



The Wheelock Family Theatre presents

Bud, Not Buddy

by **Reginald André Jackson**

adapted from the novel by
Christopher Paul Curtis

Wheelock Family Theatre

at Boston University

180 Riverway, Boston,

MA 02215

www.wheelockfamilytheatre.org



ABOUT THE PLAY

"Set in Michigan during the 1930s, ***Bud, Not Buddy*** tells the story of 10-year-old Bud Caldwell, an orphan on the run from abusive foster homes, and his quest to find his father. Bud's journey sets him on the trail of a jazz band known as Herman E. Calloway and the Dusky Devastators of the Depression. A flier for one of Calloway's shows leads Bud to Grand Rapids and Calloway, the man he believes is his father. Bud gets into all sorts of trouble along the way in this story, filled with uncanny wisdom, which offers a set of hilarious "Rules and Things" designed to help our resilient young hero navigate a world of confusing expectations. Rich with adventure and humor, ***Bud, Not Buddy*** is a coming-of-age tale for young and old alike. The novel also won the Coretta Scott King Award." - from DramaticPublishing.com

ABOUT THE PLAYWRIGHT

"**Reginald André Jackson** is a playwright and actor whose works include stage adaptations of Christopher Paul Curtis' *The Watsons Go to Birmingham—1963* and ***Bud, Not Buddy***. Other pieces adapted for the stage include Mark Mathabane's *Kaffir Boy*, two of Rudyard Kipling's *Just So Stories*, and a collection of true-life accounts by victims, refugees, activists, reporters, and aid workers, concerning the horrible crisis in and around Darfur, entitled *Darfur Stories*...In addition to his stage work, Jackson has considerable experience working in arts and education and frequently tours with Freehold Theatre's Engaged Theatre Program, which takes Shakespeare to Washington state correctional facilities, hospitals, homeless populations, and other communities that lack access to the arts." - from DramaticPublishing.com

BIG IDEAS

This play is about...

- Connecting to your roots and finding your chosen family.
- Going on a journey in search of community and a sense of belonging.
- Feeling grounded and connected to the people we love, even if they are not around anymore.
- How music can heal the soul.

Teaching *Bud, Not Buddy* in the Classroom

Discussion Questions **Before** the Play

- What does "home" mean to you? Which people, places, things, and ideas make you feel "at home"?
- Does your heritage play a role in your life? How do you see your culture reflected in your daily life?
- What do you know about The Great Depression? How can learning about the past help us understand the present?

Discussion Questions **After** the Play

- Bud's dreams did not turn out exactly as he'd imagined, but in the end, he found his "chosen family." Who are the people in your chosen family?
- When did you have something important not turn out as you planned?
- The play shines a light on the connections between race, class, and family dynamics. How does studying these connections help our understanding of both the past and the present?

Activities for Understanding

- Create your own "Rules and Things" list of tips and tricks you have for life. Share your list with a friend to discover even more tips and tricks!
- Jazz Party! Create a playlist of jazz from the 1930s and today. Put on your playlist and have a dance party in class!
- My Life in a Suitcase: If you had to pack your life into a suitcase, what items would you carry? Draw your open suitcase and label the precious items inside.
- Road Trip! When have you been on an exciting journey? Find a friend and tell them about your adventure. Describe using your five senses: touch, smell, taste, sight, and hearing.
- Instrument ID: Use your Jazz Party playlist, to see what instruments you can identify. Work with friends, and ask your teacher for help!

Dramaturgy



What time period is *Bud, Not Buddy* set in? The Great Depression-1936



[“The Great Depression”](#) was the worst economic downturn in the history of the industrialized world, lasting from the [stock market crash of 1929 to 1939](#).

The stock market, centered at the [New York Stock Exchange](#) on Wall Street, was a scene of chaos, where everyone poured their savings into stocks. As a result, the stock market rose to the very top, reaching its peak in August 1929.

On October 24, 1929, investors began selling overpriced shares. A record 12.9 million shares were traded that day, known as [“Black Thursday.”](#) Five days later, on October 29, or “Black Tuesday,” around 16 million shares were traded. Millions of shares ended up not amounting to anything thus, those investors who had bought stocks “on margin” (with borrowed money) were wiped out.

Americans were forced to buy on credit, fell into debt, and the number of foreclosures and repossessions climbed steadily. Despite words of encouragement from [President Herbert Hoover](#) and other leaders that the crisis would run its course, matters got worse over the next three years. By 1930, 4 million Americans were unemployed, and by 1931 the number had risen to 6 million.

Meanwhile, the country’s industrial production had dropped by half. Bread lines, soup kitchens, and rising numbers of homeless became the norm in the US. Additionally, in 1930, severe droughts in the Southern Plains brought high winds and dust from Texas to Nebraska, killing people, livestock, and crops. The [“Dust Bowl”](#) led to a mass migration of people from farmland to cities in search of work.

One-fifth of all Americans receiving federal relief during the Great Depression were Black, mostly from the rural South. But farm and domestic work, two major sectors in which Black workers were employed, were not included in the [1935 Social Security Act](#), meaning there was no safety net in times of uncertainty. Rather than fire domestic help, private employers could simply pay them less without legal repercussions.

In 1932, more than 15 million people were unemployed. Democrat [Franklin D. Roosevelt](#) won the presidential election and created new programs to help Americans, including the [New Deal](#) which included a variety of programs and institutions that helped employ Americans from 1935-1943” (History.com 1).



Dramaturgy



What is Jazz Music? Why was it so important during the Great Depression?

“[Jazz music](#) originated in America and consists of improvisation, syncopated rhythms, and many distortions of pitch. During the Great Depression, Jazz revolutionized and went through changes that we still can hear and enjoy in current songs.

By 1930, the Great Depression had befallen the nation. 25 percent of the workforce was jobless, and up to 60 percent of Black men had no work. Cities became crowded with people searching for work after farms began to lack resources.

In this era, Swing Music became popularized and was the new wave of jazz. [Swing bands](#) attracted crowds with their intensity, playing fast and loud blues riffs and featuring virtuosic soloists. Musicians such as Coleman Hawkins, Lester Young, and Ben Webster popularized the tenor saxophone, becoming the instrument most strongly identified with jazz.

In 1933, the [prohibition of alcohol](#) was repealed, and speakeasies were legitimized. The sounds of swing were spreading and even reached audiences through radio waves.

Jazz was able to be a magnetic source of happiness and knowledge through the rough times of the Great Depression, therefore making it a positive staple of the 1930s. Through the Great Depression, jazz was able to globalize music creating a new world for people to set foot in where it still exists today” (Michael Verity, 1, <https://www.liveabout.com/jazz-by-decade-1930-1940-2039541>).

Famous artists include [Coleman Hawkins](#) (pictured below), [Count Basie](#), [Duke Ellington](#), [Benny Goodman](#), [Cab Calloway](#), [Jimmy and Tommy Dorsey](#), [Fletcher Henderson](#), [Earl Hines](#), and [Artie Shaw](#).

Want to listen? Take a look at this Spotify playlist that includes these and a variety of Jazz musicians!
<https://spoti.fi/3nyCf3k>



Lesson Plan: Identity in Name

Subject: <i>Bud, Not Buddy</i> by Reginald André Jackson based on the book by Christopher Paul Curtis	Topic: Exploring and Honoring Identity (specifically designed for a language arts classroom)
Grades: 5-8 Date: After Seeing the Show	Overview: This lesson will empower students to explore their own identities and the power of names.

Massachusetts State Standards - Essential Standard | MA.3. Language: Oral Presentation: Students will make oral presentations that demonstrate appropriate consideration of audience, purpose, and the information to be conveyed.

Massachusetts State Standards - Clarifying Objective | 3.1. Give oral presentations about personal experiences or interests, using clear enunciation and adequate volume.

Activity	Description of Activities and Setting	Materials & Time
I. Focus & Review (Establish prior knowledge)	Ask students what they thought about the play, <i>Bud, Not Buddy</i> . Ask students to summarize the play (as a reminder for everyone and to catch up their peers who didn't see it). Ask students what lessons they learned from the play.	5-10 minutes; Discussion-based
II. Statement (Inform student of objectives)	Write on the board and read aloud (or have a student read aloud): "Students will discuss what identity is, and use <i>Bud, Not Buddy</i> to analyze. Then students will transfer this practice to analyzing themselves and claiming their own identities."	30 seconds; Board, marker
III. Teacher Input (Present tasks, information, & guidance)	Explain that you will talk about identity today. Pull up a picture of an iceberg on the internet, or draw one on the board. Make sure the bottom part of the iceberg is shown and larger than the top. Ask students to name what it is and what they see. Guide students to name that the bottom part of the iceberg cannot be seen above water, but is the biggest part. Ask students if an iceberg represents identity, what goes on the top, and what goes on bottom? Guide students to say the top is what people automatically know about you/can see, and the bottom is what people have to learn about you/cannot see.	10 minutes; Discussion-based; Smartboard or whiteboard with markers.
IV. Guided Practice (Elicit performance, provide assessment & feedback)	Identity Iceberg as a group: (about Bud) Ask students for examples of identity markers people use to describe people (ex. gender, race, age, relationships, interests, etc.). Pass out index cards with tape, and have students write down 3-5 identity markers that apply to Bud from <i>Bud, Not Buddy</i> . Once everyone has done so, have students come up to the board where an iceberg is drawn and place them on the iceberg. Things that people can see go on top of the water in the iceberg, and things that cannot be seen go under the water. Ask students the following questions: 1. What are some identity markers that came up more than once? Is there more above or below the water on the iceberg? 2. Do you feel like anything above/below the water needs to be moved? 3. When you first meet people, what do you learn first? What do you feel like people first see when they meet you?	20 minutes; White board, markers, notecards, and tape; Derived from <i>Drama Based Pedagogy</i> by K. Dawson & B. K. Lee
V. Independent Practice: Seatwork & Homework (Retention & transfer)	Tell students that they will make their own identity icebergs. Give them paper and colorful utensils. For younger students, you may want to have a blank iceberg sketch printed out to use. Have them write what people can see about them on top, and what people cannot on the bottom. This can be anything, what they like, don't like, dreams, etc. After making these, either have them share these with small groups or the whole class based on class dynamics.	10-15 minutes to make, then another 10 minutes to share; Need paper and colorful utensils.
VI. Closure (Plan for maintenance)	Story of my name: Remind students that Bud's name was very important to him and was given by his mother, which is why he did not like it when people called him Buddy, because that's not his name. Have students in small groups or with partners, share the story of their names. Tell students that if they do not know why they were given their names or it is private, they can make it up. As a writing prompt, ask students to reflect on if they like their name and how it fits or doesn't fit with their identity.	10 minutes + homework journal; Derived from <i>Drama Based Pedagogy</i> by K. Dawson & B. K. Lee

Lesson Plan: Reading Between the Lines

Subject: Bud, Not Buddy by Reginald André Jackson based on the book by Christopher Paul Curtis	Topic: Character Development
Grades: 5-8 Date: After Seeing the Show	Overview: This lesson will guide students to see the world from perspectives other than their own.

Massachusetts State Standards - Essential Standard | 7-8.T Generate and conceptualize artistic ideas and work. (Theatre standard.)

1. **Massachusetts State Standards - Clarifying Objective | Cr.01** Generate contextual ideas for a character beyond what is given in the script (e.g., a character's backstory, attitudes, likes, and dislikes) and explain how these ideas connect to other elements in the play.

Activity	Description of Activities and Setting	Materials and Time
I. Focus & Review (Establish prior knowledge)	Ask students what they thought about the play, <i>Bud, Not Buddy</i> . Ask students to summarize the play (as a reminder for everyone and to catch up their peers who didn't see it). Ask students what lessons they learned from the play.	5-10 minutes; Discussion-based
II. Statement (Inform student of objectives)	Write on board and read aloud (or have a student read it out loud): "Students will analyze characters from <i>Bud, Not Buddy</i> and practice thinking from the perspective of someone else."	30 seconds; board, marker
III. Teacher Input (Present tasks, information, & guidance)	Artifact: Have students sit in a circle and pass around objects (one by one) relevant to the story of <i>Bud, Not Buddy</i> , such as rocks with dates written on them, a map of Flint, Michigan, a little train car, a recorder, a suitcase, and a picture frame. Once an object is passed around, have students name things they notice about it (color, shape, weight, size), then name what it is and how it ties to the story before passing the next object.	10 minutes; Will need objects related to the story; Derived from <i>Drama Based Pedagogy</i> by K. Dawson & B. K. Lee
IV. Guided Practice (Elicit performance, provide assessment & feedback)	Now that students have held objects that are important to Bud, tell students we are going to name significant objects to another character - Mr. C/Herman Calloway. Ask students what objects they feel would be important to that character, and write them on the board. They should include things like his bass fiddle, a picture of Angela (his daughter/Bud's mom), Angela's toys, and rocks with dates. You can also ask them to name things not mentioned in the script, like a flyer from his first show. When students name an object, ask them the following: 1. What is the object? 2. What in the story makes you think this would be important? Why did you name it? 3. What is something of yours that is important to you?	15 minutes; Need a whiteboard and markers to draw/write all this on the board.
V. Independent Practice: Seatwork & Homework (Retention & transfer)	Writing in Role: Tell students that they can choose any character from the play. Ask students to help you make a list of characters in the play and write them on the board (Bud, Mr. Calloway, Miss Thomas, Mr. "Steady" Eddie, Angela, Deza, Bugs, Mr. Lewis, and anyone else they want to add.) They can choose any character and write a journal entry from that character's perspective. It can be written during an event of the play, before the play begins, or after the events of the play. It should communicate an important and influential time in the character's life, as well as the character's feelings about it. I would recommend playing instrumental jazz music while they write. Give students about 10 minutes to write, then put them in small groups to share their journal entries, or share with the whole class depending on class size.	20 minutes; Students will need paper, as well as a writing utensil; Derived from <i>Drama Based Pedagogy</i> by K. Dawson & B. K. Lee
VI. Closure (Plan for maintenance)	It Made Me Think... Have students each say "____, it made me think." Students will fill in the blank with a keyword or phrase from the day that they are thinking about.	5 minutes; Discussion-based; Derived from <i>Drama Based Pedagogy</i> by K. Dawson & B. K. Lee

Family Engagement Plan

My Suitcase of Treasures

With a friend, make your own mini-suitcase to pack all your treasures in! Use the **I Wonder...** questions to discover more about each other, what's important to you, and your life journeys!

What you'll need:

- A shoebox with lid
- White paint and a paintbrush (optional)
- Markers, pens, paint, pencils
- Glue or tape
- Paper
- Precious items from your life



Steps

1. **Make your suitcase.** With your white paint and paintbrush, paint the outside of your shoebox and lid. Allow them to dry. If you don't have white paint, use paper and glue or tape to cover the outside of your shoebox, or leave it as is!
2. **Decorate your suitcase.** To make your suitcase unique, cover the outside of it with decorations. You can use any tools you'd like, such as markers, pens, paints, crayons, stickers, or glitter,
3. **Pack your suitcase.** Make a list of special items you would want to carry with you in your suitcase. Then, gather these objects and place them in your suitcase. Remember your suitcase has to be light enough to carry! If the items you'd like to carry are too big (or are too precious to put in your suitcase), draw a picture of them.
4. **BONUS: Make your map.** Using a piece of paper and your drawing tools, make a map of your life journey. Where did your journey start? Mark your map with memorable destinations, such as key life events, memories, and relationships. Where will this map take you? What is your dream destination for your life journey?

I Wonder...

- What's the biggest adventure you've been on? Was it worth the trip?
- Who or what in your life has taught you the most about yourself?
- If you could revisit a memory, event, or place from your life, what would it be and why?
- How do you encourage bravery in yourself, even when you might want to give up?
- What does your life journey map tell you about yourself?
- What is the most important item in your suitcase? Why?



Online Resources

826 Boston Inc

"826 Boston is a nonprofit writing, tutoring, and publishing organization where students in grades K-12 and beyond can share their stories, amplify their voices, and develop as leaders in school and in life through free programs."

Visit:

www.826boston.org/programs/

Jazz Resources & Websites for Educators | Edutopia

"Jazz might be the perfect remedy to calm your restless students, and fortunately, there's some wonderful jazz teaching resources online."

Visit:

www.edutopia.org/blog/jazz-month-resources-matt-davis

NAMI: National Alliance on Mental Illness

"One of NAMI's main goals is to ensure that people get help early. Since mental health conditions typically begin during childhood, adolescence or young adulthood, we have compiled essential information and resources intended to help young people get the mental health support they need."

Visit:

www.nami.org/Your-Journey/Kids-Teens-and-Young-Adults

American Social History Project | Center For Media And Learning

"ASHP/CML challenges traditional ways that people learn about the past with its print, visual, and multimedia materials that explore the diverse social and cultural histories of the nation. Our professional development seminars help teachers use the latest scholarship, technology, and active learning methods."

Visit:

www.ashp.cuny.edu

Resource Guide Created by

Alex Delgado, Kasey McFerren, and Kelli O'Brian

This guide was created by students in the Emerson College Graduate Theatre Education and Applied Theatre Program for a Theatre for Young Audiences course taught by Joshua Rashon Streeter.

