



Blue Apple
Players

THE THREE PIGS: The Wild West Will Never Be The Same

Teacher Resource Guide and Lesson Plan Activities

This resource guide includes information about the show and ideas for follow-up lessons to use in your classrooms. The activities were designed to meet the needs of multiple age classes; however, feel free to adapt them as needed



Looking for ways to connect to the Common Core and other standards? Watch for this symbol throughout the resource guide for activities to meet the national standards.

THE PLAYWRIGHT—GERALDINE ANN SNYDER



Geraldine Ann Snyder is a Kentucky playwright who has penned over thirty-seven original plays for young audiences. She and her husband, Paul Lenzi, first met in 1972 at the old Galt House of Louisville, Kentucky, and a dynamic partnership in children's theatre was formed. Prior to founding the Blue

Apple Players, the two worked together in Miami doing improvisational theatre and performed a show every Sunday at Biscayne Bay. It was during this time they began taking traditional tales and twisting them to teach important lessons for children. This would continue to be a major feature in all of Geraldine's future plays. In 1976, a year after they were married, Paul and Geraldine formed The Blue Apple Players. The company's first show was *A Traditional Italian Folktale: Palmiero and the Ogre*, which they performed for the students at St. Martha's Catholic School. Since that time, their company has become a nationally acclaimed non-profit theatre organization and tours to schools today.

For plays created in the early years of the company, Geraldine and other actors would "work from a tight scenario of the show" and then fill in the rest with improvisation. The music, however, was always written before any dialogue. In Geraldine's shows, the music is always the center. She

commonly says, "I can put something in a song that would take ten pages of dialogue." The larger concepts are expressed with catchy tunes and sometimes a dance move or two for good measure. While her plays have ranged from addressing social issues to historical events to classic tales with a twist, every show achieves the goal of captivating children in joy and teaching important life lessons.

The Three Pigs: The Wild West Will Never Be The Same was one of the first shows written and toured by The Blue Apple Players. They created the original musical in the late 1970's. In the original production, Paul played the guitar-strumming Sheriff John Wolfe, and the rowdy pigs were played by Geraldine, Kent Epler and Rick Reinle. Since that time the play has seen many different casts.

The following are Geraldine's pointers for budding playwrights:

- ◆ Keep a diary. (and NEVER throw it away!)
- ◆ Create your title first and develop the rest of the story from there
- ◆ Write for your audience.

In addition to writing all of Blue Apple's original musicals, Geraldine has performed in every show's tour except for one when she was recovering from a surgery. (But she still ran the box office for that production!) She has performed at hundreds of schools throughout the country and her plays are produced internationally. Watch for Geraldine on the stage at your school as she takes on the role of Billy the Pig!

We hope you have enjoyed Blue Apple's musical version of *The Three Pigs: The Wild West Will Never Be The Same*. We request that you take a few moments to fill out a short survey to help us better understand how we can meet your classroom needs. Visit the link below:

<https://www.surveymonkey.com/s/8S6H5W7>

CHARACTERISTICS OF A FABLE

Fables are short, fictitious stories; they are especially used to teach lessons and in which animals speak and act like human beings. Have students listen to or read other fables from multiple cultures. There are selections of suggested fables on pages 7-10. Next, use the headers below and list characteristics students find in the fables.

The story has a clear beginning, middle and end.	The characters have general names; i.e. Bear, Boy, 1st Pig.	The story's main characters include animals that act like humans.	The story has a simple and sometimes stated "moral of the story."	The setting is not connected to a certain place, time or culture.
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Common Core Standards for English Language Arts and Literacy: RL2: Recount stories, including fables, folktales, and myths from diverse cultures, determine the central message, lesson, or moral and explain how it is conveyed through key details; RL9: Compare and contrast stories in the same genre (eg. mysteries and adventure stories) on their approaches to similar themes and topics; SL1: Participate in collaborative conversations with diverse partners about grade topics and text with peers and adults in small and larger groups.

STORY MAPPING THE ORIGINAL THREE LITTLE PIGS

The Three Little Pigs has long been cherished as a favorite story for children. It has appeared in hundreds of publications and seen many adaptations. The version of the Three Pigs that closest resembles the one we tell today first appeared in James Orchard Halliwell-Phillipps' book *The Nursery Rhymes of England* published in 1986.

Have students read, or read aloud, the fable as it appeared in Halliwell-Phillipps' collection. The story is on pages 7-10. *A warning to teachers; this version of the story is a little more gizzly than the one we are used to hearing.*

Take a few large pieces of paper and fold them once horizontally, then into thirds vertically. Unfold them and each sheet should now have 6 boxes. Title the boxes as follows.

Characters	Problem	Setting
Event 1	Event 2	Event 3

Break students into small groups of about 4-5 and ask them to think about the story they just heard or read. Instruct them to work in groups, first to draw what they think the main character looked like. Give them the option to draw other characters from the story. Next, tell the students to work together to decide when the first problem occurs and to draw that moment in the 'Problem' box. In the 'Setting' box, students should draw a picture of the setting of the story. Lastly, ask each group to list them in the three 'Event' boxes.

Have groups present or hang story maps on the wall. Encourage them to notice similarities and differences. Explain that this might be a helpful way for them to remember stories and they can always do this on their own whenever other stories are studied.



Common Core Standards for English Language Arts and Literacy: RL1: Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers;

SL1: Participate in collaborative conversations with diverse partners about grade topics and text with peers and adults in small and larger groups;
SL4: Describe people, places, things, and events with relevant details, expressing ideas and feelings clearly;
SL5: Add drawings or other visual displays to descriptions when appropriate to clarify ideas, thoughts, and feeling.

QUESTIONS TO ACCOMPANY THE PLAY AND TEXT

Recall: Gather Facts

What lessons did the three pigs learn at the end of the play? What lesson is taught in the original story of The Three Little Pigs?

Interpret: Find Meaning

Why do you think the playwright decided to have a different moral in her version of the story?

Analyze: Take Things Apart

What differed between the play version of the Three Pigs and the version that appeared in Halliwell-Phillipp's collection?

Synthesize: Bring Things Together

What elements were similar in these two versions?

Evaluate: Make Judgments

Do you think setting the story in the West was a good idea? Why or Why not?

Extend: Connect Ideas

If you were to write your own version of The Three Little Pigs, where you set the story? What aspects of the story might change if you adapted the story to a different location?



Common Core Standards for English Language Arts and Literacy: RI2: Determine the main idea of a text, recount the key details and explain how they support the main idea;

National Standards for the Arts: Standard 7: Analyzing and explaining personal preferences and constructing meanings from classroom dramatizations and from theatre, film, television, and electronic media in daily life.

EXPLORING ADAPTATION

Blue Apple Players has created 42 educational plays since they first started in 1976. Some of these plays were original stories and others came from adapting an already known story into a play.

The Three Pigs: The Wild West Will Never Be The Same is one of the plays that has been adapted from a story. The story is typically told as a narrative written or orally told in the third person. However, plays must be written in only dialogue—which is just the words the actors say. Therefore, to make the story into a play the narrative had to be adapted into a dialogue.

Have your students explore adapting their own stories. Break the class up into teams of 5-6. Hand each group a story using the suggested fables on pages 7-10 or stories you choose and allow time from them to read. Give the teams the following instructions.

1.) Act it out. After reading the story with some classmates, try acting it out. Decide who should play what part. Stand up on your feet and try acting it out. No need for a script, just make it up as you go along. What do you think the characters would say? How would they feel? After you're finished acting it out, you can write down some of the things you heard.

2.) After reading through the story, sit down with pen and paper. Think about what the characters might say. Try writing it down like the dialogue of a play.

After each group is finished, invite students to perform the plays for the class.



Common Core Standards for English Language Arts and Literacy: SL1: Participate in collaborative conversations with diverse partners about grade topics and text with peers and adults in small and larger groups;

National Standards for the Arts: Standard 1: Script writing planning and recording improvisations based on literature; Standard 2: Acting by assuming roles and interacting in improvisation; Standard 4: Directing by planning classroom dramatizations; Standard 5: Researching by finding information to support classroom dramatizations.

HOME ON THE RANGE

Cactus City is a fictional Western town the playwright created for the show. However, during the 1800s many people started settling in the western half of the United States and small towns like Cactus City started to pop-up. Most of the people living in the Texas territory during this time were cowboys and ranchers, but as people moved for work, they also needed places to shop for supplies. A typical town would include a mercantile store, a place of worship, a gathering place like a malt shop or saloon, a sheriff's office with a jail, a bank, and a doctor's office. There would have been some people who lived in the town and others who lived further out.

Have your class develop their own town in the old West with each of them being a resident of the town. On the board write student's suggestions for the town's name, then have them vote by secret ballot. After a name has been decided, let each student decide who they will be in the community and write them down. Instruct each student to research and think of at least three problems they might face. For example, if a student chooses to be a cowboy, one hardship might be sleeping outside every night.

Next, give each student a half-sheet of paper and markers and the direction to draw their own building. Make sure you have the shops and other places of work as well as houses. If any of your students are running the store or other business, they might live there instead of a separate building. Explain that buildings in the Wild West were fairly simple in structure. They were typically one story, two stories at most. Perhaps show some examples of stores and houses from that time period so they have a reference.

Using a large piece of butcher paper, map out the town. Decide where the stores and offices should go. Make sure each student has a building that is their own. Let students choose if they want to be located in town or on the outskirts. Add roads and maybe even a railroad to the map of the town. After the project is complete, hang the map of the town so all can see.

As a final aspect of this project, have students keep journals following their fictional lives in the small western town. Give time in class for students to imagine and record what happened. You could even prompt the group by inserting issues that would effect the entire town (i.e. a bank robbery, a town fire).



Kentucky Core Academic Standards: SS HP 2.20: Students understand, analyze, and interpret historical events, conditions, trends, and issues to develop historical perspective; Common Core Standards for English Language Arts and Literacy: W7: Conduct short research projects that build knowledge of different aspects of a topic; W3: Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

COLLOQUIALISM MATCH-UP

A **colloquialism** is a local or regional expression used in informal speech. It is a phrase that is particular to an area and may not appear in other places. Some colloquialisms express something other than the words literal meaning, for instance using the phrase "you look blue" to mean "you seem sad". The playwright has included many colloquialisms in her script. Have your students match each colloquialism to its correct meaning using the included "Colloquialism Match-Up Sheet on page 11.



Common Core Standards for English Language Arts and Literacy: RL4: Determine the meaning of words and phrases as they are used in a text, distinguishing literal from nonliteral language.

BUILDING ON THE STORY: CONSTRUCTION EXPERIMENT

For this activity, the story of the Three Little Pigs is used to explore ways to build with materials. You will need:

- Graph paper
- Pencils
- Rulers
- Straw
- Sticks
- Flat stones or Legos
- String
- Glue
- Hair Dryer (with 2-3 settings)

First, direct the students to design their own house using the graph paper, a pencil and a ruler. In their design, they must include a door to house, a roof and windows to let light in. For older classes, have them include a key at the bottom with conversions for the measurements (i.e. 1 inch = 1 foot) and any corresponding symbols.

Next, create separate tables each with straw, sticks and stones (or Legos). You may want to have tables with other materials like gumdrops, paper plates, popsicle sticks, ect. Let students rotate through each table allowing them time to encounter each item.

Split the class into groups of 4-5 and assign each group a table. Whatever table they are assigned to, this is the material that they must use to build a miniature house. Have each table vote on which team member's house design they would like to build. Provide each group with glue and string for the construction process. Explain that they have 25 minutes to work as a team to build their house using the material provided. Add that after the allotted time each team's structure will be tested under wind pressure.

Once the structures are finished, instruct each student to develop a hypothesis of what will happen to their

house when a wind source is added. If your hair dryer has multiple speed settings, perhaps have students develop a few hypotheses for what will happen to the structure for each wind speed. If hypotheses differ inside the team, this is fine.

One by one, conduct the experiment using the hair dryer. You are encouraged to do a call and response with student before testing ("Little pig, little pigs, let me in." "Not by the hair of our chiny chin chins!" "Then I'll huff and puff and blow your house in!").

Lastly, have students record their findings in note books and share with the class their conclusion from the experiment.



Next Generation Science Standards:
PS1-1: Plan and conduct an investigation to describe and classify different kinds of materials by their observable properties;
PS1-2: Analyze data obtained from testing different materials to determine which materials have the properties that are best suited for an intended purpose.

WHISTLING IN THE DARK

"Whistling in the dark" is an old phrase used when someone is scared but acts unafraid. The saying comes from a superstition that if you whistled as you passed a graveyard it would dispel spirits.

In the show, the Three Pigs become melancholy because of all of the times when someone called them a name. When someone calls us names it can hurt us and it is right to feel sad. When Durango starts feeling "glum as a gopher", Billy and Pecos join him in yodeling "Yippee-I-A". For a writing prompt, ask your students to think of a time when they may have felt scared but needed to be brave. Were there things that they or someone else did to encourage them? Have your students write (or tell) the story including beginning, middle and end. Then have them write what they could do if they ever felt sad like the Three Pigs.



Common Core Standards for English Language Arts and Literacy: W3: Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences. Kentucky Practical Living Standards-Primary: PW 2.32: Students demonstrate strategies for becoming and remaining mentally and emotionally healthy.

DEPUTY STAR BADGES

The West could sometimes be a place of outlaws and bandits. It was important for people of a town to know who the peace keepers were. However, officers didn't always have a jeweler they could go to, so they would make badges out of materials they had on hand like tin cans. For your students to create their own badges there are templates to use on page 12.

WHAT'S YOUR CODE OF HONOR

At the end of the play, the Three Pigs are forgiven and asked to abide by Sheriff John Wolfe's Cowboy Code of Honor. A code of honor is a set of values for behaving honorably that is thought important to an individual or group. Some codes of honor are unwritten, others are printed for all to see, and still others, like the Cowboy Code of Honor, are sung. Below are words for The Cowboy Code of Honor.

I don't stand for lying.

You got to mend your ways.

I don't stand for cheating way out here.

I like what the Cowboy Code of Honor says,
"I don't stand for cheating way out here."

Have your students create their own personal code of honor to live by. Pose the questions like: what behaviors do you find important at school or what actions do you admire in other people? Encourage students to think of interesting ways of presenting their code of honor (i.e. song, art, poetry, dance, etc). Then have students present to the class.



Kentucky Practical Living Standards-Primary: PW 4.4: Students demonstrate the ability to accept the rights and responsibilities for self and others; LPW 3.1 Students demonstrate positive growth in self-concept through appropriate tasks or projects;
National Standards for the Arts: Standard 3: Improvising melodies, variations, and accompaniments.

The Story of The Three Little Pigs

From *English Fairy Tales* By Joseph Jacobs, 1886

There was an old sow with three little pigs, and as she had not enough to keep them, she sent them out to seek their fortune. The first that went off met a man with a bundle of straw, and said to him, "Please, man, give me that straw to build me a house." Which the man did, and the little pig built a house with it.

Presently came along a wolf, and knocked at the door, and said, "Little pig, little pig, let me come in."

To which the pig answered, "No, no, by the hair of my chiny chin chin."

The wolf then answered to that, "Then I'll huff, and I'll puff, and I'll blow your house in." So he huffed, and he puffed, and he blew his house in, and ate up the little pig.

The second little pig met a man with a bundle of furze [sticks], and said, "Please, man, give me that furze to build a house." Which the man did, and the pig built his house.

Then along came the wolf, and said, "Little pig, little pig, let me come in."

"No, no, by the hair of my chiny chin chin."

"Then I'll puff, and I'll huff, and I'll blow your house in." So he huffed, and he puffed, and he puffed, and he huffed, and at last he blew the house down, and he ate up the little pig.

The third little pig met a man with a load of bricks, and said, "Please, man, give me those bricks to build a house with." So the man gave him the bricks, and he built his house with them.

So the wolf came, as he did to the other little pigs, and said, "Little pig, little pig, let me come in."

"No, no, by the hair of my chiny chin chin."

"Then I'll huff, and I'll puff, and I'll blow your house in."

Well, he huffed, and he puffed, and he huffed and he puffed, and he puffed and huffed; but he could *not* get the house down. When he found that he could not, with all his huffing and puffing, blow the house down, he said, "Little pig, I know where there is a nice field of turnips."

"Where?" said the little pig.

"Oh, in Mr. Smith's home field, and if you will be ready to-morrow morning I will call for you, and we will go together and get some for dinner."

"Oh, at six o'clock."

Well, the little pig got up at five, and got the turnips before the wolf came (which he did about six) and who said, "Little pig, are you ready?"

The little pig said, "Ready! I have been and come back again, and got a nice potful for dinner."

The wolf felt very angry at this, but thought that he would be up to the little pig somehow or other, so he said, "Little pig, I know where there is a nice apple tree."

"Where?" said the pig.

"Down at Merry Garden," replied the wolf, "and if you will not deceive me I will come for you, at five o'clock tomorrow and get some apples."

Well, the little pig bustled up the next morning at four o'clock, and went off for the apples, hoping to get back before the wolf came; but he had further to go, and had to climb the tree, so that just as he was coming down from it, he saw the wolf coming, which, as you may suppose, frightened him very much.

When the wolf came up he said, "Little pig, what! Are you here before me? Are they nice apples?"

"Yes, very," said the little pig. "I will throw you down one." And he threw it so far, that, while the wolf was gone to pick it up, the little pig jumped down and ran home.

The next day the wolf came again, and said to the little pig, "Little pig, there is a fair at Shanklin this afternoon. Will you go?"

"Oh yes," said the pig, "I will go. What time shall you be ready?"

"At three," said the wolf. So the little pig went off before the time as usual, and got to the fair, and bought a butter churn, which he was going home with, when he saw the wolf coming. Then he could not tell what to do. So he got into the churn to hide, and by so doing turned it around, and it rolled down the hill with the pig in it, which frightened the wolf so much, that he ran home without going to the fair. He went to the pig's house, and told him how frightened he had been by a great round thing which came down the hill past him.

Then the little pig said, "Ha, I frightened you, then. I had been to the fair and bought a butter churn, and when I saw you, I got into it, and rolled down the hill."

Then the wolf was very angry indeed, and declared he *would* eat up the little pig, and that he would get down the chimney after him. When the little pig saw what he was about, he hung on the pot full of water, and made up a blazing fire, and, just as the wolf was coming down, took off the cover, and in fell the wolf; so the little pig put on the cover again in an instant, boiled him up, and ate him for supper, and lived happily ever afterwards.
THE END.

The Miller, His Son And Their Donkey

From *Aesop's Fables*

One day a miller and his son were taking their donkey to the market to sell him.

On the road they met some girls who were laughing and chattering. "Just look at this silly couple!" the girls exclaimed. "Why are they walking along this dusty road when they could ride?"

"They are right," said the miller, "so up you get, my son, and I'll walk by your side."

Presently they met some old friends, so they stopped to talk.

"You should be riding on that donkey," they told him, "not tiring yourself out. Your son is a real lazybones. Make him walk. It will do him good."

So the miller changed places with his son whose legs soon became tired.

They had not gone far when they met a large band of women and children. The miller was startled when they began to scold him.

"What a selfish fellow you are," they cried. "Fancy riding along so comfortably and making your poor little boy trudge behind you! Can't you see that he is tired out?"

The miller at once lifted the boy up and they rode on together.

After a time they came across a band of travelers. "Is that your donkey?" they asked the miller, "Or have you borrowed it from a friend.

"It belongs to me," the miller replied. "I'm taking him to the market to sell."

"Goodness gracious," they said, "the poor thing will be worn out by carrying the two of you and nobody will want to buy it. You'd better carry it the rest of the way."

"We'll try that," said the miller. "Thank you for your good advice!"

They got off the donkey and tied his legs together with a rope. Then they slung him on a pole and carried him into the town.

When the townsfolk saw the miller and his son struggling to carry the donkey they burst out laughing. "How ridiculous! Whoever heard of carrying a donkey!" they called. There was so much noise that the poor donkey twisted and broke the ropes round his legs. He rushed through the streets and out of the town and was never seen again.

"I did what everybody told me," the miller said sadly as he went home, "and in the end I lost my poor donkey. I wish I'd stayed at home!"

THE END.

The Dragon and The Monkey

A Traditional Chinese Fable

Far away in the China seas lived a dragon and his wife. She was fretful and rather difficult, but he was a kind and loving dragon. As they swam in the warm seas together she was forever complaining and asking her husband to fetch her different foods. He always thought, "This time I will really make her happy." Yet somehow, whatever delicacy he fetched her, she was never satisfied and always wanted something else.

One day, she told her husband that she was not well and that a monkey's heart was the only thing to cure her.

The dragon signed and swam off across the seas to an island where he knew some monkeys lived. "Somehow, I must trick a monkey into coming with me," he thought.

When he reached the island, he saw a little monkey sitting in a tree. The dragon called out, "Hello, monkey! It's good to see you! Come down and talk to me. That tree looks so unsafe, you might fall out!"

At that the monkey roared with laughter. "Ha! Ha! Ha! You are funny dragon. Who ever heard of a monkey falling out of a tree?"

The dragon thought of his wife and tried again saying, "I'll show you a tree covered with delicious juicy fruit, monkey. It grows on the other side of the sea

Again the monkey laughed. "Whoever heard of a monkey swimming across the sea?"

"I could take you on my back, little monkey," said the dragon.

The monkey liked this idea and swung out of the tree on to the dragon's back. As he swam across the sea, the dragon thought there was no way the monkey could escape, so he said, "I am sorry, little monkey, I've tricked you. I am taking you to my wife who wished to eat your heart. She says it is the only thing that will cure her illness."

With no way to escape, the monkey thought quickly, and said, "Your poor wife! I am sorry she is not well. There is nothing I'd like more than to give her my heart. But what a pity you did not tell me before we left. You must not know that we monkeys never carry our hearts with us. I left it behind in the tree. Shall we go back for it?"

So the dragon turned around and swam back to the place where he had found the monkey. With one leap the monkey was in the branches of the tree.

"I'm sorry to disappoint you, dragon," he called out, "but I had my heart with me all the time. You won't trick me out of this tree again. Ha! Ha! Ha!"

There was no way the dragon could reach him and whether or not he ever caught another monkey I do not know. Perhaps he is still looking while his wife swims alone in the China seas. THE END.

The Tortoise and the Geese

An Indian Animal Fable From The Panchatantra

Once upon a time a tortoise lived near a pond. Two geese used to come and drink water in the pond. The tortoise was a talkative fellow who told many lively tales. Sadly, after few years a drought happened in that place and it lasted for several months. The water in the pond started to dry.

One of the geese suggested moving to the mountains where there was plenty of water. "But you can't leave me behind!" said the Tortoise. "I need water, too! Take me with you!"

The Tortoise begged so hard not to be left behind that the Geese finally said, "Dear Friend, if you will promise not to speak a word on the journey, we will take you with us. But know beforehand, that if you open your mouth to say one single word, you will be in instant danger."

"Have no fear," replied the Tortoise, "I will be silent. I would rather never open my mouth again than be left to die alone here in the dried-up pond."

So the Geese brought a stick and told the Tortoise to grasp it firmly in the middle by his mouth. Then they took hold of either end and flew off with him. They had gone several miles in safety, when their course lay over a village. As the country people saw this curious sight of a Tortoise being carried by two Geese, they began to laugh and cry out, "Oh, did you ever see such a funny sight in all your life!" And they laughed loud and long.

"How dare you laugh at me!" said the Tortoise. But of course when he opened his mouth to say this, he lost his grip on the stick. Down he fell to Earth, as the geese went on to the mountains. THE END.

Tink-Tinkje

A Tale from Nigeria

The birds wanted a king. Men have a king, so have animals, and why shouldn't they? All had assembled.

"The Ostrich, because he is the largest," one called out. "No, he can't fly." "Eagle, on account of his strength." "Not he, he is too ugly." "Peacock, he is so beautiful." "His feet are too ugly, and also his voice." "Owl, because he can see well." "Not Owl, he is ashamed of the light."

And so they got no further. Then one shouted aloud, "He who can fly the highest will be king." "Yes, yes," they all screamed, and at a given Signal they all ascended straight up into the sky.

Vulture flew for three whole days without stopping, straight toward the sun. Then he cried aloud, "I am the highest, I am king."

"T-sie, t-sie, t-sie," he heard above him. There Tink-tinkje was flying. He had held fast to one of the great wing feathers of Vulture, and had never been felt, he was so light. "T-sie, t-sie, t-sie, I am the highest, I am king," piped Tink-tinkje.

Vulture flew for another day still ascending. "I am highest, I am king."

"T-sie, t-sie, t-sie, I am the highest, I am king," Tink-tinkje mocked. There he was again, having crept out from under the wing of Vulture.

Vulture flew on the fifth day straight up in the air. "I am the highest, I am king," he called.

"T-sie, t-sie, t-sie," piped the little fellow above him. "I am the highest, I am king."

Vulture was tired and now flew direct to earth. The other birds were mad through and through. Tink-tinkje must die because he had taken advantage of Vulture's feathers and there hidden himself. All flew after him and he had to take refuge in a mouse hole. But how were they to get him out? Some one must stand guard to seize him the moment he put out his head. "Owl must keep guard; he has the largest eyes; he can see well," they exclaimed.

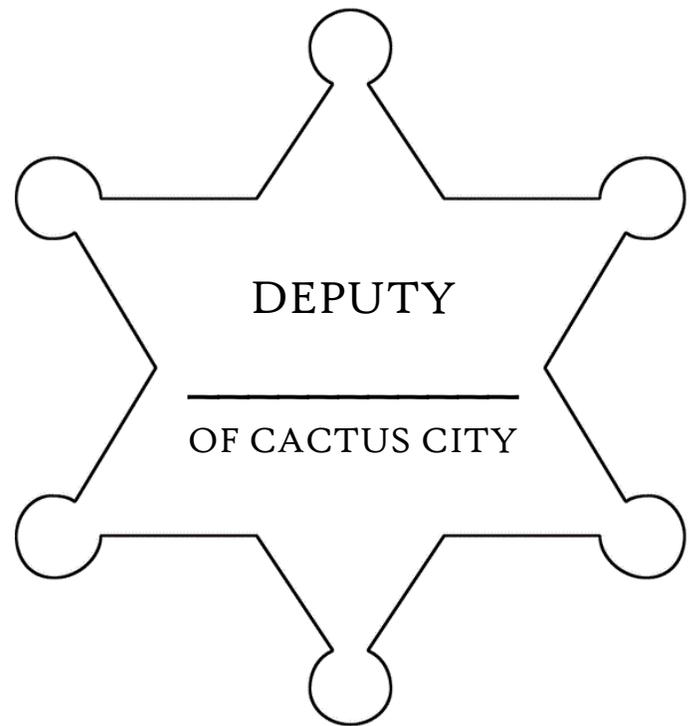
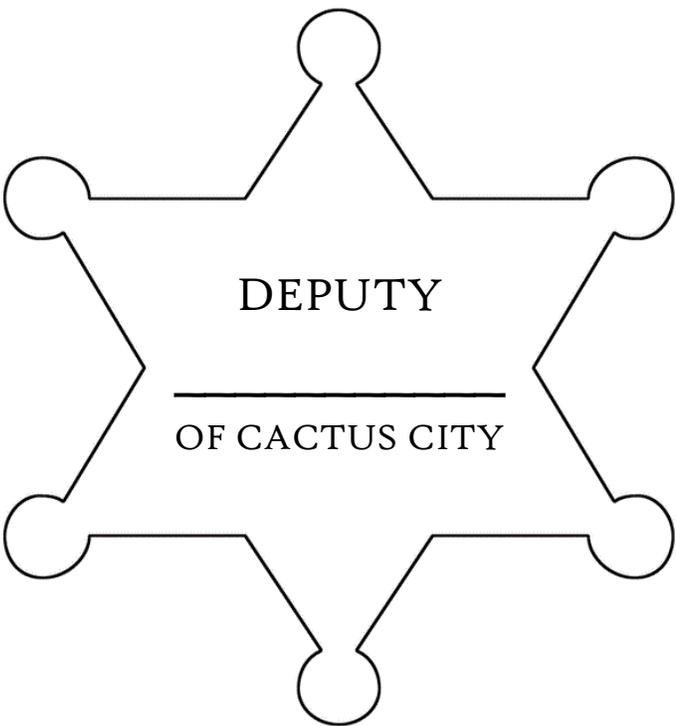
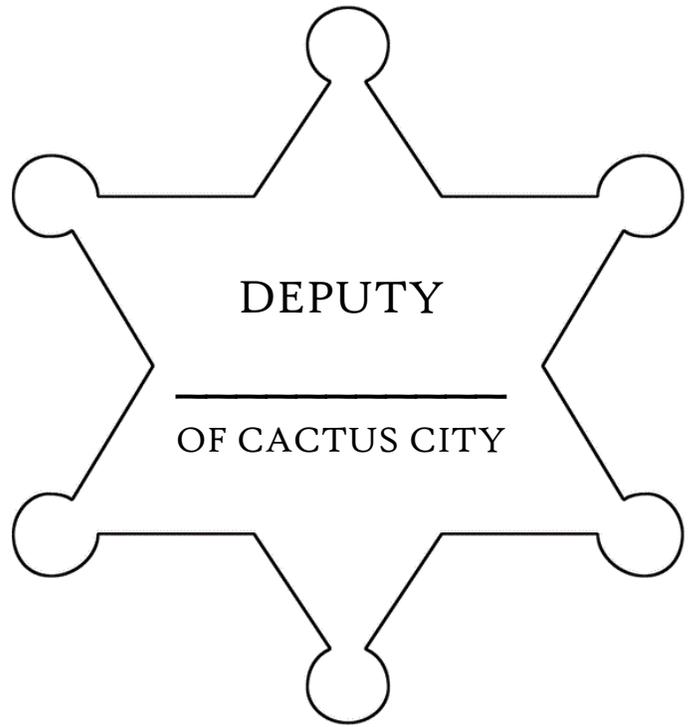
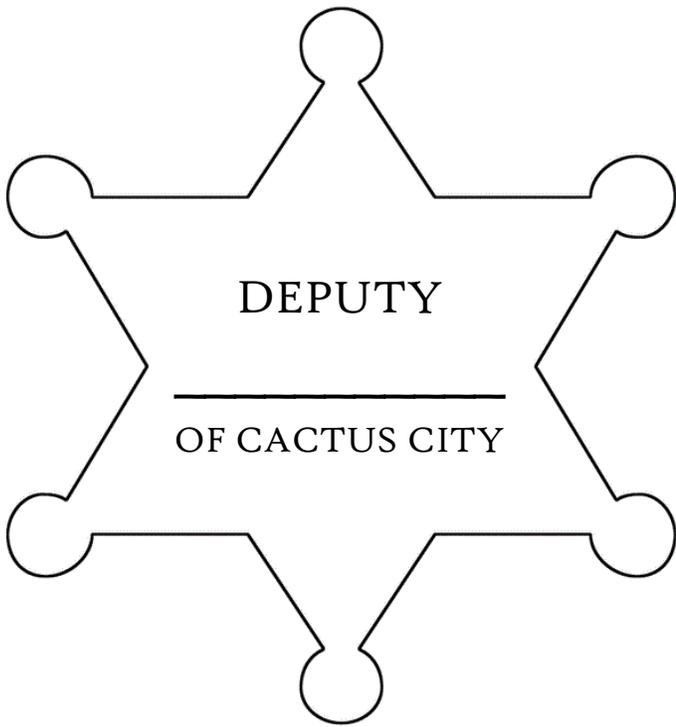
Owl went and took up his position before the hole. The sun was warm and soon Owl became sleepy and presently he was fast asleep. Tink-tinkje peeped, saw that Owl was asleep, and z-zip away he went. Shortly afterwards the other birds came to see if Tink-tinkje were still in the hole. "T-sie, t-sie," they heard in a tree; and there the little vagabond was sitting.

White-crow, perfectly disgusted, turned around and exclaimed, "Now I won't say a single word more." And from that day to this Whitecrow has never spoken. Even though you strike him, he makes no sound, he utters no cry. THE END.

Colloquialism Match-Up

A **colloquialism** is a regional expression used in informal conversation or writing. Some colloquialisms are particular to one area and may not appear in other places. See if you can match the following colloquialisms that appear in the play with their correct meaning.

“Music to my ears”	Very angry
“Shoot the breeze”	Texas
“Quit your belly aching”	Something nice to hear
“Meaner than a barrel of snakes”	Feeling sad
“Uglier than a mud fence”	Have a conversation with
“Go moseying down the trail”	Extremely tidy
“Madder than a wet hen”	Cruel
“Agitated as a June bug”	Very unattractive
“Clean as a whistle”	Wandering
“Glum as a gopher with measles”	Very nervous
“The Lone Star State”	Stop complaining



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We hope you have enjoyed Blue Apple's musical version of *The Three Pigs: The Wild West Will Never Be The Same*. We request that you take a few moments to fill out a short survey to help us better understand how we can meet your classroom needs. Visit the link below:

<https://www.surveymonkey.com/s/8S6H5W7>