



CLASS SHOW GUIDE



Theater Etiquette

IN-CHAIR ACTIVITY • 10-15 MINUTES

Objective: To actively explore proper theater behavior.

Discussion: “*Etiquette* is a word we use to describe the way people behave when they are in social situations with other people. What is the proper etiquette when you see a play? How should you behave during the show? Is it the same way you should act when watching a movie at home or playing outside? Is it okay to laugh during a play if you think it is funny? Is it okay to talk to your neighbor during the performance?”

Brainstorming: As a class, create a list of ways that audience members might behave, good and bad, while in the theater. Write these behaviors on the board in two different columns: one for “Good Theater Etiquette” and one for “Bad Theater Etiquette.”

Modeling: Pick two students to come and sit in chairs in front of the class. Ask them to act out one of the “Bad Theater Etiquette” behaviors (with the teacher if desired) for ten seconds. Then have the class discuss why the behaviors were inappropriate and how they could be fixed. Now have the two students act out one of the behaviors under “Good Theater Etiquette” and discuss why this behavior is better.

Activity: Give the entire class one of the scenarios from their list of bad behaviors, like talking to their neighbor or not paying attention. Have the class act out this behavior for ten seconds then ask the students how they think this behavior makes the actors or the other audience members feel. Have them fix the behavior and act out this new scenario for twenty seconds. Repeat with a few other bad behaviors from the list.

Emotion Sound and Movement Circle

IN-CHAIR ACTIVITY • 10-15 MINUTES

Objective: To introduce students to 3 main acting tools (body, voice, imagination) and to think about associating them with emotions.

Discussion: “For a lot of people, different emotions might make them feel different ways. We are going to play a game to see what feelings these emotions make us think of, and to act out the different ways we feel.”

Modeling: Pick an emotion to start with (for example, mad). Ask students what feeling that emotion makes them think of. Explain that you are going to think of a way to move your body that looks mad, and make a mad sound to go with it. You will pass that mad sound and movement to the person on your right, then s/he will do the exact same sound and movement to the person on their right, etc. until it goes around the whole circle. Let all students try this to get the idea of the game.

Activity: Ask for a volunteer to show a different “mad” sound and movement. Pass that one all the way around the circle. Take 1-2 more ideas, then ask what emotions the students can think of (i.e. happy). Pass a few sound and movements around the circle that describe this feeling.

Extension: Repeat this process with different emotions, reminding students that one emotion might make different students think of different feelings, and that is okay!

2016-17



Where Do We Park?

1. When dropping off please wait until a Rose Staff member has greeted your bus. They will get your bus information, parking instructions and when to unload the students.

2. Follow the staff's direction on where to park. We have three locations:

- a. Farnam St. between 20th and 24th bagged meters north side (10-15 slots)
- b. 20th St. North of Farnam- do not block Wells Fargo drive thru exit (4 slots)
- c. 20th St. East of Rose building (5 slots)

3. Most performances have a run time of 55-65 minutes. We ask that you are back at your bus by 10:50am (if it's a 10am performance) or by 1:50pm (if it's a 1pm performance). If the performance is longer we will notify you at drop off.

4. After the performance is over we ask that the buses form a line behind the busses that are parked on 20th North of Farnam. Please do not double park.

5. Wait until all buses have pulled out away from our building before pulling up on the east side for pickup.(We load 5-6 busses at a time.)

6. After being loaded please keep in mind that other buses are waiting so please try and leave the loading area as soon as possible.

Want to book a workshop?

Workshops at Your School

The Rose offers several workshops that can take place AT YOUR SCHOOL. A professional Rose teaching artist can visit your classroom for one to five days in a one week time period to explore, through drama, a curriculum topic of your choice.

To register your class for a workshop that will take place at your school, please contact Lindy Glenn at (402) 502-4625 or lindyglenn@rosetheater.org.

Workshops at The Rose

A workshop AT THE ROSE is the perfect way to explore themes from a school field trip show or learn about the profession of theater. A professional teaching artist with a college degree in dramatic arts education will lead your class. To register your class for a Workshop at The Rose, please contact Lindy Glenn at (402) 502-4625 or lindyglenn@rosetheater.org.

Visit www.rosetheater.org for more information!



Free Funding Is Available for Field Trips! We understand that budgets are tight. That's why we're offering two great solutions to help pay for your school's field trip expenses. Both Nebraska Arts Council and Target Stores are offering financial assistance to help underwrite the cost of providing your students with experiences such as those provided by The Rose Theater. For more information, please visit www.nebraskaartscouncil.org (click "Grants" to see all categories) or www.target.com/fieldtrips.

Write To Us!

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Twitter: @RoseTheaterCo



Performing Arts
FOR CHILDREN AND FAMILIES



GOODNIGHT MOON

Please Go to Sleep!

OUT OF CHAIR ACTIVITY • 20 MINUTES

Objective: Students will use their imaginations and teamwork to pretend to be objects in Bunny's Great Green Room that are keeping him awake or helping him sleep.

Discussion: "The Great Green Room in *Goodnight Moon* is a big part of the story. As the Bunny is trying to go to sleep, objects in the room distract him and make him want to play and use his imagination instead of go to sleep! What are the things in YOUR room that make it hard for you to go to sleep? What do they look like? What do they do? We are going to imagine we are objects in a big nursery that might help Bunny go to sleep or keep him awake!"

Brainstorm: Ask students for suggestions of objects that might be found in a nursery. Make a list on the board, grouping the students' suggestions into three columns: Things That Help You to Sleep, Things That Keep You Awake, Things That Just Sit There. (Some ideas could fit more than column.)

Modeling: Set up the front of the classroom as The Great Green Room—perhaps adding a "rocking chair" or a row of stools to be a "shelf." Ask for volunteer to pretend to be an object in the room that would keep Bunny awake (such as a toy that wants to be played with or a musical instrument that makes noise). Ask another student to pretend to be an object that would help Bunny fall asleep (such as a wind-up doll that plays a lullaby or a bedtime story book). After adding a few objects, ask a student to be Bunny and interact with the objects. Which ones keep Bunny awake and how? Which ones help Bunny calm down and sleep?

Activity: Divide the class into small teams of 4-6 students. Ask each team to create a scene in which Bunny is trying to fall asleep and the objects they pretend to be either help or thwart Bunny's efforts. After the scenes are ready (about 5 to 10 mins), ask each team to present their "Please Go to Sleep!" story. Make sure each team ends their story with a sleeping bunny!

Extension: Ask students to draw pictures of their own bedrooms and the objects that help them to sleep or keep them awake. Each student can write a short story poem about trying to go to sleep and how the objects in their room help or hurt their efforts.



The Goodnight Song

IN CHAIR ACTIVITY • 10-15 MINUTES

Objective: Students will create a "bedtime" song using ideas of people or things they care about.

Materials: Whiteboard/blackboard, musical instruments (if available)

Discussion: "Bunny has a WHOLE list of people and things that he thinks are important enough to say goodnight to before he goes to sleep. Why do you think he does this? What or who are some of the people and things you would wish a 'Goodnight!' to before you go to sleep? We are going to create our own list of VIPaT (Very Important People and Things) that we should wish a goodnight sleep to."

Brainstorming: Compile a list of some of the students' suggestions of people and things that should be wished a good night.

Modeling: Using some of the examples on the board, pull out a tambourine or rhythm instrument (or just use snaps and claps, if instruments aren't available) and create a beat to this simple song:

Goodnight Mommy

Goodnight Daddy

Goodnight Spot

It's time to say goodnight.

(This rhyme is based on the tune, "Goodnight Ladies, Goodnight Gentlemen" but feel free to use any simple melody that is comfortable for your students.)

Activity: Going around the room, either seated in a circle or at their desks, do the "Goodnight Song" first with just the names of the students in your classroom. Lead the song first, by just adding each student's name yourself, three at a time, until you've gotten to every student. Then ask three students at a time to suggest other ideas (a pet, a friend, a favorite toy) for the "Goodnights" in the song. As soon as the class has picked up the song, students can join in the singing!

Extension: Students can do a short writing activity in which they generate their "Goodnight" lists and then use them to write a brand new goodnight song or poem.



Bunny Can't Sleep!

OUT OF CHAIR ACTIVITY • 15 - 20 MINUTES

Objective: Students will creatively problem-solve and act out their solutions in the form of a frozen statue.

Discussion: "Sometimes going to sleep can be hard. What are some things that might keep you awake? What are some excuses kids use to avoid having to go to sleep? We are going to imagine ourselves as Bunny from the story in *Goodnight, Moon* and come up with excuses for not being able to sleep. Then The Old Lady is going to tell us to fix those problems so we can go to sleep."

Brainstorming: Think of different reasons why someone wouldn't go to sleep and write them on the board. Some ideas might include: "I'm hungry." "I need a drink of water." "I'm not tired yet." "I want to read one more chapter in my book." "I forgot to do my math homework." They could be as realistic or as silly as you like: "My toy telephone is ringing." "My blue crayon didn't finish coloring the sky."

Modeling: Set up a row of chairs to be Bunny's Bed. Ask two volunteers to come up and pretend to be The Old Lady telling Bunny it's time to go to sleep and Bunny not wanting to go to sleep. Have the student sit up in "bed" and select one of the "I can't go to bed" excuses on the board and say it out loud when the "Old Lady" tells him to go to bed. For example: "Go to sleep, Bunny!" "I can't go to sleep! My toy car is still revving its engine!" "Well, then turn off your toy car's engine, Bunny!" Then ask the Bunny actor to pantomime addressing the sleep problem: getting up, turning off the toy car's engine, and going to sleep.

Activity: Ask for volunteers to come up in pairs and select one of the excuses on the board and act out how that scene might play out. Some activities might be easier to solve than others. If a problem stumps the volunteer actors, brainstorm some solutions as a class. The goal is always to get Bunny to go to sleep after the "problem" is solved.

Extension: Imagine a daytime situation where Bunny might also have a difficult time following the directions. Where would Bunny and The Old Lady be (or would there be a different authority figure like a teacher or a coach)? What would Bunny be told to do? What would his excuses be? Break the group up into pairs and have them create a very short scene with a similar story structure. Share these with the class.

I CAN'T SLEEP!



The Great Sleepy Walk

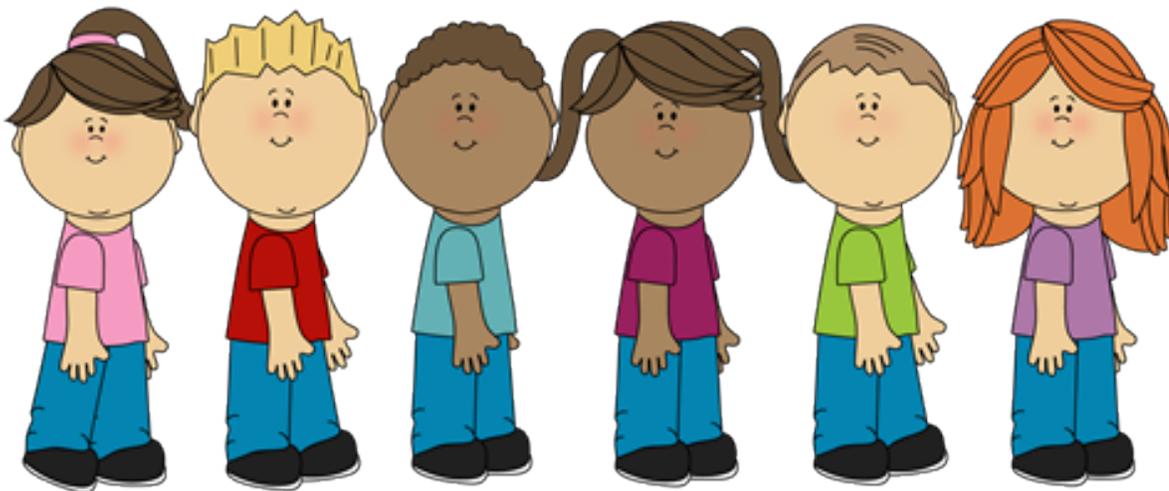
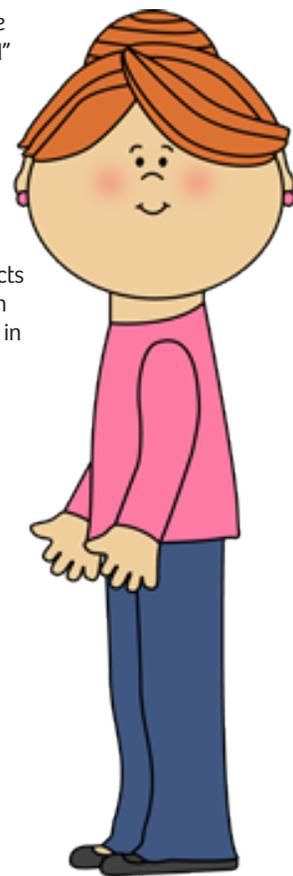
OUT OF CHAIR ACTIVITY • 15 - 20 MINUTES

Objective: Students will use their bodies as an acting tool to cross "The Great Green Room" in different ways.

Discussion: "In the story *Goodnight Moon*, Bunny has an awfully hard time getting to sleep one night, even though the Old Lady tells him, "Hush!" What are some of the things that keep Bunny awake during the story? Using our bodies we're going to explore how we might act if we were in Bunny's shoes and had an imagination keeping us awake!"

Modeling: Ask the students to gather on one side of the classroom (you may wish to open up the space by pushing desks to the sides of the room). Ask the students for a suggestion of an emotion that Bunny might have. For example, Bunny might be "Sad" or "Hyperactive" or "Angry." Ask the students to cross the room and express this emotion using their bodies. (You might ask one student to demonstrate, suggesting they exaggerate their movements so your students feel more comfortable making bolder choices.) Once they have all crossed the space, ask for another emotion and instruct the students to cross the room expressing that emotion.

Activity: Explain to the students that they have just entered, "The Great Green Room" ask them to walk across the room as though they had never been there before and everything is new. Ask for students to remember moments from the story and the feelings or actions that were a part of those moments (these could even involve an object or character which Bunny interacts with. Ask them to think about how to express those emotions or actions using their body as they cross the room. Continue with new suggestions and new crosses until it is time to wrap up the activity. Then you may want to finish with a couple of crosses in which Bunny is finally worn out and ready, at last, to "Go to Sleep."



A Spotlight on The Director

Meet the Artist, Susann Suprenant!

Susann Suprenant has directed several shows for The Rose Theater including *James and the Giant Peach*, *Knuffle Bunny: A Cautionary Musical*, and last season's *Jury + Bean: The Musical*. We asked Susann about her work as a theater director and about the experience of directing *Goodnight Moon*.



Thanks for talking to us about your work, Dr. Suprenant!

Q: Can you tell us a little about your job as a director? What does a director do to get a play ready for an audience?

A: My job is to lead a group of talented artists – actors, designers, production staff – to bring an imaginary world to life. Before rehearsals begin, I work with the Production Director. We have meetings with all the designers where we work together and decide how the set should look, the lights and sound, the costumes. Every detail we can think of gets decided. Then those artists go off and make the things we decided on and we put it all together with the actors during “tech week.”

Once rehearsals begin, I work with the Stage Manager. We meet with the actors to try out lots of ideas about how to best show the story of the play onstage. In rehearsal, I’m kind of like a practice audience for the actors. I let them know what parts I really enjoy and what parts are still unclear so we should keep trying to find the best way to bring the story to life. To get ready to direct a play, the most important thing is to read the play many, many times. Playwrights trust directors to know the play really well! And then I get ideas about how we can spend our time in rehearsal. I help the actors get to know the play so well that audiences believe in the imaginary world they are watching.

Q: How did you decide to become a director? What education or training do you need to be a theater director?

A: Kind of a funny story. I got enrolled in an acting class in college by mistake, a computer error. I had enrolled in a photography class. I didn’t want to be in an acting class – I had no interest or experience in theatre – so I planned to drop the class, but the first night was fun so I decided to stay enrolled. That class led to some opportunities to watch friends rehearsing. Once when some actors were having trouble with a scene, they asked my opinion. I guess I gave them useful ideas because they said, “Wow! You’re a director.” I didn’t even really know what a director was but things like that kept happening to me until I finally got it: “I’m a director!” And in the process I fell in love with the theatre. So even though I started college as a Chemistry major, I eventually ended up with a Ph.D. in Theatre.

Directors need to know a little bit (or a lot!) about just about everything. Art and music and science and history. Everything. Directors need to understand the “language” of lots of different people who work to put on a play. Directors need to learn how to inspire groups of people to work together and be able to imagine others’ points of view. And they need to learn to read a play so well that they can turn it into a performance. So you learn in school and through your own curiosity, you learn by watching and apprenticing to those with more experience, and you learn by doing and reflecting on what you’ve learned.

Q: How do you approach directing a classic and well-known story like *Goodnight, Moon*? Is there a scene in the play you are particularly excited about?

A: A classic like *Goodnight Moon* can fool us into thinking, “Oh, I know that book!” But do you really know what the story is about? What makes it so special? Or do you just think you do? So with a well-known story, I try to go back and pretend it’s brand new to me. I find new treasures that way!

The play is kind of a prequel to the book *Goodnight Moon*, that is, what happens before the book begins. It’s also one of my favorite types of fantasy stories, where someone makes a wish and find themselves in a magical world. That’s what happens here – a little boy wishes he could go inside the Great Green Room of the book and “poof!” he becomes the Bunny in the story. Only in this case, the room is magic... so objects and pictures on the wall can come to life! I’m particularly excited about how Bunny gets a visit near the end of the play that he never expected. When we open up our imaginations we never know what amazing encounters we might have!

Q: What is your favorite part of being a director?

A: Honestly, everything. It is such a privilege that I have been directing plays for over 30 years. I truly believe that making theatre and attending plays is a vital part of learning to be our best selves. The stories we create or witness onstage make us think about our own lives, how we want to live. The characters we embody or watch onstage – especially if they are not just like us – invite us to care about and really try to understand others. The theatre is where we learn to recognize and feel all the feelings humans can feel. And we get to do it in safety, in celebration, together, in the theatre. So amazing and wonderful to me, every single show.

Q: What is one of the most challenging things about your job?

A: One of the most challenging things is also the most rewarding. I try to learn everything I can about the play before rehearsals begin. I need to be clear about how the play works, what happens when and how the whole production team can make it happen, how every single moment can best be brought to life onstage. I need to be able see the whole play in my head. And then when I get into rehearsal, I need to be open to all the new things I will learn from the actors about the play. By the time the audience sees the show, the actors will know much more than I ever could.

Q: Do you have any advice for a young person who thinks they might want to be a director when they grow up?

- A:**
- 1) Try to get experience with every aspect of making theatre; anything related to: writing, performing, designing, marketing, organizing and running a show.
 - 2) Read and watch as many plays as possible.
 - 3) Learn to really pay attention to people – everyone is so exquisitely different! In many ways underneath we’re so much alike!

Basically, someone who wants to be a director should come to understand that they will be contributing to an art form with a rich tradition going back to ancient times! People have been telling stories, using their imagination, and expressing feelings through performance since long before history even began. Why? That mystery is the magic of theatre.

We appreciate you sharing your time and talents with us!

Explore More!

If you enjoyed *Goodnight Moon*, be sure to check out these other great resources!

Books You Might Enjoy!

1) *Pat the Bunny* by Dorothy Kunhardt

This book uses a child's natural curiosity to reach out and helps to enhance their sensory world.

2) *Happy Birthday Moon* by Frank Asch

Bear loves the moon so much that he wants to give him a birthday present, but he doesn't know what to get him. So he decides to have a little chat with the moon to find out just that.

3) *Time for Bed* by Mem Fox and Jane Dyer

Read how all little ones lay down for sleep just like you, including little tiny little baby sheep.

4) *A Book of Sleep* by Il Sung Na

Join the owl on his moonlit journey as he watches all the other animals settle in for the night: some sleep standing up, while some sleep on the move! Some sleep peacefully alone, while others sleep all together, huddled close.

DVDs Connected to the Themes in the Show

1) **The Goodnight Show** (2005)

Learn bedtime routines, stories, songs, Spanish, sign language and bedtime stretching.

2) **Goodnight Moon** (HBO, 2000)

Learn how other kids from all different walks of life nighttime rituals and bedtime stories, and hear how kids just like you read "Goodnight Moon" aloud.

3) **Goodnight Moon: And other Sleepytime Tales** (1999)

Even famous people like "Goodnight Moon". Hear this beloved bedtime story read by Susan Sarandon and hear bedtime stories and lullabies from Patti LaBelle, Tony Bennett, and Lauryn Hill.

Websites or Apps

1) **Margaret Wise Brown Website** – (<http://margaretwisebrown.com/>)

Learn more about the author behind "GOODNIGHT MOON" and explore her other works through her personal website.

2) **Harold and the Purple Crayon App** (for iPhone and iPad)

The Harold and the Purple Crayon app is an interactive storytelling version of the classic book that allows kids to draw their own world along with Harold.

3) **PianoBall App** (iPhone and iPad)

Kids can learn music concepts such as listening skills, pattern recognition, identifying songs and instruments, and performance. The app also teaches colors, stimulates curiosity and creativity, increases coordination and fine motor skills, and encourages concentration and experimentation.



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