *Spring Awakening* Transcript" *TodayTix: Broadway Backstory*.

"About Phamaly Theatre Company" *Phamaly Theatre Company*.

At the beginning of *The Best Summer Ever!*, storyteller Kevin Kling makes an announcement: the story he's about to tell is about a boy named Maurice who is different from other kids. Like Maurice, Kevin says, we all have something about us that makes us different. Kevin has four fingers on his left arm and a right arm that hasn't moved in years. Some audience members like pepperoni pizza and others don't. We're all a little bit different and a little bit the same.

Kevin's acknowledgement of his disability helps his audience confront their differences and similarities in a visceral way. Talleri McRae, co-founder of National Disability Theatre, believes that "disability is a powerful storyteller in and of itself. Its specificity of difference proves universal among us all. In other words, disability... embraces our collective individuality." By highlighting his (and Maurice's) specific differences, Kevin transforms the story that follows into one that is universal. Talleri also sees "including people with disabilities [as a] wildly creative act." Like others with disabilities, Kevin has spent his life becoming an expert in creative problem solving, navigating the limitations placed on individuals with disabilities by American culture. His boundless creativity is one of the things that makes him such a compelling storyteller.

Kevin Kling is part of a growing movement of artists with disabilities working to increase disability representation in American media. Mickey Rowe, the other co-founder of National Disability Theatre, defines the problem: "20 percent of the American population has a disability, and only two percent of the roles we see in the media have a disability. Ninety-five percent of those roles are played by non-disabled actors... this makes people with disabilities both the largest minority group in the United States and the least represented."

Read the following profiles of three companies working to increase representation of artists with disabilities in the American theatre. How does disability inform and strengthen each company's artistry? Make a list of other companies pursuing similar work, both in the United States and abroad, and reflect on your discoveries.

National Disability Theatre

www.nationaldisabilitytheatre.org

Founded in 2018 by Seattle native Mickey Rowe and Talleri McRae

Mission: National Disability Theatre employs professional theatre artists who create fully accessible, world-class theatre and storytelling; changes social policy and the nation's narrative about disability culture; and provides a guiding model in accessibility for the arts and cultural sector.

Deaf West Theatre (Los Angeles, California)

www.deafwest.org

Founded in 1991 by Ed Waterstreet

Mission: Founded in Los Angeles in 1991, Deaf West Theatre engages artists and audiences in unparalleled theater experiences inspired by deaf culture and the expressive power of sign language. Committed to innovation, collaboration, and training, Deaf West Theatre is the artistic bridge between the deaf and hearing worlds.

Phamaly Theatre Company (Denver, Colorado)

www.phamaly.org

Founded in 1989 by five students of Denver's Boettcher School

Mission: Phamaly Theatre Company (PTC) works to be a creative home for theatre artists with disabilities; to model a disability-affirmative theatrical process; and to upend conventional narratives by transforming individuals, audiences, and the world. ■



Deaf West's *Spring Awakening*

AN INTERVIEW WITH PLAYWRIGHT *kevin kling*

CAN YOU TALK ABOUT THE IDEA OF BEST SUMMER EVER? HOW DID IT ARRIVE?

My grandparents. My grandfather is my hero. He was strong and kind and he laughed a lot. He was also a farmer so I always wanted to be a farmer. In some ways I am a farmer but instead of soy beans and corn I grow stories. They start with a seed, an idea, and with care, and a bit of luck, they grow. At some point they say "Ok, I'm ready for the market."

WHEN YOU SIT DOWN TO MAKE A NEW PLAY OR STORY DO YOU KNOW WHAT YOU ARE CAPABLE OF?

This is a great question. I will sit down and write a story, and then memorize it. The first time I tell it, with the help of the audience, the story will say "this is what I'm really about." That's when I have to listen, listen to my own story. Then I'll rewrite it, maybe add or take away characters, expand sections where people need more explanation, always trying to find the very best version, the most truthful and entertaining way to tell it. I have to tell a story many times before I'm happy with the way it sounds.

WHAT'S THE MOST IMPORTANT REMINDER WHEN STORYTELLING GETS DIFFICULT?

I want storytellers to know that audience is really on your side, they want to have a good time, go on an adventure, laugh, be frightened, and safe. We all want a story to be good.

DID YOU WRITE AS A CHILD? IF SO, WHAT DID YOU WRITE ABOUT? WHAT CAPTURED YOUR ATTENTION OR SPIRIT?

Yes, I wrote a bit but most of all I heard stories. I still would rather hear a story than tell one. There is nothing like laughing with my friends or being moved by another person's experience, or learning a new way to look at something.

WHAT DO YOU HOPE AUDIENCES BRING TO THE PLAY?

As always, I hope my stories make you think of your own life. When did you do something you weren't supposed to do, go somewhere forbidden, or found a new friend in unexpected places. Bring your own life!



**THERE IS NOTHING LIKE LAUGHING
WITH MY FRIENDS OR BEING MOVED
BY ANOTHER PERSON'S EXPERIENCE,
OR LEARNING A NEW WAY TO LOOK
AT SOMETHING.**

WHAT'S YOUR BIGGEST DREAM FOR THE PLAY?

This is my dream for the play. To get to perform it for you, for us to go on a journey together and then especially to hear your stories. Stories are what connect us, to find out how we are the same and learn from our differences. I truly hope it reminds people of their own families and to remember stories from your own life. ■

SUGGESTED *reading*

A CAMPING SPREE WITH MR. MAGEE
by Chris Van Dusen

CAMP REX
by Molly Idle

SECRETS OF THE CICADA SUMMER
by Andrea Beaty

TORTILLA SUN
by Jennifer Cervantes

GOLDFISH ON LOCATION
by Sally Lloyd-Jones

**EVERYTHING YOU NEED
FOR A TREEHOUSE**
by Carter Higgins

HOOKE
by Tommy Greenwald

THE GOLDEN GLOW
by Benjamin Flouw



The Seattle Public Library



**CAN'T COME TO US?
WE'LL COME TO YOU!**

WORKSHOPS

A one-time, 60-minute experience consisting of an age-appropriate lesson designed to support your classrooms curriculum and objectives.

RESIDENCIES

For a minimum of five weeks or up to an entire school year, SCT Teaching Artists arrive at your classroom with designed lesson plans that cover a range of curriculum from to meet your class' specific goals.

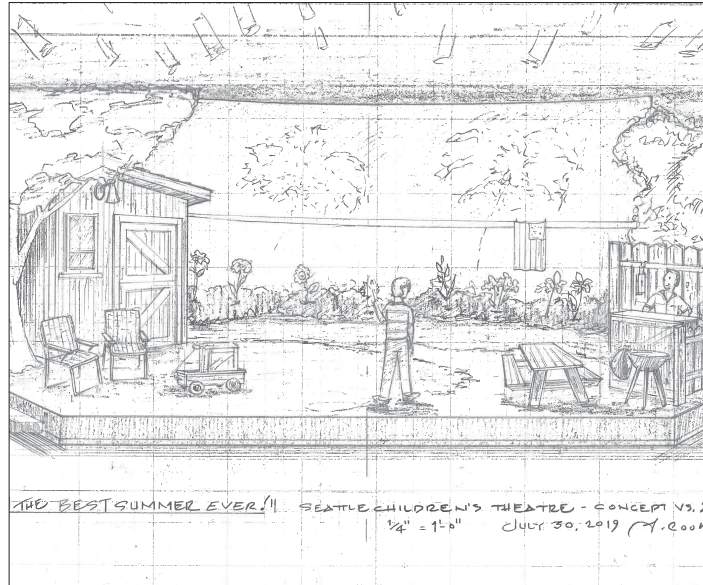
AFTER-SCHOOL ENRICHMENT PROGRAMS

After-school enrichment programs can be a few weeks, several months, or entire school year and are designed to fulfill Common Core Standards, EALRs and meet your unique classroom objectives.

Some topics covered include: science, math, social emotional learning, social justice, English, improvisation, acting, and more!

**For more information, visit
WWW.SCT.ORG/FOR-EDUCATORS**

A WORD FROM OUR designers



Above: Preliminary sketch of the scenic design © Jeffrey Cook

As Kevin Kling tells his stories in *The Best Summer Ever!*, I will be on stage with him playing live musical accompaniment. There are over a dozen musical instruments that I will play during the show. We are trying to figure out unique ways to introduce each instrument. For example, what looks like a charcoal cooking grill turns out to be a steel drum. An accordion might roll in on a little red wagon. And many of the instruments will be discovered hanging inside Grampa's tool shed. The music in the show includes summer camp songs, Norwegian folk music, and musical themes which help illustrate certain characters in the show. I have been listening to orchestral music such as *Peter and the Wolf* and *The Carnival of the Animals* in order to get melodic ideas. I have also been inspired by my own family; my dad, who taught me to play the clarinet, and my grandpa, who played the piano.

ROB WITMER, sound designer & composer

The Best Summer Ever! is a play where the set could be almost anything—no specifics were given in the script for how it should look.

As the set designer, I worked with the director, Steven, and the production team to envision this environment for our stage. We viewed photos of summer when we were kids, how our world looked and the types of objects we had. We decided that the set should represent the outdoors, like a backyard, with trees and grass and objects that encourage outside activities. We also wanted to have some kind of a building that things could be stored in, and leave room for our musician and his piano. From there, it was kind of filling in the blanks. The director didn't want the set to look too realistic; this story is more about memories and the imagination of the storyteller, Kevin, so when you look at the set you will see that things are "representational" rather than "actual." There are also some fun little art pieces that come and go throughout the show to help illustrate the stories being told, but you'll have to see it to find out what those are!

JEFFREY COOK, scenic designer



Above: Scenic design scale model © Jeffrey Cook

In designing the costumes for *The Best Summer Ever!*, we were creating a look that allows Kevin Kling to move seamlessly between being a young person and being an adult as he tells the story. Research was a great deal of fun and included looking at the production team's photos from summer when they were kids, including my own childhood spent on my grandparents' farm in the Midwest. I also researched other candid photos from the 1960s, 1970s, and 1980s—trying to hone in on details that felt timeless and grounded in reality while also feeling vintage and nostalgic. Creating this nostalgia involved care in choosing specific patterns, colors and details found in our research—such as using the same style of hat for Maurice's grandpa that Kevin's own grandpa wore, finding a vintage Minnesota Twins cap and my favorite—black tube socks with colored tennis shoes—which seemed to show up in all the photos of boys in the 1970s. Designing this show reminded me that there is a great deal of thought put into the details of even the simplest of costumes.

SARAH GORDON, costume designer

Below: ICEE concept illustration © Jeffrey Cook
Upper Right: Costume design for Kevin Kling © Sarah Gordon
Bottom Right: Costume design for Rob Witmer © Sarah Gordon



DRAMA IN
action



EXERCISE: Story-Telling Jamboree

GRADES: Second and up

TIME: 15 minutes

SET-UP: Works best in an open space

SUPPLIES: None

In *The Best Summer Ever!*, Kevin shares a lot of stories about family and what it's like to grow up. Each mini-tale within the play has a clear beginning, middle, and end—vital aspects to successful storytelling. Music, animation, and pictures also play a large part in helping Kevin tell his stories. In this exercise, students will use their bodies to create the beginning, middle, and end of original stories.

INSTRUCTIONS:

Have students move around the room like they would on a normal day. Explain that this is actor neutral. Prompt the students to imagine they are on a camping trip. Tell them to imagine what that place looks like, making sure to be as specific as possible. Explain that when you clap your hands twice, they are to freeze in a position that would help tell an audience where they are and who they might be. Talk about some the things you observe about the frozen students (I see some low to the ground bodies; I see some happy faces; etc...). Have the students come to life for 10 seconds to explore what their character would say. Clap again to freeze.

Now introduce a problem, this is the middle of their story. Perhaps a bear has stolen all the food, maybe the tent is leaking. How does this change their body and face? Come to life for 10 seconds. Clap again to freeze. Finally, explain that everyone has found a solution to the problem! This is their ending. Come to life for 10 seconds. Freeze one final time and find a partner to share stories!

Repeat the process with two or three other environments, an additional problem, and a solution. If students seem ready, come up with the ideas together! Some examples could be:

- A car wash where no cars are showing up
- A farm where the chickens have escaped from the coop
- A summer camp where some other kids are being mean to you

VARIATION:

After trying one example, you can split students into small groups of three or four. They can then come up with their own environment and three part story together.

Designate a specific “stage” space. Come up with a beginning, middle, and end of a story all together. Invite each student up one by one to create the frozen environment. Encourage them to add on to other things they see, rather than adding something entirely new. Once everyone is on stage, switch to the middle, then the end, telling the story as one cohesive team.

Bring the SCT experience back to your classroom! Expand your experience of watching *The Best Summer Ever!* with a Mainstage Season Workshop all about the production. Engage your students’ bodies, voices and imaginations while deepening their knowledge about the themes, characters, historical context and production elements of the play. Mainstage Season Workshops can occur either before or after seeing the play, and can be held at SCT or at your location. To learn more about our community engagement programming and to reserve a workshop for your class, contact educationoutreach@sct.org!

JUMP
start

IDEAS FOR THINGS TO DO, WONDER ABOUT, TALK ABOUT, OR WRITE ABOUT BEFORE OR AFTER YOU SEE *THE BEST SUMMER EVER!*.

Write about a summer that has been important to you. What did you do? Who was with you?

Draw a picture of Joyce the Chicken.

Tell the story of the play from Marv’s point of view.

Go or look outside and see if you can name three different flowers.

The set design of the play is meant to look like a backyard. Draw a picture of your ideal backyard.

What part did Maurice’s family play in helping him that summer? How does your own family help you?

Write a letter to someone who has played an important part in your life thanking them for what they did.

Draw a picture of the night sky. Make up your own constellations and their origin stories.

Think of your favorite song about summer. Sing it while you are traveling from place to place.

What happens when a person is dishonest? How was Maurice dishonest with Grandpa?

The play uses a lot of surprise instruments. Create your own surprise instrument.

THE BEST SUMMER EVER!
vocabulary

APTITUDE (n) a natural ability
*She had an **aptitude** for swimming.*

DISREGARD (v) pay no attention; ignore
*He **disregarded** his mother’s advice.*

FAIRWAY (n) part of a golf course between the tee and corresponding hole where the grass is kept short
*A curious squirrel ran across the **fairway**.*

IDENTICAL (adj) similar in every detail; exactly alike
*The four children wore **identical** blue scarves.*

LAUREATE (n) a person who is honored for a creative award
*The Poet **Laureate** of the United States gave a rousing talk at the event.*

MOSQUITO (n) a slender, long legged fly with aquatic larvae
*The pesky **mosquito** bit me on my leg.*

ORDINANCE (n) a piece of legislation or rule enacted by a public authority
*The city council signed a noise **ordinance** so that its residents could enjoy quiet evenings.*

UNDISCLOSED (adj) not revealed or made known publically
*The home was bought for an **undisclosed** amount of money.*

UNSTRUCTURED (adj) without formal organization
*Late in the day, the teacher offered **unstructured** play time for the students.*

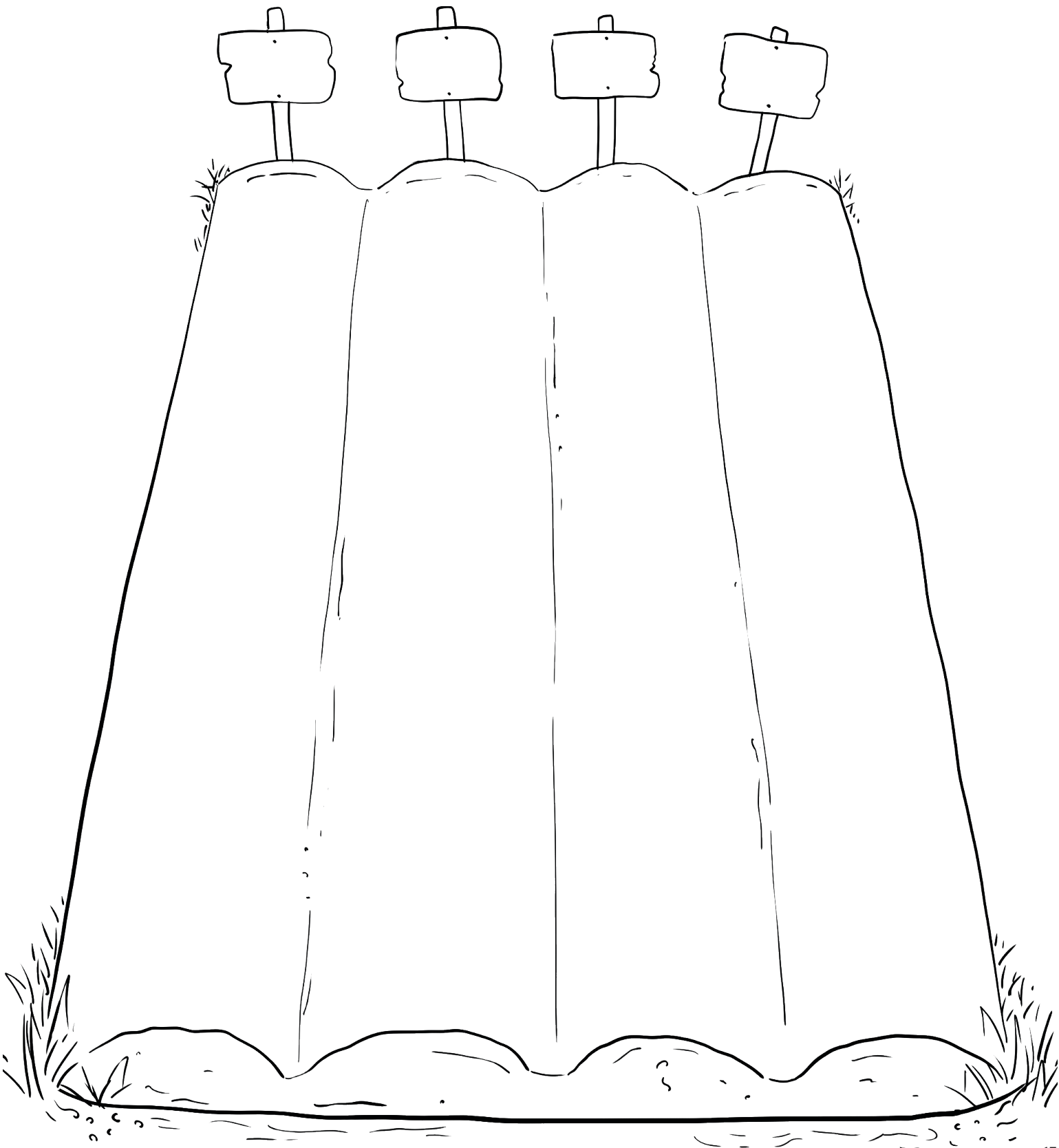
THE BEST SUMMER EVER!

activities

WRITE ABOUT YOUR BEST SUMMER EVER (REAL OR IMAGINARY)!

TITLE:

IF YOU COULD GROW YOUR OWN GARDEN (OR IF YOU DO HAVE A GARDEN) WHAT WOULD YOU GROW IN IT? DRAW WHAT YOU WOULD GROW IN THE GARDEN BELOW!



SCT @YOUR school

BRING AN SCT TEACHING ARTIST TO YOUR CLASSROOM!

Yes, we will come to you! Whether you are a parent who loves SCT or you're an educator who has felt the impact that theatre and SCT has on your students, we can make it happen. Purchase a workshop or residency for your child's class or for your students, and get ready to stretch imaginations, weave theatre and core curriculum together, explore storytelling, and have a ridiculous amount of fun.

For more information, please visit WWW.SCT.ORG/ATYOURSCHOOL, call 206.853.4023, or send us an email at educationoutreach@sct.org.



SCT | KAISER PERMANENTE production of "Ghosted." Pictured Charles Wright & Sofia Raquel Sanchez © Elise Bakketun

KAISER PERMANENTE EDUCATIONAL THEATRE PROGRAM

Now entering the third year of partnership, SCT and Kaiser Permanente's Educational Theater Program has visited over 48,000 students and 3,000 Teachers statewide. The Educational Theater Program consists of touring productions, in class residencies, workshops and professional development opportunities for teachers and students alike, all free to qualifying schools. All of our programming is designed to inspire children, teens and adults to make informed decisions about their health and build stronger communities.

To book a performance, please contact Brodrick Ryans at brodrickr@sct.org or 206.443.0807 Ext. 1164.



NEXT ON STAGE
BOOK YOUR FIELD TRIPS NOW!
WWW.SCT.ORG/FIELDTrips



The Kennedy Center Theater for Young Audiences on Tour Presents

DON'T LET THE PIGEON DRIVE THE BUS: The Musical!

Lyrics by
MO WILLEMS

& Music by
**DEBORAH
WICKS LA PUMA**

Directed by
JERRY WHIDDON

Based on the
Pigeon books by
MO WILLEMS

Written by
**MO WILLEMS &
TOM WARBURTON**

APR 9 – MAY 20

RECOMMENDED FOR
PATRONS 5 YEARS & OLDER