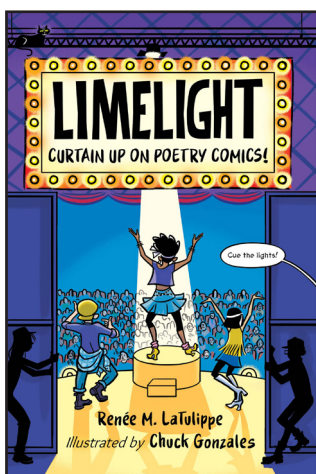
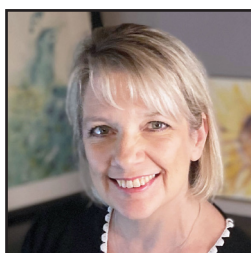




READER'S GROUP GUIDE



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About the Book

A clever kids' graphic novel featuring a unique collection of theater-inspired poems, told in 3 acts that chronicle a musical, from auditions to opening night. The script, the rehearsal piano, the dressing room mirror, and more tell their stories, bringing the whole set to life with poetry and sequential art. These fresh and funny poems prove that all the world's indeed a stage!

Back matter includes information about poetic forms and theater terms.

About the Author

Renée M. LaTulippe is a poet, editor, educational writer, and lifelong theater person. She is the author of the picture book *The Crab Ballet* and has poems in many anthologies, including *No World Too Big*, *Night Wishes*, *School People*, and *One Minute Till Bedtime*. She lives by the sea in Italy with her husband and three children.

About the Illustrator

Chuck Gonzales is a multifaceted author-illustrator who also works with advertising. He has illustrated many books, book series, and book covers, among them *A'Campin' We Will Gomez!*, *The Aguados On Ice!*, and *Elena Eco-Hero*. He currently splits his time between Providence, Rhode Island, and Brooklyn, New York.



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1. The poems in this book are organized into three "acts," plus an overture at the beginning and a curtain call at the end. What is an overture? What is a curtain call? What is an act in theatre? How do the acts in this book correspond to the process of producing a play?
2. Each poem in this book represents a different form—look in the back for a list! Do you have a favorite form? Can you think of poetic forms that are not represented in this book?
3. The poems in this book are narrated by many different subjects. Who or what is your favorite narrator? If you could speak to an object, what would you pick?
4. Are there any theater terms used in this book that you are unfamiliar with? How could you find the meaning of that word? Turn to the glossary of theater terms in the back and discuss: Do you think any words are missing?
5. Discuss the line on page 5, "Observe your world, magnified." How is theater like a magnified form of real life?
6. Have you ever auditioned for a performance? What was the audition like? Did you have a favorite part? A least favorite part? In "Audition," why do you think some characters have nightmares about auditions and some dream of them?
7. What do you see the director doing in "Director in Rehearsal"? What's the director's goal in this poem? Would you rather be a director or an actor?
8. What role does the script play in a performance? How is reading from a script different from speaking in your own words? Do you prefer following a script or improvising when you speak in front of others? What advice does the script have for the actors in "Script's Tips"? Do you agree with this advice?
9. Watch a performance of "Betty's Tap Shoes" on YouTube: <https://www.youtube.com/watch?v=mKI2AGhPNaA>. How is listening to this poem out loud different from reading it on the page? How did the author and illustrator use visual elements in the text and the illustration to emphasize the rhythms in this poem?
10. The stage answers questions in "Interview with a Stage." Are you surprised by any of the answers? If you could interview a place, which would you choose? What questions would you ask?



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11. What happened to the royal ballgown in "Costumes on Trial"? Why do most theater groups rent, recycle, and remake costumes instead of creating new ones from scratch every time? Have you or your grown-ups ever made over an old piece of clothing to give it new life (e.g. hemming jeans into shorts or taking the sleeves off a T-shirt)?
12. How does the scenery feel in "What About Me, the Scenery?" Have you ever felt unappreciated? What would the play in this book be like without scenery?
13. What is a flyperson? What are some of the qualities that the flyperson boasts about in "Flyperson Rap"? Do you think you would make a good flyperson?
14. What does each section of the orchestra brag about in "Pit Orchestra Brag"? What do you think other instruments, like the piano or the bagpipes, would brag about?
15. What is the curtain lamenting in "Curtain's Lament"?
16. "The Ticket" is a poem within a poem—the words set apart on the right can be read separately as a poem of their own. Does reading this separate poem change your understanding of the poem as a whole?
17. Why do you think the author chose a reverso form for "Dressing Room Mirror"? How does the change in word order affect the meaning of the poem? What do you think would be challenging about writing a reverso poem?
18. What is an understudy? What does the understudy wish for in "Understudy's Nightly Wish"? Why? What would you wish for if you were an understudy?
19. Why are the characters in "Actors on Opening Night" nervous? How do they support each other as they get ready to go on stage? Have you ever experienced stage fright? What are some strategies for coping with nervousness?
20. Discuss the opening lines of "Theater's Final Scene." What role has each "key component" played in the show? In this book? Would the show still go on without one or more of these components?
21. Compare one of the poetry comics to the plain text of the same poem in the "Backstage" section. What did the illustrations and comic format add to the experience of the poem? Do you like the poems better as plain text or comics? Are there other poems you would like to see as comics? Why do you think the publisher chose to develop this book as a graphic novel instead of a regular poetry collection?