

ACTIVE AUDIENCE

NOV | DEC 2019

guide

CORDUROY

Produced in partnership with Children's Theatre Company, Minneapolis

Adapted for stage by **BARRY KORNHAUSER**

Based on the books by **DON FREEMAN**

Directed by **KATHRYN VAN METER**

**AN INTERVIEW WITH
DIRECTOR
KATHRYN VAN METER**

**A WORD WITH
THE PLAY'S DESIGNERS**



SEATTLE
CHILDREN'S
THEATRE

SYNOPSIS | THEATRE ETIQUETTE | VOCABULARY LIST | SUGGESTED READING

SEATTLE PREMIERE

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CORDUROY

Adapted for stage by **BARRY KORNHAUSER**

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NOV 19 – DEC 29

RECOMMENDED FOR
PATRONS 3 YEARS & OLDER

PLAYFUL ADVENTURE

Late at night while the world sleeps, a curious bear named Corduroy searches every inch of a department store in pursuit of his missing button. Leaving behind delightful messes, a Night Watchman is on the case to discover the origin of this playful destruction. All the while, a young girl dreams of bringing Corduroy home as a new cuddle companion. Don Freeman's beloved picture book comes to vibrant life in this fun and highly physical adaptation, sure to delight all audiences.

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synopsis

BE WARNED: THIS SYNOPSIS HAS SPOILERS

In Freeman's Department Store a little girl, Lisa, and her Mother pass through the Toy Department. Lisa becomes enamored with a teddy bear she sees on the shelf. The bear, Corduroy, wears green overalls with a button missing. Lisa pleads with her mother to let her take the bear home. Her mother refuses, saying she's already spent too much money. The two leave without Corduroy.

The Department Store's Night Watchman begins his rounds. Upon his exit, Corduroy comes to life and decides to find his missing button.

At home, Lisa pleads to her mother to buy the toy bear. They discuss the possibility of Lisa having more household responsibilities in exchange for an advance on her allowance.

Meanwhile, Corduroy returns to the Toy Department searching for his lost button. After a couple of attempts to find it among other toys, he investigates the escalator. The escalator and Corduroy engage in a comedic tussle.

Lisa empties her piggy bank to count its contents in her bedroom. Her mother enters and they discuss what chores Lisa can do to earn the aforementioned advance on her allowance. Lisa shows her mother that she's made a bed for Corduroy, but her mother does not believe this qualifies as a "chore," so Lisa agrees to start doing her own laundry.

Corduroy discovers a button very similar to the one he's missing attached to a mattress. For several minutes he uses different tactics to remove the button from the mattress, eventually succeeding, but immediately losing his grasp on the button, which is lost to the escalator. Before Corduroy can chase after the button, the Night Watchman enters and Corduroy hides. Seeing the mess Corduroy made, the Night Watchman suspects there is an intruder. While cleaning the mess, the Night Watchman finds Corduroy and vows to find the intruder right after he returns Corduroy to his rightful place in the Toy Department.

Lisa shows her mother that she's finished with the laundry. She pulls out her mother's favorite wool sweater, which has shrunk to the size of a doll's shirt. Lisa promises to make it up to her mother. After her mother leaves, Lisa decides she'll make amends by scrubbing the entire bathroom.

Corduroy enters the Appliance Department to search for his button. At first he mistakes a couple objects as buttons, but after a messy to-do he realizes they are not buttons. He accidentally sets off another series of messy events, which includes turning on a vacuum cleaner that chases him all over the department floor, a stove top burner, and a fan that blows continuously throughout the scene. Hearing the noise, the Night Watchman enters as Corduroy hides. The Night Watchman interacts with the different appliances looking for the intruder and attempting, mostly in vain, to turn them off. During his search, he once again finds Corduroy. The Night Watchman renews his vow to catch the intruder and return Corduroy to the Toy Department.

As Lisa scrubs the bathroom, her mother enters and is mildly impressed with what Lisa has achieved. She asks Lisa to draw her a bath. Lisa obliges, but drops the cap of the bubble bath soap into the drain. She tries to retrieve the cap by fashioning an apparatus out of a bandage and dental floss. As Lisa is attempting the rescue, her mother enters wearing her bathrobe. She chides Lisa for wasting floss and the two discuss other chores Lisa can do. They decide she can collect the trash. As Lisa makes one final attempt to recover the cap from the drain, she accidentally knocks her mother into the tub.

Corduroy continues his search, this time in the Toiletries Department. He unravels mounds of toilet paper in his search. The Night Watchman sees the mess and notices the toilet paper trail leading him in the right direction. He manages to grab ahold of the toilet paper strand, which he pulls to himself, finding Corduroy

at the end. The Night Watchman once again renews his vow to catch the intruder.

Lisa enters with four trash cans, careful not to spill any garbage. She empties each can into a larger bin, but in doing so, throws away her mother's flowers. Noticing her mistake, she attempts to replace the flowers into the flower pot. Lisa smashes down the garbage in the large bin by getting into the bin and jumping up and down on the trash. Unbeknownst to Lisa, this action breaks the bin and when she lifts the bin to take it out, the trash falls out of the bottom of the bin. She tries to fix the bin with glue, but the glue makes some trash stick to her hands. Just then, Lisa's mother enters and sees the mess, the broken bin, and the flowers. She notices the trash stuck to Lisa's hands. Upset, she tells Lisa to forget about Corduroy and sends her to bed, dejected.

The Night Watchman carries Corduroy to the Toy Department and leaves him there, continuing his search for the supposed intruder. Undeterred, Corduroy resumes his own pursuit. Throughout the scene, Corduroy revisits departments he's already been to and searches new departments, making messes and staying one step ahead of the Night Watchman. Eventually the Night Watchman catches up to Corduroy, but still has no idea that Corduroy is the perpetrator. At his wits end, the Night Watchman exits with Corduroy in tow.

Lisa says her prayers before going to bed, her mother listens at the door. Lisa prays for God to bless her and all those who love her, and to help Corduroy find a loving home.

The Night Watchman believes hiding Corduroy in a crate will keep the intruder from continuing his reign of terror. He leaves Corduroy in the crate and exits to find a hammer and nails with which to seal the crate shut. Once he's gone, Corduroy gets out of the crate and looks for his button. The Night Watchman returns, but sees Corduroy missing. As the two pursue their respective objectives, they constantly pass each other in a series of near misses.

Lisa and her mother have breakfast together. Lisa's mother tells her they are going downtown to Freeman's and that Lisa will be bringing Corduroy home. When Lisa asks about her mother's change of heart, her mother tells her that Corduroy needs a good home and no one else will love Corduroy the way Lisa will. They hug and exit.

Corduroy and the Night Watchman are still at it, this time back in the Toy Department. Through a series of events, Corduroy finds his button, but the lights get switched off, which creates confusion as Corduroy loses the button while trying to hide from the Night Watchman. The vacuum has been making its rounds and appears now just in time to suck up the button. The vacuum, however, has been running so long that it is about to burst. Despite both Corduroy's and the Night Watchman's best efforts, the vacuum explodes sending debris everywhere. The button is destroyed in the melee. Just then, the store opens for the day, and the Night Watchman's shift has ended. Perhaps he'll retire. Without a button, Corduroy believes himself to be undesirable, and he puts himself into a trashcan. Moments later, Lisa enters looking for Corduroy, finding him nowhere. The Night Watchman returns with a janitor's cart. Lisa asks if he's seen the bear, to which he responds that he has seen the bear and never wants to see him again! Once the Night Watchman exits, Lisa finds Corduroy in the trashcan and, ecstatic, goes to pay for him.

Lisa tells her mother that she'd like to invite some classmates over to meet Corduroy. Lisa's mother thinks that's a fine idea. Lisa fixes Corduroy's button and exits to do some chores. ■



STATE LEARNING standards

Corduroy touches on many themes and ideas. Here are a few we believe would make good **Discussion Topics**: creativity, hope, and friendship

We believe that seeing the show and using our Active Audience Guide can help you address these **21st Century Skills**:

- Creative Thinking
- Critical Thinking
- Communication
- Collaboration
- Perseverance
- Growth Mindset

We also believe that seeing the show and using the AAG can help educators meet many of the **Washington State Learning Standards**. Below are some that might fit in well with certain articles or activities. Where more than one standard within a specific area applies, we selected a few examples. Multiple standards could apply to most of these articles and activities.

Standards are grouped by the AAG articles and activities they connect to. Descriptive text of chosen standards is on the following page.

ATTENDING A PERFORMANCE OF *CORDUROY*

ARTS

Theatre Arts | Anchor Standards 7–11

LOST AND FOUND!

This article explores the places that lost things — like *Corduroy*'s button — go, and the paths they might take to become found.

ENGLISH LANGUAGE ARTS

Reading Standards for Informational Text | RI.1, RI.2, RI.7

AN INTERVIEW WITH DIRECTOR KATHRYN VAN METER; A WORD FROM OUR DESIGNERS

These articles explore the perspectives of theatre artists involved in the creation of *Corduroy*.

ARTS

Theatre Arts | Anchor Standards 7, 8, 11

ENGLISH LANGUAGE ARTS

Reading Standards for Informational Text | RI.1, RI.2, RI.7

DRAMA IN ACTION

ARTS

Theatre Arts | Anchor Standards 1–6

HEALTH AND PHYSICAL EDUCATION

Physical Education | 2.1, 4.4

VOCABULARY LIST

ENGLISH LANGUAGE ARTS

Language Standards | L.4

Reading Standards for Informational Text | RI.7

Reading Standards: Foundational Skills | RF.3

JUMP START

ARTS

Theatre Arts | Anchor Standards 1–6

Visual Arts | Anchor Standards 1–2

ENGLISH LANGUAGE ARTS

Language Standards | L.1

Speaking and Listening Standards | SL.1, SL.3, SL.5, SL.6

Writing Standards | W.1, W.2, W.3, W.8

ACTIVITY PAGES

ARTS

Visual Arts | Anchor Standards 1, 2, 8

WASHINGTON STATE K-12 LEARNING STANDARDS

ARTS

THEATRE ARTS

Anchor Standard 1 | Generate and conceptualize artistic ideas and work.

Anchor Standard 2 | Organize and develop artistic ideas and work.

Anchor Standard 3 | Refine and complete artistic work.

Anchor Standard 4 | Select, analyze, and interpret artistic work for presentation.

Anchor Standard 5 | Develop and refine artistic techniques and work for presentation.

Anchor Standard 6 | Convey meaning through the presentation of artistic work.

Anchor Standard 7 | Perceive and analyze artistic work.

Anchor Standard 8 | Interpret intent and meaning in artistic work.

Anchor Standard 9 | Apply criteria to evaluate artistic work.

Anchor Standard 10 | Synthesize and relate knowledge and personal experiences to make art.

Anchor Standard 11 | Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

VISUAL ARTS

Anchor Standard 1 | Generate and conceptualize artistic ideas and work.

Anchor Standard 2 | Organize and develop artistic ideas and work.

Anchor Standard 8 | Interpret intent and meaning in artistic work.

HEALTH AND PHYSICAL EDUCATION

PHYSICAL EDUCATION

2.1 | Demonstrate safe movement in personal and general space at a slow to moderate speed.

4.4 | Demonstrate how to share equipment and space with others and take turns.

COMMON CORE

ENGLISH LANGUAGE ARTS

LANGUAGE STANDARDS

Vocabulary Acquisition and Use

L.1 | Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L.4 | Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on age appropriate level reading and content.

READING STANDARDS: FOUNDATIONAL SKILLS

Phonics and Word Recognition

RF.3 | Know and apply grade-level phonics and word analysis skills in decoding words.

READING STANDARDS FOR INFORMATIONAL TEXT

Key Ideas and Details

RI.1 | With prompting and support, ask and answer questions about key details in a text.

RI.2 | With prompting and support, identify the main topic and retell key details of a text.

Integration of Knowledge and Ideas

RI.7 | With prompting and support, describe the relationship between illustrations and the text in which they appear (e.g., what person, place, thing, or idea in the text an illustration depicts).

SPEAKING AND LISTENING STANDARDS

Comprehension and Collaboration

SL.1 | Participate in collaborative conversations with diverse partners about age appropriate topics and texts with peers and adults in small and larger groups.

SL.3 | Ask and answer questions about what a speaker says in order to gather additional information or clarify something that is not understood.

Presentation of Knowledge and Ideas

SL.5 | Add drawings or other visual displays to descriptions as desired to provide additional detail.



SL.6 | Speak audibly and express thoughts, feelings, and ideas clearly.

WRITING STANDARDS

Text Types and Purposes

W.1 | Use a combination of drawing, dictating, and writing to compose opinion pieces in which they tell the reader the topic or the name of the book they are writing about and state an opinion or preference about the topic or book (e.g., My favorite book is...).

W.2 | Use a combination of drawing, dictating, and writing to compose informative/explanatory texts in which they name what they are writing about and supply some information about the topic.

W.3 | Use a combination of drawing, dictating, and writing to narrate a single event or several loosely linked events, tell about the events in the order in which they occurred, and provide a reaction to what happened.

Research to Build and Present Knowledge

W.8 | With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question.

SCIENCE MEMBER guide

Experiencing theatre is a group activity shared not only with the actors, but also with the people sitting around you. Your attention and participation help the actors perform better, and allows the rest of the audience to enjoy the show. ***We invite you to laugh when it is funny, cry when it is sad, gasp when it is shocking, but refrain from talking during the show, as it disturbs audience members and performers alike.***

**HERE ARE SOME HELPFUL GUIDELINES
ON HOW TO ENJOY THE PERFORMANCE:**

Leave cell phones, tablets, hand held games, and other distracting and noise-making electronic devices at home or turn them completely off.

Do not text during the performance. The light and the motion is very distracting to those around you, on stage, and the tech crew behind you.

Gum and food must stay in the lobby. Drinks are only allowed if they have a lid.

The lights dimming and going out signal the audience to quiet down and settle in your seats: the play is about to begin.

Don't talk with your neighbors during the play. It distracts people around you and the actors on stage.

Focus all your attention on the play to best enjoy the experience. Listen closely to the dialogue and sound effects, and look at the scenery, lights, and costumes. These elements all help to tell the story.

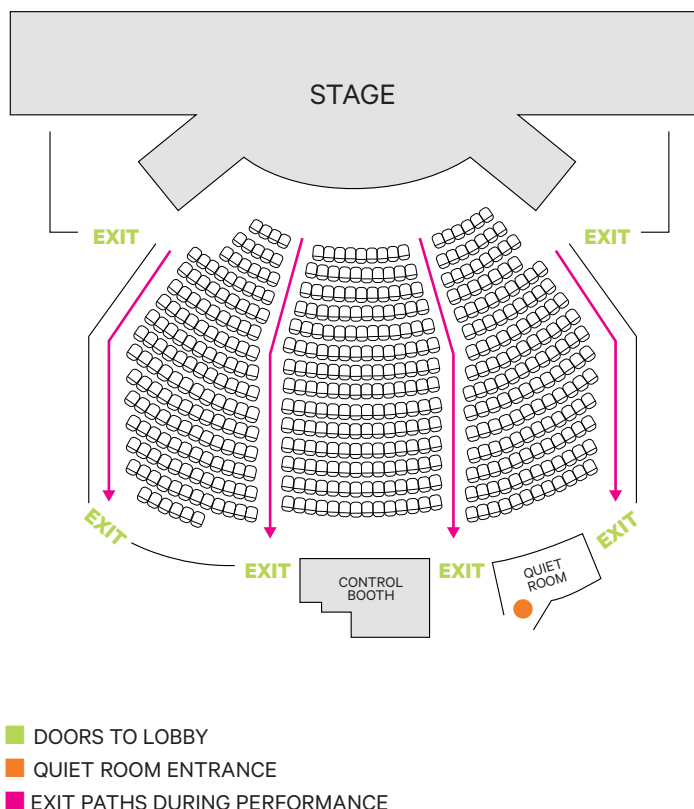
Get involved in the story. Laugh, cry, sigh, gasp — whatever the performance draws from you. The more emotionally involved you are, the more you will enjoy the play.

Remain in your seat during the play. Please use the restroom before or after the show, as well as during intermission.

During the curtain call remain in your seat and applaud because this is part of the performance too. The actors will come out on stage one more time to say thank you for your participation as an audience member.

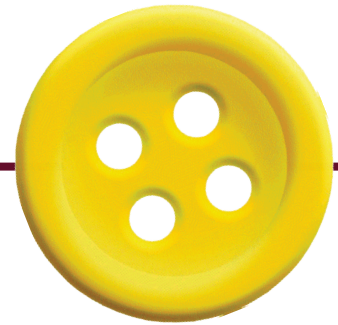


THE CHARLOTTE MARTIN THEATRE



Thank you being part of the SCT family. If you have any questions please visit our FAQ page at **WWW.SCT.ORG/FAQ** or contact us at **info@sct.org**.

LOST AND *found!*



LOST YOUR STUFF AT SCT?

Let Us Know!

SCT Ticket Office
206.441.3322
tickets@sct.org

SCT Drama School
206.859.4040
dramaschool@sct.org

*W*e all lose things sometimes. Sometimes these losses are small — we lose a pack of Goldfish from our lunch box or a hair tie from our wrist — and sometimes they are big — we leave a treasured blanket behind on an airplane or a wallet behind on a bus. The small losses are easily forgotten, if we even notice them in the first place. The big losses, the ones that prompt us to retrace our steps, forage through the lost and found, or doggedly put up posters in our neighborhood, become big events. When we're lucky, through our own persistence and strangers' generosity, our lost things become found.

Corduroy's lost button begins as a small loss. He doesn't even notice that it's missing from his overalls. When Lisa's mother refuses to spend money on a bear missing a button, it becomes the big loss that launches a big adventure.

With hundreds of young people attending classes and seeing shows every day, it's no surprise that Seattle Children's Theatre has been the site of many such lost and found adventures.

When an item is found by SCT staff in one of our theaters — we sweep for lost items after every performance — it makes its way to our building-wide lost and found, organized and maintained by our house management staff. In this lost and found, we've seen everything from Pokémon figurines, tiaras, and cell phones to a cup of dry Lima beans and a single lost sock (how do you lose just one in a theater?). If an item contains identifying information such as a phone number or an email address, a front of house staff member reaches out to try and connect it with its owner. If not, it lives in our lost and found, hoping its owner comes looking for it in the box office before the end of the season. At the end of the season, unclaimed items are donated to a good cause.

When an item is found in one of our classrooms, we have a better hope of reuniting it with its owner. Often, students return the following day or week for class and easily claim their lost items. When an item is left for longer, there's still hope. Usually, our Education Registrar can determine what class it was lost from, which narrows down potential owners to between four and sixteen students. If we're unable to locate an item's owner, it will stay in our education lost and found until it is claimed, or the season is over, and we donate all remaining items. Occasionally, we keep clothing that might fit another student in case of an accident or emergency. Strangest items found in our classrooms include a #blessed necklace, a lone jazz shoe, and once, an unopened laptop in a shopping bag!

Sometimes, people go above and beyond to reunite lost items with their owners. This past August, Savannah Hart, an Australian preschooler on vacation, left Harriet, one of her classroom's toy monkeys, in Buckingham Palace. When she returned to preschool, she and her classmates wrote a letter to the Queen informing her of the lost toy's whereabouts. A week later, palace staff reached out to let Savannah know the monkey had been found and was soon to be en route to Australia with a new friend, Rex the plush toy

Corgi. This miraculous lost and found adventure even made the news on CNN!

What are some of your favorite lost and found tales? These might be stories you've heard from friends or family, stories you've read, or adventures you've experienced yourself. Draw a picture, write a story, or talk to an adult about your response. ■



AN INTERVIEW WITH DIRECTOR *kathryn van meter*

CAN YOU DESCRIBE YOUR PATH TO BECOMING A DIRECTOR? WHAT DO YOU FIND MOST JOYFUL ABOUT DIRECTING?

When I was in kindergarten, I was sent to the principal's office for finger painting instead of using a brush. Although my teacher was upset that I had broken a rule — she was even more concerned that I convinced someone else to break the rule with me. My principal was an Irish nun named Sister Celestine. She was the first person to tell me I was a leader and I needed to “learn to use my powers for good and not evil.” By the time I was in kindergarten, I had been in dance class for two years and loved it! The dance studio was my sanctuary growing up, a safe place to physically (and emotionally) work through my feelings. In high school, I wondered what it would be like to talk on stage. I had no problem talking offstage! I decided to audition for the school musical and I was hooked. I ended up choreographing a musical every year I was in college and directing two of the four years. I also played many team sports growing up and was blessed with some incredible coaches who gave spectacular speeches — always striking the right balance between inspiration, clear expectation, and motivation.

There is limitless capacity for joy in a rehearsal room and the creative process. When a diverse group of artists brings all of their skill, talent, and imagination toward a common goal — magic happens and it is transformational for everyone — theatre artists and audience alike. The Japanese phrase *wabi-sabi* (侘寂) explores the joy that comes from accepting the imperfections in life. I love the moments in rehearsal when an idea rises from “a mistake.” Something happens that is unexpected or “wrong,” or something breaks, and a miraculous creation spontaneously occurs.

WHEN YOU BEGIN A DIRECTING PROJECT, DO YOU KNOW WHAT YOU ARE CAPABLE OF?

Yes and no! Each project I do, I learn more, fail more, and succeed more. The depth of that knowledge stays with me and, hopefully, I don't have to learn the same lessons more than once or twice. On the other hand, each project is unique with its own challenges and opportunities, its own group of collaborators, and the other

people in the room teach and inspire me constantly. When I start a project, I know it is a skeleton but the other artists add the muscles and sinew and tendons and organs and blood to pump through the life force that becomes the play. Together we create something beyond the capacities I have alone.

WHAT DREW YOU TO CORDUROY? WHY DID YOU WANT TO WORK ON THIS PLAY?

When SCT's Artistic Director Courtney Sale first invited me to do this play, she described many things before actually telling me the title! I finally asked her the name of the play and she said, *Corduroy* and I said, “THE BEAR!?!?!?” I loved the *Corduroy*

books when I was a kid and spent many, many hours reading both *Corduroy* and *A Pocket for Corduroy*. I loved the bear and the very specific color of green of his overalls. I loved his hero's quest. I also remember noticing that Lisa and her mother were not the same color as many of the families in the other books I was reading. This book came out in 1968 and we met an African

American mother and her child in a beautiful story of family and friendship, not one of racial tension. We are awakened by the love of friendship. When we meet someone who sees us for who we are and says, “That's the very bear I've always wanted,” we are forever transformed.

This adaptation is full of clowns and physical comedy and giant messes and mishaps. I couldn't be more thrilled to share that joy and laughter with audiences this holiday season.

DID YOU HAVE A SPECIAL STUFFED ANIMAL IN YOUR LIFE?

Many! The one that is coming to mind is a bear named Clifton and he was given to me in college. I loved him. He was a giant white bear, about the size of a small toddler, with a blue scarf that had his name on it. I traveled a lot for different theatre jobs after college and Clifton was always with me as my world shifted in the beginning of my adult life. About a decade ago, I went to live in a community in South Africa for six months in partnership



with an amazing organization called ASTEP (Artists Striving to End Poverty.) I brought Clifton with me. It was tremendous fun to carry him through a crowded airport and see the surprise and delight on adult and children's faces alike as they saw an adult with a giant bear — I shared a lot of smiles with strangers that day. I ended up leaving Clifton with a family in South Africa and still think of him very fondly.

**WHAT DO YOU HOPE AUDIENCES WILL BRING TO THE PLAY?
WHAT IS YOUR BIGGEST DREAM FOR THE PLAY?**

Bring your child! Your grandchild, your niece or nephew, your home-from-college child, your too-cool-for-school high school child, your friend's child, and maybe, most importantly, your inner child. The holidays are a stressful time. The world is a stressful place. Shared communal laughter and pathos and big, beautiful exhales are something we use more and more. I dream of an audience full of all ages of children, three to 103, giggling together without a care in the world — being awakened by the power of friendship.

If you can bring yourself, the play will take care of the rest! ■

SUGGESTED *reading*

WHERE'S MY TEDDY?

by Jez Alborough

LLAMA LLAMA MISSES MAMA

by Anna Dewdney

KING MOUSE

by Cary Fagan

I WANT MY HAT BACK

by Jon Klassen

WINNIE-THE-POOH

by A. A. Milne

DINOSAUR FEATHERS

by Dennis Nolan

GOOD NIGHT, GORILLA

by Peggy Rathman

TEDDY & CO.

by Cynthia Voigt

CAN'T YOU SLEEP, LITTLE BEAR?

by Martin Waddell

PADDINGTON BEAR

by Michael Bond



The Seattle Public Library

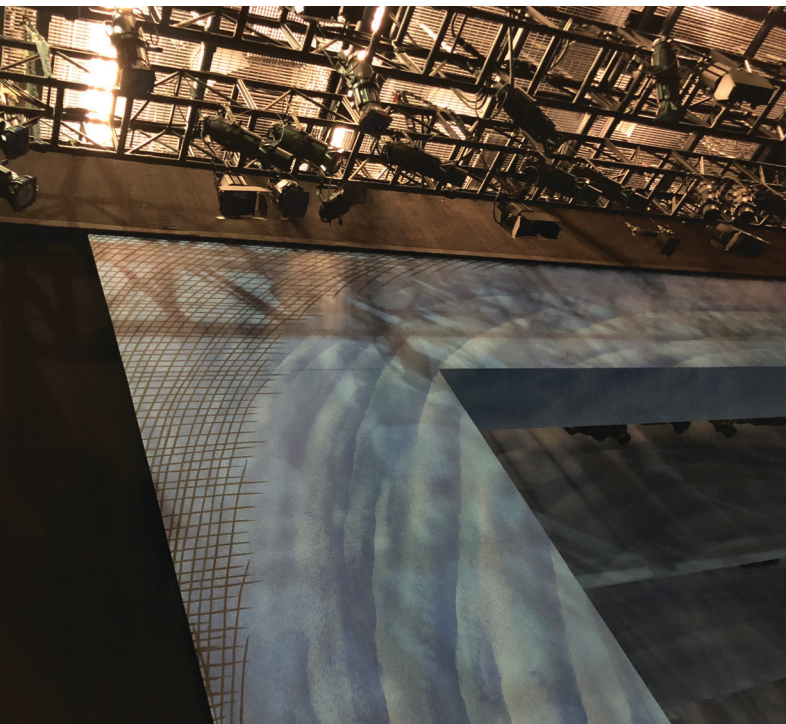
A WORD FROM OUR *designers*



Act 1 set rendering featuring the escalator and toy department shelves © CTC

When Kathryn Van Meter and I started discussing the music for *Corduroy*, we quickly agreed that we wanted the play to have a hip, jazzy score that didn't feel like cheesy Saturday-morning-cartoon-electric-kids-music. In discussing our inspirations for the score, we threw out phrases like "original *Seesame Street*," and "Vince Guaraldi's *Charlie Brown* music," and discussed some jazz heroes we could look to for influence, like Oscar Peterson, Dave Brubeck, and Stanton Moore. Because the character of Corduroy does not use a lot of words to express his emotion, we decided to build a series of musical themes that could follow him on his journey, and help underscore his emotions. We're also playing with how those themes can express similar emotions in Lisa, so that the audience can feel the connection between the two of them, even though they spend most of the play apart. See if you can pick out what we call "Friend Theme," "Magical Bouncing Button Theme," and "Night Watchmen's Detective Theme," as they appear throughout the score! The process of creating this score has been unique, as I wrote a lot of ideas prior to the cast beginning their rehearsal, but was ultimately influenced by the physical comedy created by Kathryn and the cast. We've had a blast playing off of each other, and creating a score that is unique to this production and group of humans!

TIM SYMONS, *composer*



Stage light example with a glimpse of the set from CTC's theatre © CTC

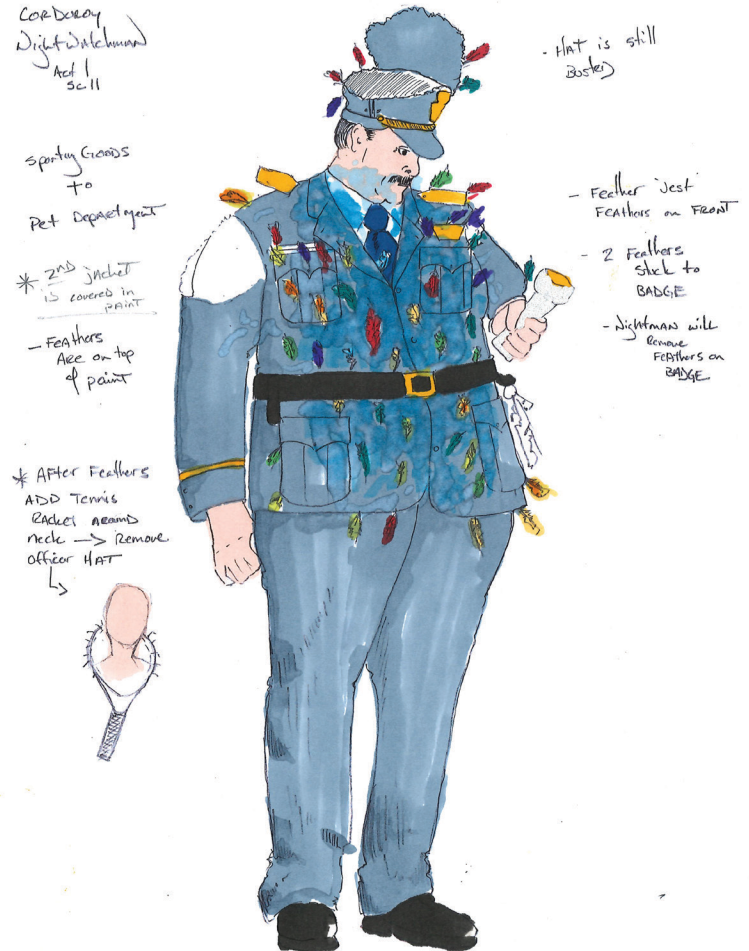
It has been very fun finding ways to use lighting to tell this beautiful little story of Lisa and Corduroy's journey toward finding each other, their one true friend. One thing that excites me about the play is that there are four different worlds going on simultaneously: the world of Lisa and her mom, the world of Corduroy's fanciful and fun exploration of the store on his search for a button, the world of the Night Watchman's quest to find the "intruder," and the world of our two clowns as they help spin and direct the narrative of the play. To help illustrate how these worlds intersect we are giving each of them their own distinct feel through lighting: very realistic spaces for Mom and Lisa, more fanciful fun colors for Corduroy, a slightly spooky (but silly) night-time feel for the Night Watchman, and an anything-goes feel for the world of the clowns. The fun is in seeing how all of these worlds and ideas overlap, collide, and work together to tell the story of finding your best friend!

LB MORSE, *lighting designer*

Corduroy is an iconic children's story that has entertained me and many others for generations. The story is actually two journeys with the same ending. Lisa's tale is in the real world with her discovery of Corduroy and all the challenges that come with daily life. Meanwhile Corduroy's tale is a topsy-turvy journey around the department store looking for an important part of himself, and a purpose.

To that end, it was very important that Lisa's world was full of punchy color and creative pattern and color combinations that represent her drive, creativity, and tenacity. Corduroy not only needs to be immediately recognizable to the audience, but also the actor needs a costume that allows for a full range of movement and acrobatics as he bounds around the department store. The design has some hidden tricks that allows for suspension of disbelief while staying true to Don Freeman's creation.

TREVOR BOWEN, costume designer



Above: Costume design for Lisa
 Top Right: Costume design for Corduroy
 Bottom Right: Costume design for the Night Watchman © Trevor Bowen

DRAMA IN *action*



EXERCISE: Night Watchman's Patrol

GRADES: Kindergarten and Up

SET-UP: Works best in an open space

SUPPLIES: Option of holding a “flashlight” (pointer, marker, etc.) and wearing a hat or additional piece of clothing to play the Night Watchman.

In *Corduroy*, the Night Watchman keeps a close eye on all of the different departments in Freeman's Department Store. They keep the store safe at night by looking for movement and listening for sounds when the store is closed. They know how everything should look and expect it to stay that way, even when they aren't looking. In this exercise, students will embody different toys and items for sale in Freeman's Department Store. Just as Corduroy moves throughout the store trying not to be seen by the Night Watchman, students will try to move throughout the space without being seen by the teacher.

INSTRUCTIONS:

Before the lesson, create an open space to move around in freely without any safety hazards. Instruct students to spread about the space evenly, facing the teacher who is standing in the middle.

At this time, students should create and begin to embody their own individual toys and department store items. Have students brainstorm different toys and items that might exist in Freeman's Department Store and choose one of their own. Encourage students to think about how their chosen toy or item would stand, look, and move. Would it stand tall or slouched? Would it move fast or slow? What noises would it make if it was caught? What are some sneaky ways it would move?

Introduce the Night Watchman (the teacher wearing a small costume piece and holding the “flashlight”). When the Night Watchman says, “Closing Time...store secured!”, this is the cue for students to begin their attempts to move throughout the space. Students can move freely, as long as they are not in the sightline of the Night Watchman. Students should freeze in place if the Night Watchman is facing them. Remind students that their goal is to be as quiet as possible, so the Night Watchman does not hear them. Encourage students to be sneaky when they're moving around. If the Night Watchman sees someone moving, they are out. Once a student is out, they can become additional “Night Watchmen” and help the teacher catch other toys trying to escape the store!

VARIATION:

To engage students who may have gotten out early, the Night Watchman can use their flashlight as a “spotlight” to ask individual students about their chosen toy or item and point out specific student's successful embodiments. How can they use their body to show the characteristics of their chosen item? What made their item want to escape Freeman's Department Store? Ask students to share the story of their journey escaping the store.

JUMP start

IDEAS FOR THINGS TO DO, WONDER ABOUT, TALK ABOUT, OR WRITE ABOUT BEFORE OR AFTER YOU SEE **CORDUROY**.

What's the oldest toy you have? Do you remember when you got it?

How would you help Corduroy find his button?

Name all the appliances that you saw in the play.

Keep a notebook of things you notice in one room of your home like the Night Watchman.

Ask the grown-ups in your family what their favorite toy was.

Make a list of things that are the same and different about Corduroy and a real bear.

Design a poster for a play about your favorite toy.

Use items from your house to set up your own department store. [Ask permission first].

Tell a story from the point of view of the Clowns.

Play Hot and Cold with a missing button.

Write, draw, or act out a story of a nighttime adventure you and a toy would go on in a closed department store.

How would you help Lisa convince her Mom to buy Corduroy?

Draw a picture of Freeman's Department Store. What departments did we not see in the play you can imagine?

Write a poem about how special a specific stuffed animal is to you.

CORDUROY vocabulary

ALLOWANCE (n) an amount of money that is given to someone regularly or for a specific purpose

*Each child earns an **allowance** if they complete their chores.*

ANNOUNCEMENT (n) a written or spoken statement that tells people about something; public or formal words that announce something

*The mayor's **announcement** informed the citizens about the new park.*

BLOSSOM (v) to change, grow, and develop fully

*Their friendship began to **blossom**.*

BREACH (n) a break in friendly relations between people or groups

*The **breach** in the two countries meant there was no trust.*

CLOG (v) to slowly form a block in (something, such as a pipe or street) so that things cannot move through quickly or easily

*The dirt and grime began to **clog** the house's pipes.*

CONVENIENCE (n) a quality or situation that makes something easy or useful for someone by reducing the amount of work or time required to do something

*An elevator was available for shopper's **convenience**.*

DAMAGE (n) physical harm that is done to something or to someone's body

*The items were packed carefully to avoid **damage**.*

MANNEQUIN (n) a figure shaped like a human body that is used for making or displaying clothes

*The **mannequin** displayed the latest summer fashions.*

MENDING (v) to make (something broken or damaged) usable again; to repair (something broken or damaged)

*The town **mended** the potholes in the road.*

MISCHIEF (n) behavior or activity that is annoying but that is not meant to cause serious harm or damage

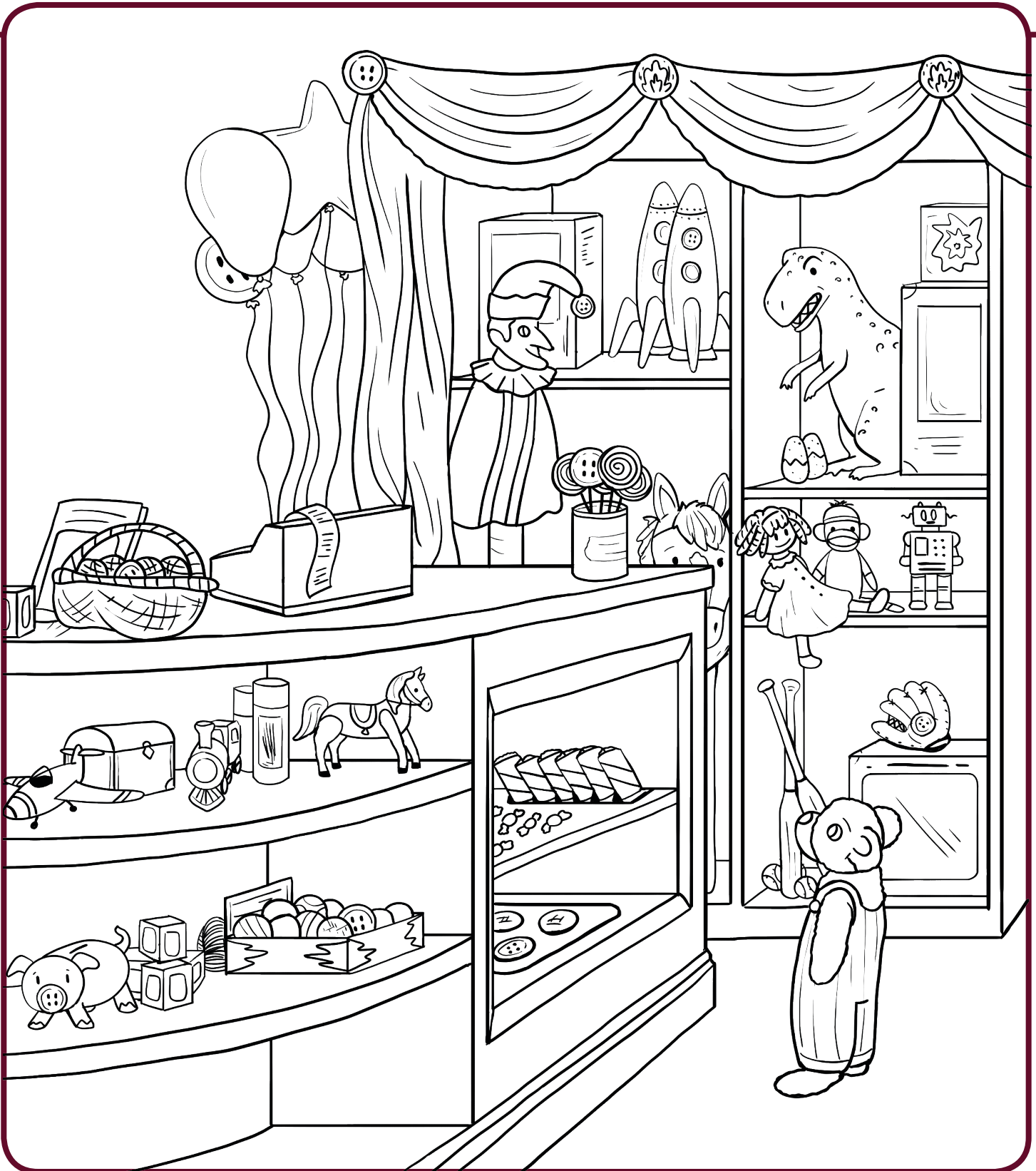
*The kittens were engaged in all sorts of **mischievous**.*

CORDUROY *activities*

COLOR YOUR OWN CORDUROY BEAR!



THERE ARE 10 BUTTONS HIDDEN IN THE TOY DEPARTMENT, CAN YOU HELP CORDUROY FIND THEM ALL?
CIRCLE ALL THE BUTTONS THEN COLOR THE PICTURE HOWEVER YOU WANT!



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SCT | KAISER PERMANENTE production of "Ghosted." Pictured Charles Wright & Sofia Raquel Sanchez © Elise Bakketun

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JERRY WHIDDON

APR 9 - MAY 20

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