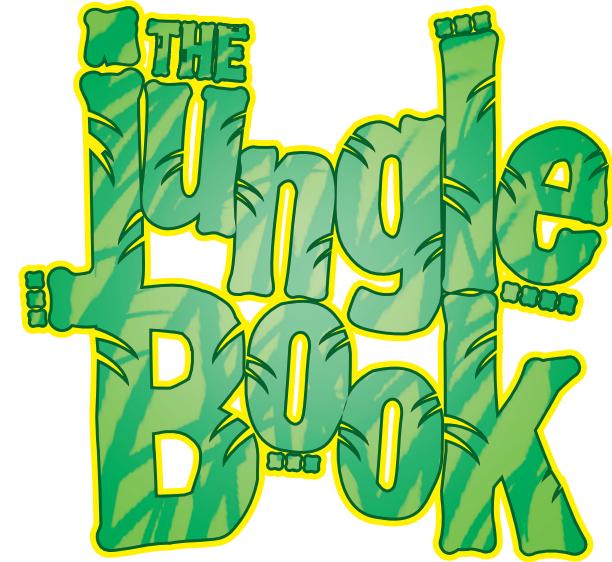




# CLASS SHOW GUIDE



## 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.

## Monsters OR Meows!

OUT-OF-CHAIR ACTIVITY • 10-15 MINUTES

**Objective:** Students will act out characters to identify the three basic tools of acting.

**Discussion:** "We will be going to see a play at The Rose Theater. What is a play? (an answer might be something like "a live performance on stage in which actors pretend to be different characters and tell a story to the audience") What do we call the people who pretend to be characters and act out a play (actors)? We are going to do a short acting activity to see if we can discover the 3 most important acting tools!"

**Brainstorming:** List some of the tools that actors need to act out a story on the board (a script or story, costumes, makeup, scenery, props, lights, music, microphones, etc.). Ask students to discuss how each of these tools help the actors to do their job of acting our characters and telling stories.

**Modeling:** Ask for a volunteer to come up to pretend to be a character from a recent story that the class has read. Give the volunteers about 20 seconds to pretend to be the character (this can use actual words from the story or just gibberish sounds). Once the performance is done, ask the students to identify some of the things that the actor was doing to pretend to be someone else.

**Activity:** Inform the students that everyone is going to act out ONE of two different specific characters in their own space by their desks (no touching other actors or being a part of their stories—this is a "Solo Performance!"): students can choose to be a "cute, tiny, adorable, meowing KITTEN" or a "big, fierce, frightening, growling MONSTER." Give the students a "Curtain Countdown": "3...2...1...CURTAIN!" at which point students will act out their character choice by their desks. Allow the performance to last about 10 seconds, then ask all of the actors to take a bow. Ask the students to identify what "tools" they needed to perform the character (eventually leading them to BODY, VOICE, and IMAGINATION, perhaps also recognizing that the technical tools on the board help the actors—and audience—to use their imaginations).

**Extension:** Choose a book or story that class has recently been reading. Go through all of the characters and ask the students act them out. Ask the students to note how they are using their bodies, voices, and imaginations for each character. Do some characters seem to require the use of one acting tool more than another?



# 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 [lindyg@rosetheater.org](mailto:lindyg@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 [lindyg@rosetheater.org](mailto:lindyg@rosetheater.org).**

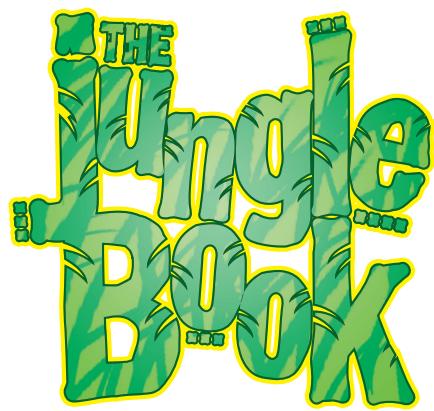
**Visit [www.rosetheater.org](http://www.rosetheater.org) for more information!**



**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.nebraskaarts council.org](http://www.nebraskaarts council.org) (click "Grants" to see all categories) or [www.target.com/fieldtrips](http://www.target.com/fieldtrips).



**Performing Arts  
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## Acting As Animals

OUT-OF-CHAIR ACTIVITY • 10-15 MINUTES

**Objective:** To have students use their body, voice, and imagination to act as different animals

**Materials:** None

**Discussion:** "In *The Jungle Book*, we will see many actors acting as animals instead of humans. What ways might we move our bodies differently to portray animal characters? What are different ways we could use our voice? What can we imagine to help ourselves become animals instead of humans?"

**Brainstorming:** Ask students to brainstorm a list of animals that might be found in the jungle (some that are in the story are bears, snakes, wolves, tigers, and monkeys).

**Modeling:** Choose an animal from the list brainstormed as a class. "Who can raise their hand and suggest a way I might change how I stand to become this animal?" Take a few suggestions and shift your body posture to model a pose. "Can we all make the sounds this animal might make for five seconds? Good! Who can raise their hand to tell me one activity this animal might do?" Act out the activity.

**Activity:** One by one, go through the list of animals and explore different ways they might stand, move, and behave. Take moments for individual students to share their animals with the rest of the class.

**Side Coaching:** Find moments to add extra conditions to the scenarios. "Can everyone show me how this animal might react if it were caught in a rainstorm? What does this animal look like when it is hungry?" Remind students to move about the space safely.

**Extension:** Have each student research an animal they find interesting that could be found in a jungle. Ask students to note how their animal movements and sounds are different from before their research and after their research. Students could also prepare a short performance of their chosen animal in a realistic scenario based on their research, or, work with each other to see how certain animals would interact.

## Jungle Soundscape

OUT-OF-CHAIR ACTIVITY • 10-15 MINUTES

**Objective:** To have students use their body, voice, and imagination to create a jungle scene

**Materials:** None

**Discussion:** "Very few places are perfectly silent. Let us sit and listen to the room for a few moments. Now, who can raise their hand and tell me one thing we heard? What else? Even in a quiet classroom, there are many sounds. Let's think about the kinds of settings we saw in the *Jungle Book*."

**Modeling:** Ask the students to choose a location from the play, then, ask for a volunteer to pick one thing that would be in the location. Ask that student to create a statue of the thing – for example, a student might say "trees." That student will then use their body to make a tree. Ask the student what sounds a tree could make (a breeze rustling leaves, creaking branches, and so forth). One by one, ask more volunteers to add to the scene, until an entire location is created with multiple sounds.

**Activity:** Split students into small groups and ask them to work together to create a soundscape that could be found in the *The Jungle Book*. After a few minutes, have the students share their soundscapes with the rest of the class.

**Extension:** Challenge students to think about the job of a sound designer during this activity. What sounds are needed during each part of the play to convey not only location, but mood, as well? After the first round of sharing, have students return to their groups, this time with an assigned "mood." Share the new soundscapes.



## Forces of Nature: The Red Flower

OUT-OF-CHAIR ACTIVITY • 10-15 MINUTES

**Objective:** To have students use their bodies, voices, and imaginations to explore different forces of nature

**Materials:** None

**Discussion:** "What do the characters in the Jungle Book mean when they say, 'the red flower?' We are going to create different forces of nature as a group."

**Brainstorming:** Brainstorm a list of powerful elements of nature (thunderstorms, hurricanes, tornados, earthquakes, etc.).

**Modeling:** Use The Red Flower to model this activity. Ask for volunteers to come up and create a group statue of fire. The statue can be frozen to start, but then movement and sound should be added.

**Activity:** Divide the students into small groups, and assign each group a force of nature. Each group must work together to create a new name for the force (in the spirit of "The Red Flower" being "Fire.") The groups should then create a group statue with motion and sound. Groups should spend about 5 minutes creating these statues. Share these forces with the rest of the class.

**Extension:** In small groups, have students create scenes in which characters from *The Jungle Book* deal with the forces of nature created in this exercise.



## I Wanna Be Like You

OUT-OF-CHAIR ACTIVITY • 10 MINUTES

**Objective:** To have students take turns acting as a leader

**Materials:** None

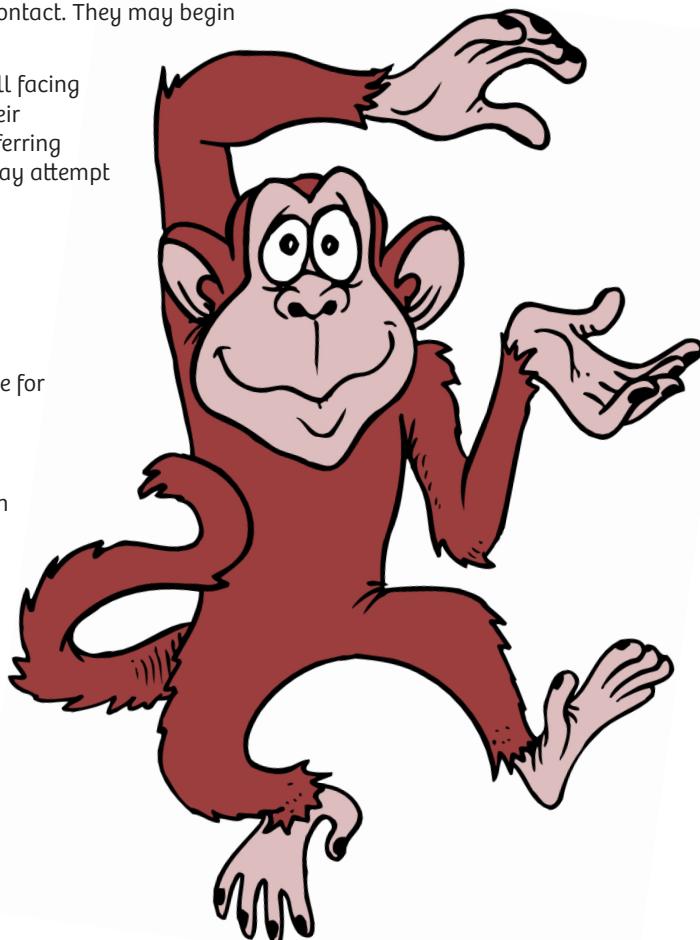
**Discussion:** "In *The Jungle Book*, the monkeys like to imitate the other characters, such as Mowgli. We are going to take turns being leaders and followers. Sometimes we will copy each other, and sometimes we will lead each other."

**Modeling:** Ask students to stand up and face you, then to make a mirror of you. "I will be the leader, and you will be one of the monkeys copying me. Do exactly as I do." Slowly move your hands until all students are copying you as closely as possible. Then, ask one student to be your partner. "I will lead, and you will follow. We will make eye contact the whole time. Notice that I am moving very slowly so my partner can follow along."

**Activity:** Have students get into pairs, and choose an A and a B. A will be the leader first. After a couple of minutes, switch the leader to B. Then, have the students non-verbally change leaders.

**Side Coaching:** Encourage students to move slowly and safely, and maintain eye contact. They may begin to change levels as well.

**Extension:** A similar activity is "flocking." Students get into a triangle formation, all facing the same direction. The person in the front is the leader, and all students follow their movements precisely. Then, the leader will turn to their left or right, thereby transferring control to the next person. Once all have had a chance to be the leader, students may attempt traveling around the room.



## Life After The Jungle

OUT-OF-CHAIR ACTIVITY • 20 - 30 MINUTES

**Objective:** To have students use their imaginations to explore what life might be like for Mowgli when he is living in the village

**Materials:** None

**Discussion:** "Mowgli grew up in the Jungle, but at the end of the story, he lives with humans. We are going to imagine what his life might be like for him."

**Brainstorming:** What do you think Mowgli would have trouble with in the village? What are things he might like? How do you think Mowgli feels in these different situations?

**Activity:** Put students into groups of 3 or 4. Ask the students to create a short scene in which Mowgli deals with one of these new situations (for example, how does Mowgli learn to use utensils like knives and forks?). Share these scenes with the entire class.

**Side Coaching:** Encourage students to explore both serious and funny situations, as well as positive and negative situations.

**Extension:** For further exploration, these scenes could be scripted into one long story and performed by the class.

# Behind the Scenes Spotlight: Scenic Designer

## Meet the Artist, Christopher Dills!

Christopher Dills' work has been seen across the country from Georgia to Boston and Los Angeles and back. Some of Christopher's favorite scenic designs include *The Night of January 16th*, *Cyrano*, *Secret in the Wings*, *Trash Day*, *Romeo et Juliette*, *Bat Boy: The Musical*, *Mother Hicks*, and *The Merchant of Venice*.



### Q: What is the job of a Scenic Designer?

**A:** The job of the scenic designer is to be the 'steward of the space'. To work with the director and the other designers of the production to create a unique and exciting experience from the moment that the audience enters the theater. The scenic designer provides the tangible toys in the playground that is the set. These toys are what the director uses to tell the story of the play.

### Q: How long did it take to design the scenery for *The Jungle Book*? What are some of the tasks you've had to do to get the scenery ready for the show?

**A:** To actually design the scenery took about a month in total. This included drafting the set pieces, and creating a model. There were several revisions and tweaks along the way from concept to completion. This process began at the end of June.

### Q: What special challenges did you find creating the scenery for *The Jungle Book*? Is there anything you hope the audience will notice about the scenery for this show?

**A:** A unique challenge with *The Jungle Book* is creating nature on stage. Natural objects are the hardest things to recreate well. I wanted to be more theatrical and expressive in the world we were creating for this production. I hope the audience notices how we used familiar materials in unconventional ways to express what we deemed as truly evocative of a jungle.

### Q: How did you become a Scenic Designer? What special skills did you have to learn to do this job? Did you have to study certain subjects or take special classes?

**A:** I became a Scenic Designer through a lot of hard work and studying. Just because I get the opportunity to play for a living does not mean what we do is not challenging. A scenic designer requires an excellent sense of three-dimensional space and object/color relations. They have to understand many different aspects of the human imagination and how environment can effect an individual. I earned a Bachelor of Fine Arts degree in Theatre Design and Production from Columbus State University in Columbus, Georgia, and a Master of Fine Arts degree in Scenic Design from Boston University. I had to take a lot of drawing, painting, and history of decor classes. Some of my favorite classes were more philosophical where we would analyze art and why we create it and how to create it.

### Q: What is your favorite part of being a Scenic Designer? What do you find challenging about this job?

**A:** My favorite part of being a scenic designer is getting to create a world that transports an audience to another place and challenges them to investigate what makes them who they are. I love collaborating with other creative individuals and challenging myself to do something different and unique in each production I design. The most challenging part about being a scenic designer is being your own best cheerleader. To put on the tap shoes and throw the glitter. It's a challenge to push yourself beyond settling for something that is easy and familiar instead of something that is adventurous and creative. A designer can easily get tired and lose their spark of creation!

### Q: What advice would you give to a young artist if they wanted to learn more about scenic design?

**A:** Draw! Draw! Draw! Doodle everywhere and on anything (not the walls or living room furniture). Stack objects that shouldn't be stacked! Look at the world analytically. How do the parts make up the whole and how does that whole make you feel? Be passionate! Make mistakes! Live life in the present! Ask questions! Take a class! Be a citizen artist! Talk to your school theatre/drama teacher/coach. There are some amazing individuals who teach theater in our school systems. Mine them for all they are worth!

# Explore More!

If you enjoyed **The Jungle Book**, be sure to check out these other great resources!

## Books You Might Enjoy!

- 1) One Day in the Eucalyptus Tree, by Daniel Bernstrom, Brendan Wenzel (illustrations)

The story of a little boy who gets swallowed by a snake, much in the spirit of There Was an Old Lady Who Swallowed a Fly!

- 2) Dear Children of the Earth by Schim Schimmel

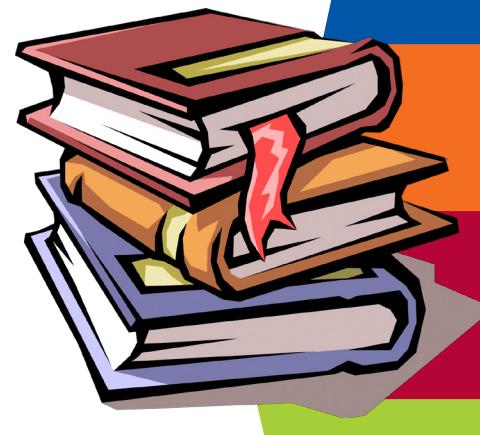
Mother Earth writes a letter to the children of our planet encouraging environmentalism.

- 3) The Jungle Book by Rudyard Kipling

The original story that this play was adapted from!

- 4) The Graveyard Book by Neil Gaiman

This chapter book for upper elementary students follows the story of a boy much like Mowgli, and is loosely based on the original Jungle Book story.



## DVDs Connected to the Themes in the Show

- 1.) **The Jungle Book**, Walt Disney production, directed by Wolfgang Reitherman, 1967.

- 2.) **The Jungle Book**, Walt Disney production, directed by Jon Favreau, 2016.

## Websites or Apps

- 1) **Jungle Journey Game:** <http://www.pbs.org/unet/nature/deep-jungle-game/11479/>

Website that allows you to explore different parts of the jungle



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