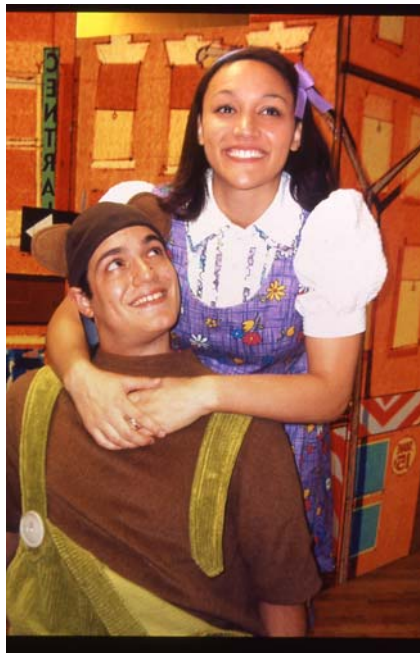


Performances *plus!*

Presents

CORDUROY



**Thursday, January 20, 2005
Fine Arts Center Concert Hall
10:00 AM**

The Fine Arts Center wishes to acknowledge MassMutual Financial Group for its important role in making these educational materials and programs available to the youth in our region.

Presents

Corduroy

Study Guide

ABOUT THE PLAY

Lisa Carolina Evalina Brown moves to the big city with her mother Regina, an aspiring fashion designer. Everything seems new to Lisa: buildings stretch into the sky, and the local kids dress and act differently than they did in South Carolina. Lisa nervously jabbars on and on to the neighbor children, and she finds it difficult to make friends. A new neighbor, Jeff, suggests that the key to making friends, like the key to making jazz, is to “loosen up and listen”: relax, find the groove and the rhythm of the situation and figure out how you fit into the mix.

Meanwhile, at Hampton’s Department Store, a teddy bear named Corduroy sits on the shelf with Lucille, a toy ballerina, and Eddie, a stuffed rabbit. Corduroy hopes that a child will be his friend. When Lisa meets Corduroy, she wants to take him home, but her mother refuses to spend her hard-earned money on a toy that is not perfect – Corduroy is missing a button from his green overalls.

While Lisa sits at home sewing, Regina shows her some dress designs she’s working on for a very important meeting. Lisa urges her to take Jeff’s advice and loosen up and listen – ladies in the big city tend to wear pants instead of dresses.

Lucille overhears that if she, Eddie, and Corduroy are not purchased soon, they will be put in the charity cart, which could lead to a home with a needy child, or to the garbage! The toys help Corduroy search for a button so that Lisa’s mother will let her buy him. They find buttons sewn onto mattresses in the bed department, and in trying to remove them, attract the attention of the security guard, who takes them to the charity cart.

Lisa is still trying to figure out a way to take Corduroy home, and she notices one of the neighborhood kids selling lemonade on the street. Lisa decides to become a seamstress for local children’s dolls to earn extra money. The care she takes in creating outfits for their dolls earns Lisa the friendship of the neighborhood kids.

Lisa arrives at Hampton’s just in time to see the toys being rolled away in the charity cart. When she asks for Corduroy, the security cart gives the bear to her. Lisa promises to find homes for Lucille and Eddie too. Maybe she can give them to her new friends.

BEFORE SEEING THE PERFORMANCE

1. ADAPTATION

Read *Corduroy* with your class and discuss the difficulties in adapting a simple 32-page story into an hour-long musical. What is an adaptation? Would new characters need to be invented? Would characters’ relationships need to be explored? How would toys interact with “real” people? What kind of music might be appropriate for this story?

The playwright of our adaptation, Cusi Cram, decided to develop the characters as well as create new characters for her stage version of *Corduroy*. If she told the story as written it would only run 15 minutes. So often writers will do an adaptation of a story and develop things that they feel are suitable to their point of view.

2. THEMES

PERFECTION: What does it mean to be “perfect”? Would you buy a broken toy? How important is it to be perfect? Can someone like you even though you’re not perfect?

FRIENDSHIP: How do you make friends? Do you bribe them? Do you bully them? Do you develop your talents so potential friends will accept you as you are? Do you remember your first day at school, or first day in a new city? How did you make friends?

I MUST HAVE THAT BEAR! If there’s something you really want, how do you go about getting it? Do you beg? Do you yell and scream until you get it? Do you ask politely? What if that doesn’t work? Can kids earn money? What kinds of talents do you have that you can utilize?

AFTER THE PERFORMANCE

1) FOR DISCUSSION

“LOOSEN UP AND LISTEN” What happens when you’re nervous? Do you talk too much to cover up your awkwardness? Do you forget to listen because you’re so nervous? How did Jeff the Narrator “Loosen Up and Listen”? He practiced his sax so he can relax when he plays. Jeff can’t be concerned or afraid of making mistakes. Do you have any other ideas on how to relax?

CREATIVE THINKING: When the weather is hot, May earns money by selling lemonade. Lisa discovers a way for her to earn money – by repairing toys. What are other ways children can earn money in various seasons? (ie: rake leaves in the fall, shovel snow in the winter, weed gardens in the spring, etc)

CORDUROY’S MUSIC: Throughout the show, the composer, Scott Davenport Richards, decided to use jazz music to tell the story. How did the acting and music work together? For example, Jeff and Lisa performed a “scat” (improvising with nonsense syllables) song, and the children rapped while jumping rope. Do you think using this type of music was appropriate to the story? Did it help to create the sense of the city in which *Corduroy* takes place? Can you think of other types of music that might work well for this story?

2) CREATIVE DRAMATICS

PANTOMIME: JUMP ROPE

Find or create a cleared space so students can move freely. Write the word “Pantomime” on blackboard and explain that pantomime is when you convey emotions, actions, or feelings, by using gestures instead of speech or using props. Discuss with students the way the actors jump-roped in the play. Did they have a rope? How did they make you believe there was a rope?

ACTIVITY: Tell students that in order to participate, they need to concentrate and use their eyes. Tell students they will hear you side-coaching them throughout the activity; students are not to stop and look at you but to hear and react.

INDIVIDUAL JUMP-ROPE: See an imaginary rope on the ground. Pick it up with both hands. Make circular pattern with the “rope”. When do you jump? Where are your hands?

TWO PERSON JUMP-ROPE: Arrange students in pairs. Tell one student to control the rope and instruct the other to jump in later. See the imaginary rope on the ground. Pick it up. The rope controller begins. (Let controller establish

a pace before jumper enters). The jumper watches the rope. When it touches the ground jump in. Are you in sync with your jumping?

LARGE GROUP JUMP-ROPE: (ideal for older students) Divide the class in two. One group participates while the other half waits for their turn. Two students start twirling an imaginary rope in sync, from opposite sides of the room. Let the controllers establish a pace before the jumpers enter. The jumpers watches the rope: when it touches the ground, one jumper goes in. After a few seconds call out “next” and the second jumper joins the first. Repeat this pattern till all jumpers are in. Encourage students to be aware of other jumpers – they should all jump at the same time.

PLAY ACTING: “SITTING ON A SHELF AT HAMPTON’S”

If toys could talk what might they say to each other? For example, they might talk about how rough the children are with them, how happy they are when the children play with them, or they might discuss their physical condition (lost an eye, stuffing coming out, etc.) What kind of toys might you find in a store or in the playroom? For example: ballerinas, soldiers, puppets, fashion dolls, toy cars, stuffed animals, or dinosaurs. Clear a space so students can move freely and explain that students are going to become a special toy. Let them choose they favorite type of toy, and tell them to sit or stand of the doll they chosen. How does this toy move? What kind of voice might it have? Can this toy do something special? Let them explore these ideas simultaneously. Tell them the following story in which the toys come alive and talk to each other in the middle of the night, and persuade them to act along as you tell the story:

THE STORY: The room is absolutely still. Imagine you’re a quiet non-moving toy. Suddenly the old clock on the wall begins to chime. *Bong, Bong, Bong* (make this sound 12 times). At 12:00 am something magical happens. The toys slowly wake up. They move just one part of their bodies. Then another part of their bodies (for example: eyebrows, toes, belly, etc.). Soon their entire bodies begin to stretch. The toys begin to talk to each other.

Tell students you have a pretend microphone. Explain that if you come to their group with your microphone, everyone can hear their conversation – all other groups must be quiet and listen.

ADD CONFLICT: (great for older students) Join the students in their game and become a toy. Announce that you heard a rumor that they are going to get rid of some of the toys. PANIC!

3) VISUAL ARTS: “LOOSEN UP AND LISTEN”

PREPARATION: Gather art supplies: crayons, colored chalk, pastels, oil base crayons, felt tip pens, colored and black construction paper. Also a tape recorder or CD player with an instrumental jazz recording.

ACTIVITY: Explain to students that they are going to create designs inspired by the instrumental jazz music they hear. They may use only lines and dots (circles). Play the recording and encourage students to close their eyes and imagine lines and dots dancing to the music. Students then gather the art supplies they need. Play the recording again while students create their art. When they’re finished, display the great variety of images they have created.

4) LITERARY ARTS: “SOFT AND COMFORTABLE”

PREPARATION: Get swatches of different fabrics (for example: nylon net, silk, wool, flannel, and of course, corduroy). Put a different swatch of fabric into each paper bag. It might be wise to have many bags with the same fabric inside. Each student (or group of students) gets their own bag. Write the word “Texture” on blackboard – the feel or appearance of a surface or substance.

ACTIVITY: Have students put their hands into their set of bags and feel the fabric. After they have had a chance to feel the content in all of the bags discuss what they felt. Did it feel good to touch? Was it soft or hard? Did it feel sharp or smooth? Did a picture come to your mind when you felt the fabric? Would you like to wear something made of this fabric? Use the blackboard to list some of the adjectives the students used in their descriptions. Have students pick their favorite fabric for a teddy bear. Tell the students to write a paragraph describing their “perfect” teddy bear. Encourage students to share their description with rest of the class.

5) **IMAGINE YOUR VERY OWN CORDUROY!**

On the last two pages of this study guide, there are two teddy bear templates - a connect-the-dots and a blank outline. Pick one that suits your needs.

CONNECT-THE DOTS: Have students connect the dots in order, #1-43. Students should then color their pictures.

BLANK OUTLINE: Encourage children to imagine what their perfect Corduroy bear is like... What kind of clothes does Corduroy wear? Can Corduroy be a girl? Is Corduroy wearing shoes, slippers, or sandals, or is Corduroy bare-foot? How does Corduroy feel today? Students should then fill in the bear outline, based on their individual image of their perfect Corduroy, using crayons, colored pencils, or whatever media is available. Students can also create an environment around the teddy bear – is Corduroy in outer space, in the jungle, under water, in a forest?

BIBLIOGRAPHY & RESOURCE AIDS

BOOKS

Freeman, Don. Corduroy. New York: Viking Penguin Inc., 1968.

Freeman, Don. A Pocket for Corduroy. New York: Viking Penguin Inc., 1980

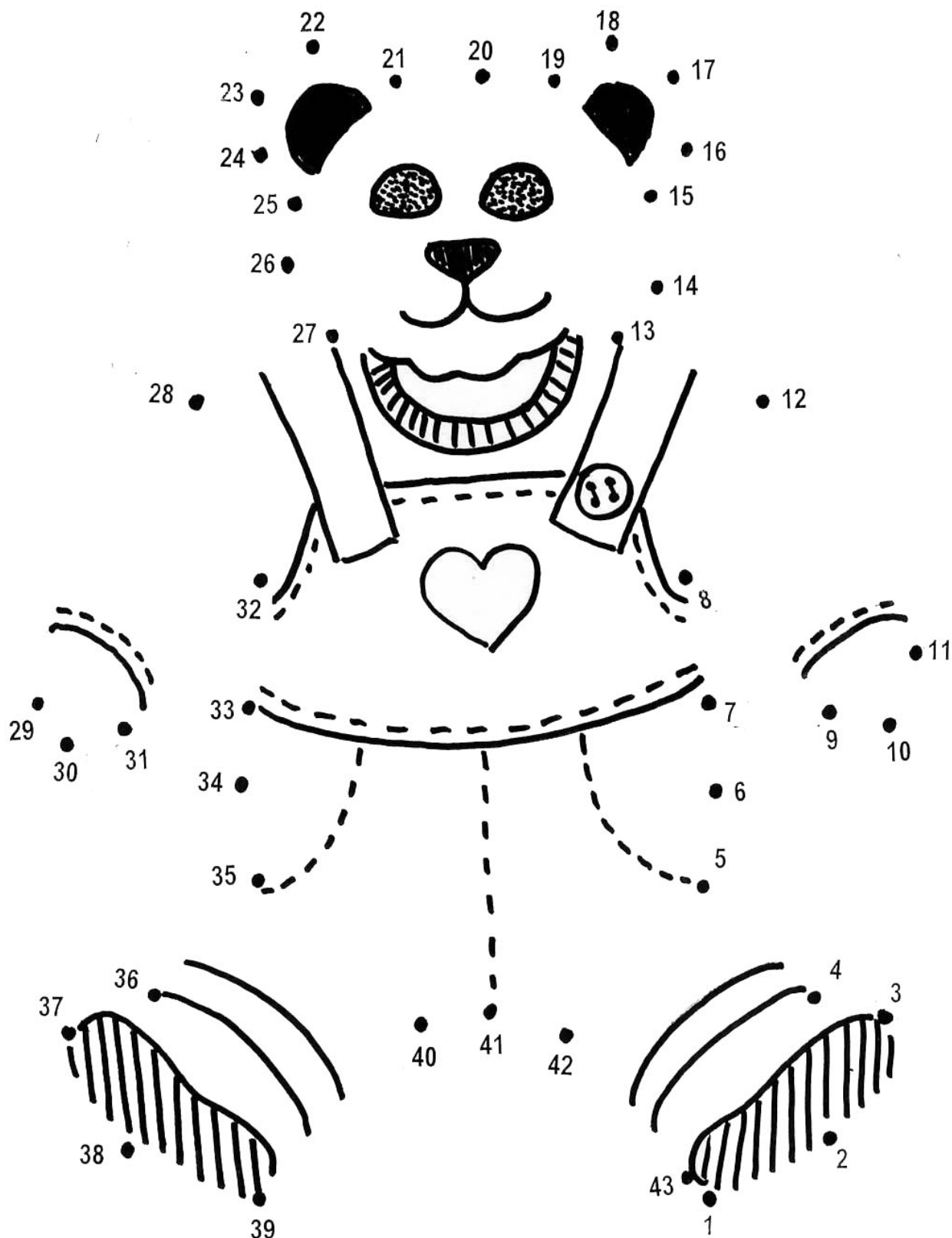
INTERNET

There is an incredible amount of information regarding jazz that can be found on the internet. Be sure to check out www.WyntonMarsalis.net

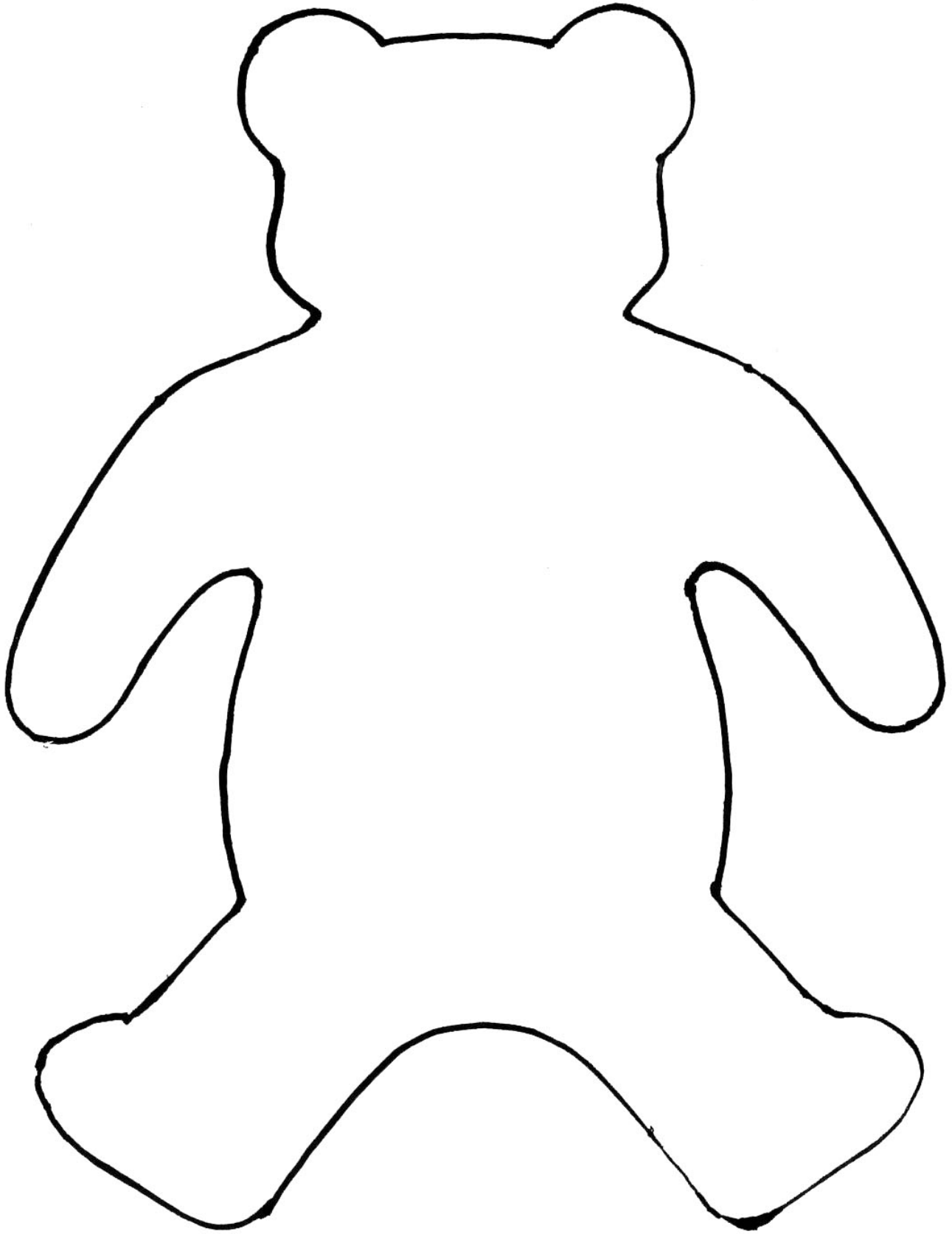
RECORDINGS

| | |
|-----------------|-----------------|
| Ella Fitzgerald | Count Basie |
| Louie Armstrong | Dizzy Gillespie |
| Duke Ellington | Wynton Marsalis |
| Charlie Parker | Mel Torme |

Find Corduroy by connecting the dots in order, #1 - 43.



After connecting the numbers color the picture you discover.



Performances *plus!*

NOTICE TO ALL TEACHERS AND CHAPERONES

- **PERFORMANCES BEGIN PROMPTLY AT 10AM OR NOON.**
Many of our performances sell-out. This means we can have up to 1,600 students to seat. Please help us by arriving at least **30 – 15minutes** prior to the start of the performance. This will allow our ushers to get everyone seated and for you and your students to visit the rest rooms and get settled. It is important that we begin our performances on time so that all schools can meet their lunch and/or dismissal times.
- PLEASE CHECK LOCATION OF PERFORMANCE WHEN MAKING YOUR BUS RESERVATION.
- The staff of the Fine Arts Center need your help! An increasing number of students are coming into the performance space with gum, food, beverages and portable music players. **None of these items is allowed in the halls for performances.** Many of these items are stowed in backpacks and are not easily noticed. Our goal is to offer high quality performances for young people. In order to enhance the experience, we ask for your cooperation in preventing these items from entering the hall.
- For the comfort of all concerned, we ask that backpacks, lunches and other gear be left on the bus. Our long-standing policy of no cameras or tape recorders still is in effect.
- At the conclusion of the performance please remain in your seats until your school group is dismissed.

We hope that you and your students enjoy your theatre experience!

Performances *plus!*

PARKING POLICY

FOR GROUPS NOT TRAVELING BY SCHOOL BUS

We are pleased to announce that we have made arrangements with the UMass Parking Services to allow our patrons to park in the Campus Parking Garage for the reduced rate of just \$1 during your stay.

This rate is available to home school families and schools that will arrive by private transportation rather than by bus. Please let us know at the time you make your reservations that you will be traveling by car. Parking passes will be mailed with your invoice approximately one month prior to each performance. You will be sent a sheet that includes 10 parking passes that you may cut and give out to drivers in your group. Should you require additional passes, please photocopy the sheet. The passes are valid for the garage only on the date of your reserved performance. You may park in the garage for performances in either the Concert Hall, Rand Theater or Bowker Auditorium. Parking at meters on campus does not apply.

We hope that this policy will better meet your needs. Please do not hesitate to call our office if you have questions.

Programming Office: (413) 545 – 0190.

Performances *plus!*

PARKING AND DIRECTIONS FOR THE FINE ARTS CENTER **CONCERT HALL and RAND THEATER**

CONCERT HALL

School Bus Parking: Students should be dropped-off at Haigis Mall off of Massachusetts Avenue.

University Security will direct buses to an appropriate parking lot during the performance (typically by the football stadium). PLEASE BE SURE YOUR BUS DRIVER KNOWS THAT ALL PERFORMANCES LAST APPROXIMATELY 1 HOUR AND THEY SHOULD RETURN A FEW MINUTES BEFORE THE ANTICIPATED END TIME. If drivers are not with the buses, they may miss the radio call from security asking them to return for pick-up, resulting in unnecessary delays returning to your school.

Individual cars: If necessary, individuals may drop-off students with a chaperone at Haigis Mall (you will be directed by security to the mid-point turn of Haigis Mall – see map) prior to parking. **We recommend parking in the Campus Center Parking Garage to avoid searching for a metered space.** It is a five-minute walk to the Concert Hall. All other available parking during weekdays is at meters. Available lots and pricing (current as of 9/1/04) are listed below:

Parking in the Garage is available to our patrons at a discounted rate of \$1. To receive this rate you MUST give the Garage attendant a parking pass. To receive your pass, please call our office to let us know that you will be arriving by car. Parking passes are sent with the invoices. (413)545-0190

Parking meters are enforced Monday – Friday, 7AM – 5PM. Meter rates are \$1.00 per hour.

Parking Garage – near Campus Center, across from the Mullins Center off Commonwealth Avenue

Lot 34 – Behind Visitors Center with 3, 5 & 10 hour meters available

Haigis Mall – 2 hour maximum on meters

Lot 62 - Adjacent to Fernald Hall with 3 hour maximum on meters, limited spaces available.

From the North: (Vermont, Greenfield) I-91 south to Route 116. Follow signs on 116 "To the University of Massachusetts." Exit ramp leads to Massachusetts Avenue. Turn left (east) on to Massachusetts Avenue toward the campus. Continue through one light and watch for Lot 34 by the Visitors Center on your right and the entrance to Haigis Mall on your left.

From the South: (Springfield, Holyoke) I-91 north to Route 9. East on Route 9 over the Coolidge Bridge and through Hadley. Left at Route 116 (across from Staples) heading north toward campus. Right at first exit at "University of Massachusetts" bear right onto Massachusetts Avenue toward campus. Continue through one light and watch for Lot 34 by the Visitors Center on your right and the entrance to Haigis Mall on your left.

From the West: (Northampton, Pittsfield) Route 9 east through Northampton and over Coolidge Bridge. Follow remaining directions from "From the South" above.

From the East: (Belchertown, Ludlow) North on Routes 21, 181 or 202 to Route 9 into Amherst. Right on to North Pleasant Street (main downtown intersection), north through center of town. Turn left at Triangle Street Bertucci's Restaurant on your right), rejoining North Pleasant Street. To reach Lot 34 and Haigis Mall continue on main road, which becomes Massachusetts Avenue. Haigis Mall will be on your right, Lot 34 on your left.

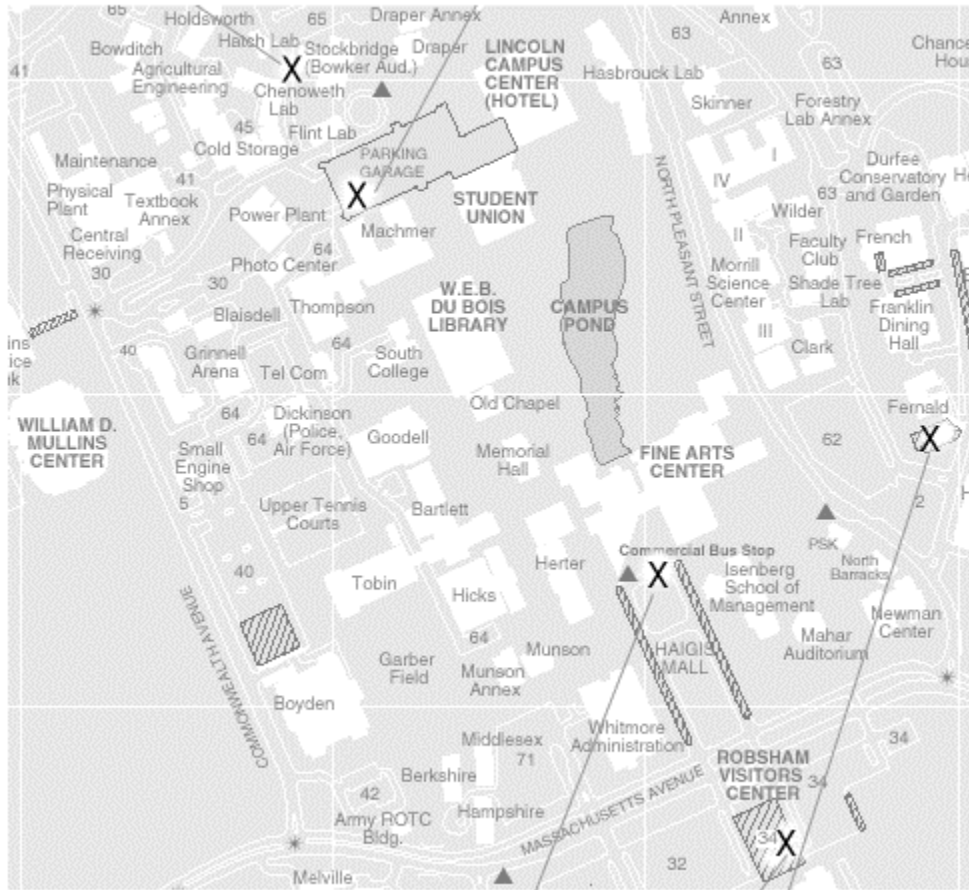
Performances *plus!*

Bowker Auditorium
(in Stockbridge Hall)

Map

Bus drop-off

Parking



Bus drop-off

Parking

Concert Hall & Rand Theater
(in Fine Arts Center building)

For Concert Hall, Rand Theater and Bowker Auditorium – Patrons traveling by car are encouraged to park in the parking garage. Discounted parking is available in the garage for \$1. A parking permit is required for discounted parking in the garage. Call the Programming Office if you require permits at (413) 545 – 0190. All other parking on campus is at available meters at the rate of \$1 per hour. Parking is enforced Monday – Friday, 7AM – 5 PM.

Buses will drop-off students as indicated on map. Buses will be given parking instructions by Campus Security.