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Even though Ivy and Bean think that they have nothing in common, the two girls come together to play a trick on Bean’s big sister, Nancy. After all, the bossy Nancy is the perfect target for Ivy (a witch-in-training) to practice her new spell. So the two girls join forces; and along the way they become best friends, learn invaluable lessons about the importance of friendship and family—and even try to break a world record!

**The Characters**

Bean, a fun, wild and goofy kid
Ivy, a quiet girl who’s full of ideas
Nancy, Bean’s older sister
Mom, Bean’s mom
Dad, Bean’s dad
Leo, Zuzu, Sophie & Eric, the kids on Pancake Court

**The Story**

Before Bean met Ivy, she didn’t like her. Bean’s mother was always saying that Bean should try playing with the new girl across the street. But Bean didn’t want to.

“She’s seven years old, just like you,” said her mother. “And she seems like such a nice girl. You could be friends.”

“I already have friends,” said Bean. And that was true. Bean did have a lot of friends. But, really, she didn’t want to play with Ivy because her mother was right—Ivy did seem like such a nice girl. Even from across the street she looked nice. But nice, Bean knew, is another word for boring.

Ivy sat nicely on her front steps. Bean zipped around her yard and yelled….Ivy wore a dress every day. Bean wore a dress when her mother made her. Ivy was always reading a big book. Bean never read big books. Reading made her jumpy….

So for weeks and weeks, Bean didn’t play with Ivy. But one day something happened that changed her mind.
Ivy + Bean author Annie Barrows started writing books when she was nine. After studying medieval history at UC Berkeley, she became an editor, and then she went back to school to study writing.

After writing a number of books for adults, Barrows wrote “Ivy + Bean,” her first book for kids in 2006. There are now ten books in the series. (See Part V: Resources for a complete list of titles.) “Ivy + Bean” garnered numerous awards, including Kirkus Reviews Best Book of the Year, an ALA Notable Children’s Book, and a People magazine’s “Summer’s Hottest Reads” selection.

Born in San Diego, Annie now lives in Northern California with her husband and two daughters, Clio and Esme. One of her daughters is like Ivy and the other is like Bean. They both make a lot of potions.

ANNIE BARROWS, Talking About Ivy + Bean:

"One of the big problems of being a kid is that your parents often try to make you play with people you don’t really like. My parents were forever trying to get me to like the kids of their friends. These kids were often weird. I didn’t want to play with them. It was a problem.

I remembered that when I was writing the first “Ivy + Bean.” Ivy and Bean are very different. Bean is loud and wild and goofy. She loves to be involved in games and poke her nose in other people’s business. Ivy is quiet and full of ideas. She spends most of her time learning how to be a witch. Each girl thinks the other one is weird. Each girl thinks she could never be friends with the other. Especially because their parents keep nagging them about it.

But sometimes opposites can become the best of friends because they’re opposites. For example, people who like to talk need people who like to listen. And people with great ideas need people who can put those ideas into action. For Ivy and Bean, their differences mean that they have more fun together than they could ever have separately. It also means that, together, they do more wacky things than any one kid could ever dream up. The Ivy and Bean books are about the adventures—and disasters—created by this unlikely team. And since their motto seems to be ‘Why not?’ there’s every reason to believe that their capers and catastrophes will continue for quite a while."

To learn more about Annie Barrows, visit www.anniebarrows.com.
Scott Elmegreen is a playwright, composer, lyricist, sound designer, and novelist whose work has premiered on Broadway, television and in film, as well as off-Broadway, regionally and internationally. His other musical work for young audiences includes *The Magic School Bus, Live! The Climate Challenge* (music and lyrics; national tour, Bay Area Children’s Theatre, Oregon Children’s Theatre) and *Awesome Allie: First Kid Astronaut* (book; Vital Theatre). Other notable projects include the Emmy Award-nominated *Colin Quinn Long Story Short*, directed by Jerry Seinfeld (original compositions; Broadway, national tour, HBO special); *COLLEGE The Musical* (NYMF Award for Excellence, Richard Rodgers Award Finalist); and *Vote For Me: A Musical Debate* (New York Musical Theatre Festival). Scott is also a published author of young adult fiction and a graduate of Princeton University. To learn more about Scott Elmegreen and his work: www.scottelmegreen.com.
Part II: Classroom

Before the Show

1. Introduce Annie Barrows’ first “Ivy + Bean” book to the class by either reading it aloud, or asking students to read it aloud.

2. Ask students to:
   a. Identify the main events of the story’s plot. What happens in the book? Did anything surprise you?
   b. Discuss the traits of the main characters—Ivy and Bean—both their physical and emotional characteristics. How do their personalities and behavior affect their new friendship?
   c. Talk about the story’s underlying theme(s) or message.

3. Allow students to retell or dramatize the story by employing different vocal tones and attitudes to explore multiple possibilities in a live performance. (What will Ivy and Bean sound like? How will they move?)

4. Examine the differences between fiction and drama. Explore what it means to “adapt” literature from one form to another, specifically from fiction to drama or a musical theatre piece. Discuss various ways that the content of the book might have to change in order to be suitable for staging using information in the book, as well as prior knowledge of the conventions of live theatre. (What parts of the book are you most excited to see realized on stage? Which parts would be the hardest to include in a stage adaptation?)

5. Ask students to make predictions about the musical adaptation they’re going to see based on their knowledge of the source text, as well as other “Ivy + Bean” books they may have read. For example, not every character or event in the book appears in the play. Which ones do you expect to see onstage? Who will the actors be? How will the scenery, costumes and props look? How will the music sound? (If interested, have students draw a picture of what they think the scenery will look like.)

Words, Words, Words!
Have the students match these vocabulary words from the show with their definition and then listen for them during the performance.

_____1. Cul-de-sac  a. A promise
_____2. Spew  b. The use of magical powers
_____3. Sprain  c. A twist to a joint that stretches or tears a ligament
_____4. Sorcery  d. To thicken and separate into a combination of liquids and solids—often a result of spoiling
_____5. Oath  e. To accept that something is true
_____6. Curdle  f. A dead-end street with only one outlet
_____7. Transport  g. An angry outburst by someone who is behaving like a child
_____8. Acknowledge  h. Not clearly seen or understood
_____9. Tantrum  i. To flow out quickly and forcefully
_____10. Obscured  j. A bad or difficult situation
_____11. Dire straits  k. To move something from one place to another
Vocabulary Game

WORD SEARCH WORDS

Spew
Sorcery
Transport
Tantrum
Sprain
Curdle
Acknowledge
Oath

Super-Exciting All-Eyes-on-Me Famous World Record:

Ivy and Bean’s friend Leo finds a book of world records, and it inspires the kids on Pancake Court decide to set their own world record.

One of the most famous books containing unbelievable achievements is the book of “Guinness World Records.” It was first published in 1955, after its founder, Sir Hugh Beaver, the managing director of Guinness Brewery, got into an argument with a friend about the fastest game bird. Beaver wished there was a published book to settle such disputes and went to work compiling facts. The book of “Guinness World Records” now holds its own world record as the best-selling copyrighted book of all time.

Here are some wild world records.* Have the students find more and add to the list!
1. The smallest living dog, a Chihuahua named Miracle Milly, is only 3.8 inches tall.
2. The largest collection of rubber ducks is 5,631.
3. The world record for the most tennis balls held in the mouth by a dog at one time is five.
4. The most push-ups completed in one hour is 1,940.
5. The most soccer balls juggled at one time is five.
6. ________________________________________________
7. ________________________________________________
8. ________________________________________________
9. ________________________________________________
10. ________________________________________________
11. ________________________________________________
12. ________________________________________________

*All world records from “Guinness World Records.”

Answers: 1. f; 2. i; 3. c; 4. b; 5. a; 6. d; 7. k; 8. e; 9. g; 10. h; 11. j
**After the Show**

**QUESTIONS FOR DISCUSSION:**

1. How are Ivy and Bean different? How are they similar? Ask the students to identify why Ivy and Bean make a great pair.

2. Ask the students about an unexpected friendship they’ve made. What did they learn about the person once they got to know them better?

3. Leo loves sports. Ivy loves reading. Bean loves getting into trouble. Ask the students to talk about their favorite things to do on Saturday.

4. What do Ivy and Bean learn about working as a team? What can they accomplish together that they couldn’t accomplish on their own?

5. Ask the students about Bean and Nancy’s relationship as sisters. Why is it hard for them to get along? In what way are they similar? In what way are they different?

6. Talk to the students about adapting the books for the stage. Have any of the students read the books from the “Ivy + Bean” series? If they have, ask them if they recognized any plot points from the book. How was the play similar to or different from what they imagined?

7. Much of *Ivy + Bean*’s story is told through song. Have the students listen to the songs (http://www.scottelmegreen.com/Ivy_and_Bean_Score.html), ask them to identify their favorite and then have them explain why. How is the story served by the song? How do the melody and lyrics help communicate how the characters are feeling?

**ACTIVITIES:**

1. Ivy and Bean have a lot of adventures throughout the musical: hiding from Nancy, creating spells and attempting to set a new world record. Have your students write about an adventure they’ve had with their own best friend.

2. The “Ivy + Bean” books are also famous for their illustrations. Have the students illustrate their stories with their own signature style.

3. Bean sets the scene of the musical by singing about her street, Pancake Court. Have the students write a song about their street and why they love it.

**Letters of Thanks**

Write letters of thanks to SCR describing the most memorable aspects of attending a performance of *Ivy + Bean*, and what they enjoyed most about their visit to SCR.

**South Coast Repertory**

Attn: TYA

PO Box 2197

Costa Mesa, CA 92628-2197
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 each and every 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?
• 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

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

Here’s a list of all the books in the “Ivy + Bean” series:

1. “Ivy + Bean”
2. “Ivy + Bean and the Ghost That Had to Go”
3. “Ivy + Bean Break the Fossil Record”
4. “Ivy + Bean Take Care of the Babysitter”
5. “Ivy + Bean: Bound to Be Bad”
6. “Ivy + Bean: Doomed to Dance”
7. “Ivy + Bean: What’s the Big Idea?”
8. “Ivy + Bean: No News is Good News’
10. “Ivy + Bean: Take the Case”

The Ivy + Bean series’ official website: http://www.anniebarrows.com/ivyandbean/

A great video about Ivy + Bean in the classroom: http://www.youtube.com/watch?v=KKNndBM3l9A

A short film made by Ivy + Bean super fans: http://www.youtube.com/watch?v=TLfwTRDcHRo

Other fun links

Listen to the songs of Ivy + Bean: http://www.scottelmegreen.com/Ivy_and_Bean_Score.html

Ivy + Bean’s babysitter test: http://www.anniebarrows.com/ivyandbean/ivyandbean/babysitter/
(Ivy and Bean are very particular when it comes to babysitters. Here’s a fun test you can use to make sure your babysitter’s right for you.)

Craft ideas from Ivy + Bean: http://www.anniebarrows.com/ivyandbean/ivyandbean/craftsandideas/

Here’s the official Guinness World Records website: http://www.guinnessworldrecords.com/

Other productions of Ivy + Bean: The Musical

Bay Area Children’s Theatre production: http://www.bactheatre.org/nowplaying?gclid=COv6tMeBmrOCFxAMmgdFxsAMw

Orlando Repertory Theatre: http://www.orlandorep.com/event/ivy-bean-the-musical/?gclid=CNmB25aCmroCFY1FMgodzQ4ANA


“Ivy + Bean: Take the Case,” the newest book in the series.