An Educator’s guide to:

JACK AND THE BEAN STALK
An original adaptation play by
PLAY’N AROUND THEATRE

ENJOY THIS CLASSIC TALE ABOUT A BOY NAMED JACK WHO TRADES HIS COW BETSY FOR MAGIC BEANS. THIS ORIGINAL MUSICAL COMEDY SHOWS US THE IMPORTANCE OF "NOT GIVING UP".
The desire for a means of ascending to the sky is as old as the Tower of Babel and Jacob's Ladder. Asia has the story of the branch of the Bodhi of Buddha which grows rapidly towards the sky once it is planted. Although he is not as old as these stories, Jack, the infamous trickster and beanstalk climber, has been around for several centuries.

The first literary version of the tale, according to Peter and Iona Opie, appeared in England in the 1734 reprint of Round About our Coal-Fire: or Christmas Entertainments (1730) with the addition of the tale "Enchantment demonstrated in the Story of Jack Spriggins and the Enchanted Bean." The piece is a skit of the tale and the author demonstrates great familiarity with the traditional tale.

The story does not appear in print in any form for another seventy years. Then, in 1807, it appears in two different publications: The History of Mother Twaddle, and the Marvelous Achievements of Her Son Jack, by B. A. T. and The History of Jack and the Bean-Stalk, Printed from the Original Manuscript, Never Before Published by Benjamin Tabart. The first is a metrical rendering of the tale and considerably different in substance and events from the second story. In B.A.T's version, a servant girl lets Jack into the giant's home and gives the giant ale to fall asleep. Once the giant is asleep, Jack beheads him, marries the girl and sends for his mother. The Tabart version is the more familiar tale of the two to 21st century readers and listeners (Opies 1972).
More History

In 1890, Joseph Jacobs recorded a version of the tale based on the oral versions he had heard as a child. He dismissed Tabart's version as a poor representation of the oral tale. Jack is a good-for-nothing trickster in Jacobs' version while Tabart provides justification for Jack's destruction of the Giant. Both versions have competed for dominance in literary retellings. When he published the Red Fairy Book in 1890, Andrew Lang favored the Tabart version. Since Jacobs' version was new to publication, Lang's decision to favor Tabart is not necessarily a vote of preference for it over Jacobs' version. You can read the Lang/Tabart version of *Jack and the Beanstalk*. Katherine Briggs, a noted British folklorist of the 20th century, favored Jacobs' version. In the end, too many variants exist to label any one variant the primary text.

Many variations of the tale's themes exist in different countries. The English version, *Jack and the Beanstalk*, is the most popular and best-known variation of the tale. The events causing the beanstalk to grow, as well as the motivation for stealing from and killing the giant, vary across versions, some with more "justifiable" reasoning, such as revenge. Still, Jack is a trickster and thus amoral and/or immoral in most versions. The tale has appeared primarily in north-central Europe. It has been popular in Finland and Norway. It has appeared as far away as Spain and Romania, but never in Russia or further east. It has also appeared in French telling in Canada and on to the American Indian tribes stretching from Nova Scotia to British Columbia (Thompson 1946).
MUSICAL THEATER

Theatrical production in which songs and choruses, instrumental accompaniments and interludes, and often dance are integrated into a dramatic plot. The genre was developed and refined in the United States, particularly in the theaters along Broadway in New York City, during the first half of the 20th century. The musical was influenced by a variety of 19th-century theatrical forms, including operetta, comic opera pantomime, minstrel show, and vaudeville.

ORIGINS

The American musical has its roots in a series of 18th- and early 19th-century theatrical productions involving music. Of these, the best known is The Archers; or, The Mountaineers of Switzerland, (1796), composed by Benjamin Carr, with a libretto (the text of the musical) by William Dunlap. The Black Crook (1866), which ran for 475 performances and combined melodrama with ballet, is generally credited as being the first musical. In the late 19th century, operettas from Vienna, Austria (composed by Johann Strauss, Jr., and Franz Lehár), London (by Sir Arthur Sullivan, with librettos by Sir William S. Gilbert), and Paris (by Jacques Offenbach) were popular with Eastern urban audiences. At the same time, revues (plotless programs of songs, dances, and comedy sketches) abounded not only in theaters but also in some upper-class saloons, such as the music hall operated in New York City by the comedy team of Joe Weber and Lew Fields. The successful shows of another comedy team, Ned Harrigan and Tony Hart, were also revues, but had connecting dialogue and continuing characters. These in turn spawned the musical shows of multitalented George M. Cohan, the first of which appeared in 1901.

In the years before World War I (1914-1918), several young operetta composers emigrated from Europe to the United States. They included Victor Herbert, Rudolf Friml, and Sigmund Romberg. Herbert's Naughty Marietta (1910), Friml's The Firefly (1912), and Romberg's Maytime (1917) are representative of the new genre these composers created: American operetta, with simple music and librettos and memorable songs that were enduringly popular with the public.
In 1914 composer Jerome Kern began to produce a series of shows in which all the varied elements of a musical were integrated. Produced in the intimate Princess Theatre in New York City, Kern's musicals featured contemporary settings and events, in contrast to operettas, which always took place in fantasy lands. In 1927 Kern provided the score for *Show Boat*, which had the first serious libretto. It was also adapted from a successful novel, a technique that was to proliferate in post-1940 musicals.

Gradually the old musical formula began to change. Instead of complicated but light plots, sophisticated lyrics and simplified librettos were introduced; underscoring (music played as background to dialogue or movement) was added; and new types of American music, such as jazz and blues, were utilized by composers. In addition, singers began to learn how to act. In 1932 *Of Thee I Sing* (1931) became the first musical to be awarded a Pulitzer Prize in drama. Its creators, composer George Gershwin and lyricist Ira Gershwin, had succeeded in intelligently satirizing contemporary political situations.

In the 1920s satire, ideas, and wit had been elements of the intimate revue. These sophisticated shows were important as testing grounds for the young composers and lyricists who later helped develop the serious musical. One composer-lyricist pair who started in the intimate revues, Richard Rodgers and Lorenz Hart, wrote a show in 1940, *Pal Joey*, that had many of the elements of the later musicals, including a book (the spoken dialogue in the musical) with fully developed characters. But it was not a success until its 1952 revival. In the meantime Rodgers, with Oscar Hammerstein II as his new collaborator, had produced *Oklahoma!* (1943), which had ballets, choreographed by Agnes de Mille, that were an integral part of the plot. The role of the choreographer-director was eventually to become vastly influential on the shape and substance of the American musical. Jerome Robbins, Michael Kidd, Michael Bennett, and Bob Fosse are notable among the skilled choreographers who went on to create important musicals, most memorably Bennett's *A Chorus Line* (1975) and Fosse's *Dancin'* (1978).
ACTIVITIES BEFORE THE PLAY

1. Ask your students to discuss the difference between television and live theatre. It is important that they know about theatre etiquette, or manners.

   TH.1.2.3. (3-5) The student understands theatre as a social function and theatre etiquette is the responsibility of the audience.

2. Have the students learn the following vocabulary words and listen for them during the play. See how many words they can recall and how the characters use them in the context of the play.

   COW                          MILKING                        MARKET
   PEDDLER                      MAGIC                             STOLEN
   BEANSTALK                    GIANT                           TRADE
   PRINCE                       BREAKFAST                       BACON

3. Read to your students the story of *Jack and the Beanstalk*. Discuss the elements of the story that would make it a Fairy tale. Explain to them that there are many different versions of these stories and that the version that they see will not be exactly like the book.

   LA.E. (preK-2) The student knows the basic characteristics of fairy tales, fables and stories.

4. Have the student look and listen for patterns during the play. See how many patterns they can recall and how they were used in the context of the play. Encourage the students to be aware that they may occur in music, dance, scenery, costumes and dialogue. Students may also notice architectural patterns in the play.

   MA.D.1.1.1 (PreK-2) The student describes a wide variety of classification schemes and patterns related to the physical characteristics and sensory attributes, such as rhythm, sound, shapes, colors, numbers, similar objects and similar events.

   MA.D.1.2.1 (3-5) The student describes a wide variety of patterns and relationships through models, such as manipulatives, tables, graphs, and rules using scientific symbols.
ACTIVITIES AFTER THE PLAY

1. Have your students draw a picture or write a letter to the cast of *JACK AND THE BEANSTALK* telling them what they learned about not giving up. Have them tell the cast some of their favorite parts of the production.

2. Discuss the difference between fairy tales, fables, and parables. Have the students discuss the difference between the play and the fairy tales they have read. What were the similarities? What were the differences? Why was the story a fairy tale?

3. Have the students discuss why they thought that Jack went against what his mother said. Ask your students to discuss why it is important to always try your best. Discuss why it is important to never give up on something that they are trying to accomplish.

4. “Don’t give up”, this expression has great meaning, it is a great moral with profound meaning. What are the morals or social duties impressed upon the students by the story of *Jack and the beanstalk*? (You should always try to do something to the best of your ability, and never stop until you succeed at it.)

5. Act out a fairy tale of your own. Assign a director, actors, narrator, etc.

**TH.D1.1.2** (preK-2) The Students analyzes, criticizes, and constructs meaning from formal and informal theatre, film, television and electronic media.

**LA.A.2.2.7** (3-5) The Student recognizes the use of comparison and contrast in the text.

**LA.E.2.2.4** (3-5) The student identifies the major theme of the story or notification text.

**TH.A.1.2.3** (3-5) the student creates imaginary characters, relationships, and environments, using basic acting skills (e.g. breath control dictation, concentration, and control of isolated body parts).
THE REFERENCES

SUNSHINE STATE STANDARDS (ONLINE)
AVAILABLE: http://frrn.edu/doe.menu/sss.htm

ENCYCLOPEDIA BRITANICA 2004. 2004

WIKIPEDIA ENCYCLOPEDIA – wikipedia.com

THE SURLALUNE FAIRY TALE SITE: http://surlalunefairytales.com

THANKS FOR CHOOSING PLAY'N AROUND!

2732 DOLPHIN WATCH CRT.
HOLIDAY, FL. 34691
(727) 937-5981
Help Jack find his way to the Market.
HARP MAZE

Start

Finish

Musical notes
PLAY’N AROUND’S
WORD SEARCH FOR
JACK AND
THE BEANSTALK

RECIRPHYWGPM
NWQOMYCMZDGA
SQRRCSSDANTS
UPBWUHTIGHTON
BEANSALKOUIK
SDCAGALECLLC
TDPYIEHDFEC
LLNNMRIBFAVNN
FXYQGIANTRJR
SRFIAMKWOCTT
KLDIKNQUNVYL
COMTEKRAMWJH

BACON MILKING BEANSTALK
PRICE COW PEDDLER
GIANT STOLEN MAGIC
TRADE MARKET BREAKFAST
Can you show Jack the way down the beanstalk?