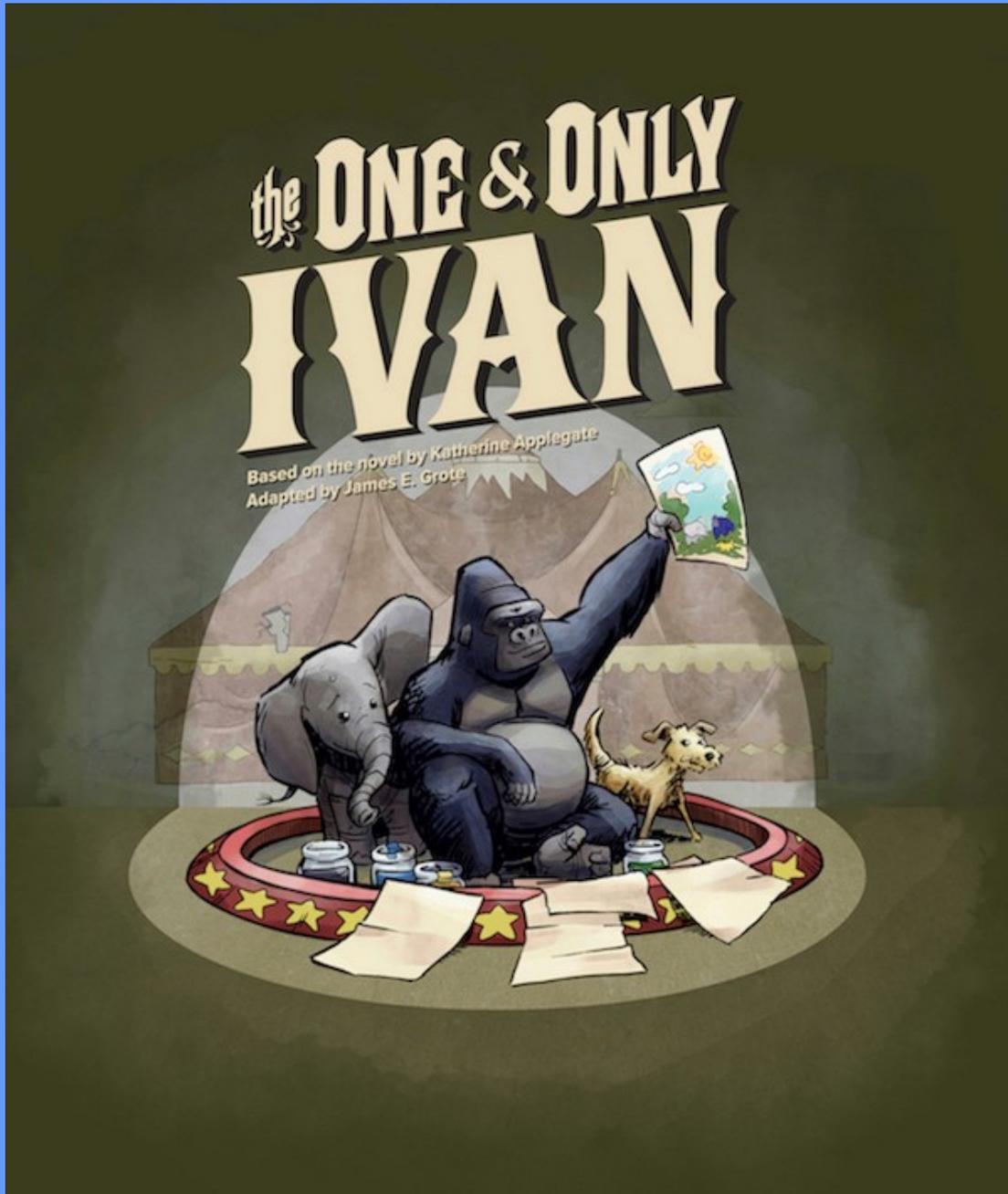


*Engage. Educate. Entertain.*

# THE ONE AND ONLY IVAN

Curriculum aligned to the Florida Standards



**TUESDAY, JANUARY 21, 2020**

**11:00 A.M.**

**DUKE ENERGY CENTER FOR THE ARTS  
MAHAFFEY THEATER**

*April Minor* CURATOR OF ART AND EDUCATION

*Kim Dennison* CURRICULUM RESEARCH & DESIGN

## HOW TO REACH US

### *Class Acts at The Mahaffey Theater*

400 1st Street South  
St. Petersburg, FL 33701-4346

Pinellas County Schools Pony Route #3  
Attn: Class Acts/Perkins Elementary School

Class Acts Box Office  
(727)892-5800

An electronic version of this guide can be  
found at [stpeteclassacts.com](http://stpeteclassacts.com).



## DIRECTIONS TO THE MAHAFFEY THEATER

Take I-275 (south from Tampa, north from  
Bradenton/Sarasota) to exit 22 (I-175).

Follow Route I-175 (it will become  
5th Avenue South) to 1st Street South.

The Mahaffey Theater will be in  
front of you.  
*1st Street South and 2nd Street South are  
two-way streets.*

Follow the directions given by the  
parking attendants.

*Bill Edwards*

## FOUNDATION FOR THE ARTS

*Bill Edwards Foundation for the Arts* supports performing arts programming at the Duke Energy Center for the Arts – Mahaffey Theater. We provide arts education programs for youth, community outreach programs, and performances as well as concerts for the entire community. The Foundation and Theater staff work together to deliver unrivaled cultural arts experiences to our patrons.

We rely heavily on public support, through Memberships, Corporate Partnerships, Naming Rights and General Donations to achieve our mission. The Edwards Foundation and Mahaffey Theater work collaboratively with The City of St. Petersburg and all of our cultural neighbors in an effort to bring awareness to the importance of the arts and to position St. Petersburg on the world stage.

(727)308-5100

[billedwardsfoundationforthearts.org](http://billedwardsfoundationforthearts.org)

# ABOUT THE SHOW

## DIRECTOR'S NOTE

*The One and Only Ivan* is based on the true story of a remarkable gorilla who became a national symbol for animal welfare. The real-life Ivan lived in a cage in a shopping mall near Tacoma, Washington for 27 years until public outcry led to his rescue to a better life at Zoo Atlanta.

Katherine Applegate's fictionalized account invites conversations about animal captivity, experiencing the death of a loved one, and the power of friendship in accomplishing near-impossible goals.

Because of the young age of Lifeline's audience, our production removed some of the darkest details from the chapter book. And for children who might not be ready for the emotional challenges of the full story, we offered a picture book version (also by Katherine Applegate with illustrator G. Brian Karas) to our audience as a companion/alternative to the chapter book - *Ivan: The Remarkable True Story of the Shopping Mall Gorilla*.

As part of our theatre company's growth, we value the importance of telling stories such as Ivan's, and producing plays that challenge as well as comfort. Thank you for sharing in this story with us.

Dorothy Milne

Artistic Director Lifeline Theatre



**Harper Collins Publishers provides resources for The One and Only Ivan. Click the links below to find the Reading and Teaching Guides:**

[Reading Guide](#)

[Teaching Guide](#)

## SYNOPSIS OF THE PLAY

Ivan is a silverback gorilla who was born in the wild but taken into captivity at a very young age. He was raised in Mack's home until he got too big and started breaking things around the house. Mack is the owner of the Big Top Mall and decided he would build a domain for Ivan there. When Ivan was new to the mall he attracted many visitors and Mack put up billboard advertising that the Big Top Mall was the home of The One and Only Ivan, mighty silverback! Ivan has lived in his small domain at the Big Top Mall ever since.

As time went on Ivan grew older and attracted less and less visitors. Now he spends most of his days watching television, the only place he has ever seen other creatures like him. His main friend is Stella, the retired circus elephant who also lives in a domain at the Big Top Mall. She has a bad foot injury that bothers her and a perfect memory so she is able to tell Ivan stories about what it was like living in the circus where her foot was hurt. Ivan, on the other hand, can't remember much of anything from his past aside from occasional flashbacks that he attempts to piece together throughout the course of the play.

Ivan's other friends are Bob, the stray dog who sneaks into his cage at night to sleep on his belly, George the friendly janitor, and his daughter Julia – a young artist who often brings Ivan art supplies to use. Ivan is an artist as well. He likes to draw pictures of different things in his domain like bananas and beetles.

Mack sells Ivan's art to customers in an attempt to make more money because the Big Top Mall is not doing so well. Mack is always looking for ways to attract more visitors and one day he brings in a new attraction, a baby elephant named Ruby. Stella is distraught at the idea that Ruby will have to spend the rest of her life alone in a tiny domain at the Big Top Mall. Before Stella dies from the infection in her foot, she makes Ivan promise that he will save Ruby.

Ivan does not know what he will do until he sees a commercial for the zoo on his TV and an idea strikes him. He will have to paint a giant picture of a zoo; the place that Ruby should go live! He paints many small pictures that will fit together like puzzle pieces to make a giant poster. He is able to hide these small pictures in his cage and overcome various setbacks until his work of art is complete. Julia is able to understand his drawing and convinces her father to help her cover up the billboard with Ivan's drawing.

The poster attracts so much attention that a zookeeper is brought in to remove all of the animals from the Big Top Mall and take them to the zoo where they will be better cared for. Ivan is able to save Ruby, make new friends, and become the mighty silverback he had always wanted to be.

# BEFORE THE SHOW

## TRADITIONAL PLAYS VS. LITERARY ADAPTATIONS

Lifeline Theatre's KidSeries productions are often adaptations of picture books and short stories for children. Sometimes the playwright is very faithful to the source material, and sometimes the original book is simply an inspiration. We encourage you to discuss the elements of each version and compare/contrast the two both before and after you see the play.

## GET TO KNOW THE ORIGINAL STORY

Read the story to your students, or have them read the book themselves, before the production. After reading the book, discuss it with your students, using these questions as launch pads:

- Who are the characters in the story?
- What happens in the beginning of the story? The middle? The end?
- Is there a character in the story you don't like?
- What makes you dislike this character?
- How do you think he/she might be portrayed in the stage version?
- What do you think you will see on stage as the actors tell this story?
- How might the play be different from the story? How might it be the same?

## BEGINNING, MIDDLE AND END

To encourage sequential thinking, have students act out the beginning, middle and end of the story. Split the students into three groups (or more, depending on the number of students in your class) and have one group enact the beginning, another group enact the middle, and the final group the end. Have the students watching the performances help the group to remember any parts they may have left out. Give the groups the chance to redo their performances, including any elements suggested by their classmates.



# BEFORE THE SHOW

## PREPARE STUDENTS TO OBSERVE ALL ASPECTS OF THE PRODUCTION

When we create a play at Lifeline Theatre, we have a community of artists working together to make a complete production. Ask students to be particularly observant during the performance for the parts of the show that are done by the various people listed below:

**Playwright/Adaptor/Author** – writes the play

**Composer** – writes the music for the show

**Lyricist** – writes the words (or “lyrics”) for the songs in the play

**Director** – directs the play - makes decisions about costumes, lights, sets, and what the actors do onstage

**Choreographer** – creates and teaches the actors the dances in the show

**Lighting Designer** – designs and hangs the lights for the show; designs lighting effects

**Set Designer** – designs and builds the scenery and props for the show

**Sound Designer** – designs and records the sound effects for the show

**Costume Designer** – designs and finds or makes the costumes for the show

**Stage Manager** – helps the director during rehearsals; sets props and scenery before each performance; runs the sound and lights during the performance

**Actors** – perform the play



# BEFORE THE SHOW

***Theater etiquette is an important part of attending a live stage production. So that all patrons have an enjoyable experience at the theater, please share these guidelines with your students prior to attending the performance. Remind students to be respectful of the performers and other audience members by engaging in responsible behavior.***

- You agree to be on time. Theater is great! It's live! It happens in the moment. You can't rewind it. You are an important part of the show and you need to be there from the very beginning. The actors are there, so you need to be there, too. Arriving 20 minutes before show time is the standard rule.
- You agree to use the restroom before the show starts to avoid getting up and disrupting the performance while it's happening. Once a class is seated, you may visit the restroom in small groups prior to show time. Young students must be escorted.
- You agree not to talk or whisper during the show. If you whisper to your friends during the show, you disrupt those around you, and quite possibly the actors. And, you might miss something!
- You agree to participate. This includes laughing at appropriate times, clapping in appreciation for the things and actors you like, and doing other things when invited by the actors to do so. It also means paying attention to what's going on by listening and watching closely.
- You agree to turn off all cell phones and other gadgets that may make noise during the show.
- You agree not to take pictures or use recording devices of any kind during the show. The material performed on stage is copyrighted material, and therefore protected under copyright law from reproduction of any kind without written permission. In addition, the Mahaffey Theater is a union house, and union rules prohibit the use of photography and recording devices without prior consent.
- Finally, you agree to give the actors a full curtain call . A curtain call is the actors' final bow at the end of the performance. It's your opportunity to show your appreciation for what they've shared with you. Please wait until all the actors have taken their final bow before exiting the theater. The ushers will assist you in finding the best route out of theater!

# AFTER THE SHOW

## COMPARE & CONTRAST THE STORY TO THE PLAY

- How were the book and the play different?
- How were the book and the play the same?
- What elements of the play surprised you?
- Which did you enjoy more, reading the book or watching the play?
- What was your favorite part of the play?
- Was that your favorite part of the book, too?
- Were there any characters in the book that were not in the play, or vice versa?
- Why do you think the playwright added or subtracted certain parts?

## DISCUSS STUDENTS' OBSERVATIONS

Ask the students what they noticed about the “behind-the-scenes” jobs:

- How did the costume designer make the actors look like the characters they were playing?
- What about their costumes helped you to know what kind of people or animals they were?
- Did you have a favorite costume in the show? Which one? Why was it your favorite?
- If there were animal costumes, how did the costume designer create them so that they would look more like animals than people?
- What are some of the locations the play took place in?
- How did the set designer make the settings look realistic?
- What sound effects did you hear in the play? How did those sound effects help you to know what was happening in the play?
- If there was music, why do you think the composer chose the styles of music they did? What sorts of music would not make sense with the story?



# FLORIDA STANDARDS

LAFS.2.RL.1.1 Ask and answer such questions as *who*, *what*, *where*, *when*, *why*, and *how* to demonstrate understanding of key details in a text.

LAFS.2.RL.1.3 Describe how characters in a story respond to major events and challenges.

TH.2.O.1.1 Compare the differences between reading a story and seeing it as a play.

LAFS.3.RL.1.3 Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.

LAFS.3.RL.2.5 Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.

TH.3.S.3.4 Describe the relationships between scenery, properties, lighting, sound, costumes, and makeup in dramatic scenes and informal play productions.

LAFS.4.RL.1.3 Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).

LAFS.4.RL.2.5 Explain major differences between poems, drama, and prose, and refer to the structural elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a text.

TH.4.O.1.1 Describe what a designer and director do to support the actor in creating a performance.

LAFS.5.RL.1.3 Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).

LAFS.5.RL.2.5 Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.

TH.5.O.1.3 Evaluate how an actor or designer's choices about a character affect the audience's understanding of a play.

LAFS.6.RL.2.5 Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot.

LAFS.6.RL.3.7 Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they "see" and "hear" when reading the text to what they perceive when they listen or watch.

TH.68.C.3.1 Discuss how visual and aural design elements communicate environment, mood, and theme in a theatrical presentation.

Visit [cpalms.org](http://cpalms.org) for more information on the Florida Standards.



**Lifeline Theatre**

6912 Glenwood Ave., Chicago, IL 60626

*The One and Only Ivan* Educator Study Guide by Lifeline Theatre was used as a resource for this guide.