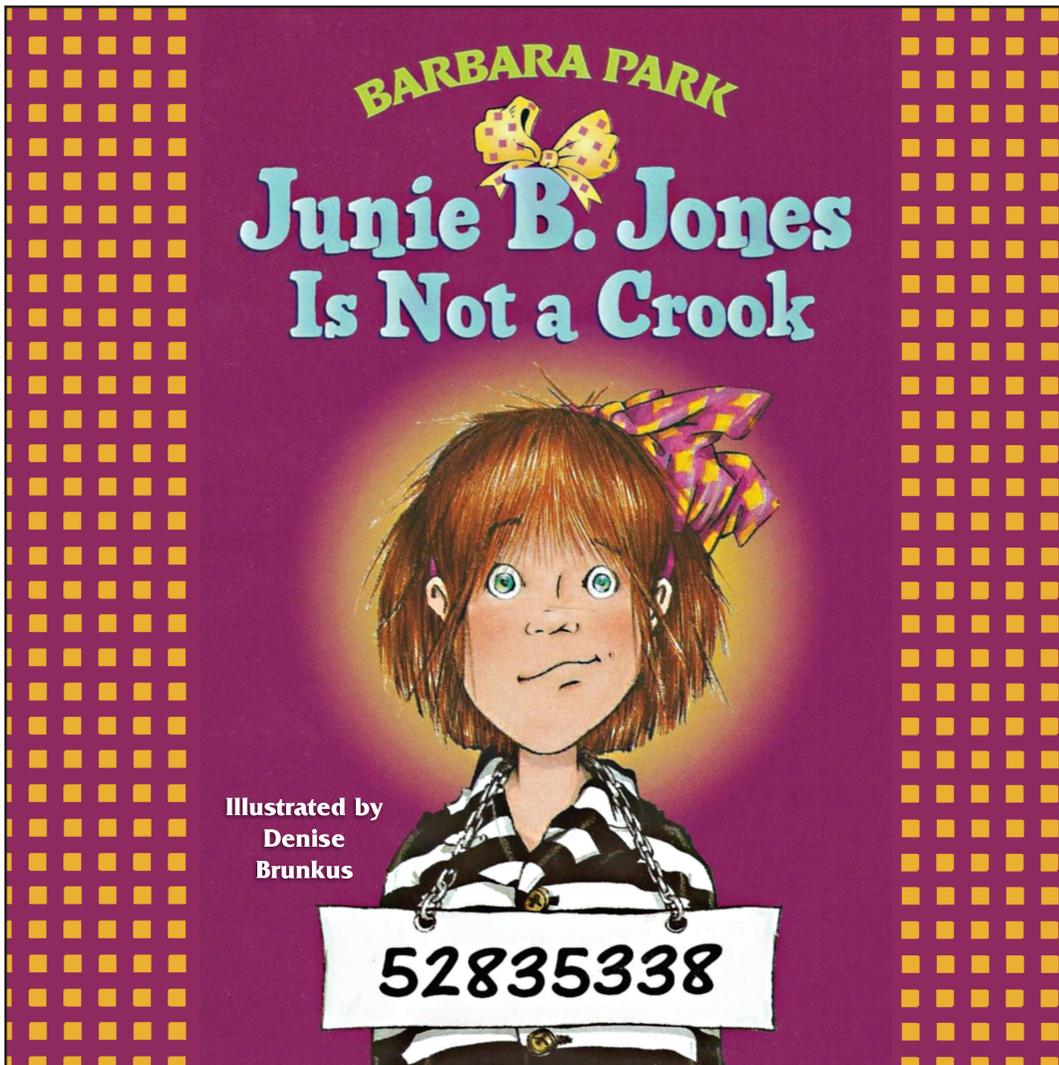


BEHIND THE CURTAIN

A CREATIVE & THEATRICAL STUDY GUIDE FOR TEACHERS



Illustrated by
Denise
Brunkus

by Allison Gregory
based on the books *Junie B. Jones Is Not a Crook*
and *Junie B. Jones Loves Handsome Warren* by Barbara Park

AGES 5 AND ABOVE

JANUARY 25 – MARCH 3 STUDENT MATINEE

JANUARY 20 – FEBRUARY 26 PUBLIC SHOWS

As part of DCT's mission to integrate the arts into classroom academics, the ***Behind the Curtain Resource Guide*** is intended to provide helpful information for the teacher and student to use before and after attending a performance. The activities presented in this guide are suggested to stimulate lively responses and multi-sensory explorations of concepts in order to use the theatrical event as a vehicle for cross-cultural and language arts learning.

Please use our suggestions as springboards to lead your students into meaningful, dynamic learning; extending the dramatic experience of the play.

Your Family Arts Center

DALLAS CHILDREN'S THEATER

Astonishing kids & families with the fun of Broadway-like plays & much more!

Dallas Children's Theater

BEHIND THE CURTAIN

A Creative & Theatrical Resource Guide for Teachers

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PlayJUNIE B. JONES IS NOT A CROOK

ByAllison Gregory

based on the books *Junie B. Jones Is Not a Crook* and

Junie B. Jones Loves Handsome Warren by.....Barbara Park

Produced by special arrangement with Playscripts, Inc. (www.playscripts.com).

JUNIE B. JONES IS NOT A CROOK – Illustration used by permission

DALLAS CHILDREN'S THEATER, one of the top five family theaters in the nation, serves over 250,000 young people from 196 zip codes, 146 cities and 78 counties and 32 states each year through its main stage productions, touring, educational programming and outreach activities. Since its opening in 1984, this award-winning theater has existed to create challenging, inspiring and entertaining theater, which communicates vital messages to our youth and promotes an early appreciation for literature and the performing arts. As the only major organization in Dallas focusing on theater for youth and families, DCT produces literary classics, original scripts, folk tales, myths, fantasies and contemporary dramas that foster multicultural understanding, confront topical issues and celebrate the human spirit.

DCT is committed to the integration of creative arts into the teaching strategies of academic core curriculum and educating through the arts. Techniques utilized by DCT artists/teachers are based upon the approach developed in *The Integration of Abilities and Making Sense with Five Senses*, by Paul Baker, Ph.D.

DCT founder and Executive Artistic Director, Robyn Flatt defines the artistic mission and oversees the operations of the organization, consisting of twenty-five full time staff members and more than 200 actors, designers, theater artists and educators.

TEKS that your field trip to Dallas Children's Theater satisfies are listed at the back of this guide.

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CURTAINS UP ON PUTTING A PERFORMANCE TOGETHER

Every DCT performance you see is the result of many people working together to create a play. You see the cast perform on stage, but there are people behind the scenes that you do not see who help before, during, and after every production.

The DIRECTOR

Determines the overall look of the performance.

Guides the actors in stage movement and character interpretation.

Works with designers to plan the lights and sounds, scenery, costumes and make-up, and stage actions.

The DESIGNERS

Plan the lights, sounds, scenery, costumes, make-up, and actions to help bring the director's vision to life.

There are also designers who work to create the posters, advertisements, programs, and other media for the performance.

The STAGE MANAGER

Before the performance, they create a cue sheet to guide the crew in getting set pieces on and off the stage during the performances.

During the performance, the stage manager uses this cue sheet to direct people and things as they move on and off the stage.

The CREW

Build and operate the scenery, costumes, props, and light and sound during the performance.

The CAST

Includes all of the performers who present the story on stage.

The AUDIENCE

That's right! There can be no performance without you—the audience. The role of the audience is unique because you experience the entertainment with the performers and backstage crew.

You are a collaborator in the performance and it is important to learn your role so you can join all the people who work to create this Dallas Children's Theater production.



CURTAINS UP ON THE ROLE OF THE AUDIENCE

Watching a play is different from watching television or a sporting event. When you watch T.V., you may leave the room or talk at any time. At a sporting event you might cheer and shout and discuss what you're seeing. Your role as a member of the audience in a play means you must watch and listen carefully because:

- You need to concentrate on what the actors are saying.
- The actors are affected by your behavior because they share the room with you. Talking and moving around can make it difficult for them to concentrate on their roles.
- Extra noises and movement can distract other audience members.



Are you ready for your role in this performance?

Check the box next to the statements that describe proper etiquette for an audience member.

- Try your best to remain in your seat once the performance has begun.
- Share your thoughts out loud with those sitting near you.
- Wave and shout out to the actors on stage.
- Sit on your knees or stand near your seat.
- Bring snacks and chewing gum to enjoy during the show.
- Reward the cast and crew with applause when you like a song or dance, and at the end of the show.
- Arrive on time so that you do not miss anything or disturb other audience members when you are being seated.
- Keep all hands, feet, and other items out of the aisles during the performance.

CURTAINS UP ON THE ROLE OF THE AUDIENCE (contd.)



1. Draw a picture of what the audience might look like from the stage. Consider your work from the viewpoint of the actors on stage. How might things look from where they stand?
2. Write a letter to an actor telling what you liked about his or her character.
3. Write how you think it might feel to be one of the actors. Are the actors aware of the audience? How might they feel about the reactions of the audience today? How would you feel before the play began? What about after the show ends?
4. Which job would you like to try? Acting, Directing, Lighting and Sounds, Stage Manager, Set designer, Costume designer, or another role? What skills might you need to complete your job?

CURTAINS UP ON THEATER VOCABULARY

ACTOR	any theatrical performer whose job it is to portray a character
CAST	group of actors in a play
CENTER STAGE	the middle of the stage
CHARACTER	any person portrayed by an actor onstage. Characters may often be people, animals, and sometimes things.
CHOREOGRAPHER	the designer and teacher of the dances in a production
COSTUME DESIGNER	the person who creates what the actors wear in the performance
DIRECTOR	the person in charge of the actors' movements on stage
DOWNSTAGE	the area at the front of the stage; closest to the audience
HOUSE	where the audience sits in the theater
LIGHTING DESIGNER	the person who creates the lighting for a play to simulate the time of day and the location
ONSTAGE	the part of the stage the audience can see
OFFSTAGE	the part of the stage the audience cannot see
PLAYWRIGHT	the person who writes the script to be performed. Playwrights may write an original story or adapt a story by another author for performance
PLOT	the story line
PROSCENIUM	the opening framing the stage
PROJECT	to speak loudly
PROP	an object used by an actor in a scene
SET	the background or scenery for a play
SETTING	the time and place of the story
SOUND DESIGNER	the person who provides special effects like thunder, a ringing phone, or crickets chirping
STAGE CREW	the people who change the scenery during a performance
STAGE MANAGER	the person who helps the director during the rehearsal and coordinates all crew during the performance
UPSTAGE	the area at the back of the stage; farthest from the audience

CURTAINS UP AFTER THE PERFORMANCE

Attending a play is an experience unlike any other entertainment experience. Because a play is presented live, it provides a unique opportunity to experience a story as it happens. **Dallas Children's Theater** brings stories to life through its performances. Many people are involved in the process. **Playwrights** adapt the stories you read in order to bring them off the page and onto the stage. **Designers and technicians** create lighting effects so that you can feel the mood of a scene. **Carpenters** build the scenery and make the setting of the story become a real place, while **costumers** and **make-up designers** can turn actors into the characters you meet in the stories. **Directors** help actors bring the story to life and make it happen before your very eyes. All of these things make seeing a play very different from television, videos, computer games, or CDs of stories.



Hold a class discussion when you return from the performance. Ask students the following questions and allow them to write or draw pictures of their experience at DCT.

- What was the first thing you noticed when you entered the theater?
- What did you notice first on the stage?
- What about the set? Draw or tell about things you remember. Did the set change during the play? How was it moved or changed?
- Was there any space besides the stage where action took place?
- How did the lights set the mood of the play? How did they change throughout? What do you think house lights are? How do they differ from stage lights? Did you notice different areas of lighting?
- What did you think about the costumes? Do you think they fit the story? What things do you think the costume designers had to consider before creating the costumes?

CURTAINS UP ON ADAPTATION

An *adaptation* is a change made in something so that it can fit a new use. This performance of JUNIE B. JONES IS NOT A CROOK is an **adaptation** of a book into a play, meaning you are viewing a performance of something that used to be read. Allison Gregory worked to take the story written by Barbara Park and **adapt** it so that it could be performed for an audience on stage.

Consider these questions for discussion before you attend the DCT production:

- What kinds of things did the authors have to consider in writing a script of the story?
- What kinds of things would Barbara Park be concerned about with someone else making an adaptation of her story?
- Do you think the performance will be shorter or longer than the book?
- What will the characters look like? Will they match their illustrations? What differences can you expect?
- What about the story? What changes might you expect in adapting it for the stage? Why would these changes be necessary?

After the performance, consider these questions:

- Were there any characters or events that were in the book but not in the play? Why do you think these choices were made?
- Did the changes make the story stronger or was it weaker because of them?
- What do you think the set and costume designers need to consider when bringing the book to the stage?
- What things helped to tell this story on stage?



Use the compare and contrast template on the next page to illustrate the similarities and differences between the book and DCT's performance of JUNIE B. JONES IS NOT A CROOK.

COMPARE AND CONTRAST

THE BOOK

THE PLAY

BOTH

CURTAINS UP ON THE AUTHOR



BARBARA PARK (April 21, 1947 – November 15, 2013) is beloved by millions as the author of the wildly popular, *New York Times* bestselling Junie B. Jones series. She won more than 40 children's book awards, and she has been featured in *The New York Times*, *USA Today*, and *TIME Magazine*. Twenty years after the world's funniest kindergartner made her debut, Barbara said, "I've never been sure whether Junie B.'s fans love her in spite of her imperfections...or because of them. But either way, she's gone out into the world and made more friends than I ever dreamed possible."

"I don't have a problem being six years old in my head," Park once explained during an interview with barnesandnoble.com "It's almost embarrassing; if I'm talking to librarians or teachers who know my books and they say, 'How do you do this?' It's not a stretch.

"I find that when I'm struggling to think of how a 6-year-old would feel about something, I just have to go right down to the common denominator, find the simplest way that you can look at an object or a problem, and not muck it up with all of the stuff that adults do and over-analyze," she said.

Barbara Park is also the author of award-winning middle grade novels and bestselling picture books.

Barbara Park died on November 15, 2013, after a long battle with ovarian cancer. Her survivors include her husband, Richard A. Park, whom she married in 1969; two sons, Steven and David; a brother; and two grandchildren.

Biography taken from Scholastic Books

CURTAINS UP ON THE PLAYWRIGHT



ALLISON GREGORY'S plays for young audiences include *Go, Dog. Go!* adapted from the P.D. Eastman book and co-written with Steven Dietz; *Even Steven Goes to War* ("Zoni" Best New Script Award; AATE and UPRP awards; Kennedy Center New Visions/New Voices selection); *Peter and the Wolf* (Seattle Times Award, Best New Play; Natl. tour); *The Robber's Daughter* (premiering at SCT 2014); and *Junie B. in Jingle Bells, Batman Smells!* based on the book series by Barbara Park, for which her children think she's a rock star. Ms. Gregory lives in Austin, Texas and Seattle, Washington with her husband, playwright Steven Dietz, and her understanding kids Ruby and Abraham.

CURTAINS UP ON DISCUSSION

Use the following questions to lead a discussion with students after attending DCT's performance of JUNIE B. JONES IS NOT A CROOK.

- What is the meaning of the word "crook"? Does it have more than one meaning?
- What is the difference between finding something and stealing something?
- What does the saying "finders keepers, losers weepers" mean? Do you agree with the saying? Why or why not?
- What is an example of something you own that you love? How does it make you feel when you lose something?
- Do you think Junie B. did the right thing in returning the pen?

CURTAINS UP ON WRITING

Lucille often talks about the expensive things she has and being "rich." How else (besides having money and things) can we be "rich"? Think of something wonderful in your life that is not something money can buy.

A Cinquain Poem - *a five-line stanza*

1st line: One word (Your wonderful money-can't-buy-it 'thing'). This line is your title.

2nd line: Two words that describe it.

3rd line: Three action words about it.

4th line: Four words that express a thought or feeling about it.

5th line: One word that means the same thing as the title.

CURTAINS UP ON ART

A Me Collage

Junie B. Jones discovers that she is proud to be a nutball."What are some unexpected things about yourself that make you proud to be YOU?

You will need:

- Paper or cardstock
 - Scissors
 - Glue stick
 - Newspapers, magazines, photographs, and other printed images you can cut out
-

Here's How:

Use your printed media (newspapers, magazines, etc.) to search for words and pictures that describe qualities that make you proud to be you. Cut them out and arrange them on your paper. Try to fill the paper completely and leave no empty space. Glue the images to the paper, then share your collage with the class. Display the finished collages in your classroom or hallway.

Portrait of a Daydream

Junie B.'s imagination wanders and takes her into some daydreams. What daydreams or fantasies did Junie B. have in the play? When you daydream, where does your mind take you? Use the Daydream Destination template and your imagination to draw a picture of your daydream destination.

My Daydream Destination



CURTAINS UP ON SCIENCE

"Integrity is doing the right thing, even when no one is watching."

– C.S. Lewis, author

Can you use science with character development? Sure! This interactive water-displacement lesson, adapted from an idea in the book *Activities That Teach* by Tom Jackson, about honesty to visually show students the negative ripple effect that a lie can have.

You will need:

- A bowl of water
- A quarter
- A roll of pennies

Here's How:

- + Encourage students to form a circle around the bowl of water.
- + Explain to them that you will use the quarter to represent a lie. Once you drop it into the bowl of water, ask students to share their observations about what happened to the quarter (It sank, the water rippled, etc.) Compare what happened to the quarter with what happens when someone lies. Discuss with your students how sometimes people try to cover up a lie by telling other lies. Encourage them to give examples. What are the advantages and disadvantages to telling a lie to cover up another lie? Chart the students' answers so you can use them to discuss the next part of the activity.
- + Present the students with the pennies and explain that they will represent the lies that people will sometimes tell to cover up an original lie. Instruct them to take turns dropping the pennies into the water to try to cover it up. They must drop the pennies from above the water and without touching it. Encourage students to predict how difficult it might be to cover the original lie and have them predict how many pennies they may need to use to completely cover the quarter. If a student's penny partially covers the quarter, remind them that part of the lie is still visible.
- + When every student has dropped their penny, lead a discussion about honesty using the following questions to help springboard the discussion.
 - What does it 'cost' to cover up a lie?
 - Would it be easier to tell the truth?
 - How many times does a person have to lie before you consider them a 'liar' and lose faith in their integrity?
 - Is it ever okay to lie? When?
 - How can someone who has lied to you earn your trust back?

Activity adapted from <http://corneroncharacter.blogspot.com/>

CURTAINS UP ON MORE

Books to Read:

The Empty Pot by Demi

Too Many Tamales by Gary Soto

Martha Blah Blah by Susan Meddaugh

A Day's Work by Eve Bunting

The Boy Who Cried Wolf by B. G. Hennessey

That's Mine, Horace by Holly Keller

Ruthie and the (not so) Teeny Tiny Lie by Laura Rankin

A Hen for Izzy Pippick by Aubrey Davis

T.E.K.S. SATISFIED BY JUNIE B. JONES IS NOT A CROOK

117.4 - Theatre, Kindergarten.

K.5 - Response/evaluation. The student responds to and evaluates theatre and theatrical performances.

A - Begin to identify appropriate audience behavior.

B - Respond to dramatic activities.

C - Demonstrate awareness of the use of music, creative movement, and visual components in dramatic play.

D - Observe the performance of artists and identify theatrical vocations.

117.7 - Theatre, Grade 1.

1.5 - Response/evaluation. The student responds to and evaluates theatre and theatrical performances.

A - Identify appropriate audience behavior.

B - Respond to and begin to evaluate dramatic activities.

C - Identify the use of music, creative movement, and visual components in dramatic play.

D - Observe the performance of artists and identify theatrical vocations.

117.10 - Theatre, Grade 2.

2.5 - Response/evaluation. The student responds to and evaluates theatre and theatrical performances.

A - Identify and apply appropriate audience behavior.

B - React to and begin to evaluate dramatic activities.

C - Employ music, creative movement, and visual components in dramatic play.

D - Observe the performance of artists and identify theatrical vocations.

117.13 - Theatre, Grade 3.

3.5 - Response/evaluation. The student responds to and evaluates theatre and theatrical performances.

A - Evaluate and apply appropriate audience behavior consistently.

B - Evaluate simple dramatic activities and performances.

C - Incorporate music, movement, and visual components in dramatic play.

D - Observe the performance of amateur and professional artists and begin to compare vocations in theatre.

117.16 - Theatre, Grade 4.

4.5 - Response/evaluation. The student responds to and evaluates theatre and theatrical performances.

A - Identify and apply appropriate audience behavior at performances.

B - Define visual, aural, oral, and kinetic aspects of informal play-making and formal theatre and discuss these aspects as found in art, dance, and music.

C - Compare and contrast the ways ideas and emotions are depicted in art, dance, music, and theatre and select movement, music, or visual elements to enhance classroom dramatizations.

D - Compare theatre artists and their contributions.