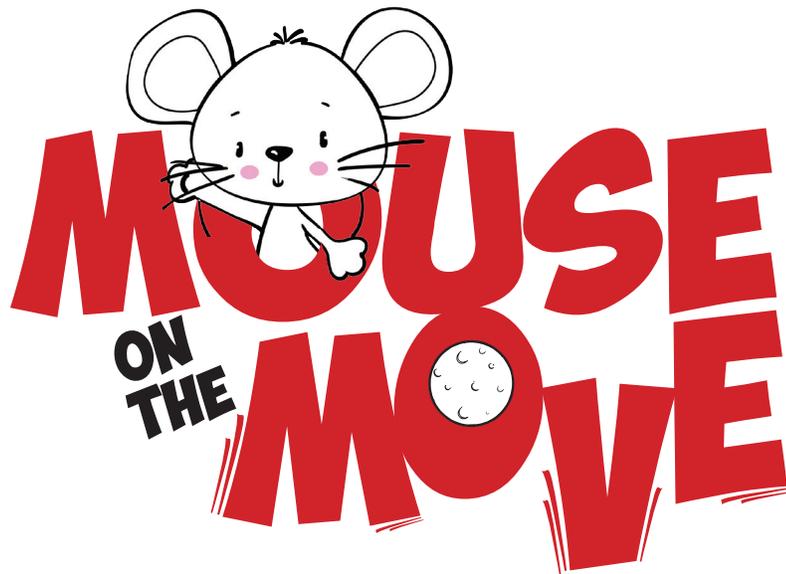




CLASS SHOW GUIDE



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 lindygl@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 lindygl@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!

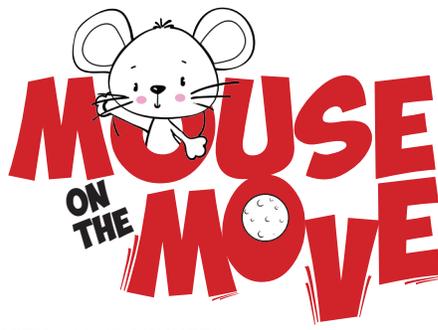
Letters may be written to:
Michael Miller, Literary Manager
2001 Farnam Street
Omaha, NE 68102

Emails may be sent to:
Michael Miller at
michaelm@rosetheater.org

Facebook: Rose Theater – Omaha
Twitter: @RoseTheaterCo



Performing Arts
FOR CHILDREN AND FAMILIES



This is Not a...

IN-CHAIR OR OUT-OF-CHAIR ACTIVITY • 10-15 MINUTES

Objective: To actively use imagination to transform objects

Materials: A selection of everyday objects, such as a paper plate, rag, pencil – anything can be used!

Discussion: “Amelia and Nellie are very imaginative mice. They use their imaginations to create all sorts of objects and ideas! We are going to use our imaginations to turn everyday things, like a pencil or a paper plate, into other things.”

Brainstorming: “Were there any times when Nellie or Amelia turned something onstage into something else?”

Modeling: The teacher can hold any object, such as a paper plate, and demonstrate how to use their imagination to turn it into many different things. “What if I were to tell you that This Is Not A paper plate... this is a taco!” The teacher should then bend the plate to turn it into a taco. “This Is Not A taco...this is a steering wheel!” The teacher would then show using the plate as a steering wheel. Use as many examples as you would like, and make sure to demonstrate how each new idea is used.

Activity: Have students sit in a circle. An object will then be passed around the circle, allowing each student to have a turn turning it into something brand new. Each turn should start with the phrase, “This is not a...,” and should reflect whatever the object was turned into previously – for example, if using a paper plate, only the first person would start with the phrase “this is not a paper plate.” Each student should come up with a new idea. Each student should also pantomime the use of their object. The teacher should start and end each round, and one object can be used as long as you like, or, you can switch to a new object once one has made it around the circle once.

Side Coaching: Remind the students that there are no wrong answers. Be sure to reinforce the importance of imagination as the main skill in this exercise. If a student is struggling, you may ask leading questions, such as “what is something you would find in your backpack?” or “what is something you use to get ready in the morning?”

Extension: This activity can be shifted to emphasize the pantomiming aspects by removing the verbal component, and having students only show how to use their new objects.

Planes, Trains and Automobiles!

OUT-OF-CHAIR ACTIVITY • 15-20 MINUTES

Objective: To use body, voice, and imagination to create different locomotives to get to the moon

Materials: None

Discussion: “Throughout the play, Amelia and Nellie come up with different ways to travel from their home to the moon. We are going to use our bodies to create our own traveling machines and vehicles.”

Brainstorming: Make a list with the class of the transportation methods used in the play (car, boat, etc). Ask the students to come up with other vehicles that could be used to get from one place to another (bicycle, train, spaceship, submarine, etc).

Modeling: Choose one of the vehicles from the play, such as a boat. Ask students what parts of the boat are needed. As the students make suggestions, ask them to stand up and create that part of the boat using their whole body (for example, a student may suggest that the boat has benches, and they could then duck down low to show the seat). When a student suggests something there are multiples of (such as the sides of a boat), ask multiple students to come up and create the other parts. Once the statue is complete, ask the students to come up with different sounds that may be heard (water splashing, oars creaking, birds, etc).

Activity: In a large class, split the students into groups of 4-5. Assign each group a different locomotive, and ask the groups to create their statues (including sound effects). In a small group or group with special needs, you can create one at a time (the same way you would model the activity). The groups should then share their creations with the rest of the class.

Side Coaching: Encourage the students to have a “make-it-work” attitude: each student’s idea should be taken into consideration within a group. Feel free to let students be statues of characters – if someone wants to be rowing the boat rather than be an oar, that is okay (so long as the concept is on track).

Extension: As an extra challenge, ask students to travel in their statues from one part of the room to another (including sound effects). You may also model use of a “remote control,” instructing students to fast forward, reverse, go in slow motion, and so forth. Students in the audience may take turns using the remote control.

IMAGINATION

Day in the Life of Amelia and Nellie

OUT-OF-CHAIR ACTIVITY • 10-15 MINUTES

Objective: To have the students use their body, voice, and imagination to act as if they are Amelia or Nellie going through their day

Materials: None

Discussion: “Amelia and Nellie had a very big day in the play. How did their day start? What happened next?” Use the discussion to review the major plot points in the story.

Modeling: During the introductory discussion, choose moments for the students to act out briefly in their own space, ie: “Show me on your face how Amelia felt when she woke up,” “Show me a statue of a starfish.”

Activity: After reviewing the major plot points in the story, go back to the beginning and lead the students in fully acting out the story. With larger classes, you may ask each student to stay in their own space. In smaller groups, you may travel around the room as is appropriate. Example: “Class, show me that you are sleeping like Amelia or Nellie. Are you sprawled out? Do you curl up in a ball? Are you snoring? The sun is streaming through the window. Show that you are starting to wake up. Do you spring out of bed quickly, or do you wish you could press the snooze button? It’s time for breakfast! Show me what kinds of food you will have.”

Side Coaching: Encourage students to create their own ideas for how they react to different instructions, ie, “I like how each student is using their own imagination to make their own choices.” Make sure to find moments where the students can share their decisions with the group or with each other: “Turn to the person on your left and your right, and share with them what your character had for breakfast this morning.”

Extension: With the class, brainstorm other adventures that Nellie and Amelia could have. Alternatively, you can have the class create their own characters that live in the same world as Nellie and Amelia.

Big and Small Statue Garden

OUT-OF-CHAIR ACTIVITY • 10 MINUTES

Objective: To have students use their body and imagination to compare tiny objects and characters to large objects and characters

Materials: none

Discussion: “Amelia and Nellie are mice. That means they are very small. Can you fit a mouse in your hand? What would it feel like if you were very tiny? How does it feel to be very big? We are going to make statues with our bodies of lots of small things, and lots of big things.”

Brainstorming: “Let’s make a list of things from the story that are very small. We know that Nellie and Amelia are small. What else is small? Now, let’s make a list of things from the story that are very big.” If available, use a board to write down the list.

Modeling: “Now that we have some ideas about things that are very tiny and very big, we are going to make statues of those things with our bodies. I am going to use my body and my imagination to make a frozen statue of a little mouse.” The teacher should then model an example statue. “Now, can all of you make your very own frozen statue of a little mouse? Good! Now, I am going to make a frozen statue of something very big: the moon!”

Activity: After demonstrating a few ways to create different sized statues, encourage the students to come up with their own ways to create the statues. Throughout the activity, pause and ask students to describe their statue (what a character is doing or feeling, what parts of their body they are using, etc).

Side Coaching: Remind students that no two statues have to look the same – in fact, it is most interesting when every student creates an entirely different statue.



Pack Your Suitcase

IN-CHAIR ACTIVITY • 15 MINUTES

Objective: To have students use their imagination to decide what items it would be most important for Amelia, Nellie, or themselves take on a long trip, and then draw these items

Materials: Paper, Drawing Supplies (pencils, crayons, markers, etc)

Discussion: “In Mouse on the Move, Amelia and Nellie go on a very long journey. Can someone raise their hand and tell me the furthest place you’ve ever been from home?”

Brainstorming: Continue the discussion by asking students what kinds of things they have to pack when going on a long trip. Then ask what Amelia or Nellie might need. Which things are the same? Which things are different? If available, write these lists on the board. You may want to divide them into categories based on size: small, medium, and large.



Modeling: Choose one or two items from the brainstormed packing list and draw them on the board or on a sheet of paper, for example, a toothbrush and a sweater. “Students, which object is bigger? Right, a sweater! If this piece of paper is my suitcase, then I could fit lots of toothbrushes, but I could only fit a couple of sweaters. We are each going to pretend that our piece of paper is our suitcase, so we can only fit so many things! I want you to pick which items you think are most important to you and draw them inside of your suitcase: and remember, you can only fit a few big things!”

Activity: Students will pack their suitcase by drawing a series of items on their piece of paper. Students should also decide where it is they are visiting.

Side Coaching: As students are working on their drawings, help them make decisions about what to pack.

Extension: As an alternative activity, students may pack a giant suitcase together on large paper (like butcher block paper). After packing, students could also imagine they are going to their destinations with an out-of-chair activity similar to the other exercises in this study guide. You may also add pantomime to show how different objects packed can be used.

Behind the Scenes Spotlight: The Actors

Meet the Artists, Katy Kepler and Kimberlee Stone

Katy Kepler and **Kimberlee Stone** are teaching artists at the Rose Theater and work as both educators and theater artists. For our production of *Mouse on the Move*, both of our actors pretend to be mice sisters who are very different! Katy plays the character of "Nellie" and Kimberlee plays "Amelia." We asked them to tell us a little more about their jobs as ACTORS.



Thanks for talking to us about being an ACTOR! What does an actor do?

KATY: An actor uses their imagination to become a character and help tell a story! All actors are storytellers.

KIMBERLEE: An actor uses their scripts, along with blocking, songs, choreography, and their imaginations and to make the story come alive for their audiences and within themselves.

How did you learn about acting? Did you have to go to school and take any special classes? Are there skills you learned when you were a kid that help you to be a good actor?

KIMBERLEE: I have been acting since I was very little and acted all throughout high school; I even went to college for it!

KATY: Although I knew what an actor was, I didn't feel comfortable acting until I was already out of high school. It wasn't until I took an improv class in college that I understood what it meant to be an actor. As a kid (and today, too) I was obsessed with stories – books, movies, TV shows, video games – anything with a good story. As an actor, I am always trying to tell a story.

KIMBERLEE: The best skill I learned as a kid was the ability to use my imagination and play pretend. I would spend hours creating my own plays for my babysitter or writing nonsense songs on the piano or dancing the silliest of dances when I was little, but I never STOPPED playing pretend. I'm really glad I never lost my imagination, or sense of play, as I grew older because they are the tools that are MOST useful for me in my acting career today.

How do you prepare to play a character like the mice you play in *Mouse on the Move*?

KATY: When I'm preparing a character, I spend a lot of time thinking about how that character would feel in different situations. I try to ask myself questions AS the character: What do I want? What do I need? How will I get it?

KIMBERLEE: I would love to say, "Eat lots of cheese!", but I think my stomach would hate me. I mostly prepare by making sure I know all of my lines and the story before we start getting up and moving around. It's also important to listen to how your director wants us to move around and play in the space, so I have to make sure that I'm super aware of my surroundings and how certain parts of the set are meant to move and be used.

What is like to be in a play? Do you ever get nervous when you act?

KIMBERLEE: Being in a play is kind of like being in the eye of a really intense, whimsical, magical hurricane. It kind of just sweeps you up and takes your imagination and creativity on a sometimes wild ride. By the end, you're washed ashore with amazing people and a truly wonderful beautiful production that has all of that imagination and creativity right at its heart. I get nervous all the time, I think it's wise to be a little nervous before a show because it's your body and mind's way of telling you that you really truly care about what you're doing and you want to do a good job.

KATY: Being in a play is just like living life! Sometimes it is fun, scary, exciting, sad... when you become a character, you go through that character's journey over and over again! If a character feels happy, you get to feel happy – if a character is sad, you get to feel sad. It's a lot of hard work! I don't get nervous when I act, usually – but that's because I've had a lot of practice.

What is your favorite part of being an actor?

KIMBERLEE: I just love the opportunity I get to play pretend with all sorts of creative, fun, and intelligent people. It's like being a tiny human again, but maybe even MORE rewarding!

KATY: Actually, I kind of like it when things go wrong – it's exciting to think on the spot and solve problems onstage. What do I do if I mess up a line? What if a prop breaks? What if the lights don't come up? I really like the excitement of overcoming these challenges and making it work. As they say, "the show must go on."

What is one thing about being an actor that is challenging and sometimes maybe not-so fun?

KATY: Memorizing lines. I have a hard time memorizing my lines by myself – it helps me to be moving around and working through the play, and memorizing through repetition – but a lot of the time, you have to study your lines by yourself, and I am not always able to focus on the task. It's also a frustrating roadblock in rehearsal – I feel like I can't rehearse the play properly until I know my lines! But I can't know my lines until I rehearse!

KIMBERLEE: Knowing when it's time to take the spotlight on us. when it's time to give the spotlight up. It's important to know how to share your story space with your fellow actors. Their parts are just as important to the story as yours and any moment may also be important for the audience to better understand the story.

Exploring the Job of an Actor: Showing Emotions

OUT-OF-CHAIR ACTIVITY • 10-15 MINUTES

Objective: The students will work together using their bodies, voices, and imaginations to share different emotions, just like actors do.

Discussion: “In *Mouse on the Move*, Nellie and Amelia have very different personalities and show different emotions. The actors use their BODIES, VOICES, and IMAGINATIONS to share their mice character feelings with the audience. Let’s work together to share emotions with each other like an actor might do.”

Activity: Have the class stand in a circle. Start by passing around the emotion “glad.” Each person in the circle then says the word “glad” and shows the emotion with their bodies and voice. (For example, you may say glad with a big smile on your face and jump up and down.) Encourage each student to use eye contact to pass the emotion to the next person. Once an emotion has made its way around the circle, try passing that emotion around again, increasing the intensity of the feeling. Each “glad” should be “more glad” than the first time. Once the emotion has made it all the way around the circle again, try another emotion, like “mad,” “sad,” and “scared,” starting again with a round at a low intensity and increasing the degree of feeling the second and third times around the circle.

Extension: Ask the students to name some more emotions Nellie and Amelia felt in the show. For example: when they hear the cat, or when they find out the moon is not made of cheese. Name the emotions and then pass the new emotions around the circle.

Explore More!

If you enjoyed *Mouse on the Move*, be sure to check out these other great resources!

Books You Might Enjoy!

1) *Mouse Paint* by Ellen Stoll Walsh

One day three white mice discover three jars of paint—red, blue, and yellow. A charming and informative tale about colors!

2) *Little Mouse Gets Ready* by Jeff Smith

See what happens when this little mouse tries to master the intricacies of getting dressed!

3) *Kitten’s First Full Moon* by Kevin Henkes

This story is all about a kitten who thinks that the moon is a tasty bowl of milk! Will the kitten ever get it?

4) *The Moon (The Solar System)* by Nuria Roca, Carol Isern, Rocio Bonilla

This nonfiction book will encourage young astronomers to explore the mysteries of the moon. This book includes activities and a guide for parents and teachers that helps expand terminology and concepts.

DVDs

1) *Ratatouille* (2007)

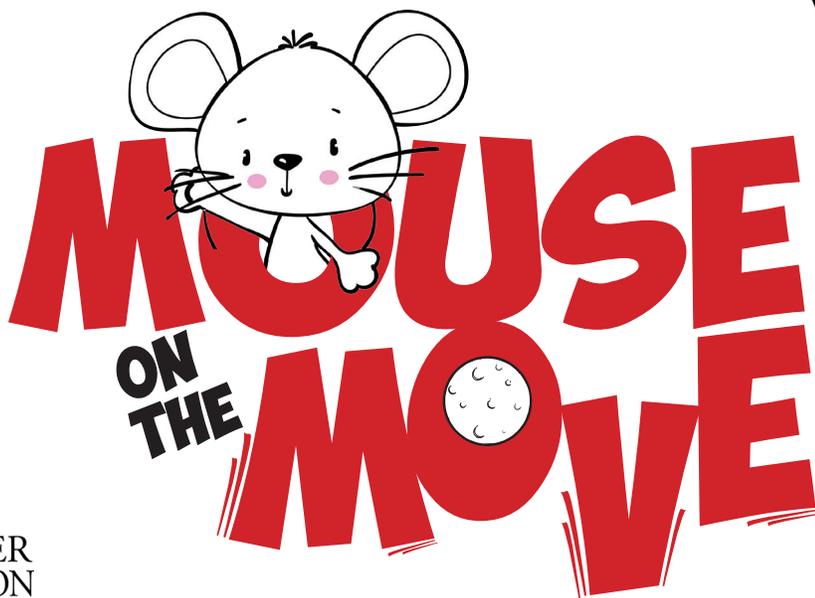
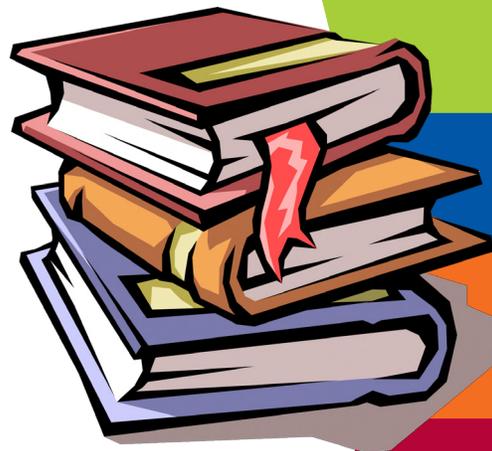
This brilliant Pixar film features a little rat named Remy who has a big dream: to become a great chef.

Websites or Apps

1) **Sesame Street: Outer Space Video Playlist** on Youtube

https://www.youtube.com/playlist?list=PL8TioFHubWFuA6sbZf310_H1l343wpade

Selection of Outer-Space related songs and skits from Sesame Street



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