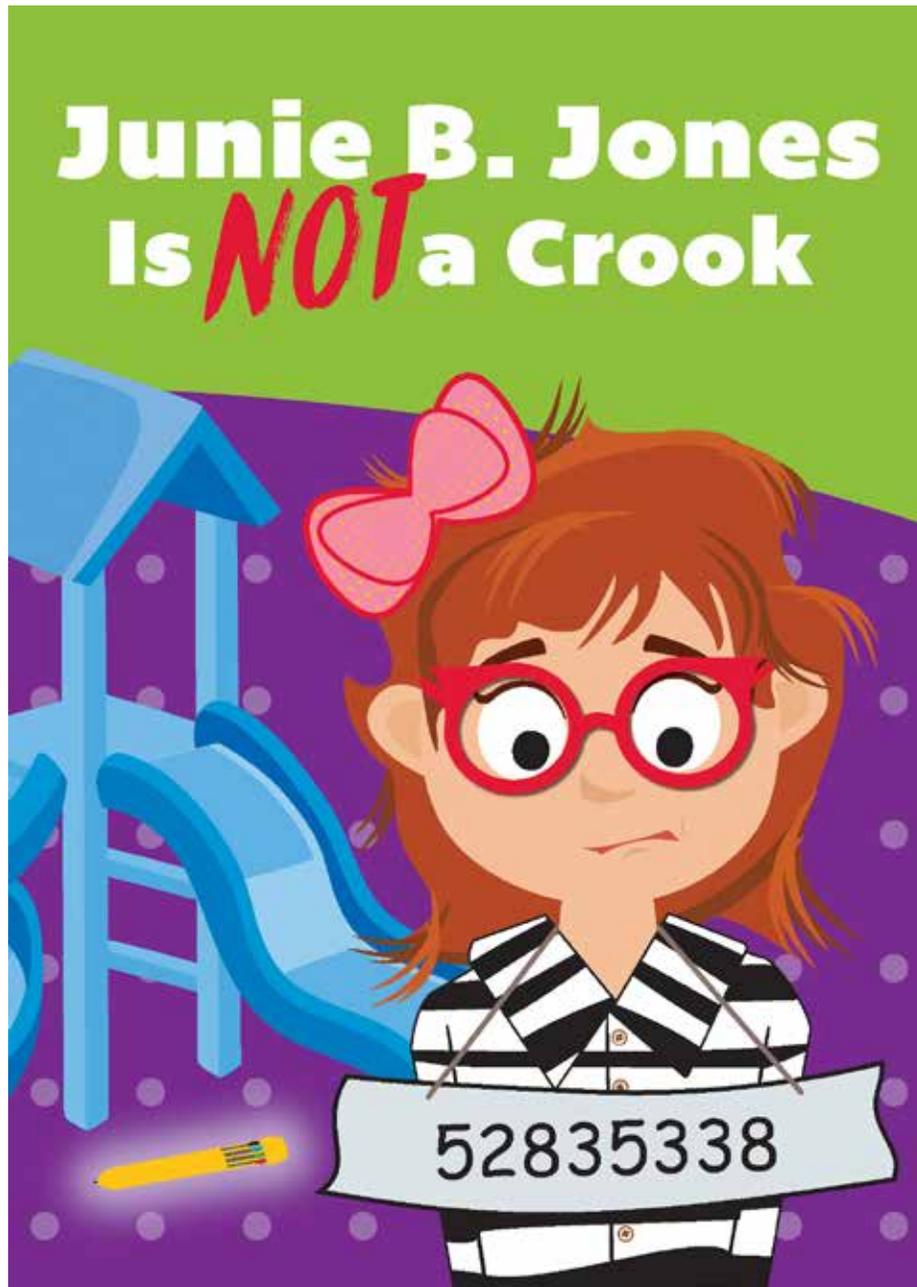


South Coast Repertory

STUDY GUIDE



Prepared by Literary Intern Lena Romano
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Part I: The Play

THE CHARACTERS

In *Junie B. Jones Is Not a Crook*, seven actors play 16 characters.

Actor 1: Junie B. Jones

Actor 2: Grace/Pink Fluffy Girl

Actor 3: Lucille/Grouchy Typing Lady

Actor 4: Mrs./Mother/Parrot

Actor 5: Meanie Jim/Mitten Crook/Grandpa

Frank Miller

Actor 6: Handsome Warren/
Live Fireman

Actor 7: Ricardo/Principal/
Lucille's Grandpa

THE STORY

Junie B. Jones is an energetic kindergartener with two best friends—Grace and Lucille. Grace is the fastest kid in the entire class, and Lucille is the most beautiful; she always wears pretty dresses and fancy socks. Junie B. is particularly excited today because she is wearing a pair of furry black mittens that her Grandpa Frank Miller bought her for no good reason. It wasn't even Christmas or Valentine's Day.

Junie B. and her best friends play horses together before school. They gallop and trot and snort around the playground. But today, Junie B. and Grace cannot find Lucille; and playing horses isn't as fun with only two people. When they finally find Lucille, she is being chased by a new boy in class named Warren. Junie B. and Grace save her by chasing Warren away, but much to their surprise, Lucille is angry with them. After all, Warren is very handsome. Lucille then informs the girls that Warren is her boyfriend because she saw him first. But Junie B. and Grace want a chance with him, too. This makes Lucille furious and she stomps away.

When the bell rings, Junie B. races to the classroom to show everyone her new furry mittens. She tries to show Lucille her mittens first, but Lucille tells her she is being annoying and that she's worried Junie B. will try to steal her new boyfriend, Warren, even though Junie B. already has a boyfriend named Ricardo. Then, Meanie Jim tells Junie B. to "quit bothering everyone," but she doesn't listen. Finally, Mrs., the teacher, takes away Junie B.'s mittens in front of the whole class.

Recess is finally here! That means that Junie B. gets her furry mittens back! While Junie B. and her friends play horses, Ricardo confronts her about a rumor he's heard. Junie B. confirms the rumor's truth: yes, she is breaking up with him. But she still wants to be friends, and Ricardo agrees.

While playing horses, the three girls notice Handsome Warren nearby. Lucille, Grace and Junie B. take turns trying to impress him with their shoes, dresses and talents. When Junie B. tries to talk to him, she makes her-

self laugh so hard that she falls on the ground and rolls around. Handsome Warren watches her, calls her a nutball and then leaves.

When the bell rings, Junie B. goes to retrieve her mittens and jacket, which she'd tossed aside while playing and, to her horror, her furry mittens are missing! Junie B. tells Mrs. that someone stole them, and so Mrs. takes Junie B. to the principal's office to check the Lost and Found.

Despite her thorough search, Junie B. doesn't find her mittens in the Lost and Found. But she *does* find a teddy bear backpack. The Principal, however, reminds her that she cannot just take something that doesn't belong to her, even if someone has lost it. On her way back to the classroom, Junie B. finds something even more wonderful: a pen that writes in four different colors. Wowie wow wow! She decides to keep the pen and give it a good home. Because finders keepers, losers weepers—right?

The next morning, Junie B. asks Grandpa Frank Miller to buy her a new pair of furry mittens. But, unfortunately, Grandpa Miller already bought her the very last pair. He reassures Junie B. that her mittens might still turn up; after all, he lost his wallet not too long ago and someone returned it. Suddenly, Junie B. is conflicted. She still has the pen that she found. And she doesn't want to return it. But maybe finder keepers, losers weepers really isn't the rule. So does that make Junie B. a...crook?

The next day at school, Junie B. sees a classmate wearing a pair of black furry mittens. Has Junie B. finally found the mitten crook? Will she get her mittens back once and for all? Will she take the pen to the Lost and Found? And will she finally prove to the world—and to Handsome Warren—that she's neither a nutball nor a crook?



GOING BY THE BOOK: AN EXCERPT FROM JUNIE B. JONES IS NOT A CROOK

In this excerpt from Junie B. Jones Is Not a Crook, by Barbara Park, Junie B. goes to the Principal's office to look for her furry mittens in the Lost and Found

Just then, I heard a door open. It was Principal! He was coming out of his office!

I jumped up and down at his sight. 'Cause I know that guy very good!

"Principal! Look! Look! It's me! It's Junie B. Jones! My mittens got stoled on the playground! And so Mrs. brought me here to get them! So just hand them over and I will be on my way...no questions asked."

Principal looked funny at me. Then he went to the closet and pulled out a big box.

"This is the Lost and Found, Junie B.," he explained. "Anytime that someone finds something that's been lost, they bring it here. And we put it in this box."

"How come?" I asked. "How come they bring it here instead of taking it home?' Cause one time I found a nickel in the street. And Daddy said I could put it in my bank. 'Cause *finding* isn't the same thing as *stealing*. Right, Principal? Finding is a *lucky duck*."

Principal laughed a little bit.

"Well, finding a nickel in the street is different, Junie B.," he said. "For one thing, it would be almost impossible to discover who the owner of the nickel really was. And for another thing, losing a nickel isn't really a big deal. But when someone loses something *personal*—like mittens, for instance—well, that's a *very* big deal. And so if someone else *finds* the mittens, they can bring them to the Lost and Found, and the owner can get them back."

He smiled.

"And that makes everyone happy, Junie B.," he said. "The owner

is happy because she has her mittens back. And the person who found them is happy because she's done a good deed.

He pointed to a piece of paper taped on the box.

"See this? This is a poem the third grade wrote about the Lost and Found. It says:

*"If you find stuff,
Bring it in.
All day long,
You'll wear a grin."*

I did a frown.

"Yeah, only here's the problem. I didn't *lose* my mittens. They got stoled on *purpose*. And so no one will bring them in and wear a grin, probably."

Principal raised up his eyebrows. "Well, you never know, Junie B. Why don't you look in there and see?"

He opened up the box for me.

That's when my eyes got big and wide. 'Cause it was filled with the wonderfulest items I ever saw!

There were sweaters! And sweatshirts! And baseball caps! And gloves! And balls! And a lunchbox! And a scarf! And sunglasses! And a watch with Mickey Mouse on it!

Also there was a backpack that looked like a teddy bear!

"OOOOH! I ALWAYS WANTED ONE OF THESE!" I hollered real thrilled.

I put it on my back and skipped around the office.

"How does it look back there?" I asked.

Principal ran after me.

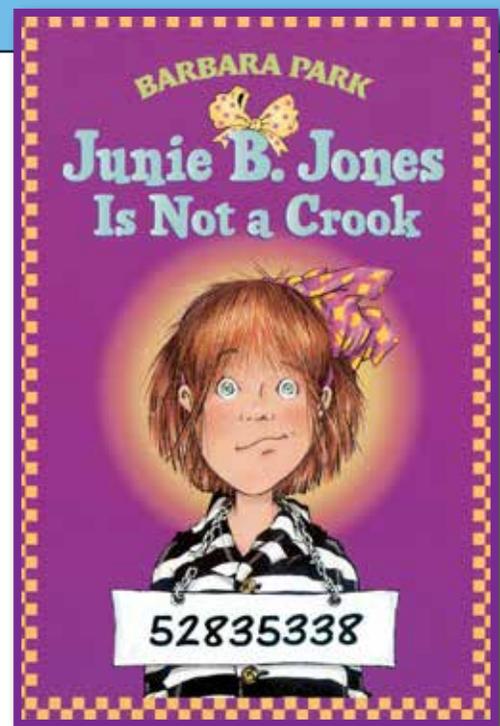
He took the teddy off my back. And put it back in the box.

"We're looking for your *mittens*, remember?"

Just then, I felt upset again.

'Cause I almost forgot about those furry guys, that's why. "Oh, yeah...my mittens," I said real glum.

I looked through the box some



more.

"They're not here," I said. "My mittens are gone forever and ever, I think."

I did a sad sigh.

Then I picked up the teddy backpack again.

"Maybe I will take *this* instead," I said. "'Cause this teddy backpack will ease my pain, I believe."

Principal said no.

"How come?" I asked. "'Cause the owner doesn't even want it anymore, I bet. Her mother already bought her a new teddy backpack, probably. And so this one is just going to go to waste."

Principal stood me up and turned me to the door.

That meant I am leaving, I think.

"Come back tomorrow and look for your mittens again," he said.

I talked real fast.

"Yeah, only I just remembered something. I used to have a teddy backpack just like that one, maybe. Only then I lost it, probably. And so I better take that one home with me. Or else my mother might be mad."

Principal walked me to the door. He faced me down the hall.

"Good-bye, Junie B.," he said.

I hanged my head real disappointed.

'Cause guess why?

Good-bye means no *teddy backpack*.

MEET THE PLAYWRIGHT: ALLISON GREGORY

Allison Gregory's plays have been produced all over the country and she has received commissions, grants and development support from South Coast Repertory (SCR), The Kennedy Center, Oregon Shakespeare Festival, Indiana Repertory Theatre, the Skirball-Kenis



Allison Gregory

Foundation, ACT Theatre, Seattle Repertory Theatre, The Empty Space, Seattle's Office of Arts and Cultural Affairs, Seattle Dramatists, Northwest Playwright's Alliance, ZACH Theatre, Austin Scriptworks and Hedgebrook Playwright's Foundation. She has been the recipient of the Julie Harris Playwriting Award and SCR's

California Playwrights Award (*Forcing Hyacinths*); Garland and Drama-Logue Awards (*Fall Off Night & Breathing Room*); and *Seattle Times* Awards for Best New Play (*Burning Bridget Cleary*), among others. Her plays for young audiences include *Go Dog. Go!*, adapted from the P.D. Eastman book, co-written with Steven Dietz; *Even Steven Goes to War* ("Zoni" Best New Script Award; American Alliance for Theatre Education and Unpublished Play Reading Project awards; Kennedy Center New Visions/New Voices selection); and several plays based on the beloved *Junie B. Jones* book series by Barbara Park. Gregory lives in Austin and Seattle with her husband, playwright Steven Dietz, and kids, Ruby and Abraham.

MEET THE AUTHOR: BARBARA PARK

Barbara Park was the beloved author of the wildly popular, *New York Times* bestselling *Junie B. Jones* series. She won more than 40 children's book awards and was featured in *The New York Times*, *USA Today* and *Time* magazine.



Barbara Park

Twenty years after the world's funniest kindergartner made her debut, Park 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." Park told Barnes & Noble, "I don't have a problem being six years old in my head. 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 six-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." Park also wrote award-winning middle grade novels and best-selling picture books. She died in 2013, after a long battle with ovarian cancer.

This season's production of *Junie B. Jones Is Not a Crook* is the rambunctious title character's third appearance at SCR. In 2009, the theatre produced *Junie B. Jones and a Little Monkey Business*, and in 2011, SCR produced *Junie B. in Jingle Bells Batman Smells!* The latter adaptation was written by Allison Gregory, who also adapted *Junie B. Jones Is Not a Crook*.



AN INTERVIEW WITH AUTHOR BARBARA PARK

In this excerpt from a 2005 interview published in *Time Magazine*, *Andrea Sachs* (“*Galley Girl*”) and author *Barbara Park* discuss *Junie B. Jones*’ vocabulary, the series’ use of humor and seeing the world through the eyes of a five-year-old.

Galley Girl: You’re known for your distinctive word use in these books. How would you describe your writing style?

Barbara Park: What I try really hard to do is be five in my head, to just absolutely go to this very innocent level. I like to think that *Junie B.* looks at the world—and this isn’t a negative comment on her—from the lowest common denominator. It’s not all gray to her; it’s all black and white. I think the five- and six-year-old mind-set is

very much like that. You just know things very clearly, that as you grow up, get murky. I try to write her in really simplistic, very innocent

BP: A lot of kindergarten kids can read the books, because their parents have started reading to them at home at such early ages. But I would say that second graders and third graders are the biggest fans, and of course first, because she is in first grade now.

GG: Are we talking, as usual, about mainly girls?

BP: I would say two-thirds. I would say about one-third boys are usually in the [bookstore] lines, which is kind of cool. But I think part of it is because she’s not a girlie-girl. She could be *Johnnie B. Jones* and probably the stories wouldn’t change very much.

GG: Do you have internal rules as to what you won’t discuss in these books?

BP: No. I think I just monitor as it goes. One thing I have never liked—I’ve never thought it was funny to do bathroom humor, which tends to make little kids laugh a lot. To me, it’s too easy of a joke.

GG: Were you like *Junie B.* as a child?

BP: I wasn’t that over-the-top, but I got sent to the principal in first grade for talking. And my father was for a long time the president of the Board of Education. That was always a hard note to bring home.



Barbara Park

terms. In that regard, she gets in trouble. She doesn’t have a great command of the language yet; she doesn’t speak the Queen’s English, which I think would be ridiculous for a five-year-old. I just have fun. I try to make myself laugh.

GG: What age group is reading these books?

FROM PAGE TO STAGE: AN INTERVIEW WITH DIRECTOR BETH LOPES

Beth Lopes makes her SCR directing debut with *Junie B. Jones Is Not a Crook*, but is known all over the Los Angeles area for her imaginative productions—from the works of Shakespeare to new plays. Before rehearsals began, Lopes took some time to answer a few questions about how a director brings a play to life.

Q: What does a director do?

A: My go-to explanation for the role of the director is “the guide from page to stage.” Essentially, it is the director’s job to take the story of the script and translate it to a living, breathing onstage event.

Q: What was your path to becoming a director? Have you always wanted to work as a theatre director?

A: I was a part of a spectacular drama program in high school that facilitated the upperclassmen directing one-acts with the freshmen. I knew then that directing was something I really loved doing, but it wasn’t until much later that I realized I wanted to do it as a career. I liked being an actor, but I realized that I wasn’t getting the same satisfaction at the end of a process as I did when I was directing. I loved being a part of the entire storytelling process.

Q: What drew you to and excites you most about *Junie B. Jones Is Not a Crook*?

A: *Junie B. Jones* is such a special character! She’s a clever, lovable, oddball who is firmly in control of her own universe. That’s not to say she isn’t flawed, which is one of the best parts about *Junie B. Jones Is Not a Crook*. This story teaches us that you can be a good person and still make mistakes. It’s how you handle those mistakes that is the true measure of your character. I think that’s a very valuable message for audiences of any age!

Q: Can you describe a normal rehearsal day?

A: For this show, rehearsal is like a giant playground! We’ll work on a specific scene and all of us will be throwing out possible jokes and staging ideas, laughing

and creating *Junie B.*’s world. As the day continues, I’ll start to edit our best ideas into the specific narrative that you’ll see in the show!



Beth Lopes

Q: What are tech rehearsals? How do they bring the whole show together?

A: Tech rehearsals are when the magic of the rehearsal room is combined with the magic of our incredible designers. The world that the actors are imagining in rehearsal is fully realized onstage in the form of lights, sound, costume and scenery. Of course, it takes time to make sure that the pieces are working together seamlessly, which is what tech rehearsals are all about!

Q: What is the difference between directing a children’s play and a play aimed at adults? Do you approach them any differently?

A: Fundamentally, no, I don’t approach them differently.

I’m always trying to tell the story of the script in a way that will have the most resonance with the audience. That being said, when your audience is largely young people, you should take that into consideration. What I love about children is their willingness to imagine and participate in the world of theatre. I’m looking forward to the opportunity to engage with our audiences in a more direct way than might be possible with another kind of show.

Q: Do you have a favorite character in *Junie B.*?

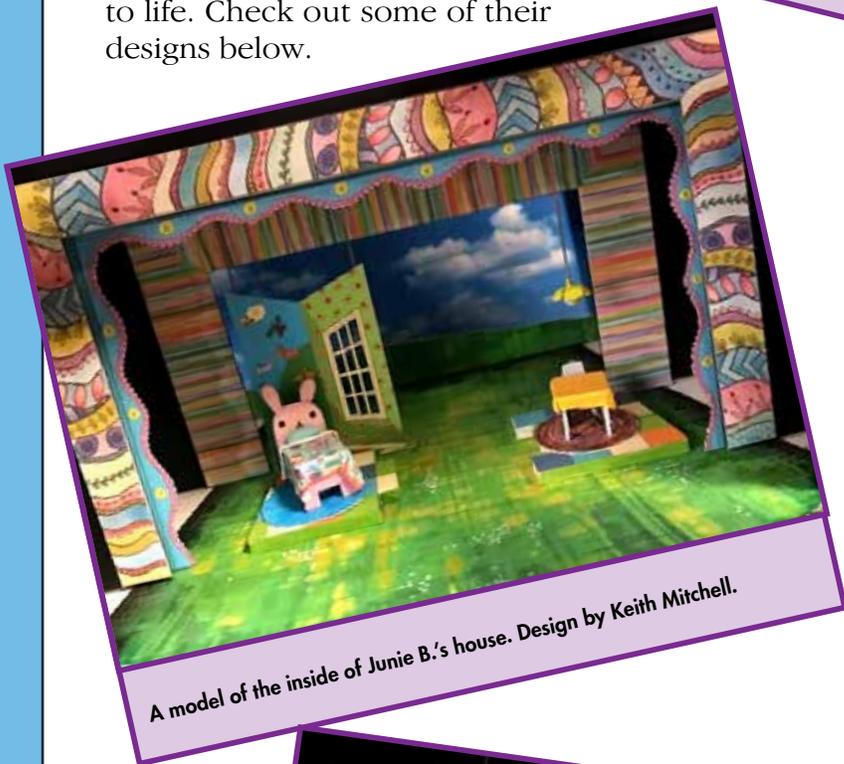
A: While it’s super hard to pick a favorite, I will admit that I am partial to Grouchy Typing Lady. I remember being scared or intimidated by certain adults when I was younger and it was always a cool moment when I realized that they were just a person, like me.

THE WORLD OF JUNIE B. JONES IS NOT A CROOK

The story of *Junie B. Jones Is Not a Crook* takes place in a number of locations and spans a number of days. On top of that, most of the actors play a number of characters. But luckily, director Beth Lopes has assembled a very talented design team that can handle the task of bringing the bright, bold and fast-paced world of Junie B. to life. Check out some of their designs below.



A model of what Junie B.'s classroom will look like. Design by Keith Mitchell.



A model of the inside of Junie B.'s house. Design by Keith Mitchell.



Junie B. and That Grace costumes. Designs by Kathryn Poppen.



A model of the Principal's Office design. Design by Keith Mitchell.

Part II: Classroom Activities

BEFORE THE SHOW

1. Introduce Barbara Parks' *Junie B. Jones* book series to your class—and perhaps read one of the books aloud. (This production includes stories from *Junie B. Jones Is Not a Crook* and *Junie B. Jones Loves Handsome Warren*.)

After reading, ask your students to:

- a. Identify the main events of the plot and their causes.
 - b. Discuss the major characters—their traits, motivations and contributions to the dramatic action.
 - c. Identify the story's themes and underlying messages.
2. Discuss the concept of first-person narrative and how it is used in the *Junie B. Jones* series. Ask the students to identify what Junie B.'s voice as narrator adds to the story. Does it make it funnier? Does it help them understand why Junie B. decides to do what she does?
 3. Discuss the difference between fictions and drama, and explore what it means to “adapt” a book into a play.
 4. Discuss all the different jobs involved to bring a production like *Junie B. Jones Is Not a Crook* to life. Have students research the occupations on this list and share what they find with the class.
 - a. Actor
 - b. Director
 - c. Playwright
 - d. Designer
 - e. Stage manager
 - f. Stage crew

WORDS, WORDS, WORDS

Junie B. talks *a lot* (and sometimes during class when she's not supposed to!). Try to match these words with their definitions and then listen for them during the performance.

WORD

1. Crook
2. Automatically
3. Possession
4. Arithmetic
5. Trampling
6. Perspiration
7. Heartsick
8. Attractive
9. Fiber

DEFINITION

- a. Sweat, or the process of sweating
- b. Sad from grief or loss of love
- c. walking on something or someone
- d. material in food derived from plants
- e. Appealing and pleasing to look at
- f. A person who is dishonest or a criminal
- g. The state of having, owning or controlling something
- h. The branch of mathematics dealing with adding, subtracting, multiplying or dividing numbers
- i. By itself with little or no direct human control

GRAMMAR POLICE!

Junie B. is in kindergarten and so she's still learning her grammar. Sometimes the words she says are incorrect. Try to correct each bolded word using the options below.

1. Lucille is way **beautifuller** than me.
 - a. More beautiful
 - b. More beautifuller
 - c. Beautifullest
2. Somebody **stoled** my mittens!
 - a. Stoler
 - b. Stealed
 - c. Stole
3. If I get **sended** to the office...
 - a. Send
 - b. Sended
 - c. Sent
4. These are the **wonderfullest** items.
 - a. Most wonderful
 - b. More wonderfuling
 - c. Wonderfuller
5. Then he **runned** in the living room. And he **throwed** up on the rug. That's how come I **hid** under the sink.
 - a. Runned, throw, hid
 - b. Ran, threw, hid
 - c. Ran, throwed, hid

AFTER THE SHOW

Discussion About the Theatre

Hold a class discussion when you return from the performance and ask the students about their experience attending live theatre.

1. What was the first thing you noticed about the theatre? What did the stage look like?
2. Discuss the technical elements of the production—the set, costumes, lighting and sound. Ask the students what they liked best and why. How did these elements help to tell the story of Junie B. and her friends?
3. In *Junie B. Jones Is Not a Crook*, seven actors play 16 characters. How did the actors differentiate their multiple roles? Discuss their use of voice, physicality and costumes.
 - a. If you were an actor in *Junie B. Jones Is Not a Crook*, which role would you like to play and why? What would you do physically and vocally to portray the character?
4. How is attending a live performance different from attending a movie? How does your experience change when you know that the story is being performed live and that the actors can see and hear you?

Discussion about the Play

1. Ask the students to answer the following: What was your favorite moment in the play? What was the funniest? What was the most surprising?
2. Ask the students to describe the lessons that Junie B. learns over the course of the play.
3. Junie B. loves her furry mittens because they are gorgeous and furry. Grandpa Frank Miller treasures the photo of the very first time he held Junie B. as a baby. Ask the students to identify an item that is important to them and to share the reasons why.
4. Junie B., Grace and Lucille like to play horses before school. Ask the students to describe their favorite games.
5. Even though Junie B. really loves the pen that writes in four different colors, she decides to bring

it to the Lost and Found. Have the students think about a time that they made the right decision, and ask them to describe how and why they came to that decision.

6. Junie B. and Meanie Jim get in trouble for calling each other names in class. Ask the students to talk about how both Junie B. and Meanie Jim could handle the situation better. Ask them what they would say if Meanie Jim started calling them names.
7. Junie B.'s mother tells Junie that she can't make friends by pretending to be someone she's not. Ask the students why that's an important lesson for Junie B. (and everybody) to learn.

ACTIVITIES

1. Ask the students to draw a picture of their favorite moment in the play.
2. Have the students make up titles for new plays starring Junie B. Jones and have them write a scene from their plays. Do any of the characters from *Junie B. Jones Is Not a Crook* appear in the play? Are there any original characters? What kind of trouble does Junie B. get into this time—and how does she get out of it?
3. In *Junie B. Jones Is Not a Crook*, the Principal recites a short poem: "If you find stuff, bring it in. All day long you'll wear a grin." (But Junie B. has her own rhyme: "Finders keepers, losers weepers.") Have the students write down their own original rhymes that communicate a moral or truth and then hang them up around the classroom.

LETTERS OF THANKS

Give the students the opportunity to write letters of thanks to SCR describing the most memorable aspects of attending a performance of *Junie B. Jones Is Not a Crook*, and what they enjoyed the most about their visit to SCR.

South Coast Repertory

Attn: TYA

PO Box 2197

Costa Mesa, CA 92628-2197

Part III: At The Theatre

WELCOME TO THE ARGYROS

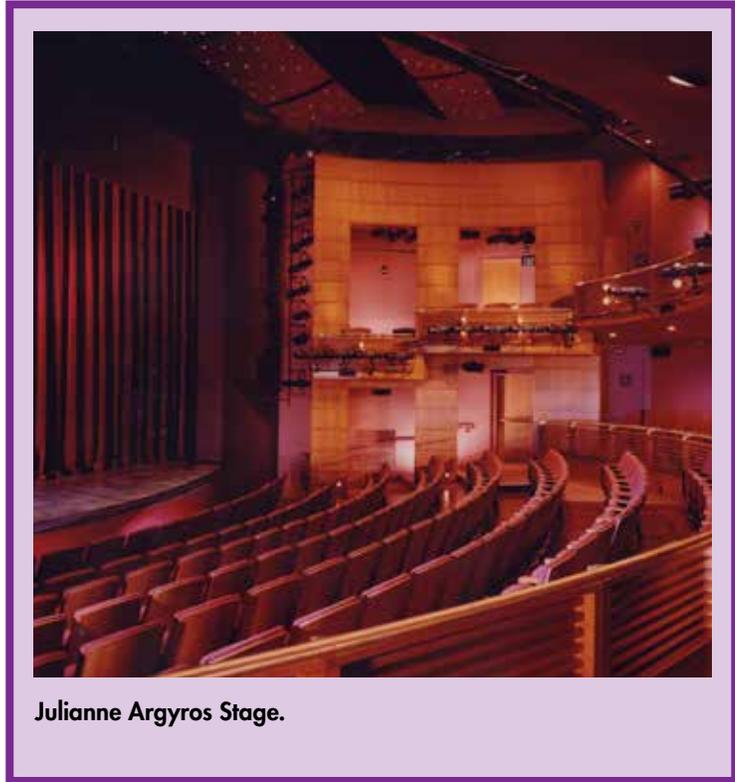
The 336-seat Julianne Argyros Stage opened in 2002 and we are delighted that thousands of Orange County school children fill this state-of-the-art facility each season to enjoy our Theatre for Young Audiences productions. The Argyros is a proscenium theatre designed to provide audiences a feeling of intimacy; no is 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. With this play, the artists and staff of South Coast Repertory have created a special new world for you to visit. When you walk into the theatre, you will have a sense that behind the curtain is the secret of that new world that is about to come to life before your eyes. Sometimes it's so exciting that you can barely hold still. But remember: 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 because you're all in the same room. The actors 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 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.
- Do not stand up, walk around or put your feet on the seat in front of you.



Julianne Argyros Stage.

- 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.

PROGRAMS

Everyone who attends a Theatre for Young Audiences performance at SCR receives a program, also called a playbill. At weekend public performances, patrons 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.

Part IV: Education Station

Here are some of the California state standards that apply to attending this performance of *Junie B. Jones Is Not a Crook* and doing the activities in this study guide.

FROM VISUAL AND PERFORMING ARTS:

Theatre Content Standards for Grade Four

For other grades, see <http://www.cde.ca.gov/be/st/ss/.asp>

1.0 ARTISTIC PERCEPTION

Processing, Analyzing and Responding to Sensory Information Through the Language and Skills Unique to Theatre

Students observe their environment and respond, using the elements of theatre. They also observe formal and informal works of theatre, film/video and electronic media and respond, using the vocabulary of theatre.

Development of the Vocabulary of Theatre

- 1.1 Use the vocabulary of theatre, such as plot, conflict, climax, resolution, tone, objectives, motivation and stock characters, to describe theatrical experiences.

Comprehension and Analysis of the Elements of Theatre

- 1.2 Identify a character's objectives and motivations to explain that character's behavior.
- 1.3 Demonstrate how voice (diction, pace and volume) may be used to explore multiple possibilities for a live reading. Examples: I want you to go. I want you to go. I want you to go.

2.0 CREATIVE EXPRESSION

Creating, Performing and Participating in Theatre

Students apply processes and skills in acting, directing, designing and script writing to create formal and informal theatre, film/videos and electronic media productions and to perform in them.

Development of Theatrical Skills

- 2.1 Demonstrate the emotional traits of a character through gesture and action.

Creation/Invention in Theatre



Melody Butiu and Emily Eiden in SCR's 2011 Theatre for Young Audiences production of *Junie B. in Jingle Bells, Batman Smells!*

- 2.2 Retell or improvise stories from classroom literature in a variety of tones (gossipy, sorrowful, comic, frightened, joyful, sarcastic).
- 2.3 Design or create costumes, props, makeup or masks to communicate a character in formal or informal performances.

3.0 HISTORICAL AND CULTURAL CONTEXT

Understanding the Historical Contributions and Cultural Dimensions of Theatre

Students analyze the role and development of theatre, film/video and electronic media in past and present cultures throughout the world, noting diversity as it relates to theatre.



SCR's Theatre for Young Audiences 2009 production of *Junie B. Jones and a Little Monkey Business*.

Role and Cultural Significance of Theatre

- 3.1 Identify theatrical or storytelling traditions in the cultures of ethnic groups throughout the history of California.

History of Theatre

- 3.2 Recognize key developments in the entertainment industry in California, such as the introduction of silent movies, animation, radio and television broadcasting and interactive video.

4.0 AESTHETIC VALUING

Responding to, Analyzing and Critiquing Theatrical Experiences

Students critique and derive meaning from works of theatre, film/video, electronic media and theatrical artists on the basis of aesthetic qualities.

Critical Assessment of Theatre

- 4.1 Develop and apply appropriate criteria or rubrics for critiquing performances as to characterization, diction, pacing, gesture and movement.
- 4.2 Compare and contrast the impact on the audience of theatre, film, television, radio and other media.

Derivation of Meaning from Works of Theatre

- 4.3 Describe students responses to a work of theatre and explain what the scriptwriter did to elicit those responses.

5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS

Connecting and Applying What Is Learned in Theatre, Film/Video and Electronic Media to Other Art Forms and Subject Areas and to Careers

Students apply what they learn in theatre, film/video and electronic media across subject areas. They develop competencies and creative skills in problem solving, communication and time management that contribute to lifelong learning and career skills. They also learn about careers in and related to theatre.

Connections and Applications

- 5.1 Dramatize events in California history.
- 5.2 Use improvisation and dramatization to explore concepts in other content areas.

Careers and Career-Related Skills

- 5.3 Exhibit team identity and commitment to purpose when participating in theatrical experiences.

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.

Audience The people who come to see a performance.

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.

Matinee An afternoon performance of a play.

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.

Rehearsal Time performers use to practice privately before a performance in front of an audience.

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 away from the audience and nearest to the back wall.



PART V: Resources



Junie B. Jones Official Website: <http://juniebjones.com/>

Books in the Junie B. Series by Barbara Park

Kindergartner

Junie B. Jones and the Stupid Smelly Bus #1
Junie B. Jones and a Little Monkey Business #2
Junie B. Jones and Her Big Fat Mouth #3
Junie B. Jones and Some Sneaky Peeky Spying #4
Junie B. Jones and the Yucky Blucky Fruitcake #5
Junie B. Jones and That Meanie Jim's Birthday #6
Junie B. Jones Loves Handsome Warren #7
Junie B. Jones Has a Monster Under Her Bed #8
Junie B. Jones Is Not a Crook #9
Junie B. Jones Is a Party Animal #10
Junie B. Jones Is a Beauty Shop Guy #11
Junie B. Jones Smells Something Fishy #12
Junie B. Jones Is (Almost) a Flower Girl #13
Junie B. Jones and the Musby Gusby Valentine #14
Junie B. Jones Has a Peep in Her Pocket #15
Junie B. Jones Is Captain Field Day #16
Junie B. Jones Is a Graduation Girl #17

First Grader

Junie B., First Grader (at Last!) #18
Junie B., First Grader: Boss of Lunch #19
Junie B., First Grader: Toothless Wonder #20
Junie B., First Grader: Cheater Pants #21
Junie B., First Grader: One-Man Band #22
Junie B., First Grader: Shipwrecked #23
Junie B., First Grader: Boo... and I Mean It! #24
Junie B., First Grader: Jingle Bells, Batman Smells! (P.S. So Does May.) #25
Junie B., First Grader: Aloha-ba-ba! #26
Junie B., First Grader: Dumb Bunny #27
Junie B. First Grader: Turkeys We Have Loved and Eaten (and Other Thankful Stuff) #28
Top-Secret, Personal Beeswax: A Journal by Junie B. (And Me!)

Junie B. Jones Teachers' Club (Study Guides for the Books): <http://juniebjones.com/teachers/>

Junie B. Jones Is Not a Crook: <http://juniebjones.com/teachers/not-a-crook/>

Junie B. Loves Handsome Warren: <http://juniebjones.com/teachers/hansome-warren/>

Interviews with Author Barbara Park

2008 Interview from TeachingBooks.net: <https://www.teachingbooks.net/interview.cgi?id=78&a=1>

Barbara Park answers real kids' questions: <http://juniebjones.com/author>

An Interview with Playwright Allison Gregory:

<https://bstreetbengaged.wordpress.com/2017/04/14/interview-with-junie-b-jones-is-not-a-crook-adaptor-allison-gregory/>

Other *Junie B. Jones Is Not a Crook* Study Guides

Children's Theatre of Charlotte:

<https://www.ctcharlotte.org/ArticleMedia/Files/StudyGuides/1617%20Junie%20B%20Jones%20Is%20Not%20a%20Crook%20-%20Study%20Guide.pdf>

The B Street Theatre:

<https://bstreettheatre.org/wp-content/uploads/2013/11/Junie-B-Jones-is-Not-a-Crook-study-guide11.pdf>

Answer keys

Definitions: 1f, 2i, 3g, 4h, 5c, 6a, 7b,8e, 9d

Grammar Police!: 1a, 2c, 3c, 4a, 5b

