

BIRMINGHAM CHILDREN'S THEATRE

STUDY GUIDE



Mr. Chickee's Funny Money

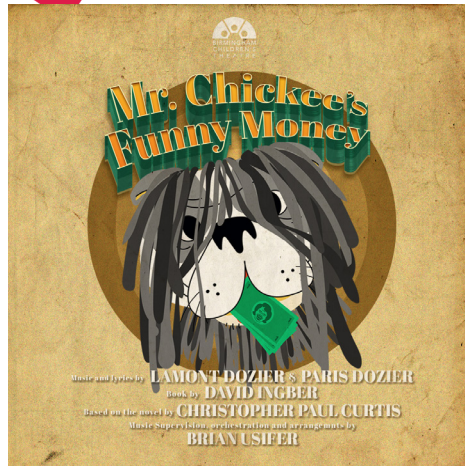
Music and lyrics by **LAMONT DOZIER & PARIS DOZIER**

Book by **DAVID INGBER**

Based on the novel by **CHRISTOPHER PAUL CURTIS**

Music Supervision, orchestration and arrangements by
BRIAN USIFER

This classroom guide for BCT's production of "MR. CHICKEE'S FUNNY MONEY" is designed for Alabama students in 3rd through 6th grade. The activities can be easily adapted for a wide range of age groups



MR. CHICKEE'S FUNNY MONEY

Music and lyrics by Lamont Dozier and Paris Dozier.
Book by David Ingber based on the novel by Christopher Paul Curtis and music supervision orchestration and arrangement by Brian Usifer.

Directed by Aija Penix

February 14th - 28th

In our Mainstage Theatre

Recommended for ages 6 and older
Approximate Time: 75 minutes

SHOW THEMES

Adventure, Discovery, Friendship, Loyalty, Commitment, Trust

SHOW DESCRIPTION

This story follows Steven - the 10-year-old President of the "Flint Future Detectives Club" - meets the mysterious Mr. Chickee who gives him the first clue in the case of a lifetime! With the help of Zoopy the dog and his fellow detective friends, Steven sets off to unlock the secrets behind the quadrillion dollar bill. Based on the book by Newbery Medal winning author Christopher Paul Curtis, Mr. Chickee's Funny Money celebrates friendship, imagination, and determination as the true keys to success.

WHY THIS SHOW IS IMPORTANT FOR KIDS TODAY

This musical is a life lesson in dealing with people with diversities, it also introduces us to various styles of music that were all rooted in African American origins and culture. Styles like Funk, a style of popular dance that was based on elements of blues and soul and having a strong rhythm. Blues, a melancholic music, typically in a twelve-bar sequence. Rhythm and Blues, a form of popular music that arose during the 1940s. It was an immediate precursor of rock and roll. Jazz, a type of music characterized by improvisation, syncopation, and usually a regular or forceful rhythm. Motown music released on or reminiscent of the US record label Tamla Motown. The first Black-owned record company in the US, it was founded in Detroit in 1959 by Berry Gordy, and was important in popularizing soul music, producing artists such as the Supremes, Stevie Wonder, and Marvin Gaye.

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

*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

ADDITIONAL NEEDS

(upon request)

- Water
- Clothes
- Diapers and Wipes



WWW.BCT123.ORG

**OR CALL US AT
205.458.8181**

Where does "Mr. Chickee's Funny Money" 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.

MUSIC AND LYRICS BY



Lamont Dozier, as a member of Holland-Dozier-Holland, is responsible for writing and producing more than 54 #1 hits for The Supremes, the Four Tops, Marvin Gaye, Smokey Robinson, Freda Payne and a host of others, making him one of the primary architects of "The Motown Sound." Since Motown, Dozier has continued to write and produce successive #1 hits and win awards for Eric Clapton, Boy George, Phil Collins and Joss Stone, to name a few. As a result, he has been inducted into the Rock and Roll Hall of Fame and the Songwriters Hall of Fame, from which Dozier recently received the 2009 Johnny Mercer Award, the highest praise a songwriter can achieve. Musical theatre has always been a passion of Dozier, and, together with his son, Paris, Dozier has composed the score for *Mr. Chickee's Funny Money*.



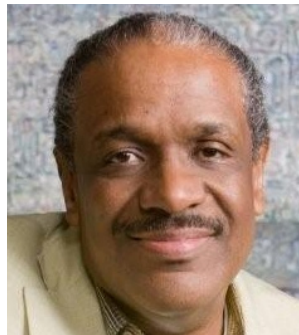
Paris Dozier is a native of Los Angeles. Born into a musical family, he became accustomed to creative expression at a very young age. Dozier's professional career in music began when he was 15, writing songs for artists on Disney Music Group's Hollywood Records, where he was signed for two years as a singer-songwriter and producer. While at Hollywood Records, Dozier was mentored by and produced an album with Rob Cavallo, most notably regarded as the producer who discovered Green Day and is now a chairman of Warner Bros. Records. Dozier later became the musical theme writer for B InTune TV on UPN Network. Dozier continues to write and produce in every genre of music. He has composed the score along with his father, Lamont, for *Mr. Chickee's Funny Money*.

BOOK BY



David Ingber is a writer and composer from Cohasset, Massachusetts. He collaborated with Grammy Award-winning composer Lamont Dozier on the musical adaptation of *Mr. Chickee's Funny Money*. He writes comedy content for the Major League Baseball Fan Cave, and his videos have amassed more than 40 million views since 2012. Ingber's first show, *Fantasy Football: The Musical?*, won the Best of Fest Audience Award at the New York Musical Theatre Festival. Ingber writes a male-perspective column for *Cosmopolitan* magazine and for Nickelodeon's *Nick Sports Comedy Block*. He has written for ESPN's *Mayne Street with Kenny Mayne* and Microsoft's *Fasterpiece* Theater, starring J.B. Smoove. Ingber serves as the resident playwright for the Art Party Theater Company, New York City. He graduated from Harvard College in 2007 with a degree in English literature.

BASED ON THE NOVEL BY



Christopher Paul Curtis was born in Flint, Michigan in 1953. Growing up in an all-black neighborhood, the only white people he ever saw were the teachers at his school. From kindergarten through eighth grade, Curtis was a straight-A student who thought he wanted to become a doctor like his father. But when he got to high school, Curtis lost interest in academics. After high school graduation, Curtis took a well-paying job at the local automobile factory. At first he bought a new car and enjoyed the perks of making high wages. But soon Curtis grew tired of the strenuous and monotonous work. While installing heavy car doors on the assembly line, he and his partner developed a system that enabled each of them to rest for 30 minutes out of every hour. During these breaks from the assembly line, Curtis began to write. After 13 long years at the factory, Curtis finally decided to take a year off to write a novel.

This first novel, *The Watsons Go to Birmingham — 1963*, won both a Newbery Honor and a Coretta Scott King Honor. Curtis' second novel, *Bud, Not Buddy*, received even higher praise. It won the Newbery Medal and the Coretta Scott King Award. Curtis' overnight success as an author allowed him to leave manual labor behind and dedicate himself full time to writing. Today Christopher Paul Curtis lives with his wife and two children in Windsor, Canada. His most recent book, *Elijah of Buxton*, was published in August 2007.

ORCHESTRATIONS AND ARRANGEMENTS BY



Brian Usifer is the music director of *Kinky Boots* on Broadway, winner of six Tony Awards including Best Musical and Best Score. The cast recording won the 2013 Grammy Award for Best Musical Theater Album. He is also the associate music supervisor of *The Book of Mormon* on Broadway and on tour. Usifer has played in the Broadway and off-Broadway orchestras of *Spelling Bee*, *Avenue Q*, *Altar Boyz*, *Sister Act* and *Wicked*. Credits also include more than five years of regional theatre, including *Follies* (Barrington Stage Company). Concert performances include "Clay Aiken: Tried and True Live!" on PBS, which was later released on DVD. As an arranger/orchestrator, Usifer has worked on many readings and workshops of new musicals. Usifer received his bachelor of music degree at the State University of New York at Fredonia, and he received his master's at New York University's Steinhardt School of Culture Education, and Human Development.

DIRECTED BY



Aija Penix, (she/her,) is an accomplished multidisciplinary artist and creative engineer born in Rockford, IL, and raised in Music City, USA. As a professional producer and director, Aija intersects her experience as a performing artist with her logistical expertise as a producer and director to tell stories that are heart forward, often dealing with the uncomfortable realities of the human experience across the African Diaspora. With a resume which spans film, urban, classical and musical theatre, as well as vocal arenas, Aija has a well crafted appreciation for all areas of production. It is likely for Aija to have her hands in multiple areas of production at one time. This is one way to garner nominations and wins for both Best Play (producer) & Best Musical Director for the regional Broadway World Awards, but more importantly this is one way to feed her desire to nurture her multiple gifts.

Aija is presently the Chief Artistic Partner at the Birmingham Black Repertory Theatre Collective leading with an evergreen passion for performance, production and storytelling. This passion can be seen in her controversial film works, and her groundbreaking staged productions. Her twenty year career in performance art continues to evolve.

VOCAB SPECIFIC TO THE SHOW / WORDS TO KNOW

Musical: A play or movie in which singing and dancing play an essential part. Musicals developed from light opera in the early 20th century.

U.S. Treasury: The U.S. Treasury, created in 1789, is the government department responsible for issuing all Treasury bonds, notes, and bills.

Detective: A person, especially a police officer, whose occupation is to investigate and solve crimes

Mysterious: Difficult or impossible to understand, explain, or identify

Familiar: Well known from long or close association

Feds: A federal agent or official, especially a member of the FBI

Memo: A written message, especially in business

Dictionary: A book or electronic resource that lists the words of a language (typically in alphabetical order) and gives their meaning

Flint, Michigan: Flint is the largest city and seat of Genesee County, Michigan, United States. Located along the Flint River, 66 miles (106 km) northwest of Detroit, it is a principal city within the region known as Mid Michigan

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

The Journey of Little Charlie by Chirstopher Paul Curtins.

Bucking the Sarge by Chirstopher Paul Curtins.

Bud, Not Buddy by Chirstopher Paul Curtins.

Elijah of Buxton by Chirstopher Paul Curtins.

Mr. Chickee's Messy Mission by Chirstopher Paul Curtins.

The Mighty Miss Malone by Chirstopher Paul Curtins.

The Watsons Go To Birmingham by Chirstopher Paul Curtins

Other Resources (with links):

<https://www.britannica.com/biography/J-M-Barrie>

<https://arts.alabama.gov/PDF/AIE/ALC/2017%20Arts%20Education%20COS.pdf>

READING/WRITING (ELA) ACTIVITY

WRITE YOUR OWN SECRET CODE

Create a symbol of each letter and number and write or draw them in the boxes below. When you are done write a message in your very own top secret code!

A	B	C	D	E	F	G	H	I	J

K	L	M	N	O	P	Q	R	S	T

U	V	W	X	Y	Z	!	?		

0	1	2	3	4	5	6	7	8	9

STEM ACTIVITY & KINETIC ACTIVITY

Do you think you know everything there is to know about blindness? Think again.

Did you know, for example, that the divorce rate for people who are blind is only one third the rate for Americans in general? Or that people who are blind are more apt to have nightmares than people with sight? Here are some surprising facts and figures about the complex world of blindness.

Read the following fact with your class before starting the kinetic movement activity

- 1 - There are different degrees of blindness. Someone can be legally blind but still see colors, shapes and varying degrees of light. In fact, only about 10-15 percent of people who are blind see nothing at all.
- 2 - Anne Sullivan is known worldwide as the teacher and companion to Helen Keller. However, many don't know that Sullivan herself was visually impaired. An eye infection left her nearly blind at the age of 8, although she later regained some vision after a series of operations.
- 3 - You might walk by someone who is visually impaired and not know it – fewer than 2 percent of visually impaired people use a white cane to navigate. The rest use guide dogs or nothing at all.
- 4 - Surprisingly, 80 percent of vision problems worldwide could be avoided or even cured with prompt medical care and regular eye examinations. In particular, a leading cause of blindness among adults over 50 is cataracts, which are treatable with surgery. Organizations like the World Health Organization are working to eliminate causes of avoidable blindness in developing countries.
- 5- People who are blind are just as likely as anyone else to experience vivid dreams while sleeping. The difference is that their dreams are dominated by sounds, smells and tastes. A Danish study also suggests that people who are blind must endure significantly more nightmares than their sighted counterparts.
- 6- One of the greatest ballerinas of all time relied on strategically placed spotlights to find her way around the stage. Alicia Alonso lost sight in both of her eyes at the age of 19 but continued to perform in her native Cuba and all over the world into her late 70s.
- 7 - Guide dogs can't tell whether a traffic light is green or red or if it changes color. A person who is blind orActivityvisually impaired uses audible cues like traffic noise to determine when they think it is safe to cross, and then signals their dog to move forward. If a car is coming, the dog will refuse to obey the command.
- 8 - As many as 70 percent of people who are blind in the United States experience non-24-hour sleep-wake disorder – a condition where a person's circadian rhythm is out of alignment with conventional sleep schedules, causing insomnia at night or the urge to sleep during the day.
- 9 - People who are blind are often better at identifying aromas than their sighted peers. Studies have refuted the age-old myth that blindness sharpens other senses, but researchers believe that people who are blind pay more attention to how an object smells and devote more cognitive energy toward cataloging that information.
- 10 - People who are blind are often lucky in love – 65 percent of Americans who are blind are married or live with a partner and only 16.5 percent have divorced.

STEM ACTIVITY & KINETIC ACTIVITY CONTINUATION

ACTIVITY

With a partner, use blindfolds, or darkened glasses, to imagine what it is like to be visually impaired or blind.

Have students attempt to make it across the room.

1 - Walk with your partner.

2 - Walk only by feeling around you.

3 - Walk only by following the audio of your partner

4 - Switch with your partner

Write down your observations or discuss them with the class

ART ACTIVITY

TISSUE-BOX- GUITAR

This musical is filled with great music, create your own guitar and play away!

To create your own DIY tissue box guitar you'll need:

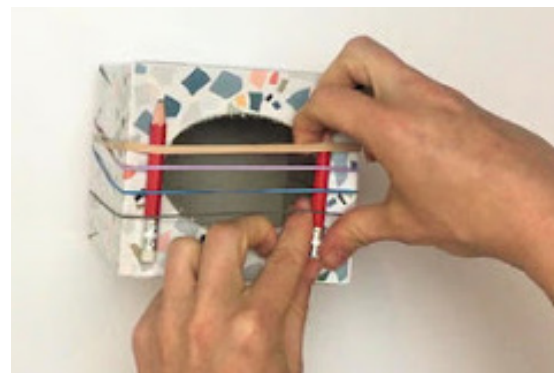
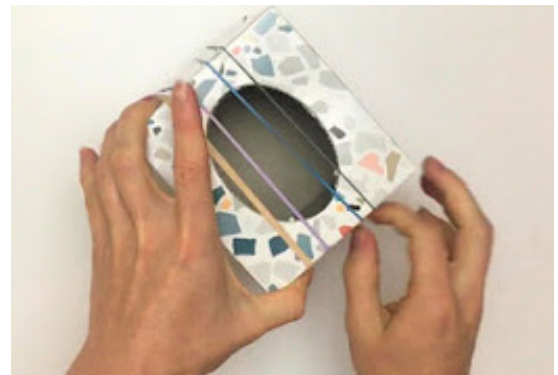
- Empty tissue box or shoebox
- Large rubber bands (ideally of different thicknesses, as this will mean each string will make a slightly different sound)
- Two short pencils

If you only have smaller rubber bands, you can still do this activity with a smaller box, or vice versa.

Instructions

Here's how to do this tissue box guitar science project at home:

- 1 - If you're using a shoebox, cut a large circle in the center of the lid and then put the lid back on the box. If you're using a tissue box, just make sure it's empty.
- 2 - Carefully stretch the elastic bands lengthwise over the box. Make sure they are crossing the circular hole.
- 3 - Now push a pencil underneath the bands at one end of the box, widthwise. Do the same at the other end of the box with the other pencil.
- 4 - Your 'guitar' is ready! If you want to make it look more like a guitar, you can glue an empty kitchen roll tube to one end of the box and decorate with markers and/or stickers.
- 5 - Pluck each band (string) with your finger. See what happens if you pluck harder or more softly. See what happens if you pluck more than one at the same time. Does each string make the same noise?



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 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 choices.