



Performing Arts
FOR CHILDREN AND FAMILIES

CLASS STUDY GUIDE

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A play written by MARIA of Sesame Street!

Music by Stephen Lawrence

Lyrics by Billy Aronson

Based on the book by Sonia Mangano



Pre-Show Activities

Theater Etiquette

IN-CHAIR ACTIVITY • 5-10 MINUTES

Objective: Students will actively explore proper theater etiquette.

Discussion: How should you act when you see a play? Is it the same way you should act when watching a movie or playing at recess? Is it okay to laugh during a play if you think it is funny?

Brainstorm: As a class, create a list of good and bad theater behaviors.

Modeling: Invite one student to sit in a chair at the front of the class and act out one of the poor behavior scenarios for about ten seconds. Ask the class to discuss what was inappropriate about the behavior. Next, ask the student to change his/her actions to be proper theater behavior for about ten seconds.

Activity: Select various good and bad theater behaviors from the list and ask students to act them out individually from their seats. After each scenario is acted out, initiate discussion about the behavior. When is it appropriate to behave like this? How would you react if other audience members around you did this? Conclude with the entire class acting as a good theater audience.

Quiz, Quiz, Trade

IN AND OUT-OF-CHAIR ACTIVITY • 5-10 MINUTES

Objective: Students will be able to understand and use Spanish phrases.

Discussion: Introduce students to a few words/phrases in both Spanish and provide the English translation, such as:

¿Cómo están? (How are you?)	Estámo ́ s perdido. (We're lost.)
exigent (demanding)	Gracias mi amor. (Thank you, my love.)
hola (hello)	Mami (Mommy)
Mijita (my little girl)	muchos (many)
mujer (woman)	No lo creo. (I don't think so.)
¡No me digas! (Don't tell me!)	Papi (Daddy)
por favor (please)	¿Qué pasa? (What happened?)
¿Qué tal? (What's up?)	querida (my dear)

Activity: Give each student a flash card with the Spanish word/phrase on one side and English on the other. Ask students to draw a picture on each side that explains what the word/phrase means.

Extension: All students stand up and find a partner. Student A reads the word/phrase to student B. Student B answers. Student A corrects, if necessary, then gives a praise statement (whether the answer is right or wrong). Then the students switch roles. When both questions have been given, the students trade questions, and raise their hands. When all hands are up, ask students to find a new partner. Repeat the activity with the new partner.

CAST & CREDITS

No Dogs Allowed

Written by Sonia Mangano
("Maria" of *Sesame Street*)
Music by Stephen Lawrence
Lyrics by Billy Aronson
Based on the book by Sonia Mangano

Artistic Team

Director Randi Collins Hard
Music Director Jerry Brabec
Choreography Sue Gillespie Booton
Scenic Designer Robbie Jones
Lighting Designer Carson Gross
Costume Designer Callyann Casteel
Properties Master Ronald L. Wells, Jr.
Stage Manager Amber Hensley

Cast

Iris Hope Clarke
El Exigente Konrad Case
Shorty Samantha Shatley
Papi Ryle Smith
Mami Wendy Eaton
Carmen Ann Stergiou
Juan Walter Shatley
Don Joe Brian-Mark Conover

Originally commissioned by Actors' Playhouse Productions, Inc. at the Miracle Theatre, Coral Gables, FL. Executive Producing Director, Barbara S. Stein; Artistic Director, David Arisco; Director, Earl Maulding. "No Dogs Allowed" is presented through special arrangement with and all authorized performance materials are supplied by Theatrical Rights Worldwide, 1359 Broadway, Suite 914, New York, NY, 10018. (866) 378-9758, www.theatricalrights.com.

A Behind-the-Scenes Spotlight on Lighting Design

An interview with Rose Theater Lighting Designer Carson Gross

Q: What's your first step when you're designing?

A: The first thing I do is read the script. One of the biggest parts of my job is interpreting the script and deciding "in this scene it's night," "this scene is outside," or "in this scene the characters light a fire." I often read the script twice before I even talk to anyone about it: once so that I know what happens in the play and a second time so that I can take detailed notes of the different lighting clues in the script.

Q: What tools do you need to do your job?

A: My computer is my best friend; I couldn't do my job without it. Early on, when we're deciding what the show will look like, I spend a lot of time communicating with the director and the other designers about how to best produce the show. We email each other ideas and pictures. Then, I work with The Rose staff to have my designs set up. I take a scale drawing of the theater and draw out where every light goes, and give it a number so we can program it into the light board. I also create paper work that tells people how to plug the lights in, what color the lights should be, and when the lights change during the show.

Q: What training does a lighting designer need?

A: Most lighting designers go to college for at least four years, while some go for seven years if they want to teach college someday. Most college theater programs will teach you more than just lighting. When I was in school, I had to take classes in acting, theater history, play reading, scenery construction, and even costume construction.

Q: What's your favorite part of lighting design?

A: My favorite part of lighting design is tech week. During that week I finally get to sit down in the theater and start turning on lights. After months of reading the play, talking about it, drawing pictures, and watching rehearsals, I finally get to put my ideas into action and see if it all works. It can be a really stressful time, but it's rewarding, too.

Q: What is the most difficult part of lighting design?

A: I think the most difficult part of lighting design may be explaining it ahead of time. If I tell a director that a scene is going to look dark and rainy that could mean something completely different to him/her than it does to me. Good communication is important. I draw sketches that show how light will hit the stage and share images that I feel hint at my intentions, but light is hard to draw and images can sometimes be confusing.

Explore the Job of a Lighting Designer

Light the Space

OUT-OF-CHAIR ACTIVITY • 20-25 MINUTES

Objective: Students will understand how light and color can be used to affect mood and location.

Discussion: What kind of lights are in the classroom? A house? Outside? How are they the same? How are they different? What colors are the lights in those places? A lighting designer's job is to create light for all the locations in a play. Dim the lights dark enough to be able to see the beam from a flashlight. Ahead of time, cut overhead transparency film into quarters and color each quarter a different color with a permanent marker. One at a time, shine the flashlight through the square at a projector screen. Where would you see this light? How does it make you feel?

Vocabulary:

Gel: a thin piece of plastic that goes in front of the light to change the color

Boom: a vertical pipe on which theater lighting instruments are hung from the side of the stage

Batten: a horizontal pipe on which theater lighting instruments are hung above the stage or above the audience

Modeling: With a second flashlight on hand, ask one student to pick two colors to use at the same time. Shine both flashlights from different angles to the same spot on the projector screen. What color did that create? How can you combine colors to create a new color?

Activity: Ask a small group to create a frozen picture of a location. Encourage them to think of the setting, not the characters. What do we need to show this location? Then ask one student to be a lighting designer. He/she may use as many flashlights and colors as you provide. The lighting designer may ask other students to be "booms" and "battens" and hold the flashlights where the designer wants them. Repeat the same activity at a different location with new volunteers.

Post-Show Activities

I'm Going on a Trip

IN-CHAIR ACTIVITY • 10-15 MINUTES

Objective: Students will be able to use their bodies and imaginations to describe how weather and location affect a person's needs.

Vocabulary:

Pantomime: pretending to use an object that isn't physically there

Discussion: In "No Dogs Allowed" the family is preparing to go on a vacation together. Where can you go on vacation? What do you have to do before you can go on a trip? What would you pack if you were going to the lake? Skiing? An amusement park? Camping?

Modeling: Using one of the ideas from the previous discussion, tell the class, "I am going on a trip and I will (*insert an activity from the previous discussion*), so I'll pack my (*insert an item needed to do this activity*)." Then pantomime using that object and performing the activity.

Activity: Students may stay at their desks for this activity. Each student will take a turn saying the following phrase: "I am going on a trip and I will (*insert something fun to do on vacation*), so I'll pack my (*insert something you would use to do that*)." For example "I am going on a trip and I will swim, so I will pack my goggles." The speaker will then create an action to go with their idea, for instance pantomime putting on goggles and moving his/her arms in a swimming motion. Once the speaker has made the action and said his/her idea, all other students repeat the action and words. Repeat the activity until every student has had a chance.

Become Your Favorite Character

OUT-OF-CHAIR ACTIVITY • 10-15 MINUTES

Objective: Students will be able to actively recreate characters from "No Dogs Allowed."

Discussion: Who were your favorite characters from the show? How do they move? Where do they live? How do they speak? How are they different from you? How are they similar?

Activity: Ask students to spread out around the room. Call out a different character from the show. After you call out the name of a character, the students create a frozen and silent picture (statue) of that character. Encourage students to think of a pose that best fits the character and the character's personality (e.g., a Shorty statue may be someone standing with a scowl, eyes rolled, and arms crossed or a Papi statue could be fixing the car). It is important to remember that statues can't move or talk.

Extension: Have students work in small groups to create group statues of the characters' interactions with each other. What does the family look like in the car? In their house? When they discover EL Exigente?

If I Were a Dog

OUT-OF-CHAIR ACTIVITY • 10-15 MINUTES

Objective: Students will be able to actively explore the story from a different point of view.

Discussion: We just watched a person portray a dog, EL Exigente, in "No Dogs Allowed." What did that actor do to look like a dog? How did he/she change the way his/her body moves? How did he/she change his/her voice? How would you change your body and voice to become a dog?

Activity: Ask students to use their bodies to create statues of dogs. Give the class different emotions or scenarios that a dog might face. How would you change your statue if your dog was scared? Happy? Playing? In trouble?

Extension: Students all start as dogs sleeping; they all wake up as the story begins. Using the book or from memory, go through the main events, as the students act out the story from EL Exigente's point of view.

If I Were a Dog (Continued)

Each student will act out the story in his/her own space. For example: EL Exigente hiding in the car, EL Exigente sneaking by Shorty in the park, or EL Exigente playing fetch with Iris. Give students a few seconds to explore each moment before introducing the next. Conclude the story with all the dogs finally going to sleep for the night.

Sandwich Machine

OUT-OF-CHAIR ACTIVITY • 10-20 MINUTES

Objective: Students will be able to utilize listening skills to work together in a large group.

Discussion: In "No Dogs Allowed," Don Joe spends most of the time thinking about, talking about, and making sandwiches. Let's pretend that Don Joe has invented a machine that makes sandwiches for him whenever he wants. What kind of sandwich do you want the machine to make?

Modeling: Ask one student to stand in front of the class and demonstrate a repetitive sound and movement. This is the first piece of Don Joe's brand new sandwich-making machine.

Activity: One at a time, ask students to add a piece to the machine. Once the entire class is working together to create the machine, walk around and demonstrate how the machine works. Where does the bread come from? Meat? Cheese? Condiments? Ask the machine to slow down and eventually turn off. Students are no longer machines, they are now customers. Have them pick up the sandwich and pretend to eat it. What does it taste like? Is it good? If you would like, the class may create more machines that make different sandwiches.

What Happens Next?

IN AND OUT-OF-CHAIR ACTIVITY • 20-25 MINUTES

Objective: Students will be able to create a short story that includes a beginning, middle, and end.

Discussion: What happened at the end of "No Dogs Allowed"? Brainstorm some ideas about what the class thinks could have happened during the car ride home from Enchanted State Park.

Modeling: Using one of the ideas from the previous brainstorming session, call a few volunteers to the front of the class. Set them in a way that shows they are sitting in the car on their way home (the beginning). With all students keeping the same roles, adjust their statues to show the conflict that happened on the way home (the middle). Finally, change the statues again to show the resolution to the problem (the end).

Activity: Split the class into small groups. Each group decides on an event that could happen on the car ride home. After they agree upon the event, the group will work to create beginning, middle, and end statues of their car ride home. Once they have created the statues, ask the students to also add in a word, phrase, or sound effect in each statue to help tell the story. Allow each group to share their new endings with the rest of the class.

Extension: Students independently write a story or draw a series of pictures to tell about the car ride home, going into more detail than they could in the statues.

Bring The Rose to Your Classroom

The Rose offers a variety of classroom workshops, residencies, and touring productions! For your next engagement, please consider one of the following:

- **The Big (Not-So) Bad Wolf**
Students will be transfixed by the jolly-not-so-scary Big Bad Wolf portrayed by a professional Rose teaching artist. This show features stories about wolves that have a “wolfish” edge to them and provides a fun way to explore themes such as honesty, trust, and good behavior.
- **The Wonderful World of Dr. Seuss**
The world of Dr. Seuss comes to life when The Cat in the Hat arrives to share the places he’s been. The show features beloved songs and stories such as *Green Eggs and Ham*, *The Sneetches*, *The Grinch*, and of course, *The Cat in the Hat*.
- **The Bully Show**
The Bully Show was selected for The Kennedy Center’s prestigious New Visions/New Voices program. The play takes place at the taping of a new game show, YOU WANNA BE A BULLY!, with the kids acting as the studio audience and contestants. It challenges students to reconsider their assumptions about bullies, victims, and spectators.

Three- to five-day curriculum based workshops are also available! Topics include Bringing Literature to Life, Acting & Characters, Tall Tales, and more! For more information, please contact James Larson at (402) 502-4618 or jamesl@rosetheater.org.

Please feel free to contact us!

Letters may be written to:
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Emails may be sent to:
Hope Clarke at
hopec@rosetheater.org

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Bibliography

If you enjoyed the play, you might also enjoy these great resources:

Books for Kids

A Boxful of Kittens by Sonia Manzano
Another fun picture book by the author of *No Dogs Allowed*. This story is about a little girl who desperately wants to be a hero. But will she miss her chance because of a boxful of kittens?

RRRRalph by Lois Ehlert
A brightly colored and interactive book about the adventures of a dog named Ralph. This book encourages students to call out answers and help Ralph through his adventure.

City Dog, Country Frog by Mo Willems
This is a touching story about an unusual friendship between City Dog and Country Frog when they meet up again and again throughout the seasons playing games.

Abuela by Arthur Dorros
This book turns a little girl’s outing with her Abuela around New York into a beautiful, enchanted trip. The story is told in English with Spanish phrases used throughout.

In My Family/En mi familia by Carmen Lomas Garza
This tribute to the family and hometown of the author gives an insight to Mexican-American families. This bilingual book features beautiful watercolors that give the book the feel of a family album.

Web Sites for Kids

<http://www.greatdogsite.com>
This website is full of information about owning and taking care of dogs. It helps you weigh the pros and cons to dog-ownership and helps you become a more responsible dog owner.

<http://kids-myshot.nationalgeographic.com/categories/1>
This page has pictures of pets submitted by kids and families. Look through the pictures and discover new pets you never thought about. You can even submit a picture of your pet to add to the gallery!

http://www.akc.org/kids_juniors/index.cfm?nav_area=kids_juniors
The official American Kennel Club site’s section for young people allows you the chance to explore different breeds with games and activities.

Web Sites for Teachers

<http://www.soniamanzano.com>
The author’s website where you can find out more about her work in entertainment, literature, interior design, and more.

<http://loveyourdog.com/resources.html>
A resource for teachers to incorporate books about dogs into their classrooms. There is a list of dog-themed books and lesson plan ideas based on themes and topics found in these books.