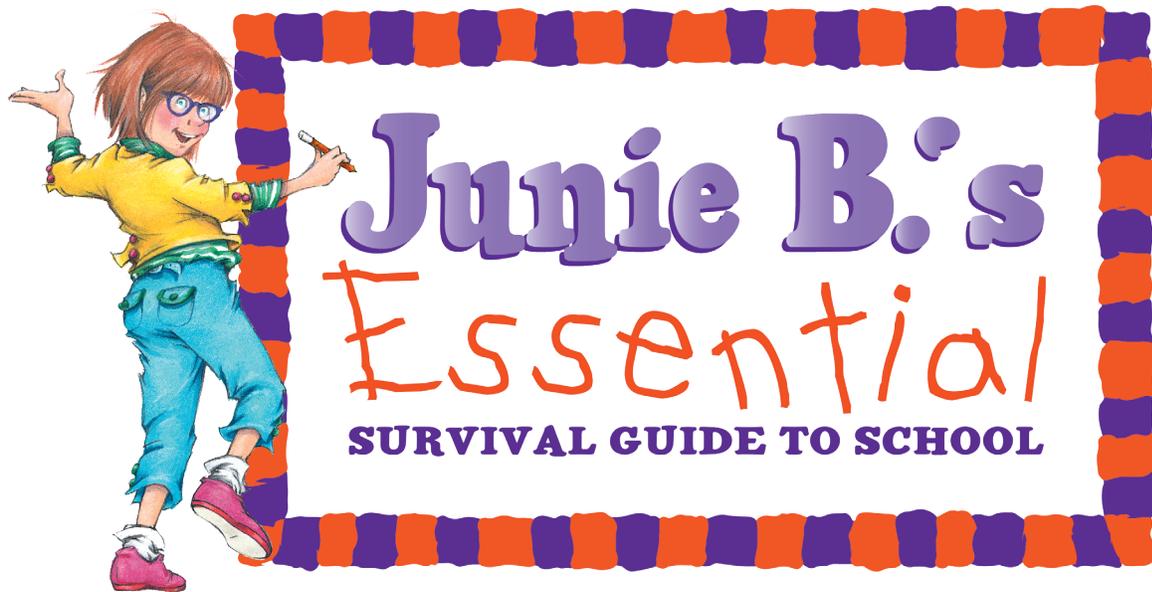


# BEHIND THE CURTAIN

## A CREATIVE & THEATRICAL STUDY GUIDE FOR TEACHERS



Book & Lyrics by Marcy Heisler, Music by Zina Goldrich  
Adapted from the *Junie B. Jones* series of books by Barbara Park  
Directed by Nancy Schaeffer

JUNIE B.'S ESSENTIAL SURVIVAL GUIDE TO SCHOOL produced through special arrangement with Music Theatre International [www.MTIshows\[dot\]com](http://www.MTIshows[dot]com)

**RECOMMENDED FOR AGES 5 AND UP**  
**SEPTEMBER 24 - OCTOBER 30, 2022** PUBLIC SHOWS  
**OCTOBER 5 - NOVEMBER 3, 2022** STUDENT MATINEE

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 students 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

DCT Co-Founder/Executive Director ..... Robyn Flatt

Resource Guide Editor ..... Jessica Colaw

Play ..... JUNIE B.'S ESSENTIAL SURVIVAL GUIDE TO SCHOOL

Book & Lyrics by ..... Marcy Heisler

Music by ..... Zina Goldrich

Adapted from the *Junie B. Jones* series of books by ..... Barbara Park

DALLAS CHILDREN'S THEATER, one of the top five family theaters in the nation, serves over 190,000 young people and their families each year through its mainstage productions, 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 *Integration of Abilities* and *Making Sense with Five Senses* by Paul Baker, Ph.D.

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

## Education Sponsors



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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 WRITER/ADAPTOR

Creates a script that combines the story, the music, and the creative vision of the director.

## 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 the house lights are? How do they differ from the 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?
- Was there music in the play? How did it add to the performance?
- What about the actors? Do you think they were able to bring the characters to life? Did you feel caught up in the story? What things do you think the actors had to work on in order to make you believe they were the characters?

# CURTAINS UP ON ADAPTATION

An *adaptation* is a change made in something so that it can fit a new use. JUNIE B.'s ESSENTIAL SURVIVAL GUIDE TO SCHOOL is an **adaptation** of a book series, which is meant to be read, into a play, which is meant to be performed and viewed. Marcy Heisler and Zina Goldrich took the work of Barbara Park and **adapted** it so that it could be performed for an audience onstage.

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

- What kinds of things did Marcy Heisler and Zina Goldrich have to consider in writing a script, music and lyrics of the story?
- If she was still alive, what kinds of things would Barbara Park be concerned about with an adaptation of her stories?
- Do you think the performance will be shorter or longer than the book?
- What will the characters look like? How will they match the images described by Barbara Park? 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 books 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 books to the stage?
- What things helped to tell the story on stage?

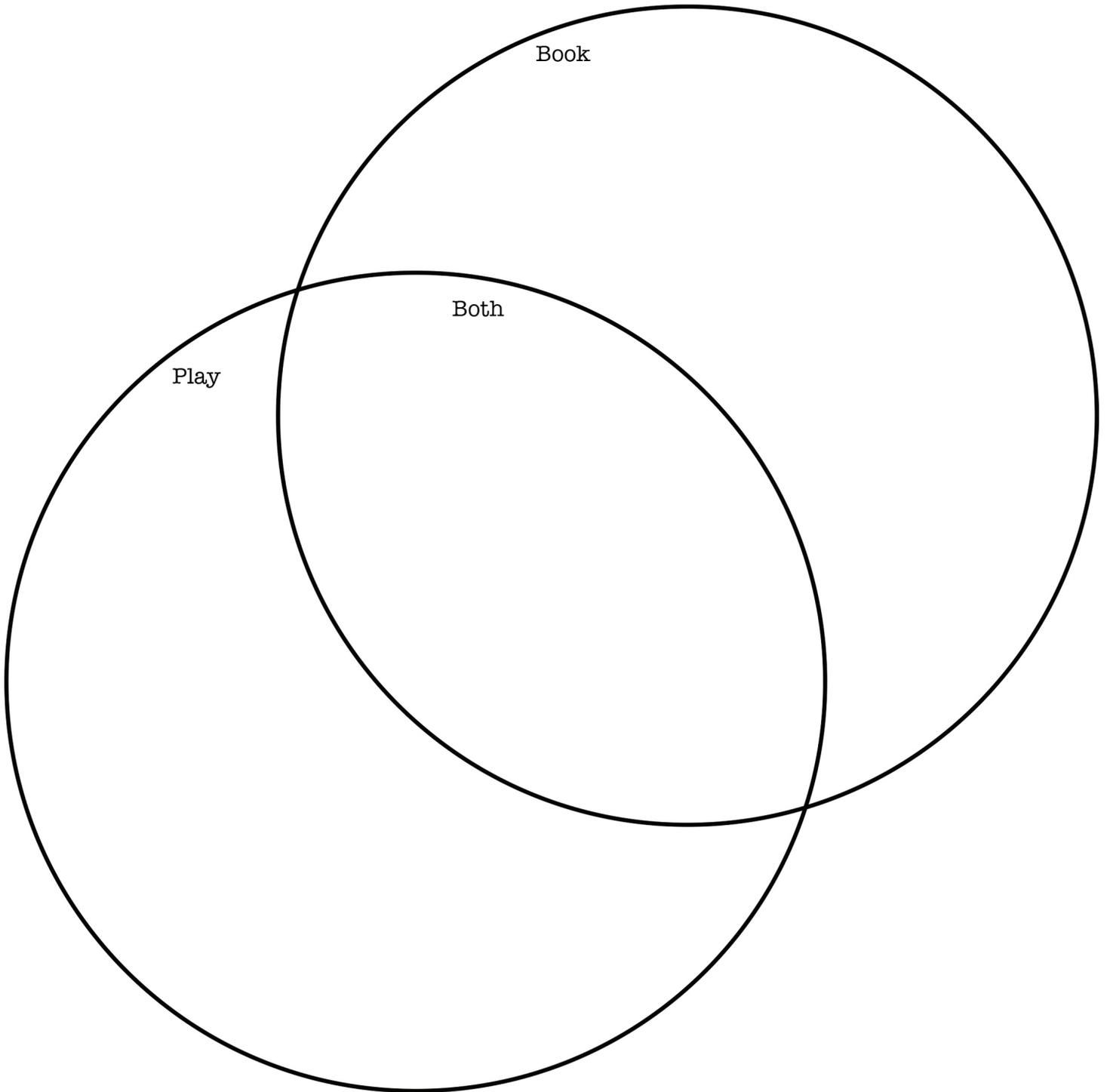


**Use the following template to illustrate the similarities and differences between the book and DCT's performance of JUNIE B.'s ESSENTIAL SURVIVAL GUIDE TO SCHOOL.**

Name: \_\_\_\_\_

**JUNIE B.'S ESSENTIAL SURVIVAL GUIDE TO SCHOOL**

**Compare and Contrast**



## CURTAINS UP ON THE AUTHOR



**BARBARA PARK** was best-known as the creator and author of *The New York Times* bestselling *Junie B. Jones* series, the stories of an outrageously funny kindergartener that have kept kids (and their grownups) laughing—and reading—for over two decades. The series was consistently a #1 *New York Times* bestseller, spending over 180 weeks on the list, and Barbara and her books were profiled in such national outlets as *Time*, *Newsweek*, *USA Today*, *The New York Times*, and *Today*. Barbara Park arrived at the writing profession through an indirect route. Before becoming a bestselling and beloved children’s author, she originally intended to teach high school history and political science. She got her secondary education degree but quickly realized that her calling was to be a writer. After several rejections,

Alfred A. Knopf Books for Young Readers acquired her first manuscript, *Operation: Dump the Chump* and two others. *Don’t Make Me Smile* was published first in 1981, followed by *Operation: Dump the Chump* (1982) and *Skinnybones* (1982). She went on to write over 50 books, from the picture book *Ma! There’s Nothing to Do Here!*, a love letter to her grandson, to middle grade novels such as *Skinnybones*, *The Kid in the Red Jacket*, *Mick Harte Was Here*, and *The Graduation of Jake Moon*. Barbara won more than 40 children’s book awards, including several Children’s Choice Awards. Barbara Park was born in Mount Holly, New Jersey on April 21, 1947 and spent most of her adult life in Arizona. There she, with her husband, Richard, raised her two sons and spent time with her two young grandsons. Park died on November 15, 2013 after fighting ovarian cancer heroically for seven and a half years.

Excerpted from: [penguinrandomhouse.com/authors/23194/barbara-park/](https://penguinrandomhouse.com/authors/23194/barbara-park/)

Photo: Courtesy of Penguin Random House



**To learn more about Junie B. Jones (according to Barbara Park), check out the following interview: [web.archive.org/web/20090328121418/http://www.rif.org:80/readingplanet/bookzone/content/park.msp](http://web.archive.org/web/20090328121418/http://www.rif.org:80/readingplanet/bookzone/content/park.msp)**

## CURTAINS UP ON THE PLAYWRIGHT AND COMPOSER



**MARCY HEISLER** (Author/Lyricist) and **ZINA GOLDRICH** (Composer) have been performing and writing together since 1992. Their critically acclaimed romantic comedy songs have been featured in venues across the world, recorded by artists across many genres, and appear in numerous folios and collected works. Their Off-Broadway musical *DEAR EDWINA* earned them a Drama-Desk nomination, and other works have been produced by regional powerhouses such as Paper Mill Playhouse, The John F. Kennedy Center for the Performing Arts, Goodspeed, and the Ordway Center for the Performing Arts.

Marcy and Zina have been the recipients of the ASCAP Mary Rodgers-Lorenz Hart Award, Jamie De Roy and Friends Award, the Richard Rodgers New Horizons Award, the Kanin/Seldes Award, The Edward Kleban Award and the Fred Ebb Award.

They have provided original songs for The Disney Channel, Disney Interactive and Feature Animation projects, Disney Theatricals, PBS, ABC, Nickelodeon, and others. As performers, they have toured domestically and internationally with *The Marcy and Zina Show*. November 2009 marked the release of *MARCY AND ZINA: The Album* on Yellow Sound Label, and they have recently joined the artist roster at Concord Publishing.

They are both active members of The Dramatist Guild, have served as contributing writers to *The Dramatist* magazine, and serve as guest educators in programs throughout the country. Both their friendship and their work has been profiled on NPR and iHeart Radio, as well as in *The Los Angeles Times*, *The Interval* and others.

Excerpted from: [goldrichandheisler.com/about-goldrich-heisler/](http://goldrichandheisler.com/about-goldrich-heisler/)



***Marcy Heisler and Zina Goldrich have been collaborating for 30 years. That's a long time to work with someone! Hold a class discussion about what it means to "collaborate." Talk about some of the challenges and benefits of working closely with a partner for so many years. Then, play a cooperative classroom game, such as Cooperative Counting (described below). Discuss how working together helped the class "win" the game and how the same ideas pertain to collaborating with a work colleague.***

### Cooperative Counting

The objective of the game is to count to 20 (or higher or lower) as a group. Someone must start by saying the number one, then someone else will say number two and so on in no assigned order. However, if two people speak at the same time then the game must start over at the beginning. Depending on the size of your class you can require that everyone must get a turn so you may want to change the end number. You can also challenge students to see how high they can count. After the game, ask students to reflect by sharing what they could have done better as a group.

Excerpted from: [teachhub.com/classroom-activities/2012/11/6-awesome-cooperative-classroom-games/](http://teachhub.com/classroom-activities/2012/11/6-awesome-cooperative-classroom-games/)

## CURTAINS UP ON DISCUSSION

**Use the following questions to lead a discussion with students after attending DCT's performance of JUNIE B.'s ESSENTIAL SURVIVAL GUIDE TO SCHOOL.**

- Why does Junie B. think she can write a survival guide to school?
- Describe Junie B. and May's relationship.
- Why isn't Junie B. telling everyone her ideas for the survival guide to school?
- What idea does Sheldon want to contribute to the survival guide to school?
- Why does Junie B. keep getting notes sent home from school?
- Who or what is El Toro Fabuloso?
- According to Junie B., what are the best kind of clothes to wear to school?
- What happens during May's "school supplies" song?
- Why does Junie B. have to go to the principal's office?
- Describe what happens when there are no more rules for room one.
- What do the students in room one learn about the importance of rules?
- What does Junie B. discover about her mother?
- Why does Junie B. make a "moo" sound?
- How does Junie B. plan to end the survival guide to school?

## CURTAINS UP ON WRITING

*I'm gonna write down all the things I learned  
And the feelings that I feel inside  
And with a little help from all of you  
I'm gonna write the whole world a guide!*

- Song lyrics as sung by Junie B. Jones in the play, JUNIE B.'s ESSENTIAL SURVIVAL GUIDE TO SCHOOL

### **Our Essential Survival Guide to School**

**It's your turn to tell the kids in grades below you everything you know about school!**

#### **You will need:**

- Paper
- Crayon, markers, or pencils
- Binding material (check out this website for ideas: [wikihow.com/Bind-a-Book](http://www.wikihow.com/Bind-a-Book))

## **CURTAINS UP ON WRITING (contd.)**

Begin by having students brainstorm what they know about being a student in a school. Think about what kinds of things they should tell students in grades below them (for example, what do first graders need to know about going in to second grade next year?). Ideas could include procedures during the day, how to navigate their grade's hall in the school, what kinds of games to expect to play on the playground, etc. Then, when everyone is prepared with lots of ideas, have each student create their own page to include in a class "Our Essential Survival Guide to School" book. Don't forget to create artwork to go along with all the written info. When everyone is done creating their page, bind the pages together (include a front cover), and read the guide aloud to the class. Share with younger grades and impart your class's wisdom to future generations.

Created by: Jessica Colaw

## TI CORNER

### CURTAINS UP ON MATH

In JUNIE B.'s ESSENTIAL SURVIVAL GUIDE TO SCHOOL, Junie B. learns that it's ok she doesn't have it all figured out yet – that's what school is for. Using details from the play, your students can "figure out" the following math problems:

1. Junie B. talked about her survival guide 18 times in the hallway and 9 times in the classroom. How many times in all did Junie B. talk about her survival guide?
2. 30 kids have put their backpacks in the school hallway. Then 24 more kids put their backpacks in the hallway, too. How many backpacks are in the hallway now?
3. Junie B. gets a note sent home from school 11 school days one month. There are 20 school days in that month. How many days does she NOT get a note sent home?
4. Junie B. has 12 things in her pocket. She drops 7 things out of her pocket. How many things are left in her pocket?
5. May lists 8 school supplies she really loves. Then she adds 11 more school supplies to the list. How many school supplies does May love?
6. The school bus has to make 14 stops on the way to school. They have stopped at 10 stops so far. How many more stops until they get to school?
7. While riding on the school bus, Herb sees 11 dogs out the right window. Then, he sees 12 more dogs out the left window. How many dogs did he see in all?
8. The kids in room one eat 16 cookies. The kids in room two eat 23 cookies. How many more cookies did the kids in room two eat?
9. While Junie B. buries her report card in Mrs. Morty's yard, she sees three different rose bushes. The first has 25 roses on it, the second has 31, and the third has 15. How many roses did Junie B. see in all?

**Answer Key:**

1. 27
2. 54
3. 9
4. 5
5. 19
6. 4
7. 23
8. 7
9. 71



**Adapt these word problems as necessary for your students' math levels. To extend this activity, have students create their own word problems based on the play, too.**

# CURTAINS UP ON FUN WITH AvSTEM

School supplies are May's favorite thing about school...but did you know with one simple school supply you can learn more about the science behind aviation? In this activity, your students will learn the basic principles that allow airplanes to fly and how the design of an airplane mimics nature.

## Paper Airplane Activity

### You will need:

- Sheets of 8.5"x11" paper
- Optional supplies include a whiteboard, stopwatch, and ruler or measuring tape

### Use these questions to start a discussion about flight:

- How do airplanes fly?
- What part of an airplane helps it fly?
- Other than airplanes, can you think of something else that flies?
- What do birds and insects have that an airplane also has?

Hopefully, the previous questions and resulting discussion led to a conclusion that many of the things that fly have wings. A wing is an air deflector. As an airplane (or bird) moves through air, the wing pushes air downward and then the air pushes the wing upward! This is called lift, and lift keeps an airplane in the air.

### Vocabulary:

*Biomimicry* – the imitation of elements found in nature to solve human design challenges

*Deflect* – to turn away from an object; so a wing is an air deflector because it turns air away from itself

*Lift* – upward force that holds the airplane in the air

### Science Concept:

Lift is an application of Newton's 3rd Law of Motion. For every action, there is an equal and opposite reaction.

Now that we know how airplanes fly, we're going to make our own paper airplanes to see which designs stay in flight the longest!

### Make Your Own Paper Airplane

Use the following resource to fold paper into different kinds of airplanes (or see if any of the students want to try their hand at folding their own kinds of airplanes):

[foldnfly.com/](http://foldnfly.com/)

After everyone has made their paper airplane(s), it's time to do a little experiment to see which design stays airborne the longest. This activity can be a structured one like a science experiment, or it can just be a fun activity for everyone to observe the results.

# CURTAINS UP ON FUN WITH AvSTEM (contd.)

## Steps

1. Find an open, indoor area to fly the paper airplanes.
2. Record the name of each design on the whiteboard.
3. Measure and record the wingspan (wing tip to wing tip across the airplane) of each paper airplane.
4. Fly each design three times. For each trial:
  - a) Use a stopwatch (your cell phone works!) to time how long the plane is in the air.
  - b) Record each time on the whiteboard.



***These steps can be scaled up or down depending on the grade level of students.***

***For younger students, approximate the measurements: Did the plane fall to the ground quickly? Or did it fall slowly?***

## Activity Analysis

After all paper airplanes have flown and all data is recorded, use these questions to help draw conclusions from the activity.

- Which design stayed in flight the longest? What characteristics does that plane have? Are its wings wide or narrow?
- Which stayed in flight the shortest? What characteristics does that plane have? Is its wingspan wide or narrow?

You will notice that designs with larger wings stayed in the air the longest. But you probably also noticed that designs with larger wings also did not fly as far. While we focused on lift for this lesson, there are other forces that effect an airplane's flight. Larger wings allowed the paper airplane to stay in the air for a longer time, but the larger wings also created more drag, which prevented it from flying farther.

Excerpted from: [faa.gov/education/students/activities/media/AVSTEM\\_Paper\\_Airplane\\_Virtual\\_Lesson.pdf](https://www.faa.gov/education/students/activities/media/AVSTEM_Paper_Airplane_Virtual_Lesson.pdf)

# CURTAINS UP ON ART

*Clothes are something else  
That you need for school.  
They can make you look sassy  
And can make you look cool.*

- Song lyrics as sung by Lucille in the play, JUNIE B's ESSENTIAL SURVIVAL GUIDE TO SCHOOL

## **CURTAINS UP ON ART (contd.)**

### **Cool for School Uniform Design Activity**

Imagine YOU are a fashion designer and it's your job to create the best, most perfect uniform for the kids at Clarence Somebody or other Elementary School. As a class, discuss what Junie B. says makes an outfit great (like big pockets and that it matches the food you eat). Do you agree with Junie B.? Are there other things that would help make an outfit great for school? Think big; imagine all the things clothing could help you do on the playground, in the classroom, or at lunch. Do you think your school uniform needs a rocket booster to help you get to class faster? Or a napkin built in to your shirt for quick clean-up after lunch? Think about how your design can help solve some problems you may encounter at school.

Utilize the Cool for School Uniform Design worksheet to organize your ideas and sketch your ideal school outfit. When everyone has finished their worksheet, gather back together and share your unique ideas with the class.

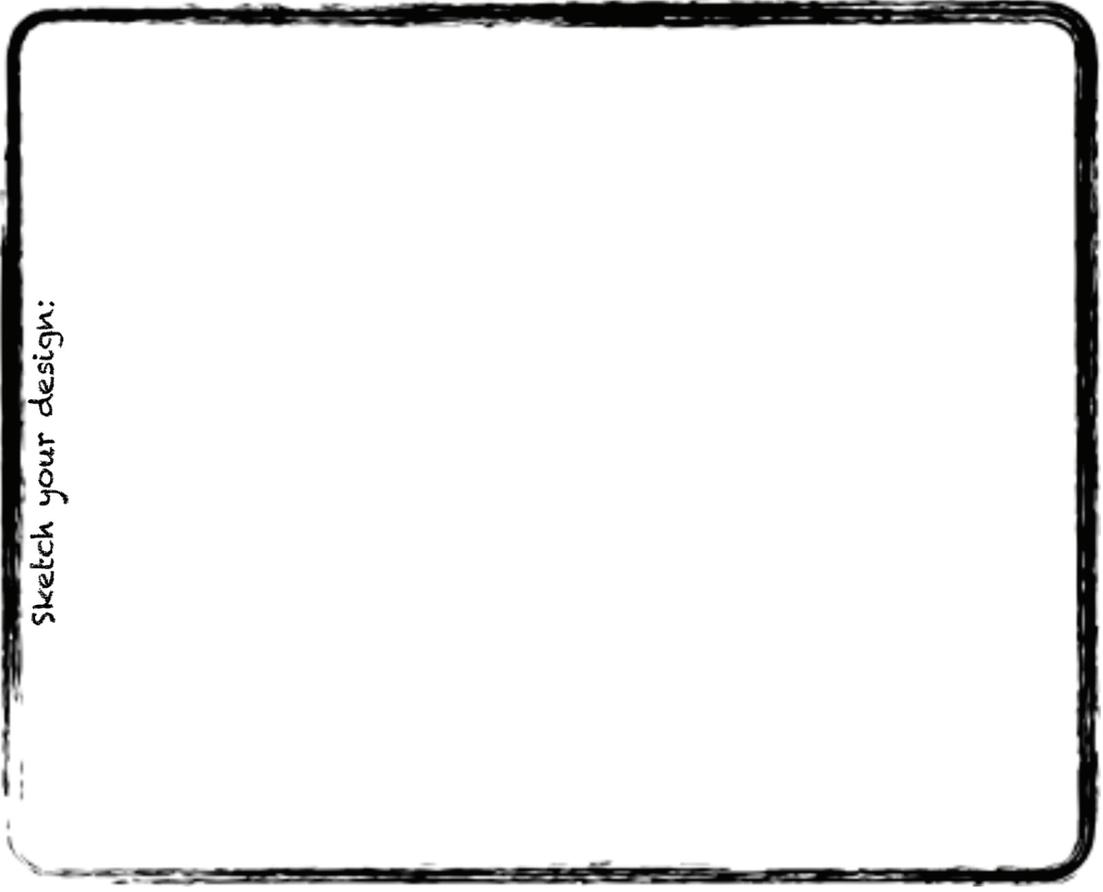
Created by: Jessica Colaw

Name: \_\_\_\_\_

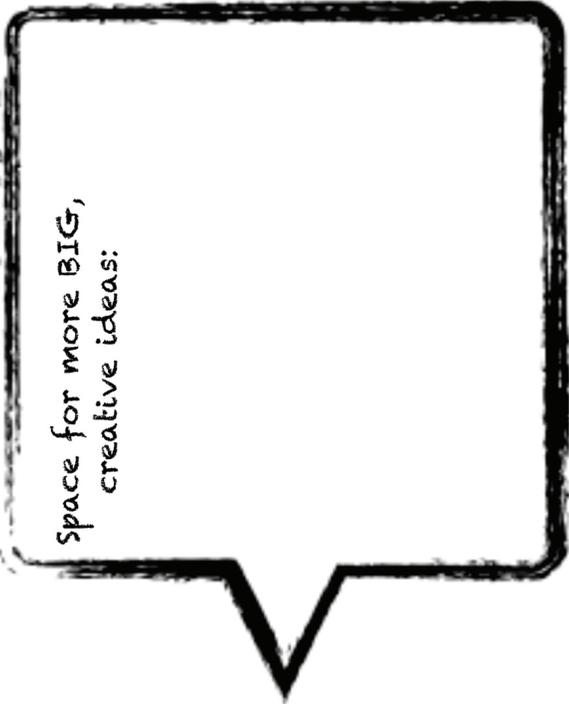
## Cool for School Uniform Design

What do you want to include in your design?

Sketch your design:



Space for more BIG, creative ideas:



## CURTAINS UP ON SEL

Oh, no! El Toro Fabuloso is on the loose! Do you ever feel like there is a bull that lives in your stomach when you are really upset, like Junie B. describes in JUNIE B.'s ESSENTIAL SURVIVAL GUIDE TO SCHOOL? Or maybe you sometimes experience "butterflies" in your stomach when you are nervous? You might even get sick if the stress overwhelms you.

We all experience stress in different ways and often we can "feel" the stress in our stomachs, heads, or muscles. Although it doesn't feel good, there are ways we can help ourselves calm down.

As a class, talk about what it feels like when you are stressed, nervous, really angry, etc. How does your body feel? How is it different from when you feel calm? Think about ways that help you calm down and list them on the board (things like deep breathing, counting to 10, doing yoga, reading, and doing a guided meditation). Try out some of the ideas in class. Practice the transition from getting upset to utilizing one of the calm-down techniques. Discuss ways you can help yourself realize that you are starting to get stressed and need to de-stress. Think about DCT's JUNIE B.'s ESSENTIAL SURVIVAL GUIDE TO SCHOOL: what might have helped Junie B. calm El Toro Fabuloso before it got loose? Stress may be a part of life, but being able to calm yourself down (self-regulation) is an important lesson to learn!

Created by: Jessica Colaw

## CURTAINS UP ON COOKIES

*And if you follow all the rules make way -  
For the most amazing rule of all -  
Cookie time every day!!!*

- Song lyrics as sung by Junie B. Jones in the play, JUNIE B.'s ESSENTIAL SURVIVAL GUIDE TO SCHOOL

Junie B. discovers that some rules lead to a sweet reward, like the rule that states Mrs. Gutzman will deliver cookies to room one every day. Are your students ready to experience this sweet "rule"? Try out one or more of the following no-bake recipes that you can make and share in class.

### 3-Minute No-Bake Cookies

- 2 cups granulated sugar
- 8 tablespoons (1 stick) butter
- 1/2 cup low-fat milk
- 1/3 cup baking cocoa
- 3 cups quick or old fashioned oats

In a large saucepan, combine sugar, butter, milk and cocoa. Bring to boil over medium heat, stirring frequently. Continue boiling 3 minutes, stirring frequently. Remove from heat. Stir in oats\*. Drop by tablespoonfuls onto waxed paper. Makes about 3 dozen. Let them stand until firm.

*\*If using old fashioned oats, cool mixture in saucepan 5 minutes.*

Excerpted from: [quakeroats.com/cooking-and-recipes/3-minute-no-bake-cookies](http://quakeroats.com/cooking-and-recipes/3-minute-no-bake-cookies)

### Healthy No Bake No Heat Cookies

- 1 cup peanut butter
- 1/2 cup coconut oil
- 1/2 cup honey
- 2 teaspoons vanilla
- 2 cups rolled oats
- 3-6 tablespoons cocoa, carob, or cacao powder (cocoa takes less as it's much more bitter)

Combine all ingredients, except oats. Then, stir in oats.

Place spoonfuls onto wax paper or foil and place in the refrigerator for about an hour or spread into a square container and place in the refrigerator for at least an hour and slice into sections.

*NOTE: Adjust the oats depending on how gooey you like it.*

Excerpted from: [craftyourhappiness.com/2015/08/26/healthy-no-bake-cookies/](http://craftyourhappiness.com/2015/08/26/healthy-no-bake-cookies/)

# CURTAINS UP ON COOKIES (contd.)

## Peanut Butter Cornflake Cookies

- 1 cup granulated sugar
- 1 cup light corn syrup
- 1 cup peanut butter
- 1 teaspoon vanilla extract
- 6 cups corn flakes

In a large saucepan, combine the sugar, corn syrup, and peanut butter. Cook over medium high heat until center starts to boil, make sure to stir constantly so the sugar doesn't burn.

As soon as the sugar mixture comes to a boil, remove from heat and stir in the vanilla extract and corn flakes, mix until corn flakes are evenly coated in sugar mixture.

Use an ice cream scoop to drop cookies onto parchment or wax paper as quickly as possible before mixture starts to cool and harden.

Let cool on wax paper for 20 to 30 minutes before enjoying.

Excerpted from: [spendwithpennies.com/peanut-butter-cornflake-cookies/](http://spendwithpennies.com/peanut-butter-cornflake-cookies/)



***Some of these recipes may include a potential allergen. If you can't use peanut butter in your class, try a different nut or seed butter instead. Be creative!***

***The recipes require different levels of "cooking", from completely no-bake to heating up over a stove top; do what's right for your class and the resources available.***

## CURTAINS UP ON MORE

If you like JUNIE B.'s ESSENTIAL SURVIVAL GUIDE TO SCHOOL, then check out [juniebjon.es.com](http://juniebjon.es.com) for information, activities, and more about your fave Clarence Somebody or other Elementary School student.

### More books starring Junie B.:

- *Junie B. Jones and the Stupid Smelly Bus*
- *Junie B. Jones and a Little Monkey Business*
- *Junie B. Jones and That Meanie Jim's Birthday*
- *Junie B. Jones Loves Handsome Warren*
- *Junie B. Jones Is Not a Crook*
- *Junie B. Jones Has a Monster Under Her Bed*
- *Junie B. Jones Smells Something Fishy*
- *Junie B. Jones Is Captain Field Day*

### More books by Barbara Park:

- *Skinnybones*
- *The Kid in the Red Jacket*
- *Rosie Swanson: Fourth-Grade Geek For President*

# **T.E.K.S. SATISFIED BY JUNIE B.'s ESSENTIAL SURVIVAL GUIDE TO SCHOOL**

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## 110.2 – English Language Arts and Reading, Kindergarten

- b.5 - Comprehension skills: listening, speaking, reading, writing, and thinking using multiple texts. The student uses metacognitive skills to both develop and deepen comprehension of increasingly complex texts.
- b.6 - Response skills: listening, speaking, reading, writing, and thinking using multiple texts. The student responds to an increasingly challenging variety of sources that are read, heard, or viewed.
- b.10 - Composition: listening, speaking, reading, writing, and thinking using multiple texts - writing process. The student uses the writing process recursively to compose multiple texts that are legible and uses appropriate conventions.

## 110.3 - English Language Arts and Reading, Grade 1

- b.6 - Comprehension skills: listening, speaking, reading, writing, and thinking using multiple texts. The student uses metacognitive skills to both develop and deepen comprehension of increasingly complex texts.
- b.7 - Response skills: listening, speaking, reading, writing, and thinking using multiple texts. The student responds to an increasingly challenging variety of sources that are read, heard, or viewed.
- b.11 - Composition: listening, speaking, reading, writing, and thinking using multiple texts - writing process. The student uses the writing process recursively to compose multiple texts that are legible and uses appropriate conventions.

## 110.4 - English Language Arts and Reading, Grade 2

- b.6 - Comprehension skills: listening, speaking, reading, writing, and thinking using multiple texts. The student uses metacognitive skills to both develop and deepen comprehension of increasingly complex texts.
- b.7 - Response skills: listening, speaking, reading, writing, and thinking using multiple texts. The student responds to an increasingly challenging variety of sources that are read, heard, or viewed.
- b.11 - Composition: listening, speaking, reading, writing, and thinking using multiple texts - writing process. The student uses the writing process recursively to compose multiple texts that are legible and uses appropriate conventions.

## 110.5 - English Language Arts and Reading, Grade 3

- b.6 - Comprehension skills: listening, speaking, reading, writing, and thinking using multiple texts. The student uses metacognitive skills to both develop and deepen comprehension of increasingly complex texts.
- b.7 - Response skills: listening, speaking, reading, writing, and thinking using multiple texts. The student responds to an increasingly challenging variety of sources that are read, heard, or viewed.
- b.11 - Composition: listening, speaking, reading, writing, and thinking using multiple texts - writing process. The student uses the writing process recursively to compose multiple texts that are legible and uses appropriate conventions.

## 111.2 – Mathematics, Kindergarten

- b.3 - Number and operations. The student applies mathematical process standards to develop an understanding of addition and subtraction situations in order to solve problems.

## 111.3 – Mathematics, Grade 1

- b.3 - Number and operations. The student applies mathematical process standards to develop and use strategies for whole number addition and subtraction computations in order to solve problems.

111.4 – Mathematics, Grade 2

- b.4 - Number and operations. The student applies mathematical process standards to develop and use strategies and methods for whole number computations in order to solve addition and subtraction problems with efficiency and accuracy.

111.5 – Mathematics, Grade 3

- b.4 - Number and operations. The student applies mathematical process standards to develop and use strategies and methods for whole number computations in order to solve problems with efficiency and accuracy.

112.2 – Science, Kindergarten

- b.1 - Scientific and engineering practices. The student asks questions, identifies problems, and plans and safely conducts classroom, laboratory, and field investigations to answer questions, explain phenomena, or design solutions using appropriate tools and models.

112.3 – Science, Grade 1

- b.1 - Scientific and engineering practices. The student asks questions, identifies problems, and plans and safely conducts classroom, laboratory, and field investigations to answer questions, explain phenomena, or design solutions using appropriate tools and models.

112.4 – Science, Grade 2

- b.1 - Scientific and engineering practices. The student asks questions, identifies problems, and plans and safely conducts classroom, laboratory, and field investigations to answer questions, explain phenomena, or design solutions using appropriate tools and models.

112.5 – Science, Grade 3

- b.1 - Scientific and engineering practices. The student asks questions, identifies problems, and plans and safely conducts classroom, laboratory, and field investigations to answer questions, explain phenomena, or design solutions using appropriate tools and models.

117.102 – Art, Kindergarten

- b.2 – Creative expression. The student communicates ideas through original artworks using a variety of media with appropriate skills. The student expresses thoughts and ideas creatively while challenging the imagination, fostering reflective thinking, and developing disciplined effort and progressive problem-solving skills.

117.105 – Art, Grade 1

- b.2 – Creative expression. The student communicates ideas through original artworks using a variety of media with appropriate skills. The student expresses thoughts and ideas creatively while challenging the imagination, fostering reflective thinking, and developing disciplined effort and progressive problem-solving skills.

117.108 – Art, Grade 2

- b.2 – Creative expression. The student communicates ideas through original artworks using a variety of media with appropriate skills. The student expresses thoughts and ideas creatively while challenging the imagination, fostering reflective thinking, and developing disciplined effort and progressive problem-solving skills.

117.111 – Art, Grade 3

- b.2 – Creative expression. The student communicates ideas through original artworks using a variety of media with appropriate skills. The student expresses thoughts and ideas creatively while challenging the imagination, fostering reflective thinking, and developing disciplined effort and progressive problem-solving skills.

117.104 – Theatre, Kindergarten

- b.5 – Critical evaluation and response. The student responds to and evaluates theatre and theatrical performances.

117.107 – Theatre, Grade 1

- b.5 – Critical evaluation and response. The student responds to and evaluates theatre and theatrical performances.

117.110 – Theatre, Grade 2

- b.5 – Critical evaluation and response. The student responds to and evaluates theatre and theatrical performances.

117.113 – Theatre, Grade 3

- b.5 – Critical evaluation and response. The student responds to and evaluates theatre and theatrical performances.