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Part I: The Play

The Characters

JANE: A girl about to start middle school
MILO: JANE’s younger brother
KAYLA: JANE’s best friend.
MOM: JANE’s Mother.
JOANNE and PAT: Jane’s friends, recently returned from summer camp

SAMANTHA and KELLY: Girls at the party
NICOLETTE MILLER: The most popular girl in school
STEVE COLLINS: The cute boy.

The Story

The tranquility of a lazy summer’s day, one of the last before middle school starts, is interrupted by the arrival of an important looking envelope. And it isn’t for her parents…it’s addressed to Jane. Who could have sent it? Her best friend Kayla didn’t send it. Steve, the boy across the street, would have just jumped on his scooter and come over if he wanted to tell Jane anything. Jane finally opens the envelope to find it’s an invitation from the absolute coolest girl in school, Nicolette Miller. This can only mean that middle school will be amazing, right?

Except…that she wakes up the next morning and suddenly everything in the world is different. Jane has spots! Her clothes don’t fit the same way, she’s swirling with intense new emotions, and people that she’s always trusted—like her Mom and her kid brother Milo—seem different. Her world has literally been turned into a jungle, and she’s a jungle animal.

Her mom tries to assure her that it is natural and normal, but Jane just wants to hide out and not even go to the party. How can she face the world looking like this? This party is going to define her entire middle school career, and Jane can’t blow it or she’ll be a loser…forever.

Kayla bursts in, and she’s had just as radical a transformation as Jane has had—except that she looks amazing in her feathery finery. Bright and emboldened, Kayla convinces Jane that going to the party is more important than anything. With kid brother Milo in tow, Jane and Kayla take off into the jungle, in search of guaranteed popularity. As they begin to hit obstacles in the jungle, Jane must decide just how far she is willing to go in order to make it to the party. Will she lose herself to find the elusive coolness that she’s looking for? Can she ever find her way out of the tangled vines and lies of the jungle? One thing is for sure: Jane’s world is never going to be the same again.

Jane of the Jungle is a musical for the whole family, and explores the difficulty of moving from the world of being a kid into the scary land of adolescence. Jane’s mom might suspect what is happening, but Jane’s little brother Milo can’t understand it. Jane sure doesn’t know what to do with herself. The play is full of catchy songs and tunes you’ll find yourself humming long after you’ve left the jungle.
About the Artists

Karen Zacarias has written nine TYA musicals with composer and friend Debbie Wicks La Puma including Frida Libre (which premiered last year at La Jolla Playhouse) Einstein is a Dummy, Looking for Roberto Clemente, Jane of the Jungle, Cinderella Eats Rice and Beans, Chasing George Washington and Ferdinand the Bull. Karen also writes plays for adults The Book Club Play Legacy of Light, Mariela of the Desert, The Sins of Sor Juana, the adaptation of the best-selling book How the Garcia Girls Lost Their Accent. Her plays have been produced at The Kennedy Center, Arena Stage, Goodman Theatre, Denver Center Theatre, Alliance Theater, Round House Theater, Imagination Stage, Berkshire Theater Festival, La Jolla Playhouse, Arden Theatre, Cleveland Playhouse, San Jose Repertory, and many more. Her awards include 2010 Steinberg Citation Winner for Best New Play (Legacy of Light), National Francesca Primus Prize (Mariela in the Desert), New Voices Award (Einstein is a Dummy), National Latino Play Award, ATT/TCG First Stages Award, Finalist Susan S. Blackburn Award, The Edgerton New Play Award (The Book Club Play) and a Helen Hayes Award for Outstanding New Play (The Sins of Sor Juana). She has commissions from The Denver Center, Imagination Stage, and Arena Stage. Karen is the playwright-in-residence at Arena Stage in Washington, DC and teaches playwriting at Georgetown University. She is the founder of the award-winning arts program Young Playwrights’ Theater which has served over 75,000 children in DC. She lives in DC with her husband Rett and three kids: Nico, Kati, and Maia.

Deborah Wicks La Puma is a composer, music director and performer. Her awards include the Jane Chambers Playwriting Award, the Robert M. Golden Award, a National Endowment for the Arts New American Works grant, a Helen Hayes nomination for Outstanding Musical Direction and a Silver Parent’s Choice Award. She has twice won the Actor’s Playhouse National Children’s Theatre Festival. She has worked across the country including at the Kennedy Center for the Performing Arts, John Houston Studio Theatre, Alliance Theatre, Goodman Theatre, Imagination Stage, Signature Theatre, TheatreWorks (Hartford), TheatreWorks (Palo Alto), Barrington Stage Company and Michigan’s Interlochen Center for the Arts. Ms. La Puma received her MFA from NYU’s Tisch School of the Arts, her BA from Stanford University and studied folk music with Alfredo Lopez, musicologist at La Universidad de Baja California.

Other Musicals for Young Audiences from the team of Karen Zacarias and Deborah Wicks LaPuma

Looking for Roberto Clemente
Set in 1972, it's a story about a neighborhood competition to meet the legendary baseball player Roberto Clemente.

Chasing George Washington
Dee, José, and Annie accidently knock George Washington out of his portrait and into real life—turning their White House tour into an unexpected adventure.

Einstein is a Dummy
A fictional day in the life of a young Albert Einstein.

Cinderella Eats Rice and Beans
A contemporary, Latin-American retelling of the classic fairy tale, with a salsa twist.

Ferdinand the Bull
A musical adaptation of the children’s book The Story of Ferdinand.

The Magical Piñata
An original Mexican play with music, in which a seemingly plain clay pot magically transports Cucha from her small town to a mysterious jungle filled with eccentric characters.
Q&A With Karen and Debbie

Dramaturg Kimberly Colburn asked playwright Karen Zacarias and composer Deborah Wicks LaPuma about their inspiration and process in bringing Jane of the Jungle to life at SCR.

Where did you get the idea for Jane of the Jungle?

KAREN: Debbie and I were talking about the difficulty and the joy of change. We had moved around a lot as kids, and we both had very vivid memories of how it felt to be 11 or 12 and have everything seem different. It’s hard to be a pre-teen. Your feelings swing, your body starts to change and your relationships to your family, to your friends, to your school, all shift in unpredictable ways. Debbie’s two older daughters were all heading for that challenging and exciting phase. We thought it was the right time to find a musical metaphor that encompassed this vital time of a kid’s life.

DEBORAH: As a mom, its both comforting and distressing to see my children going through many of the same issues I had growing up—and being able to have my teenage and tween-age girls read the script and talk to me about these issues has been a huge inspiration!

While Jane is an original story, some of your other pieces are based on books or fairy tales. How is it different when you’re creating from scratch? What’s the process like?

KAREN: Seven of our musicals are created from scratch, except Ferdinand the Bull (which is based on the book) and Cinderella Likes Beans and Rice (which is an original spin on the beloved fairy tale). When you start from scratch, you know that the audience has no pre-conceived ideas of the story or the characters...so you have to build them right there on stage in that moment every time. You have to create the story and world. When something is adapted...you have something to lean on but that has it’s own up and downs. The audience must be able to recognize the story and characters, and yet still be surprised by what they glean from the stage. Adaptations need to both appease and challenge what audiences thought they knew.

DEBORAH: Karen and I still love to write together even after so many shows because we are always looking to make each show unique—not just in the characters and what happens to them, but also in the sound and music. In Jane we wanted to have a sense of a very ordinary girl traveling into an exotic and unknown musical jungle, so we are using lots of interesting instruments in the arrangements from around the globe, like the Japanese Taiko mixed with Indian Tabla, South American Marimba, and mashed into a song using good old Rock and Roll Guitar.

How has the piece changed since you started?

KAREN: In an earlier version, the play started when Jane moved to a new house and neighborhood. In another, Jane went to a new camp. We realized however, that the interesting thing that was happening to Jane wasn’t the changes in the outside world, but what was changing on the inside. This version, Jane is living in her same house with her little brother Milo, with her same friends...and yet...everything changes anyway. Her friendship with her BFF Kayla changes a lot. How she figures out who she is as she’s changing and how to deal with peer pressure is what this play is all about.
Is there anything you would want kids to know before they see the show?

**KAREN:** This show is about boys too. There is a really fun little brother Milo who is really important. His adventures are very exciting too.

**DEBORAH:** This show makes me want to learn how to skateboard…(with a helmet, of course).

What do you hope kids take away from this show?

**DEBORAH:** That growing up is a scary but totally fun process that doesn’t end when you are “grown up”. :)

What keeps you coming back to writing musicals for young audiences?

**KAREN:** Young audiences are the most sophisticated, fun, demanding theater audience. And we like writing for the best.

**DEBORAH:** They say that teachers learn a lot from their students, and I know I learn tons about the world when looking at it from a young person’s perspective. Young people focus on the future, not the past, and that is awesome!

Anything else you want to add?

**KAREN:** Jane struggles with the new and scary world of adolescence. What were you like as pre-teens?
**Developing New Work: The Journey of Jane**

South Coast Repertory is well known for its history of commissioning new work. SCR has more than 40 currently active commissions, meaning, the playwright is going to write a play especially for our theatre. *Jane of the Jungle* is the result of such a commission. Playwright Karen Zacarias and composer Deborah Wicks LaPuma have a long history of collaboration. They’ve created several other musicals for young audiences together (see previous page), and *Jane of the Jungle* is their latest creation.

They began more than three years ago, when Zacarias and LaPuma had an idea and a song. They met for a week’s workshop here at South Coast Repertory, and by the end of that workshop had developed their ideas into a rough script. Over the course of the next couple of years, they continued to revise and develop their work until it becomes the work that you see presented on our stages!

**Putting it Together: From Page to Stage**

A set designer starts with an idea for the set, and creates renderings like you see here. As the design moves from the page to the stage, some elements of the set evolve or change. Check out these first renderings from the set designer. Are there things that are different from what you see onstage? Can you recognize which scenes these are for?
**PART II: CLASSROOM ACTIVITIES**

**Before the Show**

1. Have students read about the story of *Jane of the Jungle* (see Part I: The Story in this study guide). How do students think the world of the play might be represented? How will the scenery, costumes and props look? What do they think the music might sound like?

2. *Jane of the Jungle* is a musical. Discuss or write about: What defines a musical? How does the addition of music change the way the story is told? What are some examples of musicals in theatres, movies, or television?

**After the Show**

**Discussion About the Theatre**

Hold a class discussion when you return from the performance and ask students the following questions about their experience at SCR.

1. What was the first thing you noticed when you entered the theatre? What did you notice first on the stage?

2. What about the set? Talk about things you remember. Did the set change during the play? How was it moved or changed? Was there any space other than the stage where the action took place?

3. 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?

4. What did you think about the costumes? Do you think they fit the story? What things do you think the costume designer had to consider before creating the costumes?

5. How did music add to the performance?

6. 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?

7. If you were an actor, which of the characters would you like to play and why?

8. Which job would you like to try: Acting, Directing, Lighting designer, Sound designer, Stage Manager, Set designer, Costume designer or Stage crew? What skills might you need to complete your job?

9. How was the play different from the way you thought it would be?

10. How is being at the theatre different from being at the movies?

11. Think about the set, lighting, costumes and music used in the play. If you were asked to design a production of *Jane of the Jungle*, what would you do differently?

12. Write about how you think it might feel to be one of the actors. Would you notice the audience when
you’re on the stage? How might you feel about the reactions of the audience? How would you feel before the play began? What about after it ends?

**Discussion and Activities About the Play**

1. Ask students to use the vocabulary of theatre (see Part IV of this guide) to describe the performance.
   a. How did the actors look (costumes, makeup, movement)?
   b. How did the adult actors prepare to play the child roles?
   c. How did the stage look (scenery, lighting, props)?
   d. How did the play sound (music, singing, special effects)?

2. Were you surprised when the world turned into a jungle? How would you react to that? Have there been times when you felt that the world was confusing? Describe how you have gotten out of sticky situations in the past.

3. Like Jane, have you done things that you later weren’t proud of? Describe how you apologized for your behavior or made amends for your poor choices.

4. Who is your favorite character and how would you describe him/her?

5. Jane’s little brother Milo often comments on the action of the play. Write or discuss how Jane’s world looks from his perspective. Is there a time where you’ve witnessed someone else going through a rough time in their lives? How does Milo help or hinder Jane on her journey?

**Drawing Activities**

1. Draw a picture of what the audience might look like from the stage. Are you and your friends in the picture?

2. Draw a picture of your room. Next, imagine that it transforms into another setting entirely—a jungle like in the play, or maybe underwater, outer space, or in a foreign land—and draw the changes you imagine.

**Letters of Thanks**

Write letters of thanks to SCR describing the most memorable aspects of attending a performance of *Jane of the Jungle*, and what you enjoyed most about your visit to SCR.

Send letters to:

**The Segerstrom Foundation**  
c/o South Coast Repertory  
Attn: TYA  
PO Box 2197  
Costa Mesa, CA 92628-2197
Part III: At the Theatre

Welcome to the Argyros

The 336-seat Argyros Stage is the newest theatre space at SCR. It opened in 2002 with a huge celebration and we are delighted that thousands of Orange County school children fill this state-of-the-art facility each season to enjoy our Theatre for Young Audiences productions. The Argyros is a proscenium theatre designed to provide audiences a feeling of intimacy, with no seat more than 39 feet from the stage.

Theatre Etiquette

Theatre is an art form that depends on both the artists and the audience. A performance is influenced by an audience, just as an audience is influenced by a performance. The artists and staff of South Coast Repertory are creating a special new world for you to visit. When you walk into the theatre, you will feel that behind the curtain lies the secret of that new world which is about to come to life before your eyes. Sometimes it’s so exciting, you can barely hold still. But remember that once the play begins, you have a very important job to do. Everybody in the theatre is a part of the play. You are connected to all the other people in the audience, as well as to the actors on the stage. Remember, you’re all in the same room. They can SEE you, HEAR you, and FEEL you, just as you can SEE, HEAR, and FEEL them. Your attention, involvement, responses, and imagination are a real part of the performance. The play can actually be made better because of you!

Student Tips for Theatre Trips

• Stay with your group at all times and pay attention to your teachers and chaperones.
• Listen carefully to the SCR staff member who will board your bus with last-minute tips.
• Take your seat in the theatre before going to the bathroom or getting a drink of water.
• Make yourself comfortable while keeping movement to a minimum.
• Please do not stand up, walk around, or put your feet on the seat in front of you.
• Absolutely no chewing gum, eating, or drinking in the building.
• No backpacks, cameras, or electronic devices are permitted in the theatre.
• Feel free to talk quietly in your seats before the show.
• Show your appreciation by clapping for the actors at the end of the play.
• After the lights come back up, wait for the ushers to escort your group out of the theatre.

Theatre Etiquette Yes/No Game

Ask students the following questions to test their understanding of how to behave before, during, and after the performance.

Should you...
• Try your best to remain in your seat once the performance has begun? (Yes!)
• Share your thoughts out loud with those sitting near you? (No!)
• Wave and call out to the actors on stage? (No!)
• Sit on your knees or stand near your seat? (No!)
• Bring snacks and gum to enjoy during the show? (No!)
• Reward the cast and crew with applause when you like a song or dance and at the end of the show? (Yes!)
• Arrive on time so that you do not miss anything or disturb other audience members while you are being seated? (Yes!)
• Keep all hands and feet and items out of the aisles during the performance? (Yes!)

Programs

Everyone who attends a Theatre for Young Audiences performance at SCR receives a program, also called a playbill. Patrons at weekend public performances receive their programs from the ushers upon entering the theatre. At the conclusion of each weekday matinee, teachers will be given programs for their students which can be distributed back in the classroom. In addition to the customary information about the play and the players, the program contains features and activities that students will have fun working on after the show, either in class or at home on their own.

Basic Theatre Vocabulary

Acting The process by which an individual interprets and performs the role of an imagined character.
Action The core of a theatre piece; the sense of forward movement created by the sequence of events and the physical and psychological motivations of characters.
Ad-Lib To improvise stage business or dialogue; to make it up as you go along.
Apron The area of the stage that extends toward the audience, in front of the main curtain.
Backstage The space behind the acting area, unseen by the audience.
Balcony An upper floor of seats projecting out over the main seating area of a theatre.
Blocking The movement and stage business, designed by the director and performed by the actors.
Boxes Seats separated from the main seating area located on the upper level near the stage.
Box office A windowed space at the front of the theatre building where tickets are sold.
Business Any action performed on stage.
Character The role played by an actor as she or he assumes another’s identity.
Choreography The art of creating and arranging dances onstage.
Conflict The problem or incident that creates the action and is resolved by the end of the play.
Costume The carefully selected or specially designed clothing worn by the actors.
Cross The actor’s movement from one stage location to another.
Cue The last words or action of an actor immediately preceding the lines or business of another actor.
Dialogue The stage conversation between characters.
Diction The clarity with which words are pronounced.
Director The person who oversees the entire process of staging a theatrical production.
Downstage The part of the stage closest to the audience. At one time stages were raked, or sloped, with the lower (“down”) part closest to the audience, and the higher (“up”) part further away.
Ensemble A cast of actors working together effectively to present a theatrical performance.
Flats Canvas or wood-covered frames that are used for the walls of a stage setting.
**Green Room**  A room near the stage where actors await entrance cues and receive guests. The room’s name comes from Elizabethan times, when actors waited on a real “green” (or patch of grass).

**Improvisation**  The spontaneous use of movement and speech, made up by an actor to create a character.

**Lobby**  The public waiting area outside the theatre space.

**Mezzanine**  Lower level seating area beneath the balcony overhang.

**Monologue**  A solo speech during which the character reveals personal thoughts.

**Narrator**  A character who tells the story of the play directly to the audience.

**Orchestra**  Lower level seating area immediately in front of the stage.

**“Places”**  Direction given by the Stage Manager for actors to be in position before each act begins.

**Plot**  The “what happens” in a story: beginning (the setting, characters, and problem); middle (how the characters work to solve the problem); and the ending (resolution of the problem).

**Project**  To speak loudly so the entire audience can hear you.

**Props**  All the stage furnishings, including furniture, that are physically used by the actors.

**Proscenium Stage**  A traditional theatre with the audience seated in front of a proscenium arch framing the stage. SCR’s Argyros Stage is a proscenium stage.

**Run**  Length of time the play will be presented (i.e two weeks, two months, two years).

**Script**  The text of the play, including dialogue and stage directions, all written by the playwright.

**Set**  All of the scenery that makes up the physical environment of the world of the play.

**Stagecraft**  The knowledge and skills required to create the physical aspects of a production; i.e., scenery, lighting, costumes, props and recorded sound and music.

**Stage Left**  That part of the stage to the actor’s left when the actor faces the audience.

**Stage Manager**  The person who supervises the physical production of a play and who is in charge of the stage during the performance.

**Stage Right**  That part of the stage to the actor’s right when the actor faces the audience.

**Strike**  Dismantling the set, costumes and props at the end of the run of a show.

**Theme**  The central thought, idea, or significance of the action of a play.

**Upstage**  The area of the stage farthest way from the audience and nearest to the back wall.
PART IV: EDUCATION STATION

Study guide activities directly support the California State Standards in the areas of:

1. English Language Arts
   1.0 Word analysis and systematic vocabulary development
   3.0 Literary response and analysis
   1.0 Writing strategies and applications

2. Mathematical Reasoning
   1.0 Students make decisions about how to approach problems
   2.0 Students use strategies, skills and concepts in finding solutions
   3.0 Students move beyond a particular problem by generalizing to other situations

3. Visual Arts/Performing Arts Theatre
   5.0 Connections, relationships, applications
   2.0 Creative expression
   3.0 Aesthetic valuing

The SCR Study Guide is designed to put activities in the teacher's hand which will make the theatre experience more meaningful for the students. The packet is designed to incorporate many of the California State Standards making the learning relevant and integrated.

Five Strands of Arts Education

Students in a comprehensive program are expected to master the standards of an arts discipline, which includes the following five strands:

1.0 Artistic Perception refers to processing, analyzing and responding to sensory information through the use of the language and skills unique to dance, music, theatre and visual arts.

2.0 Creative Expression involves creating a work, performing and participating in the arts disciplines. Students apply processes and skills in composing, arranging and performing a work and use a variety of means to communicate meaning and intent in their own original formal and informal works.

3.0 Historical and Cultural Context concerns the work students do toward understanding the historical contributions and cultural dimensions of an arts discipline. Students analyze roles, functions, development in the discipline, and human diversity as it relates to that discipline.

4.0 Aesthetic Valuing includes analyzing and critiquing works of dance, music, theatre or visual arts. Students apply processes and skills to productions or performances. They also critically assess and derive meaning from the work […] and from performances and original works based on the elements and principles of an arts discipline.

5.0 Connections, Relationships, Applications involves connecting and applying what is learned in one arts discipline and comparing it to learning in the other arts, other subject areas and careers. Students develop competencies and creative skills that contribute to lifelong learning.

From the California And Visual Arts Framework

Education in the arts is essential for all students. California’s public school system must provide a balanced curriculum, with the arts as part of the core for all students, kindergarten through grade twelve, no matter what the students’ abilities, language capacities or special needs happen to be. Each of the arts disciplines maintains a rich body of knowledge that enables the students to understand their world in ways that support and enhance their learning in other core subjects. In addition, through this rich body of knowledge, students learn how each of the arts contributes to their own sensitivity of the aesthetic qualities of life. Students learn to see what they look at, to hear what they listen to, feel what they touch and to understand more clearly what they integrate into their own experience.

Part V: Resources

Jane’s journey into the jungle of pre-adolescence is fraught. Here are some links for parents and kids to help navigate the jungle.

**For Kids:**

Here’s a super cool website about skateboarding:
http://skateboarding.transworld.net/

Teen Nick’s got a whole page of quizzes you can take. Find out: Are you a Drama Queen? What style of dance are you?
http://www.teennick.com/quizzes/

Interested in learning how to cook? Here’s an awesome website that will show you how:
http://www.kidswholovetocook.com/

Learn about some of the cool stuff that kids your age are doing:
http://pbskids.org/itsmylife/blog/tweens-doing-cool-stuff/

**For Parents:**

An article about raising girls with healthy self-esteem:
http://www.aboutourkids.org/articles/how_raise_girls_healthyl_selfesteem

Ideas for engaging pre-teens in arts:

Advice from tweens: 10 Things Kids Wish Their Parents Do