

the Rose



CLASS SHOW GUIDE 2019-20



Pre-Show Activities

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.

Go! Stop! Drop!

OUT-OF-CHAIR ACTIVITY • 10-15 MINUTES

Objective: Students will use their imagination to follow directions and explore movement like the dogs in Go, Dog. Go!

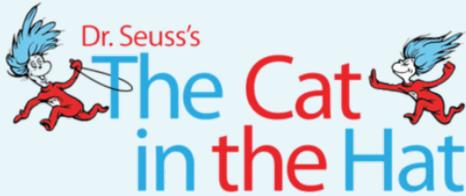
Discussion: "We will be seeing a play at The Rose where actors will use their imaginations and their body movements to bring the characters and story to life on the stage. We are going to do an activity where we use our bodies to move around the classroom."

Brainstorming: As a class, create a list of descriptive words that could offer ideas for ways to move around the classroom—some examples might include: fast, slow, silly, serious, nervous, happy, angry, sad, big, small, and others. You could also add some words that might imply a character or setting, such as: robot, jellyfish, cloud, puppy, racecar, mud. Anything that might offer students' imaginations a movement concept to explore.

Modeling: Ask the students to move their desks to the edges of the classroom opening up a large empty area in the middle of the room where everyone can move around safely. Ask students to find a starting spot in the open area and remind them to be safe and keep their body parts to themselves during the activity so they won't interfere with the creativity and fun of their classmates. Ask a student to pick a descriptive word from the list on the board (such as "Bouncy"). Then say "When I say 'GO!' lets all move around the room in a bouncy way. Then when I say 'STOP!' freeze that movement and we'll pick another. GO!" After a few seconds of movement, "Stop!" the movement and pick—or ask for a student to pick—another word.

Activity: Continue to use the "Go!" and "Stop!" commands to explore as many words as you like. You can also offer students the role of "Go & Stop" leader. You can coach students to explore a word with several different choices: "What's another way you could move that is BIG? Try the word again with a different movement! GO!"

UPCOMING SHOWS



The Cat in the Hat

BEST FOR Pre-K - 2nd Grade

CLASSIC OF ALL TIME, EVERYTHING IN RHYME • 45 MIN.

Based on the book by Dr. Seuss.

Originally produced by the National Theatre of Great Britain.

Adapted and originally directed by Katie Mitchell.

DR. SEUSS TEXT, CHARACTERS AND IMAGES TM AND © 2009 DR. SEUSS ENTERPRISES, L.P.

Dr. Seuss' beloved rhyming classic bounds from your imagination onto The Rose stage! A rainy day becomes a zany day when a boy and his sister receive a chaos-creating caller: The Cat in the Hat! Explore the Cat's wacky, wild, wonderful world in this energetic adaptation of an iconic tale that has introduced the rewards of reading to generations of children.



A Bucket of Blessings

BEST FOR Pre-K - 2nd Grade

INTERACTIVE PRESCHOOL PRODUCTION • 30 MIN.

By Madhuri Shekar. Adapted from the book A Bucket of Blessings by Surishtha and Kabir Sehgal.

In the majestic mountains of India, Monkey spends her days playing with her animal friends in a lovely jungle, but she notices that it has become hot and dry and the rain hasn't fallen in the rainforest for many weeks. Monkey's mother tells her of an old legend that a dancing peacock can bring the rains. But when Monkey and her friend Baby Elephant try dancing to no avail, she decides she must go on a quest to find the magical Peacock and return water to the jungle.

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 Melissa Richter at (402) 502-4625 or melissar@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 Melissa Richter at (402) 502-4625 or melissar@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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Performing Arts
FOR CHILDREN AND FAMILIES

Go, Dog. Go!



Post-Show Activities

In & Out & Up & Down

OUT-OF-CHAIR ACTIVITY • 20-30 MINUTES

Objective: Students will use creative movement to illustrate opposites word pairs.

Materials: Any simple props in the classroom that might be helpful in illustrating idea.

Discussion: “During the play, *Go, Dog. Go!* that actors on stage acted out short scenes that helped.”

Brainstorming: Facilitate a discussion with the class about pairs of words that are opposites and list them on the board. Examples are limitless but might include: Up & Down, Over & Under, In & Out, Near & Far, Old & New, Inside & Outside, Big & Little, High & Low, etc. Challenge the class to come up with as many options as they can.

Modeling: Select one of the word pairs and work with the class to decide how to create a short sketch illustrating what the two opposite words mean. For example, select the pair “In & Out.” Students might help you to identify a couple of props—say, a ball and a wastebasket—that might be helpful to illustrate these two concepts of “In” and “Out” in a short scene. Then ask for two young actors to volunteer to create the scene. Perhaps Actor #1 one enters the scene bouncing the ball and eventually shoots it like a basketball into the wastebasket, then says the word “In!” Then perhaps Actor #2 walks over to the wastebasket, lifts it and turns it upside-down so the ball falls down and to the floor, saying the word “Out!” to indicate that the ball is no longer IN the wastebasket.

Activity: Ask students to pair up and select a pair of opposites from the list on the board. Give each team of students a few minutes (5 to 10mins should be sufficient) to come up with a short scene to present to the class that effectively illustrates their pair of opposite words. The scenes do not need to be long—probably less than 30 seconds each (though some creative pairs of young actors may wish to create more elaborate storylines!).

Side Coaching: “Think about the best way to communicate what your opposite words mean to your audience. Should you say the words before or after you show the actions? What situation or actions will make your words most understandable? Are there props that would help you make your words comes to life more clearly on our classroom stage? Don’t forget that your short scene needs a beginning and middle and ending so the audience can follow what is happening.”

Extension: You could use these scenes to create an illustrated book as a class about opposites. Each student pair could write and draw pages that capture the essence of their scene.

Pant-O-Mime Pups!

IN-CHAIR ACTIVITY • 15-20 MINUTES

Objective: Students will use their movements and imaginations to pantomime situations that the dog characters in the show might participate in.

Discussion: “The actors that we saw in *Go, Dog. Go!* frequently use their pretending skills when they are performing a story on stage. They sometimes use props to show the activities that their characters are doing as a part of the story. We will use our pretending skills to show some of the actions that the dogs might participate in the world of *Go, Dog. Go!* When you pretend to act something out using your imagination it’s called ‘pantomime.’”

Brainstorming: Lead the class in creating a list of some of the activities that were a part of the play. It might help to make a list of some scenes—like the scene at the construction site or eating lunch or playing sports—and then list some individual activities. Examples might include: playing baseball, eating a sandwich, or digging with a shovel. You can also add actions that were not in the show—perhaps swimming in a pool or playing a video game.

Modeling: Silently pick one of the ideas on the board and tell the class you will be acting it out in pantomime and you would like the class to try to guess which one you have chosen. Then do a simple 10-second silent performance of the activity: for “Eating a Sandwich” you might show that you are carrying a pretend lunch box, set it on the desk, open it, take out an item that appears to be the size and shape of a sandwich, unwrap it, and take a pretend bite. When finished, you could take a bow to let the class know that you have completed your pantomime and you are ready for their guesses. Ask the students to guess which activity you performed.

Activity: Now ask a volunteer to come up and pick (or you can assign) an activity from the list to pantomime for the class. Continue with the process until every student has had a turn or as long as you like.

Extension: Challenge student to select a favorite story and to share the entire story through silent pantomime. (You make want to work as a class to break down the story events into a list of pantomime actions.) Can they communicate enough information to make the story coherent through only pantomime?

Dramatic Dog Days

OUT-OF-CHAIR ACTIVITY • 20-25 MINUTES

Objective: Students will select a setting where the characters of *Go, Dog. Go!* might go and create a short scene depicting what might happen there.

Discussion: “In the play, we saw dog characters in all sorts of places doing all sorts of activities together. What were some of the places where the dogs went during the story? What did they do in those places? Where else do you think the dogs could go? What would they do there? We’re going to continue the story of the *Go, Dog. Go!* Dogs by imagining and performing a new Dramatic Dog Day story in a new location.”

Brainstorming: As a class, create short list of locations from the play: a construction site, a play field, a treetop dog party. Then ask students to imagine other places dogs could go: for example, to the grocery store, to an amusement park, to a concert hall, to a haunted house, to a classroom. Any location where there are activities for the dogs to do and maybe even trouble for them to get into.

Modeling: Pick a location and ask for a handful of student volunteers to come to the front of room. Ask each volunteer to offer an activity that the dogs might do in the location that you have picked. For example, if the dogs went to an amusement park, some activities might include riding a rollercoaster, eating cotton candy, and playing a carnival ring-toss game to win a prize. Lead the team of volunteers in working together to act out each of their suggested activities: lining up and moving up and down with happy yelling to be on a rollercoaster, taking turns to buy cotton candy at a cart (you might even be the vendor), and all facing the class to toss imaginary rings until someone is declared the winner and excitedly up and down as they are given an oversized imaginary teddy bear. At the end of their “scene” in that location, have the group take a bow.

Activity: Divide the class into teams of 4-5 and assign each group (or have them select) a location from the list. Give teams 5-10 minutes to brainstorm a short series of activities their dog characters can do in their location to make a

Extension: Students could use their short scene as a story-starter and write and illustrate a version of their new tale (or create a short play script), adding dialogue between the characters and maybe including a problem the dogs encounter and must solve during their Dramatic Dog Day.

Soundscapes

OUT-OF-CHAIR ACTIVITY • 15-20 MINUTES

Objective: Students will explore the job of a sound designer by working together to create soundscapes featuring the sounds of different locations.

Discussion: “A sound designer’s job is to create or find the different sound effects you hear in a show. What were some sound effects we heard in *Go, Dog. Go!*? Today we will be exploring the job of a sound designer by creating different sound effects and noises you hear in various locations using our voices.”

Brainstorming: Ask the students to come up with a list of the different locations where the dogs in the show might be participating in an activity—like the Construction Site. Write those locations on the board—some examples might include: a School, a Playground, a City, or even more wide-ranging locations like a Beach, a Rainforest or a Football Stadium. Pick a location from the list—say, a School—and ask them to list some noises that could be heard in that location. For example, in a School you could hear teachers giving instructions, bells ringing to change classes, students talking, sounds on the playground, or announcements over the loudspeaker.

Modeling: Have four or five volunteers come to the front of class. Inform them that they will be creating a soundscape for the location (a School) using their voices. Each member of the group has to create a different sound for the location. Once they have determined the noise each group member is making, have the group first make the sound effects all together, and then one at a time.

Activity: Split the class into groups of five or six. Ask each group create a different soundscape for one of the locations listed on the board. Students can either take turns making their sounds or they can make them all at once letting their voices overlap. Once each group is ready (5-10 mins), ask each group to share their soundscape. It might be fun to have each group share and see if the class can guess the location!

Extension: Ask students to write (and/or illustrate) a story about the dogs from *Go, Dog. Go!* traveling to a location and participating in activities there that make sounds.



Behind the Scenes Spotlight: The Sound Designer!

Meet the Artist, Christy Hernandez!

Music and sound effects are an important part of creating a detailed atmosphere on stage and helping the audience immerse themselves in the world of the story. Christy Hernandez is a part of the resident team of talented designers here at The Rose Theater and is the Sound Designer for *Go, Dog. Go!* Ms. Hernandez has designed sound for numerous recent productions at The Rose including *Winnie-the-Pooh*, *Dragons Love Tacos*, *Point A to Point B*, and *Matilda: The Musical*. We asked her to share some information about her work as a Sound Designer and her work on our current production of *Go, Dog. Go!*



Q: Can you explain what exactly is the role of a SOUND DESIGNER for a production?

A: The sound designer is the person in charge of telling a story with sound effects. That might include sounds for the actions and events that happen in the story or it might include music that helps the audiences connect to the way certain parts of the story make them feel.

Q: What are some of the activities that you might do on a typical day as a sound designer?

A: Every day is a little different! On some days I might read scripts and figure out where sound effects should go. Other days I get to experiment with different ways to use our sound system and learn about how sound works in the theater space. Did you know that for sound every room is unique? Placement of speakers and mics become really important depending on what feeling you want audiences to have. On my favorite days I get to sit in front of a mic and record sound effects. I do this with either my voice or with a random thing I find that I can use to make unique noises!

Q: For a show like *Go, Dog. Go!*, what is the process you use to create your sound design?

A: The first thing any designer must do is read the script. The first time you read a script you should do so to have fun and just enjoy the story. If while reading I hear a sound effect in my head, I take a note, but I try not to the first time around.

Second, I read the script again. By this time all the designers and directors have had a meeting where the director speaks about the story and what they think it means, or the themes they want to explore in the production. So, while reading the second time I keep those themes and ideas in mind. This is when I open my imagination to all the possible sound effects that could go in the story.

Third, let's give that script one more read. This time it is important to edit yourself. Sometimes when imagination goes wild things get lost. Remind yourself what is most important is to tell a story clearly.

Fourth is where it gets fun...or more fun! Now you have to find sound effects or create them if you can't find anything that fits the bill.

Then it is Tech week time! Tech week is when everything comes together. Lights, sound, set, costumes, props, actors! It's a little crazy, but it's a lot of fun. A lot of the times we add or take away some sounds during this week.

Q: What are some of the sound elements that you had to find or create for *Go, Dog. Go!*? Are there any parts of your sound design that you are especially excited for our audiences to hear?

A: *Go, Dog. Go!* is really fun because we are using a combination of recorded sound effects and live sound effects coming from instruments on stage! I am excited about all the cartoon noises that the audience will hear.

Q: What is your favorite part of being a sound designer? Are there challenges in your work that aren't as fun?

A: I LOVE RECORDING SOUNDS! My favorite thing to do ever is recording. Whether it be my voice doing silly things, or just banging metal things together, even going outside and recording the world around me. Paperwork... It's not as fun, but without it I wouldn't know what to record!

Q: If a young person wants to be a sound designer when they grow up, what advice would you give them?

A: Open your ears. The most important thing is to realize how sounds make you feel. If you ever feel super calm as you are walking down a park, listen for the sounds. Can you hear the birds chirping? Maybe there is a water fountain and the water is flowing. Maybe some kids are playing and laughing in the background? Or have you ever been scared when you are all alone? What can you hear that adds to your feeling of fear? Maybe it's some water moving in the pipes, maybe your house is creaking a little, or perhaps there is an owl outside. The world is full of sound all you have to do is listen!

Thank you for sharing your work with us, Christy!

Explore More!

If you enjoyed **Go, Dog. Go!**, be sure to check out these other great resources!

More Book by P.D. Eastman:

1) *Are You My Mother?*

While his mother goes off to get them something to eat, a newly hatched baby bird goes off on a search for her with very amusing results.

2) *Sam and the Firefly*

Sam the Owl meets a feisty firefly named Gus who causes a lot of mischief with his flashing tail until he finally uses it to save the day (or night)!

3) *My Nest Is Best*

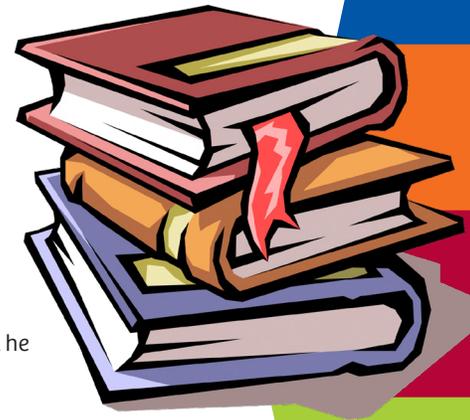
Two birds must embark on a quest for the best nest when the locations they choose to build their home all present some big challenges.

4) *I'll Teach My Dog 100 Words*

Join the fun as this narrator teaches their very clever dog—and beginning readers—lots of good words to know in a very amusing series of illustrations.

5) *Red, Stop! Green, Go!*

Spend some more delightful reading time with the dog characters from *Go, Dog. Go!* in this interactive pop-up style book about colors.



Web Sites for Educators with Early Readers:

1) www.getreadytoread.org

"Get Ready to Read! Is designed to support educators, parents, and young children in the development of early literacy skills in the years before kindergarten. Intended for use with all children, the resources and information provided on this site promote skill-building, communication between adults, and ways to address concerns."

2) www.readingrockets.org

A web site with interactive resources for early readers and educators connected to the work of Washington DC public television station WETV and its programming for children.

3) www.icanread.com

The official web site for HarperCollins Children's Books and their "I Can Read!" imprint with a catalog of their books for early readers and lots of activities to bring them to life in the classroom.



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