

BIRMINGHAM CHILDREN'S THEATRE

# STUDY GUIDE



## JUNIE B. JONES

the **MUSICAL**

Book and lyrics by **Marcy Heisier** Music by **Zina Goldrich**

Adapted from the JUNIE B. JONES Series of books by

**Barbara Park**

This classroom guide for BCT's production of "Junie B. Jones the musical" is designed for Alabama students in 3rd through 6th grade. The activities can be easily adapted for a wide range of age groups.



## JUNIE B. JONES THE MUSICAL!

Book and lyrics by Marcy Heisier, Music by Zina Goldrich.  
Adapted from the JUNIE B. JONES Series of books  
by Barbara Park.

Directed by Beth Eusey

April 6th - 20th

In our Mainstage Theatre

Recommended for ages 6 and older  
Approximate Time: 70 minutes

## SHOW THEMES

Respect, Honesty, Dignity, Tolerance, Changes

## SHOW DESCRIPTION

America's favorite kindergartener is back, but this time in FIRST GRADE! Armed with her "Top-Secret Personal Beeswax Journal," Junie B tackles new and changing friendships, a kickball tournament, and the need for \*GASPS\* glasses! This musical adaptation of Barbara Park's best-selling books features fun-filled songs, a tremendously loveable character, and silly shenanigans the whole family will enjoy. Audiences of all ages will fall in love with June B!

## WHY THIS SHOW IS IMPORTANT FOR KIDS TODAY

Junie B. Jones quickly learns that first grade is very different from kindergarten. Her old friends don't want to sit with her in class or on the bus, and she's dreading revealing her new glasses to her classmates. Helping Mrs. Gutzman serve lunch in the cafeteria turns out to have hidden consequences. Even the kickball tournament is filled with trouble (an ill-timed pinky toe injury sidelines Junie B). and suddenly she has to save the day during the half-time show! However, our fearless first grader tackles each challenge with characteristic spunky style in this high-energy musical. The play combines several Junie B., First Grader books, most notably: • Junie B., First Grader (At Last!) • Junie B., First Grader: Boss of Lunch • Junie B., First Grader: One Man-Band

## HOW TO USE THIS GUIDE

We invite you to use this guide to prepare for your trip to the theatre. On the following pages are activities that can be integrated into your current classroom curriculum before and after attending the performance at BCT to enrich the education experience for your students.

We would love to hear from you! Please have your students fill out the Post-Show response at the end of this packet and send it back to BCT! Classes who return their post-show responses will be entered into a drawing for free tickets to an upcoming performance.\*

Questions? Email at [education@bct123.org](mailto:education@bct123.org)

\*One winner per semester. Up to 30 free tickets for their class to attend an upcoming performance at BCT.

**THEATRE INFO**



**ACCESS**

- Ramp to Main Entrance of Theatre
- Wheelchair lift to access Wee Folks & PlaySpace
- Wheelchair accessible seating in Mainstage, Wee Folks & PlaySpace

**LOBBY**

- Three single stall restrooms (Handicapable, with a changing station)
  - Lower & Upper Lobby have Men's and Women's restrooms, both have multiple stalls
  - Mothers Room for nursing needs
  - First Aid kits available
  - Two water fountains

*(One on the upper, lower and hallway of WeeFolks)*



**BOX OFFICE**

- Kulture City bags if needed by any sensory sensitive students
- Masks for both students and adults
- Printouts of our CARES Commitment
- First Aid kits
- Extra clothes if accidents occur

**SENSORY ROOMS**

- Two Sensory rooms.
  - One downstairs by our Wee Folks/ PlaySpace.
    - (One in the back right corner of the Main Lobby)*



**EDUCATIONAL RESOURCES**

- All of the above resources are available during any of our classes or workshops
- Resources include:
  - Classroom management tactics
  - Diverse learner tools and exercises
  - CASEL - Collaborative for Academic, Social & Emotional Learning
    - Framework guide
  - In Class tools and exercises
    - Examples of Social and Emotional Learning in Theatre
    - Arts Standards

*For specific Educational needs email [education@bct123.org](mailto:education@bct123.org)*

**ADDITIONAL NEEDS**

*(upon request)*

- Water
- Clothes
- Diapers and Wipes



**WWW.BCT123.ORG**

**OR CALL US AT  
205.458.8181**

Where does “*Junie B Jones: The Musical*” fit into my curriculum?

## GRADE 3

Third-grade students begin to participate in self-directed activities that reflect their artistic individuality. They are inquisitive, enthusiastic, eager to learn, and sensitive to the opinions of peers and teachers. These students are more mature, competent, and confident than students in earlier grades. The classroom environment, therefore, promotes collaboration and provides opportunities for all students to experience success in guided dramatic play. In Grade 3, theatre students begin to grasp artistic productions through their own personal interpretations. They identify various forms and uses of drama as well as the different elements of a theatrical performance. They create ideas for various components of a dramatic production and continue to work with movement as a vital part of the total theatre experience. Students are also encouraged to view performances that evoke a greater understanding of society and various cultures.

## GRADE 4

Students in fourth grade enjoy learning and display an abundance of energy and enthusiasm. They are more verbal; they see themselves as more mature, and place more importance on social experiences. The theatre class is a place for students to express themselves through self-reflection. They will be encouraged to channel their energy and enthusiasm into well-defined activities that strengthen their theatrical knowledge and talent. Theatre students in Grade 4 focus on the roles and responsibilities of those involved in staging a theatrical production. Standards require that students begin to identify interpersonal relationships, thoughts, and feelings evoked by a performance. They will also evaluate theatrical performances and utilize introductory theatrical techniques.

## GRADE 5

Fifth-grade students exhibit the capacity for enjoying and participating in all areas of the arts. They demonstrate skills for artistic expression and show a heightened appreciation for the arts and their role in shaping and reflecting the history of all cultures. Theatre content standards for Grade 5 are designed to broaden and deepen the knowledge and processes begun in Grade 4. These standards require students to analyze and describe ways to improve a performance while under a director’s supervision, to identify universal themes and basic conflicts evident in theatrical productions, and to use age-appropriate theatre vocabulary. At this grade level, emphasis is also placed on constructive criticism, including self-evaluation.

## GRADE 6

Students in Grade 6 are moving from childhood to preadolescence. Therefore, this course is transitional from childhood drama to the beginnings of informal theatre. Sixth graders require teacher direction, but at the same time need to be provided with opportunities for self-expression. Content standards for Grade 6 address the intellectual needs, learning styles, talents, interests, and maturity level of early adolescents. Students will transition from dramatic play and exploration into more academic theatre work. Standards continue to emphasize the development of the four artistic processes of creating, performing, responding, and connecting while introducing the vocal, kinesthetic, emotional, analytical, and intellectual elements of theatrical training. Students begin to examine specific acting processes and dramatic structures. Students begin to examine theatre genres and styles, broaden theatre vocabulary, and respond to productions by communicating thoughts and feelings, explaining concepts of aesthetics, and evaluating artistic choices

## PLAYWRIGHT



Marcy Heisler and Zina Goldrich 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 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.

## 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 who has kept kids (and their grownups) laughing and reading for over two decades. Park was born in Mount Holly, New Jersey, 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. She died in 2013 after fighting ovarian cancer heroically for seven and a half years. She wrote over fifty 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 forty children's book awards, including several Children's Choice awards.

## DIRECTOR



Beth has previously worked at BCT as an actor (Sleeping Beauty, Best Christmas Pageant Ever, The Arkansaw Bear) and as a director (Rapunzel, Rumpilskilskin, Snow White) and last season's The Little Engine that Could. Directing credits include Red, (BFT), Grand Concourse, The Tribute Artist (TNT), The Old Settler (Miles College) Inherit the Wind (Theatre Tuscaloosa) and Pink Unicorn for the Red Mountain Human Rights New Works Festival. She recently worked at the Alabama Shakespeare Festival's Southern Writers Project on Audrey Celfly's new play, Trouble (at the Vista View Trailer Park). She is excited to be back at BCT.



## VOCAB SPECIFIC TO THE SHOW / WORDS TO KNOW

**Beeswax:** a person's concern or business.: "that's none of your beeswax".

**Cookies:** a small sweet cake, typically round and flat and having a crisp or chewy texture.: "freshly baked cookies".

**Cymbals:** a musical instrument consisting of a slightly concave round brass plate which is either struck against another one or struck with a stick to make a ringing or clashing sound.

**Glasses:** a pair of lenses set in a frame resting on the nose and ears, used to correct or assist defective eyesight or protect the eyes.

**Herb:** any plant with leaves, seeds, or flowers used for flavoring, food, medicine, or perfume.: "bundles of dried herbs" "a herb garden".

**Hola:** a Spanish greeting used when meeting someone.: "the TV was loud so I knocked and yelled, "Hola, Denis""

**Journal:** a daily record of news and events of a personal nature; a diary.: "while abroad he had kept a journal".

**Kickball:** an informal game combining elements of baseball and soccer, in which an inflated ball is thrown to a person who kicks it and proceeds to run the bases.

**Lemon:** a yellow, oval citrus fruit with thick skin and fragrant, acidic juice.: "the juice of seven lemons" "garnish with a slice of lemon" "lemon juice".

**Lunchbox:** a container in which to carry a packed meal

### How this show supports teachers and students through the Alabama Literacy Act:

This show is based upon the book series, which allows students to read an adaptation of this story, to also see a staged production of it.

## OTHER BOOKS AND ADDITIONAL RESOURCES

*Junie B. Jones and the Stupid Smelly Bus*

*Junie B. Jones and a Little Monkey Business*

*Junie B. Jones and Her Big Fat Mouth*

*Junie B. Jones and Some Sneaky Peeky Spying*

*Junie B. Jones and the Yucky Blucky Fruitcake*

*Junie B. Jones and That Meanie Jim's Birthday*

*Junie B. Jones Loves Handsome Warren*

*Junie B. Jones Has a Monster Under Her Bed*

*Junie B. Jones Is Not a Crook*

*Junie B. Jones Is a Party Animal*

*Junie B. Jones Is a Beauty Shop Guy*

*Junie B. Jones Smells Something Fishy*

*Junie B. Jones Is (almost) a Flower Girl*

*Junie B. Jones and the Mushy Gushy Valentine*

*Junie B. Jones Has a Peep in Her Pocket*

*Junie B. Jones Is Captain Field Day*

*Junie B. Jones Is a Graduation Girl*

*Junie B. Jones: First Grader (at last!)*

*Junie B. Jones: Boss of Lunch*

*Junie B. Jones: Toothless Wonder*

*Junie B. Jones: Cheater Pants*

*Junie B. Jones: One-Man Band*

*Junie B. Jones: Shipwrecked*

*Junie B. Jones: BOO . . . and I MEAN It!*

*Junie B. Jones: Jingle Bells, Batman Smells! (P.S. So Does May.)*

*Junie B. Jones: Aloha-ha-ha!*

*Junie B. Jones: Dumb Bunny*

*Junie B. Jones: Turkeys We Have Loved and Eaten  
(and Other Thankful Stuff)*

*Junie B. Jones: Top-Secret Personal Beeswax: A Journal by  
Junie B. (and me!)*

*Junie B's Essential Survival Guide to School*

*Junie B. Jones: These Puzzles Hurt My Brain!*

Other Resources (with links):

JB\_J\_Rebrand\_CharPoster\_Checklist\_WEB.pdf ([juniebjones.com](http://juniebjones.com))

About Goldrich & Heisler - Goldrich & Heisler ([goldrichandheisler.com](http://goldrichandheisler.com))

## READING/WRITING (ELA) ACTIVITY

In the play, Junie B. comes across a challenge. She writes about what makes her “scared or nervous, sad or blue” in her Top-Secret Beeswax Journal. Write your own journal entry about a challenge you have faced. How did you overcome that challenge?

What were your thoughts and feelings? Create a title for your journal entry.  
Draw a picture to go along with your writing.

## STEM ACTIVITY

### SOUR OR SWEET?

Cut fresh lemons into thin slices and quarter each slice. Invite students to taste the lemons and respond to the flavor. Ask students to suggest ingredients that may change the taste of the lemons. Invite students to help make lemonade and to predict which ingredients will change the flavor of the lemons the most. Mix the lemon juice and water, then give students a plastic spoon for tasting. Add the sugar and give students cups of lemonade for tasting. When did the flavor change? Do students prefer sour or sweet lemons? Graph the results

### MAKE A LEMONADE (Makes 1 quart)

Stir together:

- 1 cup lemon juice (about 4 lemons)
- 3 cups cold water
- 1/2 cup sugar.



## KINETIC MOVEMENT ACTIVITY

In “JUNIE B. JONES: THE MUSICAL”, Junie B. has a close relationship with the lunch lady, Mrs. Gutzman. She even helps Mrs. Gutzman serve food to her classmates!

Get your students in the acting mood with this improv exercise. Ask for a volunteer to play the lunch lady.

Then, the class lines up to “get their lunches.” The lunch lady then serves whatever he or she wishes. For example, the “lunch lady” could say, “here’s your burger,” or something odd like “here’s your 50 pound slice of pizza,” and the person receiving the “food” would have to pretend to carry it on their plate and then eat it at the end of the line.

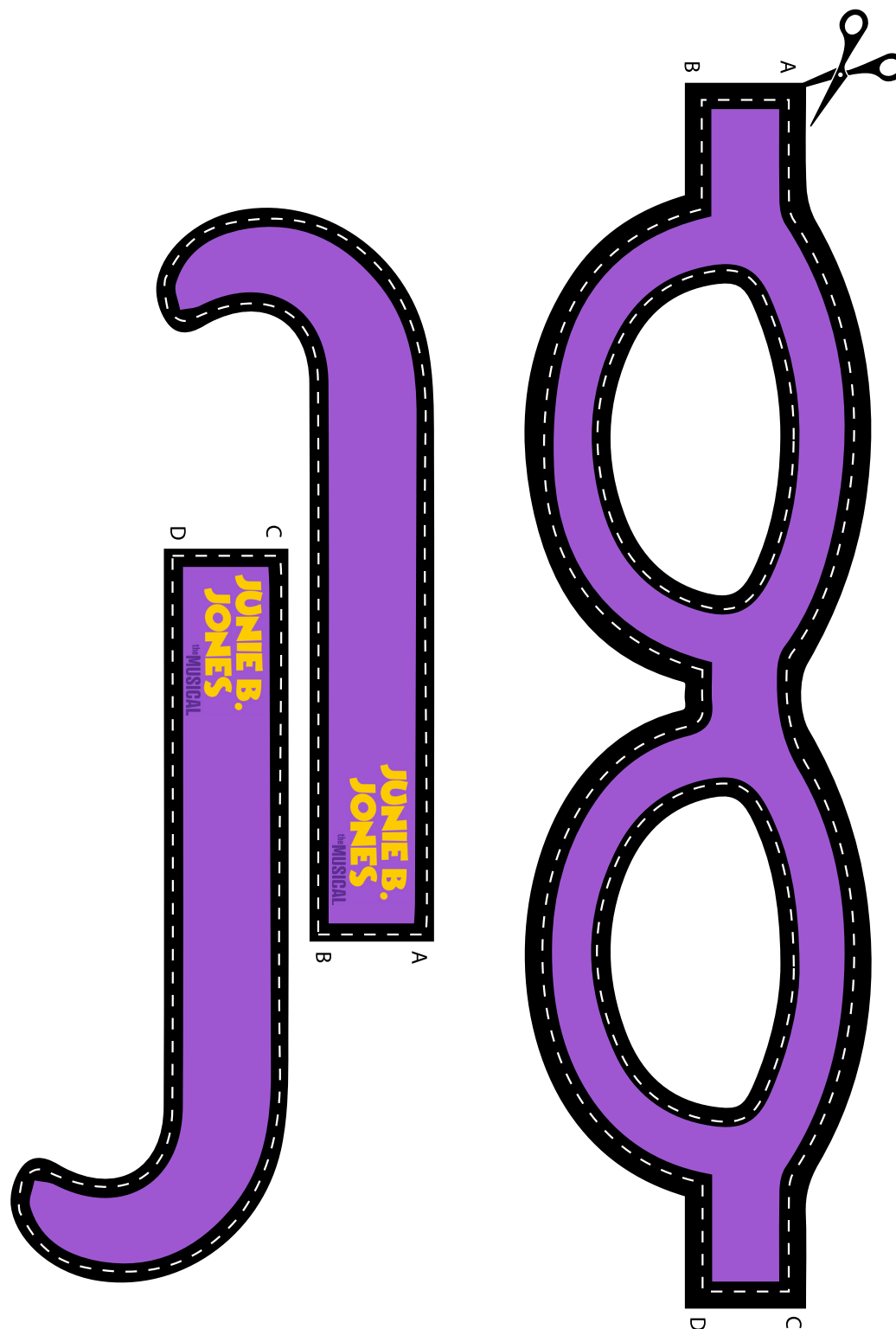
The object of the game is get students laughing and pretending to eat bizarre things! The person playing the lunch lady may rotate.

## ART ACTIVITY

### YOUR VERY OWN MAGIC WINDOW!

Eyeglasses are like magic windows for very special eyes!

Cut out along the dotted lines and tape together to make your own pair of Junie B's purple glasses





## POST-SHOW RESPONSE

Dear (who was your favorite character?) \_\_\_\_\_

I am (how old are you?) \_\_\_\_\_ and I am in the \_\_\_\_\_ grade at (what school do you attend?) \_\_\_\_\_.

I saw your performance of \_\_\_\_\_ on (what day?) \_\_\_\_\_.  
I thought the play was (how did the play make you feel and why?) \_\_\_\_\_ [at least three full lines] \_\_\_\_\_.

My favorite part of the play was \_\_\_\_\_.

I really liked (who was your favorite character?) \_\_\_\_\_ because (what made you like them?) \_\_\_\_\_.

The music sounded like (what did you hear?) \_\_\_\_\_.

Something else I loved about the play was \_\_\_\_\_  
\_\_\_\_\_.

I would really love to see a play about \_\_\_\_\_  
performed next year at Birmingham Children's Theatre.

Love,

\_\_\_\_\_

Please send us your responses! You can email [education@bct123.org](mailto:education@bct123.org) or mail them to:

Birmingham Children's Theatre  
P.O. Box 1362 | Birmingham, Alabama 35222

## CORE STANDARDS

Attending a theatrical production and completing the accompanying activities will satisfy the Core Standards listed below:

1. Collaborate to determine how characters might move and speak to support the story and given circumstances in drama/theatre work.
2. Identify the basic technical elements that can be used in drama/theatre work.
3. Make observations explaining why artistic choices are made in a drama/theatre work.
4. Identify multiple personal experiences when participating in or observing a drama/theatre work.
5. Examine how connections are made between oneself and a character's emotions in drama/theatre work.
6. Recognize how and why audiences evaluate drama/theatre work.
7. Consider and analyze technical elements from multiple drama/theatre works.
8. Evaluate and analyze problems and situations in a drama/theatre work from an audience perspective.
9. Explore how stories are adapted from literature to drama/theatre work.
10. Examine how artists have historically presented the same stories using different art forms, genres, or drama/theatre conventions.
11. Identify artistic choices made in a drama/theatre work through participation and observation.
12. Compare and contrast multiple personal experiences when participating in or observing a drama/theatre work.
13. Identify and discuss physiological changes connected to emotions in drama/theatre work.
14. Develop a plan to evaluate drama/theatre work. Example: Before viewing a performance, brainstorm questions such as: What do I see? What do I hear? What do I feel? I have an opinion – would you like to hear it?
15. Investigate how technical elements may support a theme or idea in a drama/theatre work.
16. Observe how a character's choices impact an audience's perspective in a drama/theatre work.
17. Identify the essential events in a story or script that make up the dramatic structure in a drama/theatre work.
18. Articulate how technical elements are integrated into a drama/theatre work.
19. Describe and record personal reactions to artistic choices in a drama/theatre work.
20. Explore the production elements used in a drama/theatre work to assess aesthetic choice.