

# Carousel Players

presents



**by James Marshall**  
**adapted by Linda A. Carson**

*Teacher Resource Guide by Bev Haskins*

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CAROUSEL PLAYERS PRESENT  
***GEORGE AND MARTHA***  
based on the books by James Marshall  
adapted for the stage by Linda A. Carson

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Directed by Kim Selody  
Set & Costume Design by Lori Hickling  
Puppet Design & Construction by Shawn Kettner  
Lighting Design by Bradley A. Trenaman  
Scenic Painting by Leslie Furness  
Chorography by Robin Patterson  
Study Guide by Bev Haskins  
Musical Direction by Daniel Swift  
Props Construction by Michael Guard  
Photography by Blair Gable  
Stage Management by Giselle E. Clarke

THE CAST

Linda Carson as Betty/Martha  
Terry Judd as Bob/George

Musicians

Zoltan Kalman and Kaye Royer

Sponsored by Ontario Power Generation

Carousel Players is a not-for-profit charitable organization, a member of the Professional Association of Canadian Theatres, an engager of artists under the Canadian Theatre Agreement who are members of the Canadian Actors' Equity Association, a member of the Theatre for Young Audience Association, Theatre Ontario and the Toronto Theatre Alliance.

Carousel Players Staff

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Administrative Director - Leslie Francombe  
Tour/Sales Manager - Ann MacDougall  
Production Manager - Jason Woodgate  
Accounts Manager - Donna Vandecoevering  
Teacher Resource Guide Writer - Bev Haskins  
Production Assistant – Chris Hildebrand

## STUDY GUIDE 2004/2005

by Bev Haskins

George and Martha are two wonderful characters who really are best friends. However, as close as they are George and Martha sometimes have misunderstandings, or poor communication, or do things that make each other angry. Luckily for them, they always seem to find a way to solve their conflicts and remember that their friendship comes first.

The activities that follow in the Study Guide are designed to help your students understand the many faces of conflict and how to deal with them. As well, it gives them the opportunity to build their self-esteem and to look at the true nature of a real friend.

*The following outcomes are taken from the ONTARIO CURRICULUM FOR GRADES K-8.*

*They are a compilation of the requirements for the primary years. One or more of these will be experienced through each activity in this Guide.*

### **VISUAL ART**

- *produce two and three dimensional works of art that communicate ideas (thoughts, feelings, experiences) for specific purposes and to familiar audiences.*

### **DRAMA**

- *identify ways in which the voice and body can be used to convey thoughts and feelings when role playing*
- *communicate understanding of works in drama through discussion, writing, movement and visual art*
- *demonstrate the ability to move and control their bodies in space and time (e.g. by creating tableaux in small groups)*
- *compare what they experience through drama presentations with their experience of daily life*

### **HEALTH & PHYSICAL EDUCATION: ACTIVE PARTICIPATION**

- *acquire living skills (e.g. problem solving, conflict resolution, decision making)*
- *work co-operatively with others*
- *demonstrate respect for others*
- *demonstrate respect for the abilities and feelings of others*

### **BEFORE THE PLAY**

Whether or not this is the first time your students will see a live performance, it is a good idea to go over the etiquette of viewing live theatre.

Make sure all washroom needs are dealt with before the performance begins. Inform your class that they should not leave a live performance. Make sure you are on time; the performance begins at the appointed hour. Remember that the actors are the main focus, not the audience.



Although it's fine to respond to the performance - laughter, clapping etc. other actions like talking and excessive movement distracts from the players. Always

show your appreciation for the performers and the performance by clapping at the end (hooting and hollering are not suitable for the theatre in this case).

## **AFTER THE PLAY**

As soon as possible after the performance hold an open discussion with your class on what they thought about the play. What did they like best? Why? What did they think of the characters? Discuss the way Bob and Betty have their own story within the story of George and Martha. How did they do that? Did you like the puppets? Why or why not? Formulate your own questions as you talk. Remember this is a time for open-ended discussion; there are no right or wrong answers. Encourage your students to give reasons for their opinions.

## **THE GEORGE AND MARTHA EXPERIENCE**

READ “George and Martha” books and also explore the delightful pictures of George and Martha. There is a new book out “*The Complete Stories of the Two Best Friends*” by James Marshall, containing 35 stories in all.

After doing some of the next few conflict resolution exercises, read a George and Martha story up to the point where the conflict arises and ask the class for a creative solution to solve it.

## **A PUPPET EXPERIENCE**

Use your school or public library to search for books on puppet making appropriate for the age and skill level of your class (see the resource list at the end of this guide for some suggestions to look for).

Have the students work in pairs to create two puppet friends of any species. Continue working with the same partner to create a story and performance for your puppets that mirrors the George and Martha story pattern.

Alternatively, each student works on a puppet of his or her choice alone and then pairs come together to create a story using the two different puppets.

Encourage the creative and somewhat humorous slant that we see in George and Martha.

You may choose to act out some other George and Martha story themes using your own puppets.

## **COMMUNICATION IS THE KEY**

Bob and Betty are not speaking to one another. In the end we find out that this huge break in their friendship stemmed from a misunderstanding and lack of good communication. This is only one way in this play in which communication causes a problem.

Talk about the different ways that communication can be a problem (e.g. not saying what you really mean or feel, not fully understanding what the other person meant, hearing only half the message etc.) Make a list.

Write, draw, talk about a time you had a disagreement with a friend or relative where communication was the main cause.

## **JUMPING TO CONCLUSIONS**

Have the students discuss the meaning of this term. Ask them to draw a “literal” cartoon like a drawing of themselves jumping to a place called Conclusions. What does Conclusions look like?

Under the picture complete the sentence “I jumped to conclusions once when I \_\_\_\_\_”.

How do you get back from Conclusions?

## **WE AGREE TO DISAGREE**

Disagreements between friends are some of the hardest conflicts to overcome (e.g. disagreeing with a sibling about which TV show to watch).

Talk about a time you had a disagreement with someone and how you overcame it (or did you?).

Create a list of topics two friends or siblings might disagree about (try to create a list long enough for the whole class in pairs). In pairs pick one idea out of a box and spontaneously role-play the conversation that might take place knowing that you must come to some amicable conclusion.

For older students: How do you deal with a disagreement that becomes a moral issue (a friend steals a chocolate bar), or a safety issue (your friend wants to play somewhere you are not allowed to go).

Here is a list of ways that two people might solve a disagreement. Before you display this list ask the students to generate a list of their own.

- find a compromise
- decide to take turns
- agree to share
- flip a coin
- put a decision off until later
- get an adult to help
- persuade the other that they are making a bad choice
- find that the other has changed their opinion
- laugh it off

## **HOW DO YOU FEEL?**

Difficult or unwanted emotions sometimes cause us to say things we don't mean in the moment and then it's hard to backtrack and straighten out the situation.

"I" statements can help a lot. E.g. your best friend went off to play with another group at recess leaving you out.

Possible feeling: left out, hurt, afraid

Conflict statement: you're supposed to play with me, not them, I'm your best friend.

I statement: I really felt left out when you went off to play with them at recess.

I statements work well because there is no accusation suggested, but only an honest statement about how you feel.

For each of the following emotions, create a scenario that might have caused it, a conflict statement almost guaranteed to cause problems, and an I statement.

unsure	left-out	helpless	disappointed
angry	nervous	afraid	jealous

## **PHOTO PERFECT - GEORGE AND MARTHA**

Using the story scenarios from the play or from other George and Martha stories, ask the students to work in pairs (or groups if there are more than 2 characters), to show 3 scenes from the story in tableau (frozen pictures). The scenes should show a starting point for the issue, the conflict and the resolution.

Younger students could work in pairs or groups one at a time with the teacher and remaining classmates directing the action. Pick a story and decide the 3 scenes together asking the volunteers to create the frozen pictures (tableaux).



This is a good way for students to practice sequencing of story plots and picking out the important moments.

## **WHERE THERE ARE TWO THERE'S MORE: A ROLE PLAYING DRAMA**

Taking a theme from another area of the curriculum for your grade level, or a story that reflects the curriculum themes, create a dramatic situation where the class is divided over an issue e.g. Environmental conservation - city planners are thinking of taking a large piece of the only forest land nearby that is home to many animals and creatures, and turning it into a huge playground. Roles are those for and those against this plan. Who might these people be? Parents, teachers, city planners, town council, children, conservationists etc?

Students work in groups to prepare their arguments for their side and then present them to the mayor (teacher in role). The mayor, recognizing the need for both, works toward helping the two groups reach some form of compromise.

With younger children it sometimes works better to have them all part of the same group and the teacher in role as the opposition. In this case, the teacher, out of role, would help the class as a whole group, with their roles and ideas before hand.

## **WHO AM I?**

One of the best ways to help children deal with conflict when it arises in their lives is to help them gain a strong sense of self-esteem. Children who cannot overcome conflicts, hold resentments or take them to the “bullying” stage have very low self-esteem.

The following activities are “All About Me” and will hopefully help your students to gain further insight into how and why they should feel good about themselves and how others view them positively.

i) Cut out a head or body shape from large art paper for each student. Ask them to write and/or draw on it all the things they think are good about themselves. These can be personality characteristics, physical characteristics, skills in all areas etc. What can they include here that the rest of the class may not know or realize about them? Leave their names only on the back and post the shapes around the room. Can the rest guess who this person is from what they have written/drawn?

ii) After the self-analysis in I), ask others in the class to tell something they learned about each person that they did not know before from seeing their head/body work.



Extension: what would others add to the list (only positives of course)? Encourage the class to say something nice/encouraging about each classmate.

iii) Ask each child to bring a photo of themselves that they really like from any age (baby to present). Share the photos with the class and tell why you like this particular photo. Make a classroom collage of the photos.

iv) Yummy, yummy- what are three of your favourite foods? Make a list. Graph the results for the whole class. How are you similar and different from your classmates? Is there something you like that no one else does?

v) A few of my favourite things - for a few days (weeks) turn show and tell time into a “Favourite Things” theme. Ask for reasons why they like a certain thing. How many others like the same things?

vi) A few of my favourite memories - fold a large piece of art paper into 4 boxes. Open it up. For each box ask the students to draw the memory you suggest such as: a favourite preschool moment; a proud moment; a happy moment; a family memory (trip etc); a favourite pet; a first friend.... etc Print the caption in each box. Share.

vii) What I want to be when I grow up - draw a large poster of yourself as something you want to do when you grow up. Go ahead, dream. Plan big!

viii) Taking care of me.... how do you show that you love yourself? Keep a log record each day for a week or so on how you show love to your body (e.g. eat good food, brush your teeth, play soccer, get enough sleep etc), and how you love your mind ( read a good book, learn a song, watch a good TV show, learn a new skill etc)

Extension: if you want to keep your friends you need to take care of them too. How do you show care for them? For your family? Your pets?

## WHAT’S IN A FRIEND?

Work with a partner or as a whole class to come up with a Top 10 list of characteristics that make a good friend. Give examples of how you can be all of these things.

## HELPFUL INVENTORY

Ask students to be especially mindful of being helpful to others when they can, even if it’s as simple as a smile when someone is having a tough time. Talk about things people can do for each other in the school/classroom environment.

For a few days or so, stop for a few minutes at the end of each day and ask students if they noticed anything anyone else had done for them that day that was especially thoughtful. Ask them also what they did for someone else. Cut out leaf shapes and begin creating a large tree on your bulletin board. Write what people do on leaves and add them to the tree each day. Call it your Helping Tree and keep going until it is full.



## RESOURCE LIST

### PUPPET RESOURCES

- *Easy to Make Puppets*, Mabel Duch
- *Finger Folk*, Marilyn Lohnes
- *I Can Make Puppets*, Mary Wallace
- *Muppets Make Puppets, The: How To Make Puppets Out of All Kinds of Stuff Around Your House*, Cheryl Henson (Winner 1996 Early Childhood News Award)
- *Puppet Mania*, John E. Kennedy
- *Simple Puppets From Everyday Materials*, Barbara Buetter

### SOCIAL SKILLS AND PEER RELATIONS

- *And To Think That We Thought That We'd Never Be Friends*, Mary Ann Hoberman
- *Are You Still Mad*, Ellen Weiss
- *The Affirmation Web: A Believe in Yourself Adventure*, Lori Lite
- *Big Book of Peace, The* Dutton Children's Book
- *Behaviour Survival Guide for Kids: How to Make Good Choices and Stay Out of Trouble*, Tom McIntyre
- *Co-operative Sports and Games*, Terry Orlick
- *Creative Conflict Resolution - Activities for Keeping Peace*, William Kreidler
- *Double Dip Feelings: Stories to Help Children Understand Feelings*, Barbara Cain
- *Feeling Left Out*, Kate Petty & Charlotte Firmin
- *Franklin is Bossy*, Paulette Bourgeois & Brenda Clark
- *How Kids Make Friends: Secrets for Making Lots of Friends No Matter How Shy You Are*, L. Michelle
- *I Want Your Moo: A Story for Children about Self-Esteem*, Marcella Weiner
- *Just Because I Am: A Child's Book of Affirmation*, Lauren Payne
- *Make Someone Smile..and 40 More Ways to Be a Peaceful Person*, Judi Lalli
- *Proud of Our Feelings*, Lindsay Leghorn
- *We Can Get Along: A Child's Book of Choices*, Lauren Payne

### MUSIC SELECTIONS FOR GEORGE AND MARTHA

LIST OF MUSIC PLAYED (All or part of these selected pieces)

PIECE	COMPOSER	PUBLISHER
Three Solo Pieces for Clarinet	Igor Stravinski	J&W Chester
Misty	Erroll Garner	Octave Music Publishing Corp
Sonata for Two Clarinets	Francis Poulenc	J. and Chester
Take Five	Paul Desmond	Derry Music Company
Jazz Technic –No.3 and No.5	Artie Shaw	Warner Bros.
Jazz Variations	Michael Garson	
Sculptural Music No.4	Ronald Royer	Ronald Royer

*\*All the music played in our production is from Twentieth Century Composers selected by Zoltan Kalman and Daniel Swift. They are used with permission from SOCAN Canada, with the exception of "Sculptural Music #4" by Ron Royer, where we have made arrangements directly with the composer.*



**Carousel Players Comment Sheet**

Your comments are invaluable in helping us plan our programs. After the performance, please ask a staff member to fill in this form and return it to Carousel Players. Thank you!

Date: \_\_\_\_\_

**George and Martha**

School: \_\_\_\_\_ Board: \_\_\_\_\_

Your Name & Position: \_\_\_\_\_ Grade: \_\_\_\_\_

We would appreciate your comments on the content of the program. Was it:

Appropriate? \_\_\_\_\_ Relevant? \_\_\_\_\_ Entertaining? \_\_\_\_\_

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Did you find the advance material appropriate? \_\_\_\_\_ Relevant? \_\_\_\_\_

Reaction of the students to the play: \_\_\_\_\_

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General comments: \_\_\_\_\_

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Suggestions for Future Performances: \_\_\_\_\_

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Please return to: Carousel Players

P.O. Box 23013, Midtown P.O.

St. Catharines, ON, L2R 7P6

By Fax: (905) 682-9313 By E-mail: [info@carouselplayers.com](mailto:info@carouselplayers.com)