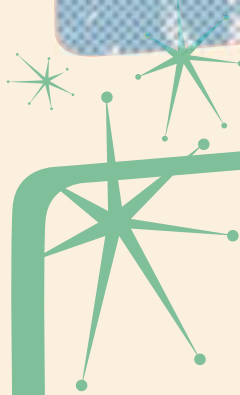


BEST VIEWED IN
FULL SCREEN



BLEEBOYE BOBIRDIE



CURRICULUM GUIDE



WELCOME

Dear Educator,

On behalf of CYT Chicago, I want to thank you for taking an interest in our school day shows. We believe that educating children of all ages in theater arts will enhance their life experiences and expand their knowledge of the world around them. In this curriculum guide we strive to provide you with bio-graphical information, educational activities, and resources to help you bring what the children see on the stage to your classroom.

Sincerely,
Director of Education

TABLE OF CONTENTS

About CYT.....	3
Theater Etiquette.....	4
Theater Lingo.....	5
About The Musical.....	6
Characters.....	7
Show Synopsis.....	8
Show Questions.....	9
Activities.....	10-13
Educational Goals.....	14-18
Answers.....	19

ABOUT

What is CYT?

Christian Youth Theater (Chicago) is an after-school theater education program for kids ages 5-18. CYT Chicago is a part of a family of fifty Christian Youth Theaters all across the nation, and the company of CYT is the largest theater arts training program in the USA. The program originated in San Diego, CA in 1980, then a new branch was founded in Chicago in 1997 where it quickly grew. Originally located in McHenry, CYT Chicago now offers classes in ten locations; Aurora, DuPage County, Kane County, Kenosha (WI), Lake County, McHenry County, Milwaukee (WI), NW Cook County, Oak Park/ Central Cook, and the Rockford Metro area.

Three class sessions are conducted per county each year; fall, winter, and spring. Week-long summer camps are offered in all regions as well.

Each county also stages a full musical production every session, presented at one of our 30+ partner theaters. Students ages 8-18 currently enrolled in the classes have the opportunity to audition for the show.

CYT instructors are professionals, qualified in teaching and direction, who embrace our mission statement, core values and strive to be excellent role models.

CYT is a non-profit 501(c)(3) educational organization which is funded primarily through its tuition, ticket sales and outside contributions. Since CYT does not own its facilities for classes or productions, the organization works through the local community, churches, schools, and theaters.

How CYT Works?

CYT offers three sessions of theater arts classes throughout the school year. Each session is ten weeks, and a student receives two hours of weekly training in a theater-arts subject of their choice. Class topics change each session, covering everything from Voice, Dance and Drama to Costumes, Set Building and Make-up to Comedy, Stage Combat, and Stomp! Each class performs a showcase at the end of the session to highlight skills and gain safe performance experience in front of friends and family.

Enrollment in our classes also provides students, ages 8-18, the opportunity to audition for the session's production. Students too young or those not cast are encouraged to participate in the production by ushering, assisting as backstage crew, helping with hair, makeup and much more. CYT is proud to be an environment that supports

and involves the whole family. For each student cast in the show, there is a parent or grandparent in the background helping to costume, run lights, sell concessions, move sets and so much more. Doing a show requires a family commitment, and when a student auditions, it comes with a parent agreement to work on one of our many and varied committees. This not only is integral to the success of our shows but creates a tight-knit community where our students are supported using the gifts of the whole family.

In the summer, numerous summer camps are offered in all areas CYT serves. Fun and games mix with learning and growing as everyone prepares for an end-of-week showcase to entertain family and friends.

THEATER ETIQUETTE

- Please arrive to the theater on time or even well before to avoid all the crowds of people wanting to get to their seat too.
- No eating, drinking, or chewing gum while in the theater.
- Make sure you go to the restroom before the show begins.
- The actors have worked very hard to entertain you, therefore, no talking (that means whispering too)!
- Remain in your seat for the entire production – no ants in those pants!
- The actors love when you respond to what is happening on stage! Laugh when it is funny, gasp when it is shocking, or cry if it is really sad!
- During the curtain call (when the actors take their bows) applaud nice and loud, you can even say “Bravo!” or “Brava!”

THEATER LINGO

ACTOR: A person, male or female, who performs a role in a play or an entertainment

BLOCKING: The planning and working out of movements of actors on stage.

CENTER STAGE: The center of the acting area, or stage.

COLD READING: A reading of a script done by actors who have not previously reviewed the play.

CUE: A signal, either verbal or physical, that indicates something else, such as a line of dialogue or an entrance, is to happen.

DIRECTOR: The person who oversees the entire process of staging a production.

DOWNSTAGE: The stage area toward the audience.

MONOLOGUE: A long speech by a single character.

PROPS: Items carried on stage by an actor; small items on the set used by the actors.

PROSCENIUM: The enlarged hole cut through a wall to allow the audience to view the stage. The archway is in a sense the frame for the action on the stage.

REHEARSAL: Practice sessions in which the actors and technicians prepare for public performance through repetition.

STAGE MANAGER: The director's liaison backstage during rehearsal and performance. Responsible for the running of each performance.

STAGE LEFT: The left side of the stage from the perspective of an actor facing the audience.

STAGE RIGHT: The right side of the stage from the perspective of an actor facing the audience.

UPSTAGE: The stage area away from the audience.

VOCAL QUALITY: The characteristics of a voice, such as shrill, nasal, raspy, breathy, booming.



THE MUSICAL

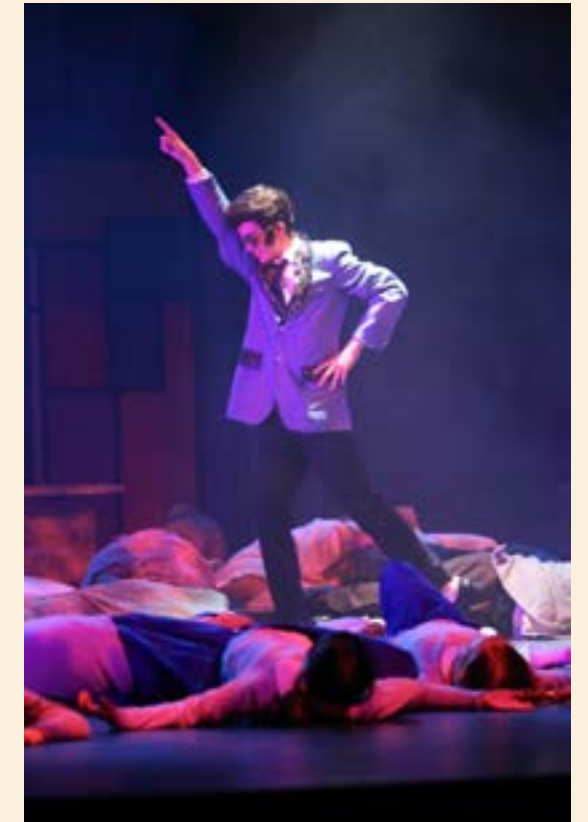
“Bye Bye Birdie” is a musical satire on American society, set in 1958. It was inspired by the draft of pop singer Elvis Presley, a phenomenal celebrity, into the Army. Conway Twitty was one of Presley’s rock ‘n’ roll rivals at the time, and so the fictional character’s name, Conrad Birdie, was fashioned from his. The original title of the play was “Let’s Go Steady”. The teenagers in Sweet Apple, Ohio, demonstrate the social fads of the late 50s: talking on the telephone, watching The Ed Sullivan Show, and going steady, while the adults are involved in the common struggles of parenting, managing careers, and separating from overbearing mothers! The musical was made into a movie in 1963 which starred Dick Van Dyke, Janet Leigh, Maureen Stapleton, Paul Lynde and Ann-Margaret and featured a guest appearance by Ed Sullivan himself.

Song List

- An English Teacher
- How to Kill a Man (Ballet)
- The Telephone Hour
- One Last Kiss
- How Lovely to Be a Woman
- What Did I Ever See in Him?
- We Love You, Conrad!
- A Lot of Livin’ to Do
- Put on a Happy Face
- Kids
- A Healthy, Normal, American Boy
- Baby, Talk to Me
- One Boy
- Shriner’s Ballet (dance)
- Honestly Sincere
- Spanish Rose
- Wounded
- Rosie
- Hymn for a Sunday Evening

CHARACTERS

- Rosie Alvarez
- Albert Peterson
- Kim Macafee
- Hugo Peabody
- Conrad Birdie
- Mrs. Macafee
- Mr. Macafee
- Randolph Macafee
- Mrs. Peterson
- Ursula Merkle
- Gloria Rasputin
- Mayor
- Mayor’s Wife
- Mrs. Merkle
- Mr. Johnson
- Bartender
- Bar Assistant
- Harvey Johnson
- Teen Chorus
- TV Stage Crew
- Drum Corp Singers
- Adult Chorus
- Dancers
- Teen Chorus



STORY SYNOPSIS

BYE BYE BIRDIE is one of the most captivating musical shows of our time. It tells the story of a rock and roll singer who is about to be inducted into the army. The singer, Conrad Birdie, an Elvis Presley type, has a pompadour and thick sideburns; he wears gaudy gold costumes and speaks in a rugged voice. Albert Peterson, his agent, is a very pleasant mild mannered young man. Albert's faithful secretary Rose Alvarez keeps him and Birdie moving forward in the world. Rosie concocts one final national publicity plan before Conrad's induction.

Conrad will bid a typical American teen-age girl goodbye with an all-American kiss. Kim MacAfee in Sweet Apple, Ohio wins the honor. All of the phones in her town are already busy during The Telephone Hour as Kim has just been pinned to Hugo, a local boy. She is a pretty girl of fifteen and sings with springlike ardor How Lovely to Be a Woman, as she pulls on the plaid woolen socks and the baggy mustard colored sweater considered stylish and popular among young ladies.

The arrival of Birdie in Sweet Apple causes people of all ages to swoon. Birdie says that his success is due to the fact that he is Honestly Sincere when he sings, and the quiet little town goes into a spin. The MacAfee household is completely upset by the visiting celebrity. It is decided that Birdie will give his One Last Kiss on the Ed Sullivan show. Kim's father who laments the whole uproar, tries to break into the act and behaves like a ham on the TV show. Hymn for a Sunday Evening is a salute to the greater glory of Ed Sullivan.

Birdie becomes disgusted with his life and goes out on the town with the teenagers. He feels tense with Albert and is tired of being supervised. The parents of Sweet Apple cannot understand the new

generation and express this in Kids. Rosie, still waiting for that band of gold from Albert after eight years, invades a Shriners' meeting. An extremely hilarious ballet ensues. She then decides to become the Latin American spitfire that she is painted as, by Albert's lead-footed catastrophe-ridden mother. She is determined to become Spanish Rose. Kim is reunited with Hugo, and Rose with Albert in the lovely number Rosie. Other hit numbers include A Lot of Livin' to Do and Put on a Happy Face.

BYE BYE BIRDIE is a satire done with the fondest affection. It gives an insight into the everyday life that is very much part of us all. It is the tops in imagination and frivolity; a show that will be enjoyed by the cast as much as the audience.



SHOW QUESTIONS

- 1) What does Albert Peterson do for a living?
- 2) Why is Conrad Birdie's record-making career in trouble?
- 3) What idea does Rosie have to help Albert's career?
- 4) Where does Kim MacAfee live?
- 5) How old is Kim?
- 6) What do the teens in Sweet Apple like to do?
- 7) Is Hugo Peabody a fan of Conrad Birdie?
- 8) How does Mr. MacAfee feel about hosting a pop star?
- 9) What happens on live TV when Conrad tries to kiss Kim?
- 10) How does Conrad end up in jail?
- 11) How does Albert change his career?



ACTIVITIES

THE ELVIS PRESLEY PHENOMENON

Why was Elvis such a legendary celebrity? How did his fame spread? What was different about his career and his era? How would his popularity be handled today? Looking into these questions will give you insights to the music business of the 1950s and how it evolved into the present-day industry.

Read an article about The King of Rock 'n' Roll on the Mississippi History Now website: <http://mshistorynow.mdah.state.ms.us/articles/32/elvis-presley-the-early-years>

Select five events and describe their significance to his career. Which do you think was most important?

1.

2.

3.

4.

5.

What media tools do we have today that Elvis Presley couldn't access? Which media tools did he use to his advantage? _____

ACTIVITIES

MUSIC AND POETRY

Albert Peterson makes his living writing pop songs. Have you ever tried to write a song? What makes a song easy to remember? How do rhythm and rhyme help make a song predictable but interesting at the same time? What would you write about that would be a popular subject for your age group?

Rap is one kind of music that attracts many modern poets. The rhythm and rhyme scheme are very important, more so than the melody. Musical theater songs are usually slower in rhythm and don't have as many words to memorize, but they do use a lot of rhymes. What are the rhyming words in the song "Put On a Happy Face"? Circle them. Gray skies are gonna clear up,

Put on a happy face;
Brush off the clouds and cheer up,
Put on a happy face.
Take off the gloomy mask of tragedy,
It's not your style;
You'll look so good that you'll be glad
Ya' decide to smile!
Pick out a pleasant outlook,
Stick out that noble chin;
Wipe off that "full of doubt" look,
Slap on a happy grin!
And spread sunshine all over the place,
Just put on a happy face!
Put on a happy face
Put on a happy face
And if you're feeling cross and bitterish
Don't sit and whine
Think of banana split and licorice
And you'll feel fine
I knew a girl so glooming
She'd never laugh or sing
She wouldn't listen to me
Now she's a mean old thing
So spread sunshine all over the place
Just put on a happy face
So, put on a happy face

So now try to write a "pop song" of your own. Don't worry so much about the tune, try to get a steady beat and rhyme scheme going.

ACTIVITIES

You're in the Army Now

Elvis Presley was drafted into the Army in 1957. What was that about? Try to answer some of these questions to gain a better understanding of what enlistment in the armed forces meant then and what is still applicable today.

What does "mandatory conscription" mean? _____

Was there a war going on in 1957? _____

What was the term of service during the draft? _____

What year did the policy of drafting men into the U.S. armed forces end? _____

When was Selective Service started? _____

How does the Selective Service System work in war time and in peace time?

What is a "conscientious objector"? _____

Why did policies surrounding military service change? _____

answers on page 20

ACTIVITIES

BYE BYE BIRDIE

Your Name: _____ Date: _____

What was your favorite part of the show?

Who did you think was funny? And who was mean?

Could you hear all of the lines and songs that the actors spoke or sang?

What did you like about the costumes?

If you could change anything, what would you make different?

If you could be a part of the show, would you want to be a dancer, singer, actor, or Behind the scenes?

Give us your stars!

WANT MORE?

SCHOOL DAY PERFORMANCES

Want to take your class on a fabulous field trip? Want them to see other kids their age performing on stage? Bring your class to a school day performance.

Seat Prices

\$6.00 per seat -- For groups of 75 or more

\$7.00 per seat- For groups under 75

For every 25 seats ordered you receive 2 FREE seats

- Minimum Group size 20
- Shows are approximately 90 minutes in length unless otherwise noted.
- All shows are at 9:30am or 11:45am unless otherwise noted.
- Handicap accessibility based on venue availability
- Make checks payable to: CYT Chicago

EDUCATION GOALS

Attendance at this performance, combined with class discussion or response activity, may support the following educational standards:

Common Core Standards for ENGLISH LANGUAGE ARTS (WI & IL)—

Writing Standards—all standards, all grade levels, with appropriately designed activities

Speaking and Listening Standards—all standards, all grade levels, with appropriately designed activities

Reading Standards for Literature—by grade level:

Kindergarten:

2. With prompting and support, retell familiar stories, including key details.
3. With prompting and support, identify characters, settings, and major events in a story
9. With prompting and support, compare and contrast the adventures and experiences of characters in familiar stories.

First Grade:

2. Retell stories, including key details, and demonstrate understanding of their central

message or lesson.

3. Describe characters, settings, and major events in a story, using key details.

9. Compare and contrast the adventures and experiences of characters in stories.

Second Grade:

2. Recount stories, including fables and folktales from diverse cultures, and determine their central message, lesson, or moral.
3. Describe how characters in a story respond to major events and challenges.
5. Describe the overall structure of a story, including describing how the beginning introduces the story and the ending concludes the action.
6. Acknowledge differences in the points of view of characters, including by speaking in a different voice for each character when reading dialogue aloud.

EDUCATION GOALS

9. Compare and contrast two or more versions of the same story (e.g., Cinderella stories) by different authors or from different cultures.

Third Grade:

2. Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.
3. Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.
6. Distinguish their own point of view from that of the narrator or those of the characters.
9. Compare and contrast the themes, settings, and plots of stories written by the same author about the same or similar characters (e.g., in books from a series).

Fourth Grade:

2. Determine a theme of a story, drama, or poem from details in the text; summarize the text.
3. Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).
4. Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in mythology (e.g., Herculean).
5. Explain major differences between poems, drama, and prose, and refer to the structural elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a text.
6. Compare and contrast the point of view from which different stories are narrated, including the difference between first- and third-person narrations.
7. Make connections between the text of a story or drama and a visual or oral presentation of the text, identifying where each version reflects specific descriptions and directions in the text.

9. Compare and contrast the treatment of similar themes and topics (e.g., opposition of good and evil) and patterns of events (e.g., the quest) in stories, myths, and traditional literature from different cultures.

Fifth Grade:

2. Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.
3. Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).
6. Describe how a narrator's or speaker's point of view influences how events are described.
7. Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).
9. Compare and contrast stories in the same genre (e.g., mysteries and adventure stories) on their approaches to similar themes and topics.

Sixth Grade:

3. Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.
4. Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone.
7. Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they "see" and "hear" when reading the text to what they perceive when they listen or watch.

Seventh Grade:

3. Analyze how particular elements of a story or

EDUCATION GOALS

drama interact (e.g., how setting shapes the characters or plot).

7. Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film).

9. Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history.

Eighth Grade:

3. Analyze how particular lines of dialogue or incidents

in a story or drama propel the action, reveal aspects of a character, or provoke a decision.

6. Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor.

7. Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors.

9. Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new.

Ninth/Tenth Grade:

7. Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden's "Musée des Beaux Arts" and Breughel's Landscape with the Fall of Icarus).

9. Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).

Eleventh/Twelfth Grade:

7. Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)

FINE ARTS Standards (Illinois):

Anchor Standard 7: Perceive and analyze artistic work. Anchor Standard 8: Construct meaningful interpretations of 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.

THEATER EDUCATION Standards (Wisconsin):

By the end of grade 4 students will: A.4.1 Attend a live theatre performance and discuss the experience • explain what happened in the play • identify and describe the characters • say what they liked and didn't like • describe the scenery, lighting and/or costumes

By the end of grade 8 students will: A.8.1 Attend a live theatrical performance and be able to analyze, evaluate, and create personal meaning from the experience through small group discussion • say what they liked and didn't like, and why • explain what happened in the play and discuss why they think the playwright made particular choices • explain how the technical aspects of the play helped to present the message of the play • explain the message of the play

EDUCATION GOALS

By the end of grade 12 students will: A.12.1 Attend a live theatrical performance and be able to explain the personal meaning derived from the experience, and also be able to analyze, evaluate, and create meaning in a broader social and cultural context in either written or oral form • articulate with increased understanding what they liked and didn't like and why • explain what happened in the play and why they think the playwright made particular choices • explain what happened in the play and why they think the director and actors made particular choices • explain how the technical aspects of the play supported the choices of the playwright, director, and actors • describe how the audience appeared to respond to the play • explain the message of the play and its meaning to individuals and to society

Students in a theatre class will: C.8.4 Explain in writing what they liked and didn't like about a dramatic presentation and justify their comments C.8.5 Write a review of a play and demonstrate an understanding of how a presentation was the same or different than other media presentations

MUSIC Standards (Illinois):

Anchor Standard 7: Perceive and analyze artistic work. Enduring Understanding: Individuals choose music based on their interests, experiences, musical understanding, and each musical works' purpose. Essential Question: How do individuals choose music to experience?

Anchor Standard 8: Construct meaningful interpretations of artistic work. Enduring Understanding: Through their use of elements and structures of music, creators and performers provide clues to their expressive intent. Essential Question: How do we discern the musical performers' emotions, thoughts, and ideas?

Anchor Standard 9: Apply criteria to evaluate artistic work. Enduring Understanding: The personal evaluation of musical work(s) and

performance(s) is informed by analysis, interpretation, and teacher- or student-established criteria. Essential Question: How do we judge the quality of musical work(s) and performance(s)? Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art. Enduring Understanding: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding. Essential Question: How do musicians make meaningful connections to creating, performing, and responding?

MUSIC Standards (Wisconsin):

MP3.R.3.e: Utilize music terminology in the analysis and evaluation of musical performances, recordings, and compositions. MP3.R.7.i: Utilize appropriate music terminology in the evaluation/reflection of music performances. MP3.R.11.m: Evaluate and critique musical performances, recordings, and compositions using appropriate music terminology and technology. MP3.R.16.h: Analyze, critique, and evaluate musical performances, recordings, and compositions using appropriate music terminology, theory, and technology. MP3.R.4.e: Identify proper concert/audience etiquette. MP3.R.8.i: Demonstrate proper concert/audience etiquette. MP3.R.12.m: Demonstrate proper concert/audience etiquette for a variety of musical settings. MP3.R.17.h: Demonstrate proper concert/audience etiquette for a variety of musical settings. MP3.R.13.m: Reflect upon and critique performances using grade-appropriate music vocabulary. MP3.R.18.h: Reflect upon and critique performances using grade-appropriate music vocabulary.

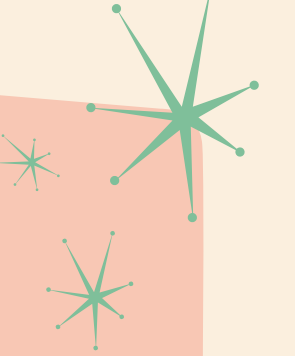
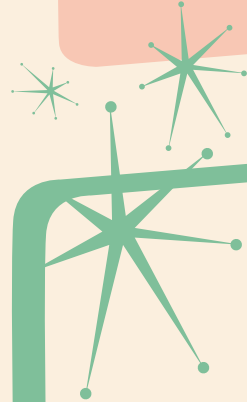
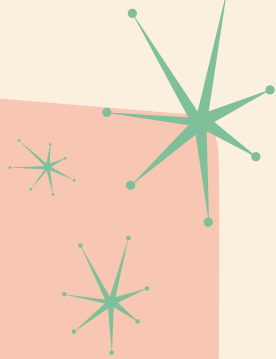
ANSWERS

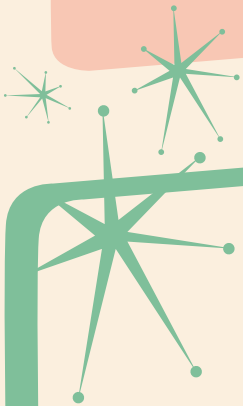
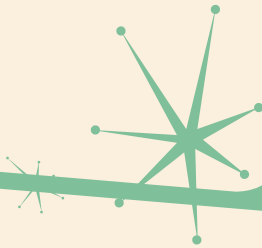
ANSWERS FOR SHOW QUESTIONS:

- 1) He is a songwriter and a music agent for Conrad Birdie
- 2) Because he's been drafted into the Army
- 3) She suggests that Conrad do a publicity stunt with a fan on live TV
- 4) Sweet Apple, Ohio
- 5) 15
- 6) Gossip on the phone, watch TV, listen to music, dance
- 7) Not at all
- 8) He finds Conrad rude, selfish, and irritating and doesn't want him around
- 9) Hugo runs up and punches him in the face
- 10) He is arrested when the parents find he's out partying with their teens
- 11) He puts Conrad and his mother on a train and applies for a job teaching English in Iowa

IN THE ARMY NOW ANSWERS

- 1) It means that citizens are forced to join the armed forces with severe punishments for non-compliance.
- 2) No.
- 3) Two years.
- 4) 1973
- 5) 1917
- 6) It could be suspended during peacetime but wasn't always. Men aged 18-26 were required to register; during WWII, that upper age was extended to 45. Terms of service on active duty and reserve duty varied with the different Selective Service Acts in wartime. Certain religious groups could object, and exemptions were sometimes made for essential occupations and dependency.
- 7) An "individual who has claimed the right to refuse to perform military service" on the grounds of freedom of thought, conscience, and/or religion.
- 8) Often there is great objection to a non-volunteer military force. Protests during history have put pressure on policy makers to revise the limits of the draft. Incentives for enlistment are tweaked and increased depending on the perceived needs of the military. Change may be brought about by elected officials, by demonstrations of protest, and by the economics of enforcing the system, among other things.





© **CYT CHICAGO**
755 Industrial Dr.
Cary, IL 60013
847-516-2298
office@cytchicago.org