



PRESENTS



2015-2016

FIELD TRIP EDUCATOR GUIDE

Dear Educators,

Welcome to ArtsBridge’s 2015-16 Field Trip Season! We are thrilled to present Theatreworks USA’s production of *The Lightning Thief* to you and your students. Adapted from the book *The Lightning Thief* by Rick Riordan, the musical features a book by Joe Tracz with music, lyrics, and orchestrations by Rob Rokicki. After a brief New York City-area tour in spring 2014, *The Lightning Thief* began its national tour in fall 2014. *The Lightning Thief* is able, as are all Theatreworks USA productions, to play a wide range of venues, from large Broadway-sized performing arts centers in major metropolitan areas to elementary school cafeterias in small towns. Theatreworks USA has a distinguished history of not only providing young audiences with their first taste of the performing arts, but also giving young actors, writers, directors, and designers an early opportunity to work in this field. Theatreworks USA is America’s largest and most prolific professional not-for-profit theatre for young and family audiences. Since 1961, Theatreworks USA has enlightened, entertained, and instructed over 90 million people in 49 states and Canada, now performing for about three million people annually. Every year, the company tours approximately 16 shows from its ever growing repertoire of 133 plays and musicals. In addition, Theatreworks USA also has an extensive multi-cultural guest artist roster, including storytellers, puppeteers, poets, and magicians.

Thank you for sharing this special experience with your students. We hope this field trip guide helps you connect the performance to your in-classroom curriculum in ways that you find valuable. In the following pages, you will see guidelines regarding your field trip, contextual information about the performance and related subjects, as well as a variety of pre and post discussion questions and assessment activities. On page 15, you’ll find the Common Core and Georgia Performance Standards included in *The Lightning Thief*. Please “pick and choose” materials and ideas from the guide to meet your class’ unique needs. We look forward to inspiring and educating your students through the arts on October 27th at the world-class Cobb Energy Performing Arts Centre!

See you at the theater,

The ArtsBridge Team

GUIDE CONTENTS

About The Cobb Energy Performing Arts Centre	3
Field Trip Guidelines	4
Transportation Information	5
Directional Map	6
Theater Etiquette	7
Pre-Show Activities	8
Pre-Show Questions	9
Theatrical Vocabulary	10
About the Performance	11
Greek Gods/ Mythical Creatures	12
Lightning Thief Themes	13
Word Find	14
Curriculum Standards	15
Post-Show Questions	16
Post-Show Activities	17-20
Resources & Sources	21

This study guide was written by Natalie Barrow, Cara Myler and designed by Gibbs Creative.

ABOUT COBB ENERGY PERFORMING ARTS CENTRE



The landmark Cobb Energy Performing Arts Centre is a cultural, entertainment and special events venue of a national significance. Atlanta's first major performing arts facility in four decades, Cobb energy Centre boasts state-of-the arts systems, amenities and design featured that allow the expression of any artistic idea and captivate performers, patrons and event planners. The Centre's strong suit is versatility. It can accommodate events as diverse as Broadway, concerts, corporate functions, private parties and family entertainment.

The Centre's distinctive façade and three-story lobby – highlighted by a 65-foot, floor-to-ceiling glass curtain wall – offer visitors a grand welcome and stunning introduction to a venue of great warmth, elegance and possibilities. Nothing speaks "special occasion" like the majestic lobby – a gathering space and promenade with two grand staircases, specially designed, colored- glass chandeliers and walls of Venetian plaster.

The Centre's 2,750-seat John A. Williams Theatre captures the richness and intimacy of vintage theaters. Yet it incorporates modern touched and technology – including advanced sound, lighting and acoustical elements – that allow fine-tuning for each performance. With equal poise, the Theatre can host concerts, opera, drama, comedy, lectures, dance and spoken word.

For special occasions and events – from wedding receptions and themed parties to corporate banquets and black-tie galas- the Centre's flexible spaces include a 9,500- square foot Courtyard, 3,100-square-foot Terrace and 10,000-square-foot Ballroom – divisible into three independent spaces, each with autonomous sound and lighting controls. The Ballroom's pre-function area is ideally suited for pre-and post-event gatherings.

DID YOU KNOW?

- More than 250,000 patrons visit the Cobb Energy Centre each year.
- The Cobb Energy Centre opened in 2007.
- The Cobb Energy Centre has two main spaces:
 - John A. Williams Theatre, 2750 seats
 - Kessel D. Stelling Ballroom, 10,000 square feet
- No seat is more than 160 feet from center stage in the John A. Williams Theatre.
- There are 1,000 parking spaces on site.
- The Centre is located one mile from the new Braves stadium and only 15 minutes from downtown Atlanta.
- ArtsBridge programs began in 2007 and reach 30,000 – 40,000 students each year.

FIELD TRIP GUIDELINES

Below are some simple guidelines for your ArtsBridge Field Trip to the Cobb Energy Performing Arts Centre. Please read carefully and contact us at (770) 916-2805 if you have questions or require additional information.

Reservations: All field trip admissions are to be made in advance. Please do not bring more than the number of seats reserved. Performances are expected to sell out and we will not be able to accommodate an increase in numbers at the last minute. All patrons, including teachers and chaperones, must have a reservation in order to attend these performances. Children under the age of three are not permitted to attend.

Payment: Payments must be made in full, 3 weeks prior to the day of show or we will not be able to accommodate your reservation. An invoice will be given to you at the time your reservation is made. Once you have paid in full, we will send a Confirmation, which will serve as your school's ticket into the performance. ArtsBridge reserves the right to cancel unpaid reservations after the payment due date.

Transportation: The Centre can accommodate school buses, vans and cars. Please be aware that vans and cars will incur a \$6 per vehicle parking fee. A third party contractor runs the Centre's garage and charges this fee. There is no charge for parking school buses. All buses, vans and cars must comply with directions provided by on-site staff.

Arrival: All vehicles should approach the Cobb Energy Performing Arts Centre from AKERS MILL ROAD. (map enclosed) Upon entering the driveway, buses will be directed to the circular drive where they will temporarily pull up to the curb for unloading. A Cobb Energy Performing Arts Centre representative will board the bus and check-in your school. Classes will be immediately unloaded and buses will be directed to their designated parking areas.

Seating: Classes are seated as they arrive, starting with the floor level, first row. The exception to this is for programs with older and younger students in attendance at the same time. In this case, students in kindergarten and first-grade will be seated in the first few rows of the theatre. There are three levels of seating, with the back row of the top level no more than 160 feet from the stage.

Restrooms: Please seat your entire group, before taking restroom breaks so that you can be easily found. Students MUST be accompanied by adult chaperones when going to the rest room. We encourage that you take groups so that there are fewer trips.

Chaperones: Chaperones have a job to perform while at the Centre. Please make sure that your chaperones are interspersed among students, and that they are prepared for the day's responsibilities. Please discuss restroom visits, emergencies, behavior, etc. with your chaperones prior to arrival.

Behavior: Students and teachers are encouraged to enjoy performances, applaud and express enthusiasm in a manner that is appropriate for the performance, yet not disruptive for others. We request that all phones, tablets and any other electronic devices be completely turned off or on silent mode during the performance. We ask that chaperones on upper levels watch for students tossing or throwing items to lower levels and prevent students from climbing or leaning on railings. No student can leave the audience chamber without an accompanying chaperone. Students/classes that are disruptive may be asked to leave the performance with no refund. (See Theatre Etiquette on Page 7)

Departure: Performances last approximately one hour. Upon conclusion of the performance, classes will be dismissed to the designated parking area to board their buses and return to school.

Lunch: There is no facility for classes to eat lunch in the Cobb Energy Centre. We recommend classes eat lunch at the Galleria Specialty Mall, Cumberland Mall, at a park on the route to/from the venue or on their bus.



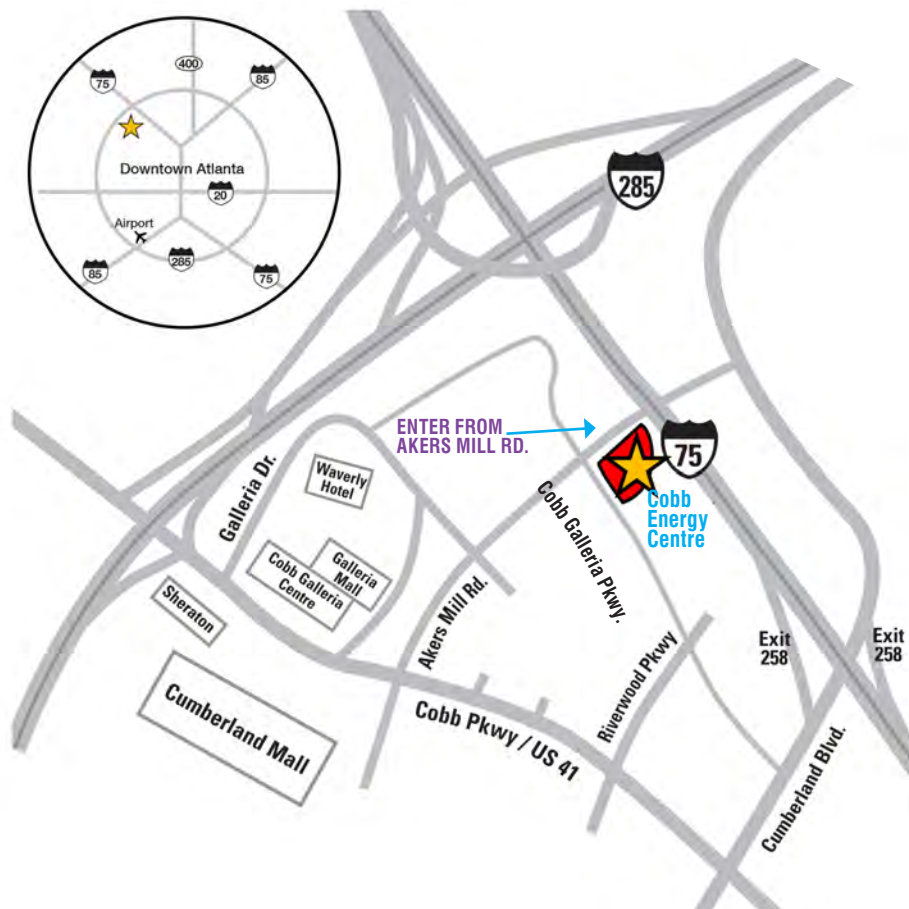
TRANSPORTATION INFORMATION

Buses: All school buses must approach the building from AKERS MILL ROAD on the North side of the building. This will be crucial in assuring a fairly smooth flow of traffic. There will be Centre representatives guiding you. Buses will pull onto the site from behind the building and then drive to the front. PLEASE MAKE SURE YOUR DRIVERS USE THE MAP BELOW. There is no charge to park school buses on-site.

Checking In: When you arrive at the front of the building, a representative from the Centre will board your bus to check-in your school. You and your bus driver will be given a large number that will be taped to the bus windows. Please remember your number, as it will help you find your bus after the performance.

After the Show: After the performance, buses will be parked in the Centre's surface lot in numerical order and representatives will assist you in locating your bus(es). We encourage everyone to board their buses as quickly and safely as possible. For safety reasons, we are going to try and hold all buses until everyone has boarded, so please make your way directly to the surface parking lot following the performance. (see map below)

Cars/Vans/SUVs: You will still approach the building in the same manner, but will parking in our parking deck. Please note there is a \$6 per vehicle parking fee for cars/vans/SUVs. After you have parked, make your way to level 2 of the deck and to the west side (theater side) of the building. When you emerge from the parking deck, there will be a Centre representative to check you in and direct you to your seats.



ADDITIONAL MAP FOR ALL VEHICLES ATTENDING



2800 Cobb Galleria Pkwy, Atlanta, GA 30339

THEATER ETIQUETTE

A live performance is a unique experience shared between performers and audience members. Unlike television or movies, audience distractions can disrupt the performers, production and audience. Before you arrive at the Cobb Energy Centre, please review the following information with your students and chaperones, and help ArtsBridge create a meaningful experience for all.

- Arrive early. Groups are seated on a first come, first serve basis. Seats are not assigned for ArtsBridge events.
- Food, drink, candy, gum, etc. is not permitted in the theater.
- Silence or turn off all electronic devices. We encourage you to share your ArtsBridge experience at the Cobb Energy Performing Arts Centre via social media, but please refrain from doing so or texting during performances; the glow from your device is distracting.
- Photography and video/audio recording of any kind is not allowed in the theater during the performance.
- Respect the theater. Remember to keep your feet off of the seats and avoid bouncing up and down.
- When the house lights dim, the performance is about to begin. Please stop talking at this time.
- Talk before and after the performance only. Remember, the theater is designed to amplify sound, so the other audience members and the performers on stage can hear your voice!
- Use the restroom before the performance or wait until the end.
- Appropriate responses such as laughing and applauding are appreciated. Pay attention to the artists on stage – they will let you know what is appropriate.
- If you need assistance during the show, please find your nearest volunteer usher.
- As you enter and exit the theater, remember to walk and stay with your group.
- Open your eyes, ears, mind and heart to the entire experience. Enjoy yourself!



THEATRICAL VOCABULARY

Review the following theatrical terms with your students before attending the performance! This will help them better understand all of the elements of a production.

Author – the writer of a script also called the book

Audition – to perform to get a role for the production; usually includes singing, dancing and reading scenes from the show; usually takes place in front of the Director & Creative Team

Ballad – a slow song for actors to showcase vocal clarity

Blocking – the specific movement of actors on stage; usually given by the Director

Box Office – a booth inside the theater where tickets are sold

“Calling the Show” – the process of calling out the lighting, sound and scene-change cues during a performance; usually done by the stage manager

Casting – the process through which actors are chosen for roles in the production

Casting Agent – one who chooses actors for roles in the production

Choreographer – one who designs dance sequences and teaches them to the cast of the production

Composer – one who writes the music

Conductor – one who directs the orchestra

Costumes – a set of clothes in a style typical of a particular country or historical period

Curtain Call – the appearance of one or more performers on stage after a performance to acknowledge the audience’s applause

Director – one who supervises the creative aspects and guides the artistic vision of the production

Dress Rehearsal – rehearsal in which performers practice with costumes, props, lights and microphones

Dresser – one who assists performers with their costumes during dress rehearsals and shows

Electrician – one who works with the lighting designer to adjust and operate lighting instruments

Ensemble / Chorus – typically singers, dancers or actors who perform in group numbers

Head Carpenter – one who builds the sets for the production

House Left – the left side of the theater, when facing the stage (audience’s point of view)

House Manager – one who oversees all aspects of the audiences; responsible for ushers and audience safety

House Right – the right side of the theater, when facing the stage (audiences point of view)

Lighting Designer – one who decides where the lighting instruments should go, how they should be colored and which ones should be on at any particular time to affect mood, visibility and to showcase costumes and sets

Lyricist – one who writes the words to a song

Makeup Artist – one who applies cosmetics to a performer’s face and body

Music Director – one who teaches and rehearses the music with the orchestra

Orchestra Pit – the lowered area in front of a stage where the orchestra (musicians) sit and play during the performance

Overture – an orchestral piece at the beginning of an opera, suite, play, oratorio, or other extended composition

Producer – a person responsible for the financial and managerial aspects of staging a play, opera, musical, ballet, etc.

Program – a listing of the order of events, names of the cast and crew and other relevant information for the production

Property (Props) Manager – one who manages all items used on stage that cannot be classified as scenery, electrics or wardrobe

Proscenium arch – the arch opening between the stage and auditorium; the frame of the stage

Read-through – the cast reads through the script without movement or music; typically done at the first rehearsal

Set Designer – one who creates the scenery for the stage

Sitzprobe – the first rehearsal with both the performers and the orchestra, with no staging or dancing

Sound Designer – one who plans and executes the layout of all sound playbook and equipment for the show

Sound Operator – one who handles the sound playbook and mixing equipment for the show; work with Sound Designer

Sound Board – a desk comprising a number of input channels where each sound source is provided with its own control channel through which sound signals are routed into two or more outputs; controls all microphones and music

Spotlights – a lamp projecting a narrow, intense beam of light directly onto a place or person, especially a performer on stage

Standby / Understudy – one who studies a role and is prepared to substitute a performer when needed

Stage Left – the left side of the stage, when facing the audience (performer’s point of view)

Stage Manager – one who is responsible for the quality of the show’s production, assists the director and oversees the show at each performance

Stage Right – the right side of the stage, when facing the audience (performer’s point of view)

Technical Rehearsal – rehearsal incorporating the technical elements of a show such as the scene and property shirts, lighting, sound and special effects

Uptempo Song – a fast, upbeat song for actors to showcase dancing and acting ability

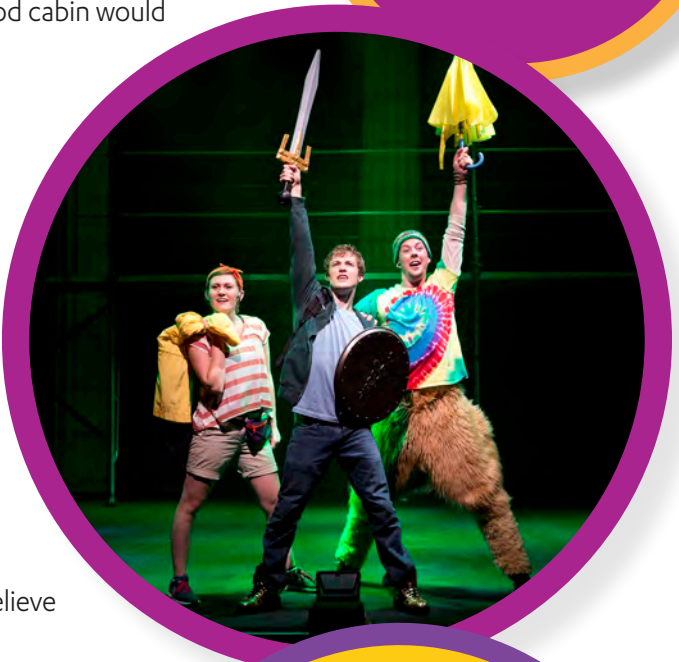
Usher – one who guides audience members to their seats

Wig Master / Mistress – one who obtains and customizes wigs for performers to wear

PRE-SHOW QUESTIONS

- 1 How are the gods different from or similar to humans? How is the immortal world different from or similar to the mortal world?
- 2 How is Percy similar to and/or different from Harry Potter? How is this story similar to and/or different from the Harry Potter series?
- 3 Which of the Olympians would you most like to be and why? If you were a half-blood, which Camp Half-Blood cabin would you be in?
- 4 If you were a god, what would your power be?
- 5 What is "Western Civilization"? Why do the Olympians constantly move to the place where the spirit of Western Civilization burns brightest?
- 6 Are the gods truly immortal?
- 7 Would you rather be a god, a demi-god, a human, a centaur, a satyr, a wood nymph, a Nereid, or a monster? Why?
- 8 What does "fate" mean to the gods? Do you believe in fate?
- 9 Who are the minor gods and why are they different from the Olympians?
- 10 If you have read *The Lightning Thief*, write your own review of the book.

Percy's sword is a pen that turns into a celestial bronze sword when it is uncapped.



"If you're a normal kid, reading this because you think it's fiction, great. Read on. I envy you for being able to believe that none of this ever happened."

- Percy

ABOUT THE PERFORMANCE

THE LIGHTNING THIEF

Synopsis: Percy Jackson is about to be kicked out of boarding school... again. And that's the least of his troubles. Lately, mythological monsters and the gods of Mount Olympus seem to be walking straight out of the pages of Percy's Greek mythology textbook and into his life. And worse, he's angered a few of them. Zeus's master lightning bolt has been stolen and Percy is the prime suspect. Now Percy has ten days to find and return Zeus's stolen property and bring peace to a warring Mount Olympus. But to succeed on his quest, Percy will have to do more than catch the true thief: he must come to terms with the father who abandoned him; solve the riddle of the Oracle, which warns him of betrayal by a friend; and unravel a treachery more powerful than the gods themselves.

About the Show

The Lightning Thief, a musical adapted from the book *The Lightning Thief* by Rick Riordan, features a book by Joe Tracz with music, lyrics, & orchestrations by Rob Rokicki. The original Off-Broadway production was directed by Stephen Brackett (Buyer and Cellar) and choreographed by Sam Pinkleton (Machinal; Natasha, Pierre and the Comet of 1812). Fight choreography is by Turner Smith. The show features costumes by Sydney Maresca with sets by Lee Savage.

After a brief New York City-area tour in spring 2014, *The Lightning Thief* began its national tour in fall 2014. *The Lightning Thief* is able, as are all Theatreworks USA productions, to play a wide range of venues, from large Broadway-sized performing arts centers in major metropolitan areas to elementary school cafeterias in small towns. The six actors and stage manager touring with *The Lightning Thief* will rehearse for two weeks in New York City with the director and choreographer. Once the tour begins, the actors and stage manager typically arrive at the performance venue early in the morning to set up the scenery and to prepare for the performance. Following the show, they pack the set, costumes, and sound equipment into two large vans, and drive to the next city, sleep in a hotel, and begin the whole ritual again the following day.



SONG LIST

The Day I Got Expelled
Strong
The Weirdest Dream
Their Sign

Put You in Your Place
Killer Quest
The Tree on the Hill
In the Same Boat
Put You in Your Place (Reprise)

The Last Day of Summer (Part 1)
Good Weird
The Last Day of Summer (Part 2)
The Day I Got Expelled (Finale)

ABOUT THE PERFORMANCE

THE LIGHTNING THIEF

In the book *The Lightning Thief*, main character, Percy Jackson discovers he's not completely human. He's part God, or a Demigod. Throughout the book, author Rick Riordan references Greek Mythology. Below is a list of Gods and mythical creatures that are mentioned in Theatreworks USA's new musical based on the book.

APOLLO The youthful God of the sun and music.

ARES The fierce God of war.

ATHENA The Goddess of wisdom and arts.

CENTAUR Mythical creature with head and torso of a man and body of a horse.

CHIRON Eldest and wisest of the centaurs.

CYCLOPS One-eyed giant.

FURIES Avenging spirits controlled by Hades.

HADES God of the underworld and brother to Poseidon and Zeus.

HARPIES Female monsters in the form of birds with human faces.

HERCULES Son of Zeus. Mortal hero.

HERMES God of the trade.

KRONOS Titan God of time and the ages. Sired the Gods and Goddesses of Mt. Olympus.

MEDUSA Gorgon sister who bragged about her beauty and was turned into a monster by Athena.

MINOTAUR Monster with body of a man and head and tail of a bull.

ODYSSEUS Leader in the Trojan War.

PAN God of the wild, shepherds and flocks.

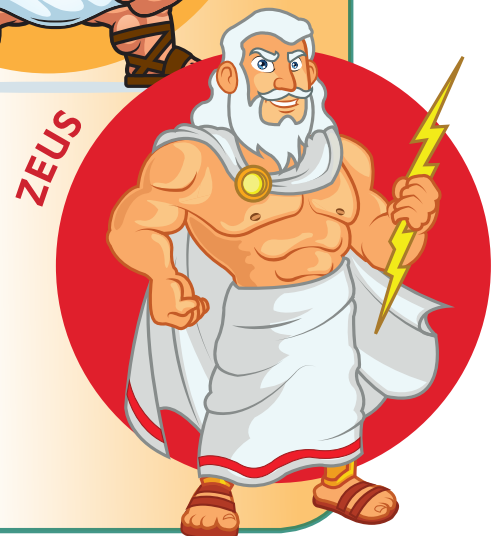
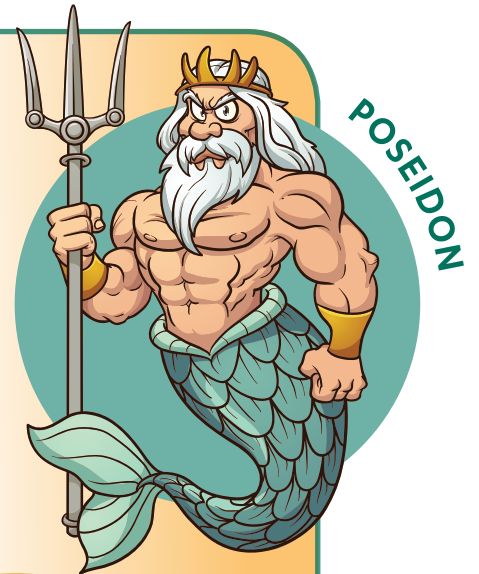
POSEIDON God of the sea, brother of Zeus and Hades and Father of Percy Jackson.

PROMETHEUS Titan God of Forethought. Entrusted with task of molding mankind out of clay.

SATYRS Poets and companions to Pan.

TITANS The Elder Gods who ruled the earth before the Olympians overthrew them.

ZEUS King of the Gods, ruler of mankind



LIGHTNING THIEF THEMES

Identity

The *Lightning Thief* is all about identity and about discovering identity. At the beginning of our narrator's tale, Percy Jackson doesn't yet know who his father is or that he has any special powers of any kind. Over the course of the story, however, he learns things about himself that he never thought possible. What he thought were weaknesses turn out to be the markers of a demi-god, and a particularly powerful one at that. Every choice Percy makes, he becomes more himself.



Versions of Reality

The *Lightning Thief* looks at two co-existing worlds: the mortal world and the immortal world. When Zeus's lightning bolt strikes a bus, the mortal world understands it as an explosion due to mechanical failure and the immortal world interprets the bolt as a sign of Zeus's wrath. People choose what they want to see. Our narrator straddles both the immortal and mortal worlds, and he, therefore, learns how to exist in a world of various realities.



Love

Amid battles with venomous monsters and angry gods, one thing becomes perfectly clear about Percy Jackson: he loves his mom more than anything.

It is this love that keeps Percy strong, that motivates him to complete his quest, and that helps him to do the right thing. During his quest, Percy has access to some of the most powerful weapons and magic in the history of Western Civilization, but he doesn't give a hoot about this kind of power. He seems to understand that love is more important and more powerful than any master bolt or helm of darkness.



Isolation

Isolation leads to anger, hatred, and violence in *The Lightning Thief*. Percy is often kicked out of schools because he's not "normal." Trouble seems to find him wherever he goes, and his two learning disabilities making him truly feel like an outsider. But Percy isn't the only one: Hades (the God of the Underworld) lives in loneliness underground, excluded from Mount Olympus by his brothers. The half-blood Luke resents his father, the god Apollo, for not being around or being interested in him. Isolation often results in violence, while connection and a sense of belonging often bring peace. That being said, Percy's isolation from society is also what makes him such a perceptive and entertaining narrator – he notices and understands things about people in a unique way.



THE LIGHTNING THIEF WORD SEARCH



PERCY

ANNABETH

GROVER

CLARISSE

CHIRON

ARES

SALLY

GABE

RIPTIDE

LUKE

HEPHAESTUS

LONGISLAND

DIONYSUS

HELLHOUND

HALFBLOOD

ZEUS

POSEIDON

ATHENA

N	A	G	M	W	S	I	B	D	G	A	B	E	H	J	U	D	J	O	G
V	H	G	R	S	M	L	O	N	G	I	S	L	A	N	D	D	I	A	K
K	K	R	U	U	G	L	K	A	S	W	G	O	J	K	U	R	T	C	G
R	O	O	X	E	Z	W	R	D	V	H	T	E	B	A	N	N	A	C	J
F	Q	V	C	Z	Q	E	S	B	H	H	E	U	P	H	X	V	F	M	P
M	R	E	S	D	E	P	T	D	P	C	U	K	X	W	U	E	V	B	M
E	Y	R	X	T	A	Z	E	E	I	E	U	N	U	Q	X	J	J	H	H
J	C	A	D	W	X	A	O	R	M	O	I	D	B	L	N	A	E	F	H
L	D	A	R	I	Z	K	V	J	C	I	N	W	E	H	L	P	B	S	A
A	H	R	I	P	T	I	D	E	E	Y	J	Y	H	Q	H	O	A	F	L
M	G	V	T	S	U	S	X	O	E	N	Z	X	S	A	F	S	U	A	F
D	N	U	O	H	L	L	E	H	O	J	N	G	E	U	Y	E	C	Q	B
O	T	F	U	K	Q	T	D	R	P	V	L	S	X	J	S	I	L	M	L
Q	C	H	M	G	J	H	I	Q	C	Z	T	R	O	W	G	D	A	L	O
L	O	E	G	X	F	H	H	P	L	U	A	P	U	G	D	O	R	J	O
S	M	N	S	K	C	J	M	Y	S	D	D	T	R	Q	X	N	I	B	D
Y	A	N	O	L	E	B	N	C	X	Q	M	O	H	Q	X	A	S	E	W
G	I	L	L	Q	B	B	O	A	R	E	S	K	H	E	O	T	S	F	E
H	U	T	L	O	X	H	K	E	T	Z	J	Y	X	U	N	O	E	C	M
D	Q	W	S	Y	S	I	I	L	U	F	S	Z	Q	J	P	A	M	Z	V

CURRICULUM STANDARDS

ENGLISH LANGUAGE ARTS – Georgia Performance Standards

ELACC2-8RL1, ELACC2-8RL2, ELACC2-8RL3, ELACC2-8RL5, ELACC2-8W3,
ELACC2-8SL2, ELACC2-8SL5

FINE ARTS – Georgia Performance Standards

Music - M3GM.6-.8 , M4GM.6-.8, M5GM.6-.8, M6GM.6-.8,
M7GM.6-.8, M8GM.6-.8

Theater - TAES3.1, TAES4.1, TAES5.1

Dance - D3FD.2, D4FD.3, D4FD.2, D5FD.2



POST-SHOW QUESTIONS

- 1 Describe what kind of student Percy Jackson is. What troubles does he have in school?
- 2 What is Percy's relationship with his mother? Why does he think she has bad luck?
- 3 What does Percy discover about the Greek gods at Camp Half Blood? What do they have to do with the camp?
- 4 Why is Percy more excited about his upcoming quest to the Underworld than scared? What other feelings does he have about his assignment?
- 5 What does Percy's fight with Echidna reveal about his character? What new things does he discover about himself?
- 6 The god, Ares, says he loves America. He calls it "the best place since Sparta." What does he mean? Do you agree with his assessment of America? Why? Why not?
- 7 How does the last line of the prophecy-you shall fail to save what matters most in the end-come true? What do you think of this ending? Did Percy make the right choice?
- 8 Throughout the story, Percy is troubled by frightening dreams. In what ways do those dreams increase the tension in the story? Is their menace completely resolved by the end of the story?
- 9 While he struggles to read English, he masters ancient Greek almost effortlessly. What skills are valued most in today's society? How might students who struggle today have been successful in a different moment in history?



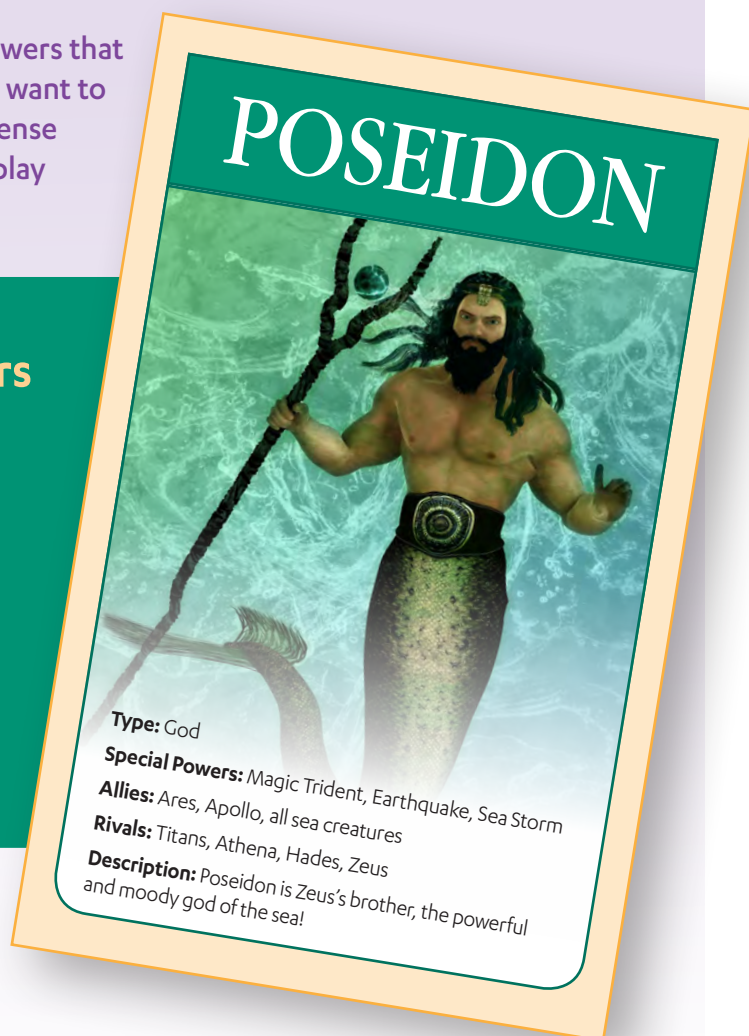
POST-SHOW ACTIVITIES

Lightning Thief Trading Cards

On a piece of paper or cardboard, make a trading card for a character from *The Lightning Thief*. This could be a god, half-blood or monster. You can draw a picture of your character or use clipart. You may have to use your imagination if you are doing a picture of Percy, Annabeth, or the other campers.

Decide what information you will put on your card. Besides the character's name, you should have a brief description and any special powers that character has. You might even want to assign an attack value and defense value to your card so you can play games with your friends!

Possible Characters for Cards: Percy, Annabeth, Grover, Clarisse, Luke, Chiron, Poseidon, Zeus, Hades, Medusa, Minotaur, Furies, Chimera, Echidna, Hellhound, Athena, Hermes.



POST-SHOW ACTIVITIES

Create your own Camp Half Blood

Percy goes to Camp Half Blood and learns more about the Greek God's and Goddesses than he ever thought possible. After creating your God or Goddess, think about what events would take place if you and your friends were attending Camp Half Blood. Think about what powers you created for your God or Goddess and what activities would be useful for teaching people to use those powers?

If you could have one of the God's or Goddesses in Greek Mythology visit your camp, who would it be?

- Design a poster for your own Camp Half Blood
- Make a schedule of events for one day at the camp



POST-SHOW ACTIVITIES

#1 Write a Review

Goal: To write a review of the performance.

Explanation: In this activity, students will reflect on the performance by writing their own review.

Activity:

1. Ask students to imagine that they are a critic for the school newspaper. They are going to write a review of *The Lightning Thief* to inform others about what they experienced.
2. In the review, they should describe with details:
 - a. What they saw
 - b. What they heard
 - c. How the performance made them feel
 - d. What the performance reminded them of
 - e. What their favorite part was and why
3. Remind students that they must paint a picture of the experience with their words so that others who did not see the performance can imagine it as vividly as possible.

Follow-Up Discussion Questions:

1. What did you include in your review? Why did you want to share that particular idea?
2. What things did writing the review make you think about that you hadn't thought of by just watching the show?



#2 Write An Original Song

Goal: To write song lyrics inspired by an academic subject, such as in *The Lightning Thief*!

Explanation: In this activity, students will write the lyrics to an original short song inspired by an academic subject of their choice.

Activity:

1. Invite students to think about a subject area they would like to write a song about. It could be a favorite subject, or even a subject they struggle with.
2. In their song, they should include more than one verse and a chorus that repeats. The lyrics do not have to rhyme, but it should be something catchy and easy to remember.
3. The song should highlight a particular theme, such as spelling words, historical events, or a concept in math (just a few examples). It could be anything!
4. Provide students with time and resources to conduct any research before they begin writing.

Follow-Up Discussion Questions:

1. How are your song lyrics similar to ones in *The Lightning Thief*? How are they different?
2. What was challenging about this activity?
3. What other subject areas could you write short songs about to help you remember the subject matter? Do you think this is a tool you can use when studying?

POST-SHOW ACTIVITIES

#3 Write a Letter

Goal: To reflect on the performance experience and to practice writing skills.

When: After the performance.

Explanation: After the show, students will write letters to *The Lightning Thief* performers or to ArtsBridge donors whose support keeps field trip tickets accessibly priced for school groups.

Activity:

1. After attending the performance, discuss the experience with your students. Use the following discussing questions to guide the conversation:
 - a. What was the show about?
 - b. What parts of the show were most exciting?
 - c. Which character did you enjoy the most? Why?
 - d. What did the characters learn?
2. Next, invite students to write a letter to the performers or to ArtsBridge donors about their theater experience.

a. Letter Example #1

Dear *The Lightning Thief* Performers,
My favorite part of the show was....
While watching your show I felt... because...
I have drawn a picture of the scene when....
If I could be in your show, I would play the part of
... because...

b. Letter Example #2

Dear ArtsBridge donors,
Thank you for helping my class go to the Cobb Energy Centre to see *The Lightning Thief*! My favorite part of the show was.... While I was watching the show I felt... because... I have drawn a picture of the scene when... This experience was special because...

3. After writing the letter, students can illustrate a scene from the performance.

4. Last, mail the letters to use and we'll make sure they get to the right people.

ArtsBridge Foundation
Attn: Education Department
2800 Cobb Galleria Parkway
Atlanta, GA 30339

Follow-Up Discussion Questions:

1. What did you choose to share in your letter? Why?
2. How does receiving a letter make you feel?
3. How do you think the recipient of your letter will feel when he or she receives your letter? Why?
4. Why do you think the performers choose to make being a performer their career?
5. Why do you think people give money to help students like you attend ArtsBridge performances at the Cobb Energy Performing Arts Centre?



RESOURCES AND SOURCES

Web Sources

How Rick Riordan's *The Lightning Thief* became a stage musical

<http://www.ew.com/article/2014/07/15/how-rick-riordans-percy-jackson-books-became-a-stage-musical>

www.greekmythology.com

www.theoi.com

Study Guide Sources

http://www.theatreworksusa.org/show_detail.cfm?show=1580&selectedTab=2

<http://www.shmoop.com/percy-jackson-lightning-thief/>

www.greekmythology.com

The *Lightning Thief* brought together the author's love of Greek stories and his experiences working with students who have learning differences for an action-packed adventure series.

For fifteen years Rick Riordan was an English and History middle-school teacher!

