



Busytown

By Kevin Kling
Music by Michael Koerner
Based on the book by Richard Scarry

Directed by **Dwayne Hartford**
Musical Direction by **Alan Ruch**
Choreography by **Molly Lajoie**
Scenic Design by **Carey Wong**
Costume Design by **Rebecca Akins**
Lighting Design by **Rick Paulsen**
Sound Design by **Christopher Neumeyer**
Stage Manager: **Samantha Ries**

The Cast

Betsy Bear. Jodie L. Weiss
Grocer Cat. Christiann Thijm
Sergeant Murphy. Eric Boudreau
Farmer Alfalfa. Andrés Alcála
Lowly Worm. Katie McFadzen
Huckle. Tim Shawver

January/February, 2009
Tempe Center for the Arts

This production is sponsored in part by:



Childsplay's 2008-2009 Season
Resource Guides prepared by
Drew Chappell and Katie McFadzen

Welcome to Childsplay's Resource Guide for Teachers and Parents

We hope you find this guide helpful in preparing your children for an enjoyable and educational theatrical experience. Included you'll find things to talk about before and after seeing the performance, classroom activities that deal with curriculum connections and education standards, and resource materials.

The Story:

Our magical musical mystery tour of the booming metropolis of Busytown brings to the stage Lowly Worm, Huckle Cat, Farmer Pig, Grocer Cat and many, many more Scarry favorites. This delightful civics lesson for the youngest of citizens explores the 'why' and the 'how' of community: how a letter gets to Grandma, how food gets to the grocery store, how houses get built, and how the fire department keeps us safe. Get ready to answer many more whys and hows!

Curriculum Connections

Page to stage – sustainable communities
– occupations – commerce – cooperation
– interdependence – safety – communications – civics

Things to Talk About and Do :

Theater Etiquette:

It's helpful to review the rules of theater etiquette before seeing a show, especially since this may be the first live theater experience for some of your students. Please take a moment to discuss the following pointers prior to seeing the performance:

~Use the restroom before seeing the show as we do not have intermission during our school performances.

~Stay seated during the performance.

~ Be respectful to the performers and other people in the audience by not talking during the performance. Remember, the actors can see and hear the audience just like you can see and hear them.

~ Appropriate responses such as applause or laughter are always welcome.

~Food, candy, gum and beverages are not allowed in the theater.

~Use of cell phones (including text messaging), cameras or any other recording device are *not allowed in the theater at any time!*



From the PAGE to the STAGE

When a playwright takes a book and *adapts* it into a play, he or she must answer many questions, including:

- Can this book be an effective play?
- Who are the most essential characters? What are the most essential events?
- How can I confine the action to the space of the stage?
- Do I need to suggest ways to stage certain actions, changes of location, etc.?
- Is there anything *not* in the book that should be in the play?



Theatres like to produce adaptations because typically the plays are based on well-known books that will bring in audiences. But almost always, books are not intended to be turned into plays, and so translating them into scripts can seem "unnatural" or awkward. The playwright must find what is "theatrical" about the book and concentrate on those elements in order to create a successful adaptation. Theatrical elements might include conversations between characters, supernatural or imaginary characters, actors playing more than one character, multiple events taking place at the same time in different areas of the stage, stylized movement, and use of masks or puppets.

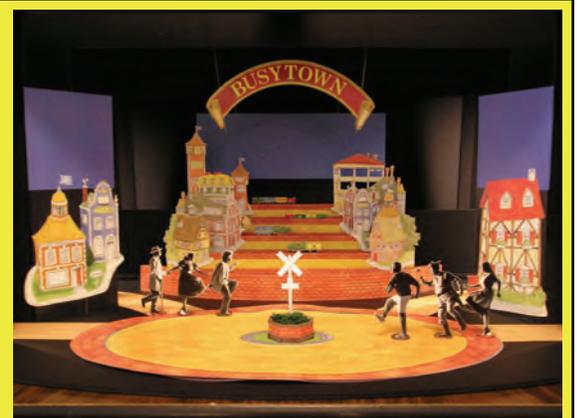
Discussion Questions:

1. If you were a playwright, would you rather write an adaptation of an existing book or write an original play? Why?
2. Do you like seeing plays based on books you've read? Why or why not?
3. How are plays different from TV shows or movies? What are the limitations of a play (things that can't be done on stage)?
4. What parts of the books *What Do People Do All Day* and *Busy, Busy Town* do you think will be difficult to stage? Why?
5. What other books do you know of that have been turned into a play?



Production Elements:

The production team includes a costume designer, lighting designer, sound designer, and scenic designer. All of the designers work together with the director to create the various elements of the production. The scenic designer's job is to create the settings for the play. For *Busytown*, scenic designer Carey Wong had the difficult task of creating many locations to help tell the story. As you watch the play, look for the different ways that the various settings are communicated. How many locations can you remember?



Activity: Adapting a favorite book into a play

Objective- Students will begin to understand the process of adapting a book for the stage.



1. Have each student choose a favorite book. Tell them they will be re-imagining a scene from that book as a play scene.
2. Students choose a scene from the book to adapt. The scene should have dramatic action (characters dealing with a problem), and students should have an idea of how to stage the action.
3. Show students a page from a script if they are unfamiliar with script format.
4. Students write their scenes, starting with stage directions setting the scene and continuing through dialog and action until they reach a resolution.
5. Students trade their script pages and read each other's work *or* cast their scenes (with teacher guidance) and read them in reader's theatre style.
6. Students give each other feedback on how the scene translated from page to stage (focusing on what was clear and what confused them or caused them to "tune out") and suggest directions to go next with the script.

Scaling up: Have older students plan a scene breakdown for their entire book. How many scenes need to be included? Do any need to be added? Where is the climax of the book/play? How can they use the elements of the stage to tell the story of the book? They can do this using a storyboard format.

Scaling down: Have younger children draw a picture of a scene from the book as it would appear on the stage, create a tableau image (frozen picture) of the scene, or dramatize the scene using minimal set and costumes or puppets.

Post-Show

Discussion Questions:



1. Which characters and events did the playwright focus on? Were these good choices?
2. Was there anything not in the book that was included in the play? Why do you think the playwright chose to include it?
3. How did the playwright and director deal with the parts of the book you thought would be difficult to stage? Would you have made the same choices? Why or why not?

About Richard Scarry:

Richard McClure Scarry (June 5, 1919 – April 30 1994) was a children's author and illustrator who published over 300 books with total sales of 300 million worldwide, more than any other author. Typical of Scarry's drawings is their emphasis on action and minute detail in depicting everyday activities. The accompanying text is usually limited to a description of the particular action taking place. Richard Scarry was born in Boston. His father owned a store, and the family lived in comfortable circumstances, even during the Great Depression of the 1930s. Scarry was raised in the atmosphere of love, care and respect, which is reflected in his books. He studied at the School of the Museum of Fine Arts in Boston until he was drafted into the army in World War II. After the war, he worked for various magazines in the art department until landing a job illustrating and writing for Little Golden Books. He married Patricia Murphy in 1948 and had a son, Richard Jr. who is also an illustrator. Richard Scarry continued to write and illustrate up until his death from a heart attack at age 74.

Some preliminary costume designs for *Busytown* by Rebecca Akins



checkered pattern of
4x4
red hair - well



* Fire Chief
red
* leopard
black
spots



checkered pattern
of green and
black
small animal
in pocket
- Alfalfa



* black top
purple
* how often
you will see
in skirt?

Some preliminary scenic designs for *Busytown* by Carey Wong

Able Baker
Charlie's
Bakery



Dr. Lion's
Office



THEME 1: JOBS PEOPLE DO

Pre show

Introduction (to read aloud or for your knowledge): The world is filled with things to do! Most adults (and a few children) have a job, something they do to make money and add to the community. There are many different kinds of jobs. Some are public, and some “behind the scenes.” Often a single organization or business will require many different jobs to keep it running. A school, for example, has teachers, aides, office staff, administrators, custodians, food service staff, maintenance workers, library staff, health workers, technology staff, and more! How these jobs interact with each other is an important part of how the organization runs. And a city is made up of people’s homes and many businesses, so there are even more jobs to do!

Discussion Questions:

1. What kinds of jobs do you know about? Who do you know who holds those jobs?
2. What kinds of jobs interest you? Why?
3. How do some jobs rely on others? For example, what might a baker need from a grocer? A mail carrier? A printer?

Post show

Discussion Questions:

1. What jobs do you remember from the play? Which seemed interesting to you?
2. How did one of the characters’ jobs interact with another?
3. Who seemed to be doing his or her job well? Did anyone seem to be having trouble doing their job? Why?

Activity: Job tableaux

Materials needed: Books with photos of people working

1. Break students into small groups. Give each small group a book with photos of people working.
2. Tell groups they will be making tableaux

(still images formed with their bodies) of someone doing their job.

3. Groups should rehearse three tableau images: one that approximates a photo from the book, one that happened before that photo, and one that might happen afterwards.

4. Groups show their 3-tableaux story to the rest of the class (more than once is a good idea). The audience interprets the images to tell the story of what they see.

5. Have groups reflect on what they learned about the job from doing the tableaux.

Scaling down: Have younger students do more tableaux, but only 1 per job (recreate multiple photos from the book). Rather than having them rehearse, have the other students help them recreate the photos.

Scaling up: Have older students add a complication into their tableaux (something going wrong on the job) and develop characters who appear in the scenes. They might write short stories based on the tableaux scenes.

Cross curricular connections: social studies (jobs in the community, public service jobs); language arts (stories or non fiction about various jobs); visual art (paintings or photographs of people at work)

Arizona State Education Standards

Social Studies: Kindergarten

Strand 3: Concept 4: PO 2—Recognize the rights and responsibilities of citizenship.

Strand 3: Concept 4: PO 4—Identify people who help keep communities and citizens safe.

Strand 4: Concept 4: PO 3—Describe how people earn a living in the community and the places they work.

Social Studies: 1st Grade

Strand 3: Concept 1: PO 4—Recognize how students work together to achieve common goals.

Strand 3: Concept 4: PO 2—Describe the rights and responsibilities of citizenship.

Strand 5: Concept 1: PO 4—Recognize that people are buyers and sellers of goods.

Social Studies: 2nd Grade

Strand 3: Concept 4: PO 4—Identify traits of character that are important to the preservation and improvement of democracy.

THEME 2: TRANSPORTATION

Pre show

Introduction (to read aloud or for your knowledge): There are many ways to get from place to place. Some, like bikes and skateboards, are good for short distances. Some trips need something that can go faster, like a train or an airplane. Transportation is used to carry both people and things. There are more people and packages moving around the world now than ever! Scientists are working on ways to make this transportation more efficient and also better for the environment. Maybe in the future, we will be able to send anything anywhere in an instant!

Discussion Questions:

1. How did you get to school today? How long did it take?
2. Do you enjoy taking long trips by car? Plane? Train? Why or why not?
3. What are some of the problems we have with transportation? How are people working to fix them?

Post show

Discussion Questions:

1. What forms of transportation do you remember from the play? How were some of them different from real life transportation?
2. How many different ways was the birthday party invitation transported? Why did it need to change from one to another?
3. How was transportation important to someone's job or life in the play? How is it important to yours? How is it important to our community?

Activity: Pantomimed transportation

Materials: traveling music

1. Students brainstorm methods of transportation. Write these on the board. Encourage them to think broadly (roller coasters, helicopters, etc.)

2. Divide students into small groups. Secretly give each small group a different method from the board.
3. Groups must decide whom or what they are carrying and rehearse a pantomime (showing using only body action- not words) that demonstrates moving the person or object from one place to another. (Note: encourage students to think abstractly about how they can get involved with the pantomime- group members can play wheels or headlights, for example.)
4. Groups show these scenes to each other and see if the rest of the class can guess what they are pantomiming. (Right answers are not important, good guesses are.)
5. Reflect on what the students learned about their form of transportation by doing the pantomime.

Scaling down: For younger students, rather than having small groups rehearse, simply call a form of transportation and have the whole group help a few volunteers figure out how to pantomime it.

Scaling up: Have older students research how the vehicle actually works, and have groups rehearse both a scene of the vehicle in action and the vehicle being built.

Cross curricular connections: Math (distance, rate, and time); social studies (transportation reflected on maps or in geographies); science (mechanics, acceleration)

Arizona State Education Standard

Social Studies: Kindergarten

Strand 4: Concept 1: PO 3—Determine the relative location of objects using the terms near/far, etc.

Social Studies: 1st Grade

Strand 4: Concept 5: PO 1—Identify ways humans adapt to their environment

Strand 4: Concept 2: PO 1—Discuss human features (e.g., cities, parks, railroad tracks, hospitals, shops, schools) in the world.

Social Studies: 2nd Grade

Strand 4: Concept 5: PO 1—Identify ways in which humans depend upon, adapt to, and impact the earth.

THEME 3: MAKING FOOD

Pre show

Introduction (to read aloud or for your knowledge):

The process of making a meal has many steps. Before food can be prepared, its ingredients must be grown and harvested (or raised and processed) and shipped to a grocery store. Many people also create their own gardens in which they raise vegetables, herbs, and fruit. Chefs work from recipes to create dishes. Many recipes can be found in cook books or on the internet. Some are top secret and guarded by the chefs who create them! The goal of cooking a meal is to balance different types of food, create tastes that work well together, and present them in a way that's pleasing to the diner!



Discussion Questions:

1. What foods do you like to eat? Why? Which do you not care for? Why?
2. What foods have you tried to cook yourself? What happened?
3. What do you know about how different foods are grown? About how bakeries and restaurants prepare them?

Post show

Discussion Questions:

1. What foods were in the play?
2. How did Baker Charlie make the cake? What happened as he was making it?
3. What kind of cakes or other treats have you had for your birthday or other special occasions? Why are these treats only at special occasions?

Activity: "Iron Chef" pantomime!

Materials needed: Pots and pans, play knives, cutting boards, etc. (but the INGREDIENTS will be pantomimed!)

1. Brainstorm lots of things that could be a "secret ingredient" as on the "Iron Chef" cooking contest show. Write these ideas



on the board.

2. Break students into small groups. Assign each group a different secret ingredient. Tell the groups their ingredient must be the basis for their dish(es).
3. Ask the groups what they might like to make using the ingredient. Help them figure out what else they will need to cook their dish(es).
4. Groups rehearse pantomimes of the cooking process, a la the show (much running around and frantic cooking). Each student in the group should have a specific role. If students have seen the Japanese version of the show, watch for and address stereotyped performances.
5. Groups show their scenes to the rest of the class. The audience tries to guess what they were making.
6. After each group has gone, perhaps have a pantomimed taste test of all the dishes!
7. Reflect on the process of cooking. What does it require? What is challenging? Rewarding? What's it like to cook with a team?

Scaling down: For younger students, use photos or drawings of the ingredients; have one group come up at a time and "cook" with guidance from the rest of the class.

Scaling up: Give older students time to research and plan actual meals made with the secret ingredient. Have one of the group members play the part of the narrator (speaking role) who describes the cooking action as it happens.

Cross curricular connections: Science (food chemistry, nutrition); social studies (cultural recipes); language arts (reading recipes, stories or poems about food)

Arizona State Education Standards **Theatre Arts, Intermediate**

Strand 1: Concept 2: PO 202—As a character, play out her/his wants by interacting with others, maintaining concentration, and contributing to the action of classroom improvisations.



FULL LESSON

Target Grade: 2

Arizona State Education Standards

Social Studies 2nd Grade

Strand 4: Concept 1: PO 3—Construct a map of a familiar place (e.g., school, home, neighborhood, fictional place) that includes a title, compass rose, symbols and key (legend).

Strand 4: Concept 4: PO 3—Discuss the major economic activities and land use (e.g., natural resources, agricultural, industrial, residential, commercial, recreational) of areas studied.

Theatre Intermediate

Strand 1: Concept 2: PO 201—Work individually to create characters for theatre and/or other media productions

Objective: Students will understand how a particular occupation fits into the community and how challenges faced by a community affect all its members.

Materials: Chart paper and markers, index cards with “town challenges”

Procedure:

1. Ask students to recall jobs they saw in *Busytown*. Write these jobs on the board. Have them add jobs that might be useful in a small town. Arrange the jobs into businesses or social services (school, grocery store, firehouse, etc).
2. Divide students into table groups (or pairs). Assign each group a business or service. Help the students define what that business/service does and what each student’s role might be in the organization.
3. As a class brainstorm the format of a simple town map and draw it on the chart paper as you conduct the discussion. In whole group, have the students choose locations for each business/service (draw each in a different color if possible) and plot its “beat” or path/territory in the city. (For example, a

police officer or mail carrier would cover the whole city while a grocery store would be limited to its retail space.) Add a compass rose and legend.

4. Choose a “town challenge” from a group of index cards. (The challenges might be fire, street repairs, lack of a crop, etc.) Ask the students which businesses/services would be DIRECTLY affected. Have students from these groups stand in the center and form tableaux of how they are affected (help them with ideas). Ask other students how they might be able to help and have them add themselves into a tableau performing that action.

5. Gather the whole town together. Ask for ideas of what the town needs to do next, based on the challenges everyone faced during the day. Hold a conversation to choose priorities and put together a town action plan on chart paper. Post it with the map.

6. Bring students out of role and ask them what they learned about their job through the activity. Also discuss how people in different occupations work together (or not) to address issues the town faces. Ask how their role play was similar to or different than the “real world.”

Assessment: Did the students participate to the best of their ability, committing to their characters? Did they provide thoughtful answers to the reflection questions?

Side Bar Activity:

Try this information scavenger hunt activity in teams. Collect the answers to the following questions:

How many employees are there in your school? How many different jobs are there? How many employees are male? Female? What is the longest someone has worked at your school? The shortest? If you could choose any job at your school, which job would it be?

Resources...

About Childsplay:

Childsplay is a non-profit professional theatre company of adult actors, performing for young audiences and families.

Our Mission is to create theatre so strikingly original in form, content or both, that it instills in young people an enduring awe, love and respect for the medium, thus preserving imagination and wonder, the hallmarks of childhood, which are the keys to the future.

We love to hear from our audience members!

Childsplay

Phone:
480-921-5700



Email us at:

info@childsplayaz.org

Check out our web site:

www.childsplayaz.org

Our new home is The Sybil B. Harrington Campus of Imagination and Wonder at Mitchell Park
900 S. Mitchell
Tempe, AZ 85281

Want Some Drama in Your Classroom?

If you would like help incorporating drama into your curriculum by having Teaching Artist come into your classroom, Childsplay can help. We offer a variety of artist-in-residence and teacher training experiences. We can also help with pre- and post-show activities related to the production. For more information, contact Patricia Black at: pblack@childsplayaz.org or 480.921.5750

Booklist:

Prepared with the help of Tim Wadham, Member, Board of Directors, Association for Library Service to Children



Richard Scarry's "Busytown" Books

Richard Scarry's Busy Busy Town by Richard Scarry
Richard Scarry's Busiest People Ever by Richard Scarry
What Do People Do All Day? by Richard Scarry
Richard Scarry's Favorite Storybook Ever by Richard Scarry
The Best Story Collection Ever! By Richard Scarry

Sustainable Communities

The Future of the Earth: an introduction to sustainable development for young readers by Yann Arthus-Bertrand.

Occupations

When I Grow Up by Colin McNaughton
Bear at Work by Stella Blackstone
Night Shift by Jessie Hartland
The Top Job by Elizabeth Cody Kimmel

Cooperation

Unitio's Neighborhood by Ina Cumpiano
Elvis the Squirrel by Tony Bradman

Safety

Richard Scarry's A Day at the Fire Station by Richard Scarry
Please Play Safe! Penguin's Guide to Playground Safety by Margery Cuyler
D. W. Rides Again by Marc Brown

Communications

Hen Hears Gossip by Megan McDonald
Gerald McBoing Boing by Dr. Seuss

All materials are available through your local library. Check it out!

Websites of Interest:

Biography of Richard Scarry:

www.kirjasto.sci.fi/rscarry.htm

Busy World online:

www.krey.org/jumbojet/busyworld

AAA for kids (The Otto Club):

www.ottoclub.org

US Department of Transportation for K-5:

www.fhwa.dot.gov/education/k-5home.htm

Vocational information center (Career guides for kids):

www.khake.com/page64.html

Elementary career resources:

www.careervoyages.gov/students-elementary.cfm

Food Network cooking with kids page:

www.foodnetwork.com/food/lf_kids/0,1904,FOOD_16382,00.html



Draw a line from the picture to the word that describes it.



Grocer

Teacher



Fire Fighter



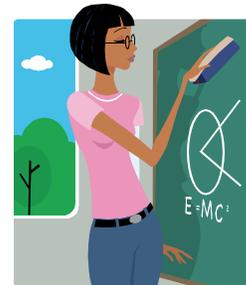
Mechanic



Pilot



Police Officer



Letter carrier

Baker



What do you see as you move along? On the back of this paper, draw a picture of what you would see out the window of your favorite way of getting around (a car, a train, a plane, or something else).

Write down and finish these phrases:

When I ride in...

I see...

Busytown Activity Page, Grades K-2



What job would you like to do? In the box below, draw a picture of yourself in the uniform or costume of your favorite job. Finish the sentences below the box.

I am a _____

I like to _____



Look at these foods: banana, avocado, chicken, cheese, yogurt, tomato, carrot, bean, bread, olive, pickle, corn, cream, fish, rice, potato. Imagine a new and unique kind of dish. Create a silly recipe using several of these ingredients (or others). Give your recipe a crazy name. For example, "Bingo's Banana Carrot Cheese Pie"

Title:

Ingredients:

Preparation Instructions:

Busytown Activity Page, Grades 3-5

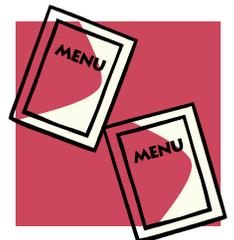
Job Story: Think of three jobs. On a separate sheet of paper, write a short story about how they interact. (For example, a mail carrier might deliver food from a farmer to a chef who makes a special meal for all of them.) Illustrate a scene from your story.



Planning a trip: Look at a map of the United States. Plan a cross-country trip that uses all the following methods of transportation (and/or any others you can think of): car, train, boat, snowmobile, hot air balloon, walking. Write your trip schedule (including the mode of transportation, dates and times) in the space below.



Creating menus: Create a menu for one of the occasions below. Choose food items that would be appropriate to the occasion, but give your diners choices. Use the computer or colored pencils to create the layout and illustrations for your menu. If you want, you can create a fictional restaurant that the menu is from. Show your menu to a friend and have them place an order!



Occasion Ideas: Birthday party for a friend, formal dinner for an important visitor, breakfast at a sleepover, picnic lunch, snacks for movie or sports weekend