



This
GIRL
LAUGHS,



This
GIRL
CRIES,

a play by
Finegan
Kruckemeyer



This
GIRL
does
NOTHING

STUDY GUIDE

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Accompanying Activities based on North Carolina Fourth Grade Theater and Language Arts Standards

OVERVIEW

In this guide you will find activities to use both before and after seeing the Wake Forest University production of *his Girl Laughs, This Girl Cries, This Girl Does Nothing*. They are intended to introduce students to the norms of storytelling in a theater and encourage their own creative exploration of theatrical storytelling based on themes in this play. You will find discussion questions, a vocabulary list, reminders of theater etiquette, video interviews with cast members and the production team, and differentiated activities with printables. We encourage you to select any or all activities that best suit your class, but recommend waiting to complete the post-show activities until after the students have seen the production. We hope that you find as much fun in these activities and in the play as we do. Happy storytelling!

SUMMARY

The story centers around three sisters who are abandoned in the woods by their misguided father. There, the sisters embark on separate journeys of discovery. One travels forward, one back, and one stays put finding the journey in the here and now. Along the way they learn about war, baking, telling a good joke, building a home, finding friendship, love, and self truth.

PLAYWRIGHT

Finegan Kruckemeyer was born in Ireland and moved halfway around the world to Adelaide, Australia at age eight. After 15 years, he and his wife left for the island state of Tasmania. And after 15 more, with their son Moe, they returned. He is committed to making strong and respectful work for children, which acknowledges them as astute audience members outside the play, and worthy subjects within. Finegan has had 101 commissioned plays performed on six continents and translated into eight languages. He has received 42 awards (at least one each year since 2002).



TERMS

THEATER: A building or space specially designed for the presentation of plays, dance performances, or music concerts; the activity or profession of acting in, producing, directing, or writing plays

PLAYWRIGHT: The playwright writes the script.

DIRECTOR: The director is in charge of orchestrating the entirety of the production. They lead the actors, designers, and production crew to put the show on its feet.

CHARACTER: A person or animal in a story, novel, or play.

ACTORS: The actors are the people that perform the show onstage.

COSTUME: What the actors wear during the show.

SCENERY: Everything on stage (except props) used to represent the setting, the place in which the story is occurring.

PROPS: All physical items on stage with the exception of the scenery. This includes lamps, chairs, pens, paper, books, and more!

LIGHTS: Stage lights illuminate the actors so that they look their best. The colors used, focus of the light, and amount of lighting can really set the mood and environment of a scene.

SOUND: Everything that you hear during a performance that does not come from the actors.

AUDIENCE: The lucky people who get to watch the show.

PLAY: A dramatic work for the stage or to be broadcast.

THEATRICAL PRODUCTION: A play, opera, or musical that is performed live on stage for an audience.

THEME: The big ideas of the story; what the playwright is trying to say to the audience.



RULES FOR BEING A GOOD AUDIENCE MEMBER

Unlike a movie, the actors are performing in front of you. They can see everything that you do.

Talking, sleeping, poking your neighbor, or making noise during the performance distracts the actors and others around you.

Don't bring electronics to the performance. The use of cell phones, cameras, computers, tablets, and video game devices are not allowed.

Stay in your seat during the performance.

Make sure you go to the bathroom before the show starts.



PRE-SHOW ACTIVITIES

DISCUSSION QUESTIONS

(SL.4.1)

- What are some aspects of your appearance that make you look like your classmates, your family, your friends, the people you live with?
- What makes you happy? Excited? Scared?
- What are some things that make you special and different from your family and friends?
- Have you experienced a moment that has changed your life?
- What do you think will happen when you become a teenager? An adult?
- What are your favorite stories to tell? Why?

ACTING ANIMALS

(4.C.1.1 & 4.C.2.2)

"And the squirrels gather branches, and the worms carry ferns. And the badger... he just loiters around... and the foxes paint letterboxes, and the moles pack the holes, and the slugs slide across every surface..."

Materials: Space to move, poster board

Directions:

- Provide the quote above from *This Girl Laughs, This Girl Cries, This Girl Does Nothing*, then ask students to describe a variety of different woodland animals. These descriptions (words and short phrases) can be collected on the whiteboard or a large poster board for the class to reference.



- Students should either stand up behind their desks or use an open space in the classroom (or outdoors, if feasible) to explore moving like each of the woodland animals using the descriptive words they developed.
- After students have completed the standard hopping like bunny or wriggling like a snake, divide class into small groups and assign each group one of the animals. Then prompt them with typically human tasks to complete while still moving like their assigned animal, like painting a mailbox or nailing boards for a house. Some other options include: carrying a melting ice cream cone, packing a backpack or suitcase, cooking a hot dinner, or carrying an umbrella in a storm.

Supplemental Suggestions:

- Students can draw their favorite woodland animal and then develop adjectives that describe the way their animal moves, which can then inform movement with the directives listed above.

ELEMENTS OF DRAMA

(4.C.1.3, RL.4.5 & RL.4.6)

ALBIENNE: Once upon a time, a girl was born.

BEATRIX: And twice upon a time, a girl was born.

CARMEN: And thrice upon a time, a girl was born.

Materials: Paper and writing utensils

Directions:

- Discuss the definition of the drama genre and how it is presented. Refer to the glossary of terms included in this guide.



- As a class, recount the characters and plot of a well-known fairytale (accessible options may include Cinderella, Goldilocks and the Three Bears, or Little Red Riding Hood).
- Then, in small groups divided by parts of the story, students write some lines of dialogue and stage directions before students present their dialogue to the class

Supplemental Suggestions:

- Instead of a fairytale, a story that everyone has read as a class could be substituted in place of the fairytale.
- Small groups roles could be: Director (responsible for the stage directions), Playwright (writes down the decided dialogue), and Actors (perform the dialogue)

STORY WITHIN A STORY

(4.CU.2.2)

"... They go inside, and take off their boots, and drink tea, and tell a world's worth of stories."

Materials: print-out of script excerpt on light-colored paper, dark-colored markers or pens

Directions:

- As a class, read the following excerpt from the Prologue of *This Girl Laughs, This Girl Cries, This Girl Does Nothing*. (The teacher may read aloud to the group, or students may take turns reading sentences. The latter is more accurate to the direction in the Wake Forest University Production.)
- Then, with individual copies of the printed excerpt and a dark-colored writing utensil, students circle words in the block of text and color over all other words. The circled words form a new list, poem, or sentence story. (This is commonly referred to as black-out poetry).



Once upon a time, a girl was born. And twice upon a time, a girl was born. And thrice upon a time, a girl was born. Until there existed three girls who were sisters, who were triplets. Albienne was the oldest. And Beatrix was the next. And Carmen was youngest. And they looked identical, in the same way that when visiting a block of flats, a person may say: ‘those flats are identical’. And of course they are right, but of course they are not. Because in one window the curtain is patterned. And in one more the curtain is blue. And in a third there is no curtain at all. So all these identical flats end up looking different, because different people live in them. Just as those three identical bodies ended up looking different, because different people lived in them as well. Albienne, for instance, enjoyed cake very much and by age nine, her body had become that of a true cake appreciator, round like a gateau and warm like a brioche. Beatrix in the middle enjoyed the expelling of energy and the world within which to do it, and would run around outside from sunup to sundown. And so she was a child of the sun through and through, with blonde hair and brown skin and freckles on her nose. Carmen found the world to be a heavy thing, and carried it upon her shoulders. It was like a school backpack that you know holds important contents, but that you sometimes wish you could just leave on the bus and never have to pick up again. The world she carried made her shoulders small and her eyes dark, though her heart was as large as her sisters— it was just a little smothered by world-carrying, that was all. The three sisters lived in a forest and had as their parents a woman, who shall be the mother, and a man, who shall be the father. The mother sewed up clothes for the people in a village nearby, and the father chopped down trees deep in the woods. But this is only one thing they did, the work thing they did. They also helped to build castles from old boxes, lined up dominoes and knocked them down... Showed the girls how people drink tea in China and dance in Peru, cooked them dinners and cakes. Had quiet chats in other rooms sometimes, walked alone sometimes ... Sat at the kitchen table and played cards sometimes, ran, swam and built good fires when the Winter came. All this, and all fit into the first ten years of Albienne, Beatrix and Carmen’s life. And the girls knew in their hearts that this happiness they felt... Living in that forest with that man and that woman... It would never end.



"So all these identical flats end up looking different, because different people live in them."

Materials: Old magazines, scraps of paper, glue sticks, construction paper, drawing and coloring utensils

Video: To view the video that accompanies this activity, visit: <https://go.wfu.edu/thisgirlstudyguide>

Directions:

- Option One: Students should draw a costume as if they were a character in a play that represents what makes them unique. They can draw inspiration from their interests, their likes and dislikes, their communities, anything from their favorite color to where they live. They can freehand or cut out patterns and pictures from magazines to create a collaged costume.
- Option Two: Students should write a character description as if they were a character in a play, focusing on traits that make them unique.

Supplemental Suggestions:

- Introduce adjectives that describe personality, and have students pick 3-4 that best define who they are in order to guide their costume design or character description. For example: neat, kind, hard-working, grumpy, quiet, silly, etc.
- Have students write quotes or bits of dialogue that would show, not tell their/ their character's personality. What are some things they say that show they are funny, stubborn, kind, talkative, shy, or loud? Students then perform these lines to emphasize these traits.



POST-SHOW ACTIVITIES

PLAY V. PRODUCTION

(4.RL.4.7 & W.4.1)

"BEATRIX: This was a good thing, and this was a bad. Of this I feel guilty, of this I feel glad."

Materials: Pencils, Paper, Access to Internet, Computers (enough for each student to use one, or at least each pair of students to work together using one), Promethean board/projector

Directions

- The teacher will introduce the definitions (featured in the “Terms” section) of the words “Play” and “Theatrical Production”. The teacher can get the class started comparing and contrasting the two ideas, with the focus on the play being the written work and the production being the performance and design aspects.
- On computers, students should then complete a Jamboard assignment either independently or with partners, listing aspects of the “play” and “production” that they noticed from when they saw *This Girl Laughs, This Girl Cries, This Girl Does Nothing*.
- After giving the students a few minutes to list various aspects of the play and production that they attended, the teacher can use the Promethean board or projector to speak about the students’ answers. Reinforcing the definitions of both terms and correcting common misconceptions should be the main focuses here.
- Then the teacher will give the students a few minutes to discuss in small groups their thoughts on which they like more, the written word of the play or the production, the way the play was depicted. By the end of the discussion, students should write down their favorite on a piece of paper.



- Depending on the students' familiarity with NC.4.W.4.1, the teacher will introduce and/or restate the importance of reasons and information in opinion writing. Now that the students have their opinion of whether they liked the play or production more, they can use the Jamboard answers as reasons and information to support their opinion writing. Again, depending on the students' progress on this standard, this could be an extended writing process mixing in different factors of opinion writing that the class has worked on or just a few sentences.

Supplemental Suggestions

- If you would like to build a full lesson out of this activity, suggested Essential Questions, "I Can" statements, and objectives are as follows
 - Essential Questions
 - How did the experience of watching the theatrical production of *This Girl Laughs, This Girl Cries, This Girl Does Nothing* compare to the experience of reading a section of the play?
 - How can I use an opinion piece to support my point of view on a text-based topic?
 - "I Can" statements
 - I can compare the experience of watching the theatrical production of *This Girl Laughs, This Girl Cries, This Girl Does Nothing* to the experience of reading a section of the play.
 - I can use an opinion piece to support my point of view on a text-based topic.
 - Objectives
 - Students will be able to identify connections between text and a visual presentation of text based on specific descriptions and directions in the text.
 - Students will be able to articulate their thoughts on text through writing opinion pieces.
- Anticipated misconceptions for this activity are as follows
 - "Play" and "theatrical production" are the same concept
 - Theatrical design (costumes, lighting, etc.) is an aspect of the play, not the production



THIS GIRL LAUGHS, THIS GIRL CRIES, THIS GIRL WRITES SUMMARIES

(NC.4.SL.4.4 & A1.1)

"ALBIENNE: I am a woman and this was my years. This I now carry, and this disappears."

Materials: 10 cards, 10 copies of the section of text, Whiteboard, Tape, Paper and Pencils

Directions:

- The teacher should separate the class into ten groups (can be partners or groups of 3-4). Each group should get a copy of the section of text from *This Girl Laughs, This Girl Cries, This Girl Does Nothing* (which can be found on page 14)
- After each group reviews the text, the teacher can pass out ten different note cards, each one stating a different word describing a character. The words correspond to characters as follows:
 - Albienné: "hungry", "round", "jolly"
 - Beatrix: "energetic", "active", "excited", "hyper"
 - Carmen: "troubled", "pressured", "unsatisfied"
- Once they each have their card, they should discuss the text that they have read in the context of the characters, determining which character to which they think the trait applies. Once they have made a decision, they can tape their card to the whiteboard underneath the corresponding character's name. The teacher will go over these answers with the class, correcting any misattributed character traits.
- If the students are not familiar with the process of writing a summary, the teacher will explain that writing process. Depending on the students' progress with NC.4.SL.4.2, this can be a longer paraphrasing/summary of the play or a few sentences. Once the students are all on the same page, they can get with a partner and think back to the production, writing a brief summary of the events of the play, using the earlier character trait work they did as a bit of a review. Then, they can compare with another partnership and make sure that they all have what they believe are the best order/depiction of events.



Supplemental Suggestions

- If you would like to build a full lesson out of this activity, suggested Essential Questions, “I Can” statements, and objectives are as follows
 - Essential Questions
 - How can I use what I learned about *This Girl Laughs, This Girl Cries, This Girl Does Nothing* from the production to paraphrase?
 - How can I use text from *This Girl Laughs, This Girl Cries, This Girl Does Nothing* to identify traits among characters?
 - “I Can” statements
 - I can use what I learned about *This Girl Laughs, This Girl Cries, This Girl Does Nothing* from the production to paraphrase.
 - I can use text from *This Girl Laughs, This Girl Cries, This Girl Does Nothing* to identify traits among characters.
 - Objectives
 - Students will be able to paraphrase information presented by the theatre production.
 - Students will be able to analyze text in terms of specific character traits.
- It may be worth altering this lesson if the teacher plans on teaching paraphrasing in NC.4.SL.4.2 in a way that is not summary. Those are not identical concepts, but the purpose of this activity is for summary to be a gateway for students into paraphrasing.



“Albienne for instance, enjoyed cake very much and by age nine, her body had become that of a true cake appreciator, round like a gateau and warm like a brioche. Beatrix in the middle enjoyed the expelling of energy and the world within which to do it, and would run around outside from sun up to sundown. And so she was a child of the sun through and through, with blonde hair and brown skin and freckles on her nose. Carmen found the world to be a heavy thing, and carried it upon her shoulders. It was like a school backpack that you know holds important contents, but that you sometimes wish you could just leave on the bus and never have to pick up again. The world she carried made her shoulders small and her eyes dark, though her heart was as large as her sisters – it was just a little smothered by world-carrying, that was all.”



ALL THE WORLD'S A STAGE

(NC.4.RL.4.2 & C.2.2)

"And then three sisters...go inside, and take off their boots, and drink tea, and tell a world's worth of stories."

Materials: Copies of scenes (enough for each group of four to have their choice of scene and each member have a personal copy)

Directions:

- The teacher divides the students into groups of four, giving each group the chance to select and take copies of one of the following scenes from *This Girl Laughs, This Girl Cries, This Girl Does Nothing* (which can be found on pages 17 & 18)
- The teacher then instructs the groups of four to break up into one director and three actors. If the students are not familiar, referring to the definitions of “director” and “actor” in this guide can be great. Then the teacher will inform the students that it will be the actors’ job to show feeling in their bodies while reading the scene. It will be the directors’ job to come up with the theme of the scene and how it relates to the larger themes of the play in general. If students are new to the concept of “theme”, there is a definition for that in this guide as well. The teacher should encourage cross-role collaboration (the director should give the actors advice on how to show their character’s emotions in their body, the actors should help the director come up with the theme, etc.)
- Once the students have had a chance to work, each group can present their scene, with the director explaining their interpretation of the theme of the scene.



Supplemental Suggestions:

- If you would like to build a full lesson out of this activity, suggested Essential Questions, “I Can” statements, and objectives are as follows
 - Essential Questions
 - How can I determine a theme of *This Girl Laughs, This Girl Cries, This Girl Does Nothing* from the text?
 - How can I perform to communicate ideas and feelings through the use of my body and voice?
 - “I Can” statements
 - I can determine a theme of *This Girl Laughs, This Girl Cries, This Girl Does Nothing* from the text.
 - I can perform to communicate ideas and feelings through the use of my body and voice.
 - Objectives
 - Students will be able to determine a theme of a drama from details in the text.
 - Students will be able to use performance to communicate ideas and feelings through the use of their body and voice.
- If you did choose to do both this activity and pre-show activity #2, there are benefits to both choosing to switch up roles and keep them the same (i.e. making last time’s directors the actors this time, or not). For a quicker activity, keeping roles the same and even groups the same could be a benefit. To make sure everyone gets a chance to work first hand on both standards in this activity, switching roles may be the most effective.
- Directors may struggle in coming up with a theme for the first scene. There is no one right answer, but answers along the lines of “art and expression are important” or “meeting different kinds of people while traveling” are good examples.



BEATRIX: Well what songs do you sing here?

PERSON 1: Um... none really. This city doesn't have any... songs that we know of.

PERSON 2: Hang on. There's... that one about 'Hello. How are you today? Good thanks – and you?'

PERSON 1: No, that's just called Being Polite. We don't sing that.

PERSON 2: Oh yeah... No, no songs.

BEATRIX: But that's the whole reason for voiceboxes! It's scientifically proven. Well, what about your dances? Show me a dance.

PERSON 2: We do the... [He mimes something]

PERSON 1: That's walking.

PERSON 2: Oh yeah. No dances either.

BEATRIX: But that's why legs were invented!



BEATRIX: What becomes of children who are left in a wood, Albienne?

ALBIENNE: Different things, Beatrix.

BEATRIX: Good and bad things?

ALBIENNE: ...Just different. We should make a fire straight away, and build some kind of shelter.

BEATRIX: Yes, and sharpen a rock into a knife, and watch the stars to work out when morning will come, and/

CARMEN: /Our papa has left us. The first thing we should do, is think about that.

Pause.

ALBIENNE: Yes.

BEATRIX: Yes.

CARMEN: Yes.

Albienne laughs. Beatrix cries. Carmen does nothing.



CAST AND DESIGNER VIDEOS

To view extra interview videos with the cast and design team visit this link:

<https://go.wfu.edu/thisgirlstudyguide>



