



GOODNIGHT MOON & THE RUNAWAY BUNNY

Applause Series Curriculum Guide
January 7-8, 2016

**DES MOINES
PERFORMING ARTS**
CIVIC CENTER • STONEH THEATER • TEMPLE THEATER • COWLES COMMONS

GOODNIGHT MOON & THE RUNAWAY BUNNY

Dear Teachers,

Thank you for joining us for the Applause Series presentation of *Goodnight Moon* & *The Runaway Bunny*. We are thrilled to have Mermaid Theatre of Nova Scotia return to bring to life these two popular children's books written by Margaret Wise Brown and illustrated by Clement Hurd. Mermaid Theatre of Nova Scotia's ability to lift the work of classic children's authors and illustrators off the page and onto the stage is nothing short of exquisite.

We thank you for sharing this very special experience with your students and hope this study guide helps to connect the performance to your in-classroom curriculum in ways that you find valuable. In the following pages, you will find contextual information about the performance and related subjects, as well as a variety of discussion questions and assessment activities. Some pages are appropriate to reproduce for your students; others are designed more specifically with you, their teacher, in mind. As such, we hope that you are able to "pick and choose" material and ideas from the study guide to meet your class's unique needs.

See you at the theater,

Des Moines Performing Arts Education Team



Harpercollinschildrens.com

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This study guide was compiled, written and edited by Michelle McDonald and Karoline Myers.
Adapted in part from materials by State Theatre in New Brunswick, New Jersey.

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ABOUT DES MOINES PERFORMING ARTS



Des Moines Performing Arts is a private, nonprofit organization and is an important part of central Iowa's cultural community. It is recognized nationally for excellence as a performing arts center and is committed to engaging the Midwest in world-class entertainment, education, and cultural activities.

Des Moines Performing Arts presents professional touring productions, including theater direct from Broadway, world-renowned dance companies, family programming, comedy, and concerts.

Education and Community Engagement programs are core to Des Moines Performing Arts' mission as a nonprofit performing arts center.

Public education programs allow audience members and local artists to make meaningful and personal connections to the art they experience on our stages. Guest lectures and Q&As with company members allow audiences to explore the inner workings of the performance. In addition, master classes, workshops, and summer camps taught by visiting performers give local actors, dancers, and musicians the chance to increase their skills by working directly with those who know what it takes to succeed on the professional stage.

Through its **K-12 School Programs**, Des Moines Performing Arts strives to ensure that central Iowa students have affordable access to high quality arts experiences as part of their education. More than 50,000 students and educators attend curriculum-connected school matinee performances through the Applause Series annually. In addition, Des Moines Performing Arts sends teaching artists into the schools to provide hands-on workshops and residencies in special opportunities that engage students directly in the creative process. And, through its partnership with the John F. Kennedy Center, Des Moines Performing Arts provides teachers with in-depth professional development training on how to use the arts in their classrooms to better impact student learning. The Iowa High School Musical Theater Awards is Des Moines Performing Arts' newest initiative to support the arts in Iowa schools, providing important learning tools and public recognition to celebrate the achievements of students involved in their high school theater programs.

DID YOU KNOW?

More than 300,000 people visit Des Moines Performing Arts venues each year.

Des Moines Performing Arts opened in 1979.

Des Moines Performing Arts has three theater spaces:

- *Civic Center, 2744 seats*
- *Stoner Theater, 200 seats*
- *Temple Theater, 299 seats (located in the Temple for the Performing Arts)*

No seat is more than 155 feet from center stage in the Civic Center.

Cowles Commons, situated just west of the Civic Center, is a community gathering space that is also part of Des Moines Performing Arts. The space features the Crusoe Umbrella sculpture by artist Claes Oldenburg.

As a nonprofit organization, Des Moines Performing Arts depends on donor funding to support facilities, programming, and education programs.

The Applause Series started in 1996. You are joining us for our 20th season of school performances.

GOING TO THE THEATER . . .



YOUR ROLE AS AN AUDIENCE MEMBER

Attending a live performance is a unique and exciting opportunity. Unlike the passive experience of watching a movie, audience members play an important role in every live performance. As they act, sing, dance, or play instruments, the performers on stage are very aware of the audience's mood and level of engagement. Each performance calls for a different response from audience members. Lively bands, musicians, and dancers may desire the audience to focus silently on the stage and applaud only during natural breaks in the performance. Audience members can often take cues from performers on how to respond to the performance appropriately. For example, performers will often pause or bow for applause at a specific time.

As you experience the performance, consider the following questions:

- * What kind of live performance is this (a play, a dance, a concert, etc.)?
- * What is the mood of the performance? Is the subject matter serious or lighthearted?
- * What is the mood of the performers? Are they happy and smiling or somber and reserved?
- * Are the performers encouraging the audience to clap to the music or move to the beat?
- * Are there natural breaks in the performance where applause seems appropriate?

A SPECIAL EXPERIENCE

Seeing a live performance is a very special experience. Although it is not required, many people enjoy dressing up when they attend the theater.

THEATER ETIQUETTE

Here is a checklist of general guidelines to follow when you visit the Civic Center:

- * Leave all food, drinks, and chewing gum at school or on the bus.
- * Cameras, recording devices, and personal listening devices are not permitted in the theater.
- * Turn off and put away all cell phones, pagers, and other electronic devices before the performance begins.
- * Do not text during the performance.
- * Respect the theater. Remember to keep your feet off of the seats and avoid bouncing up and down.
- * When the house lights dim, the performance is about to begin. Please stop talking at this time.
- * **Talk before and after the performance only.** Remember, the theater is designed to amplify sound. Other audience members and the performers on stage can hear your voice!
- * Use the restroom before the performance or wait until the end. If you must leave the theater during the show, make sure the first set of doors closes before you open the second — this will keep unwanted light from spilling into the theater.
- * Appropriate responses such as laughing and applauding are appreciated. Pay attention to the artists on stage — they will let you know what is appropriate.
- * Open your eyes, ears, mind, and heart to the entire experience. Enjoy yourself!

GOING TO THE THEATER information is adapted from the Ordway Center for the Performing Arts study guide materials.

CIVIC CENTER FIELD TRIP INFORMATION FOR TEACHERS



**Thank you for choosing the Applause Series with Des Moines Performing Arts.
Below are tips for organizing a safe and successful field trip to the Civic Center.**

ORGANIZING YOUR FIELD TRIP

- * Please include all students, teachers, and chaperones in your ticket request.
- * After you submit your ticket request, you will receive a confirmation e-mail within five business days. Your **invoice will be attached to the confirmation e-mail**.
- * Payment policies and options are located at the top of the invoice. **Payment (or a purchase order) for your reservation is due four weeks** prior to the date of the performance.
- * The Civic Center reserves the right to cancel unpaid reservations after the payment due date.
- * Tickets are not printed for Applause Series shows. Your invoice will serve as the reservation confirmation for your group order.
- * Schedule buses to arrive in downtown Des Moines at least 30 minutes prior to the start of the performance. This will allow time to park, walk to the Civic Center, and be seated in the theater.
- * Performances are approximately 60 minutes unless otherwise noted on the website and printed materials.
- * All school groups with reservations to the show will receive an e-mail notification when the study guide is posted. Please note that study guides are only printed and mailed upon request.

DIRECTIONS AND PARKING

- * Directions: From I-235, take Exit 8A (Downtown Exits) and the ramp toward 3rd Street and 2nd Avenue. Turn onto 3rd Street and head south.
- * Police officers are stationed at the corner of 3rd and Locust Streets and will direct buses to parking areas with hooded meters near the Civic Center. Groups traveling in personal vehicles are responsible for locating their own parking in ramps or metered (non-hooded) spots downtown.
- * Buses will remain parked for the duration of the show. At the conclusion, bus drivers must be available to move their bus if necessary, even if their students are staying at the Civic Center to eat lunch or take a tour.
- * Buses are not generally permitted to drop off or pick up students near the Civic Center. If a bus must return to school during the performance, prior arrangements must be made with Des Moines Performing Arts Education staff.

ARRIVAL TO THE CIVIC CENTER

- * When arriving at the Civic Center, please have an **adult lead your group** for identification and check-in purposes. You may enter the building through the East or West lobbies; a Des Moines Performing Arts staff member may be stationed outside the building to direct you.
- * Des Moines Performing Arts staff will usher groups into the building as quickly as possible. Once inside, you will be directed to the check-in area.
- * Applause seating is not ticketed. Ushers will escort groups to their seats; various seating factors including group size, grade levels, arrival time, and special needs seating requests may be used to assign a group's specific location in the hall.
- * We request that an **adult lead the group into the theater and other adults position themselves throughout the group**; we request this arrangement for supervision purposes, especially in the event that a group must be seated in multiple rows.
- * Please allow ushers to seat your entire group before rearranging seat locations and taking groups to the restroom.
- * As a reminder, children under the age of three are not permitted in the theater for Applause performances.

IN THE THEATER

- * In case of a medical emergency, please notify the nearest usher. A medical assistant is on duty for all Main Hall performances.
- * We ask that adults handle any disruptive behavior in their groups. If the behavior persists, an usher may request your group to exit the theater.
- * Following the performance groups may exit the theater and proceed to their bus(es).
- * If an item is lost at the Civic Center, please see an usher or contact us after the performance at 515.246.2355.

QUESTIONS?

Please contact the Education department at
education@desmoinesperformingarts.org
or 515.246.2355
Thank you!

VOCABULARY

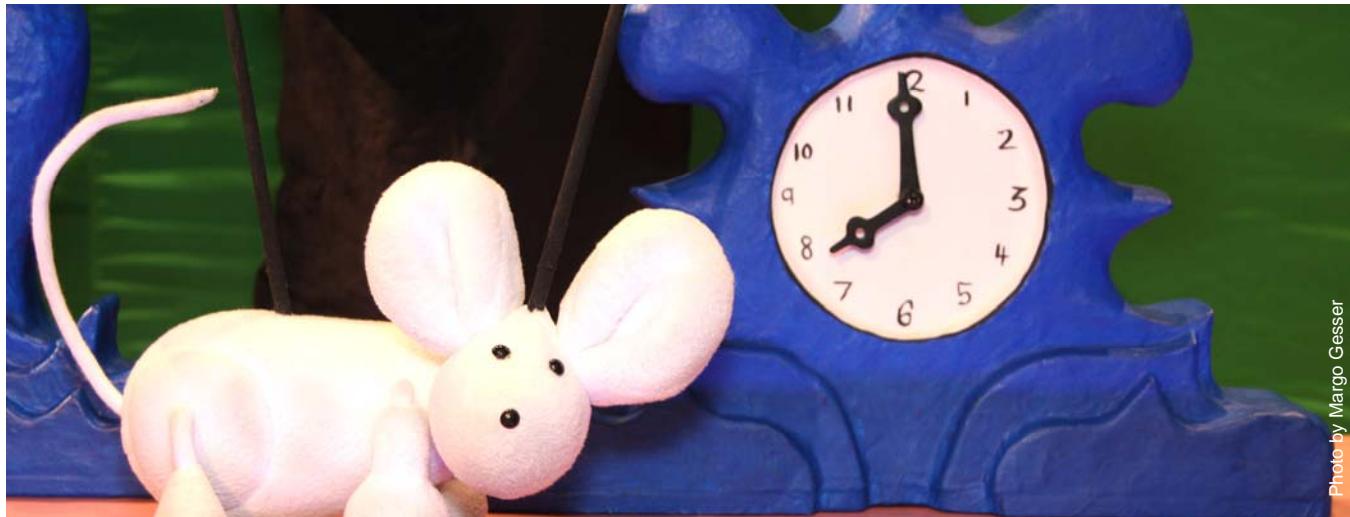


Photo by Margo Gasser

ART & THEATER TERMS

choreography: the art of planning and arranging movements, steps and patterns. We often think only of dancers, but puppeteers in theater must choreograph their movements as well.



Puppetry in Disney's The Lion King must be choreographed carefully.
Austin.culturemap.com



Photo by Michael Venn

puppetry: an art form in which objects, often with human or animal characteristics, are brought to life by puppeteers.

SHOW TERMS



Eatdrinkplay.events

circus: a traveling show with clowns, trained animals and acrobats.

crocus: a small plant that blooms in early spring with one colorful flower.



gardener: a person who takes care of plants or grass.



mountain: a land mass that is very tall with steep sides, much larger than a hill.



sailboat: a boat pushed by wind blowing against its sails.



stream: a small, flowing body of water, such as a brook or a creek.

www.geocaching.com



telephone: a device used to send sound over long distances.

tightrope: a thick rope or wire stretched tight and high above the ground.



Florianemery.com



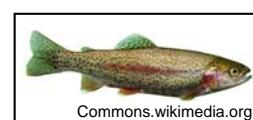
toy house: a very small, toy version of a house.

Www.singerdesign.com

trapeze: a rope swing with a bar hung high above the ground.



Upload.wikimedia.org



trout: a spotted fish usually living in fresh water.

ABOUT THE PERFORMANCE



Mermaid Theatre's classic production, *Goodnight Moon and The Runaway Bunny* uses whimsical puppetry and evocative original music to bring these two classic bedtime tales to life.

Run Time: Approx. 60 minutes

THE STORIES

In *Goodnight Moon*, a young rabbit goes through a bedtime ritual of saying goodnight to every object in sight and in his imagination, from the pictures on the walls to the brush and comb, to the moon and stars, to “the old lady whispering ‘hush’”. The text is written in the form of a rhyming poem.

In *The Runaway Bunny*, a young bunny tells his mother he wants to run away. “If you run away,” says his mother, ‘I will run after you.’” And so begins an imaginary game of chase. Whatever the little bunny declares he will change himself into—a fish, a rock, a bird, a boat, etc.—his mother replies that she, too, will change herself so that she can always keep her little bunny safe and protected.

PUPPETRY

Mermaid Theatre of Nova Scotia creates all of their puppets by hand. They do not typically construct “traditional” puppet styles, such as rod, hand, shadow, marionette, mouth and body puppets, but all of those styles of puppetry have been incorporated into their shows over the years. Instead, the company constructs their puppets to make sure that the puppets first look like the objects in the books. The performance of *Goodnight Moon and The Runaway Bunny* employs a variety of styles of puppetry, including rod and table puppets to tell the two stories. Amazingly, all of the puppets and scenic elements are manipulated by just three puppeteers!



ABOVE: Puppeteers Hilary Adams and Jonny Thompson manipulate the Mother Bunny and Little Bunny puppets in the story *The Runaway Bunny*.

PICTURED ABOVE: Struan Robertson, senior workshop instructor for Institute of Puppetry Arts at Mermaid Theatre of Nova Scotia. Shown with his “bunnies in progress”.

NARRATION

As with all Mermaid Theatre's adaptations of classic children's picture books, the stories are told through pre-recorded narration. For this show Deborah Allen will provide the narration of Margaret Wise Brown's text of the two stories.

MUSIC

Goodnight Moon & The Runaway Bunny features an original musical score composed by Steven Naylor, Mermaid Theatre's Artistic Advisor for Music and Sound Design.

A “NON-SHUSHING” SHOW

Mermaid Theatre productions are “non-shushing” shows. Students are encouraged to clap and laugh when they see something that pleases them. They may also help tell the story along with the narration.

⇒ *Etiquette take-away:* Noises that help tell the story are okay. Side conversations are not.

ABOUT MERMAID THEATRE OF NOVA SCOTIA



Photo by Michael Venn

Now in its forty-third season, Mermaid Theatre of Nova Scotia ranks among North America's most respected creators of young audience entertainment. Nearly four million young people around the world have delighted in Mermaid's unique adaptations of children's literature.

IN NOVA SCOTIA

Mermaid Theatre is from Nova Scotia, Canada. They provide important educational outreach throughout Nova Scotia, through school visits and their Institute of Puppetry Arts based in Windsor, Nova Scotia.

AMBASSADOR ROLE

Extensive international engagements allow the company to play an important ambassadorial role for the Province of Nova Scotia and for Canada. Mermaid Theatre has represented Canada in Japan, Mexico, Australia, England, Northern Ireland, Holland, Scotland, Wales, Hong Kong, Macau, Singapore, South Korea, Taiwan and Vietnam.



Nova Scotia, shown here in red, is located on Canada's southeastern coast.
Map courtesy of solarnavigator.net.

ABOVE: Sylvia Bell, Michael Venn, Jim Morrow (Artistic Director), Hilary Adams, Jonny Thompson of Mermaid Theatre of Nova Scotia.



Other productions from
Mermaid Theatre :

Guess How Much I Love
You

Swimmy, Frederick & Inch
by Inch

Brown Bear, Brown Bear
and other Treasured Stories
by Eric Carle

The Very Hungry
Caterpillar and other Eric
Carle Favourites

Stella, Queen of the Snow

LITERATURE & THE ARTS

Mermaid Theatre believes that young people benefit greatly from early exposure to literature, the arts, and the power of the imagination. Therefore, Mermaid Theatre's creative ambition is to produce work which is quality theatre—entertaining, informative, and stimulating to all the senses—along with the goal of encouraging literacy and generating enthusiasm for the art of reading. With these core values in mind, the company produces some of the most highly regarded theater for young audiences around the world. Classic children's literature comes to life through striking visual images, evocative original music, innovative puppetry and staging in productions that captivate young people's imaginations.

ABOUT THE AUTHOR AND THE ILLUSTRATOR



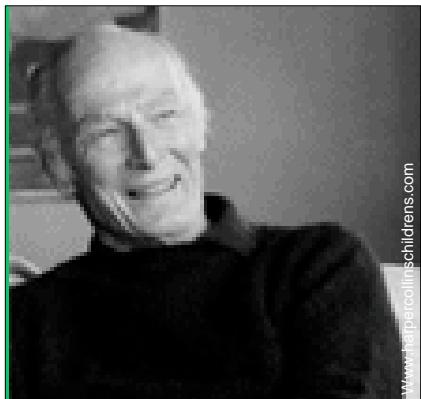
mourningdove23.files.wordpress.com

Every piece of art — a book, a painting or a performance — is created by a person or a group of people. Learn about Margaret Wise Brown and Clement Hurd, the artists who created the books that inspired the show.



Werewolf.co.nz

Author Margaret Wise Brown.



www.harcollinschildrens.com

Illustrator Clement Hurd.

MARGARET WISE BROWN

When Margaret Wise Brown (1910-1952) began to write for young children, most picture books were written by illustrators, whose training and talents lay mainly in the visual arts. Brown was the first picture-book author to achieve recognition as a writer.

Brown graduated from Hollins College in 1932 and worked as a teacher while she studied art. It was while working at the Bank Street College of Education in New York City that she began writing books for children. She combined her literary aspirations with the study of child development. Her unique ability to see the world through a child's eyes is unequalled.

Her first book was *When the Wind Blew* in 1937. Brown went on to develop her *Here and Now* stories and *Noisy Book* series and later wrote several books for the Little Golden Book series. Her many classic books continue to delight millions of young listeners and readers year after year.

ABOVE: An illustration by Clement Hurd from the popular children's book *The Runaway Bunny*.

CLEMENT HURD

Clement Hurd (1908-1988) was an American illustrator of children's books. He is best known for his collaborations with Margaret Wise Brown. He also illustrated a number of books written by his wife Edith (a friend of Brown's), as well as *The World is Round*, a children's book written by Gertrude Stein.

The son of a New York mortgage banker, Hurd was educated at St. Paul's School in Concord, New Hampshire, studied architecture at Yale University and painting with Fernand Leger in Paris. On seeing two of his paintings, Brown asked him if he would consider illustrating children's books.

“Quietness is an essential part of all awareness. In quiet times and sleepy times, a child can dwell in thoughts of his own, and in songs and stories of his own.”

-Margaret Wise Brown

WHAT IS BLACK LIGHT?



Photo by Margo Gesser

In *Goodnight Moon*, visual magic comes from the use of a special art form called black light puppetry. This technique uses black light (or ultraviolet light) to cause the puppets, props and nearby surfaces to glow. The black light, therefore, controls what the audience can and cannot see. The puppets, props, and nearby surfaces are all coated with colors which are very bright or fluorescent. Black light allows the puppeteers, all of whom are dressed in black, to remain unseen while their glowing fluorescent puppets are fully visible to the human eye.

MONEY

The government uses black light to detect counterfeit money (money not printed by the U.S. government.) New money printed



Image courtesy of blacklightworld.com.

by the government contains a fluorescent strip that glows under ultraviolet light.

GERMS

Inspectors often use black light to see how clean public bathrooms and restaurant kitchens really are.



Image courtesy of carolina.com.

Black lights can also be used to see if someone has thoroughly washed their hands.

Under black light, invisible stains in areas missed by a cleaning crew glow, allowing them to be seen by the naked eye.

FINGER PRINTS

Do your parents watch any of the CSI television shows? Then they've seen how the investigators use black light to analyze crime scenes. By dusting a surface with special fluorescent powder, fingerprints stand out from other dirt under black light. This can provide important clues to help solve the crime!



Image courtesy of dreamstime.com.

ABOVE: Different items in the room are coated in bright colors, causing them to glow under the black light. The puppeteers, dressed in black, remain invisible.

ANTIQUES

An appraiser is someone who confirms that an object or piece of furniture really is old and not just a modern copy. Appraisers use black



Image courtesy of ijworld.com

light to determine whether something is an antique. Paints made today contain fluorescent chemicals that glow under black light unlike stains or varnishes used in the past. If an object glows, it may not be an antique.

SPACE EXPLORATION

NASA uses black light to detect possible cracks or leaks in its shuttles and telescopes.



Image courtesy of boston.com.

'What is Black Light' adapted from John Tartaglia's *ImaginOcean Thru the Stage Door* study guide materials.

ALL ABOUT BUNNIES

Bunnies are featured in both stories in the show. Learn more about these furry creatures!

BUNNY BASICS

Rabbits are ground-dwelling mammals that live in environments ranging from desert to wetland. They have long ears that allow them to hear very well and detect predators. In addition to their prominent ears, which can measure more than 4 inches long, rabbits have long, powerful hind legs and a short tail. Fur is most commonly long and soft, with colors such as shades of brown, gray, buff and white.



A nest of baby bunnies.
Image courtesy of dreamstime.com.



Albino rabbits, also known as "red eye white" (REW) rabbits have a hard time living in the wild due to their white coats. They are also very sensitive to sunlight, which makes it difficult for them to live outdoors. Look for REW rabbits while you read The Runaway Bunny!

HABITAT

More than half of the world's rabbit population lives in North America. Rabbit habitats include meadows, woods, forests, grasslands, deserts and wetlands. They live in groups and often live in underground burrows, or rabbit holes. A group of burrows is called a warren.



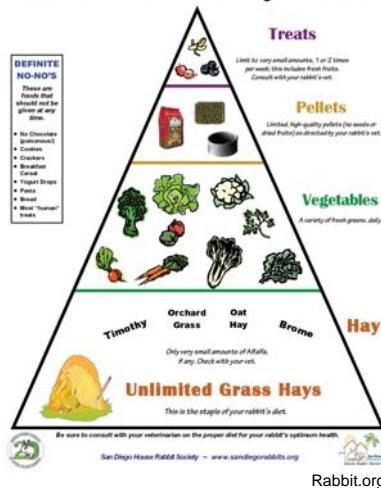
A group of underground burrows made by rabbits is called a warren.

Domestic rabbits can be kept as pets in a back yard hutch, indoors in a cage, or house trained to have free roam. Some pet rabbits live in outside hutches during the day for the benefit of fresh air and natural daylight and are brought inside at night.

DID YOU KNOW?

- ◊ Rabbits are not rodents but belong to their own order called lagomorphs.
- ◊ Baby bunnies are commonly referred to as "kittens".
- ◊ A rabbit's teeth never stop growing.
- ◊ Female rabbits are called "does" and male rabbits are called "bucks".
- ◊ Rabbits are most active in the early morning and evening.
- ◊ Rabbits can grind their teeth, making a "purr" sound.
- ◊ Rabbits only sweat on the pads of their feet.
- ◊ Pet rabbits tend to live to be older than wild rabbits.
- ◊ The world's heaviest rabbit weighed 50 pounds!

Rabbit Food Pyramid



FOOD

Rabbits in the wild are herbivores that feed by grazing on grass and leafy weeds. A pet rabbit's diet should be made up of good quality pellets, fresh hay (timothy or other grass hays), oat hay, water and fresh vegetables. Anything beyond that is a "treat" and should be given in limited quantities. Carrots and lettuce should be given in moderation.

PRE-SHOW EXPLORATION

1) PREPARE FOR THE JOURNEY

Goal: To prepare young students for what may be their very first performance experience.

Explanation: In this activity, lead a class discussion that a) accesses students' prior knowledge of performances and b) prepares them for what to expect when they visit the theater to see *Goodnight Moon & The Runaway Bunny*.

Activity:

1. Ask students about their experiences with performance (watching older siblings in a school play, going to a concert, etc.)
2. Share the journey with them step by step. Talk about:
 - ◊ Going into a special 'theater' space.
 - ◊ Being an 'audience'. They are a very important part of the performance. The actors need them.
 - ◊ What is the job of the audience? To look and listen. What is going to happen? They will be watching 'actors' tell a story with puppets, movement, and music.
 - ◊ A performance usually finishes with clapping.

Follow-up Questions:

1. Why do you think going to a performance is special experience?
2. Why is it important to look and listen during a performance?



2) DESIGN A BEDROOM

Goal: To imagine and design a bedroom.

Explanation: Students will design and draw a bedroom with detailed items in it, much like in the story *Goodnight Moon*.

Materials:

- Pencils/Markers/crayons/paint
- Drawing or construction paper

Activity:

1. Introduce activity by asking students what they like about their bedroom.
2. Then ask students if they have ever dreamed of changing their room. What are some of the things you would like to have in your bedroom? What would you change if given the opportunity?
3. Ask students to define what a bedroom is. From the class definitions, create a list of "requirements" for a bedroom (a floor, walls, windows, a bed, pillows?). Maybe discuss how for some, bedrooms may be shared spaces with siblings and others might have their own room.
4. Students begin independent work by choosing what things they might like to have in their room, what color it would be, is it their own space or a shared space, etc.
5. Finally, students present their drawings to the class or a small group.
6. To go deeper, you could then have students write their own version of '*Goodnight Moon*' and give it their own unique name, such as '*Goodnight Radio*', etc.

Follow-Up Questions:

1. What are your favorite things about your "new" room?
2. Why did you make some of the choices you made for your room?
3. Is there anything from your actual room at home that you chose to keep in your make-believe room? Why?



Frozentopics.blogspot.com

PRE-SHOW EXPLORATION, pg. 2



<http://themarielowebookshelf.blogspot.com/>

3) WRITING WITH DESCRIPTIVE LANGUAGE

Goal: To explore descriptive language.

Explanation: In this activity, students will review the language in *The Runaway Bunny* and create a class book that uses descriptive language.

Activity:

1. Read *The Runaway Bunny* as a class.
2. Explore such "hide-and-seek" lines in the book as: "If you are a gardener and find me....I will be a bird and fly away from you."...."If you become a bird and fly away from me, I will be a tree that you come home to"
3. Have the students imagine something that they could "become" and the response from their parent/loved one/teacher. Invite students to explore how descriptive language paints a picture in the mind of the reader. The more descriptive the better!

An example might be:

child: "I will be an eagle, soaring through the sky..."

Parent: "Then I will be the eagle's wings guiding you through the air."

6. Make a class book . Each student will contribute one page and write a descriptive sentence and "response". Have them illustrate their page.

Follow-Up Questions:

1. Why do writers use descriptive language? Is it easy to imagine what the writer is telling us?
2. How would *The Runaway Bunny* be different if the author didn't use descriptive language?

4) CREATE YOUR OWN STORY

Goal: To encourage students to use their imaginations and practice creative writing.

Explanation: In this activity, students will create their own version of *Goodnight Moon*.

Activity:

1. Read Margaret Wise Brown's *Goodnight Moon* as a class.
2. Ask your students for some ideas about things or people they would like to say 'goodnight' to. It could be anyone or anything– a real person, a storybook character, a favorite toy, different foods. Encourage your students to stretch their imaginations.
3. Then, ask students to write a story about saying goodnight to those things/people if they are .
4. Have the students revise a final draft and create illustrations for their story.
5. Staple or sew pages together to create booklets, if time allows.
6. Encourage students to create book covers, title pages, and a dedication if they so desire.

Follow-up Questions:

1. How is your story like Margaret Wise Brown's? How is it different?
2. What challenges did you face as you created your story?
3. What was your favorite part about creating your story?

POST-SHOW DISCUSSION QUESTIONS

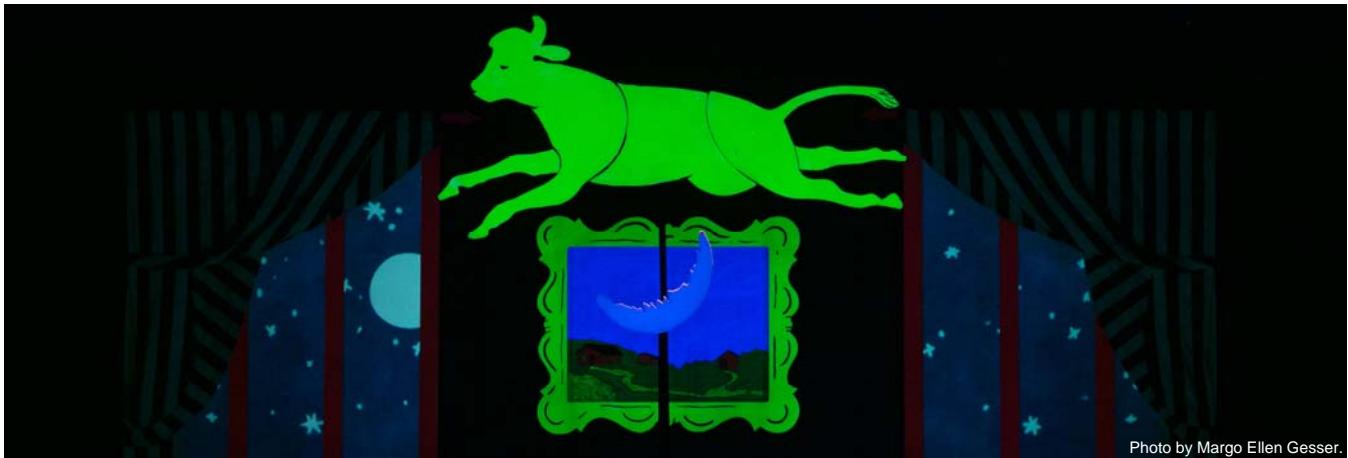


Photo by Margo Ellen Gesser.

COMPREHENSION:

GOODNIGHT MOON

1. Can you name any of the things the bunny says goodnight to in the story? How many can you think of?
2. Do you like going to bed? What do you like or dislike about going to bed?
3. What are some of the things you do to get ready for bed?
4. Who do you say goodnight to before bedtime?
5. Do you read stories before bedtime? What is your favorite story?
6. Who told the story during the performance? Could you see this person?

THE RUNAWAY BUNNY

1. Can you name any of the things the bunny says he will become? How many can you name?
2. If you could change into anything you wanted, what would you become? Why?
3. Why do you think the little bunny wanted to run away?
4. Have you ever wanted to run away? Why?
5. What are some of the dangers of running away?

MUSIC:

1. Do you remember any of the music from the show? If so, what did it sound like?

PUPPETRY:

1. Were you able to see the puppeteers at all during the show? Why or why not?
2. What did the puppets look like? What kind of colors were they?
3. How do you think the different puppets were made?
4. If you could ask the puppeteers a question, what would it be?
(You may email student questions to Mermaid Theatre at puppets@mermaidtheatre.ns.ca. They are great at responding!)

THEATER EXPERIENCE:

1. What was your favorite part about our trip to the theater?
2. How was the performance different than the book? How was it the same?
3. Was there anything that surprised you during the performance?
4. What new things did you learn from the puppeteers during the Q&A following the performance?

ASSESSMENT ACTIVITIES



1) WRITE A LETTER

Goal: To reflect on the performance experience and to practice writing skills.

When: After the performance.

Explanation: After the show, students will write letters to the Mermaid Theatre performers or to Des Moines Performing Arts donors whose support keeps Applause tickets accessibly priced for school groups.

Activity:

1. After attending the performance, discuss the experience with your students. Use the following discussion questions to guide the conversation:

What was the show about?
What parts of the show were most exciting?
Which character did you enjoy the most? Why?
What did the characters find? What did they learn?
What was special about the puppets?

2. Next, invite students to write a letter to the performers or to Des Moines Performing Arts donors.

Letter Starter #1:

Dear *Mermaid Theatre* performers,

My favorite part of the show was...
While watching your show I felt... because ...
I have drawn a picture of the scene when...
If I could be in your show, I would play the part of ... because ...

Letter Starter #2:

Dear Des Moines Performing Arts Donors,

Thank you for helping my class go to the Civic Center to see *Goodnight Moon & The Runaway Bunny*

My favorite part of the show was...
While watching the show I felt... because ...
I have drawn a picture of the scene when...
This experience was special because ...

3. After writing the letter, students can illustrate a scene from the performance.
4. Last, mail the letters to us and we'll make sure they get to the right people.

Des Moines Performing Arts
Attn: Education Department
221 Walnut Street
Des Moines, IA 50309

Follow-Up Discussion Questions:

1. What did you choose to share in your letter? Why?
2. How does receiving a letter make you feel?
3. How do you think the recipient of your letter will feel when he or she receives your letter? Why?
4. Why do you think the performers choose to make being a puppeteer their career?
5. Why do you think people give money to help students like you attend performances presented by Des Moines Performing Arts?

ASSESSMENT ACTIVITIES, pg. 2



Photo by Michael Venn

2) ACTING OUT A STORY

Goal: To use drama and imagination to demonstrate comprehension of a story.

Explanation: Students will re-tell the story of *The Runaway Bunny* by Margaret Wise Brown to demonstrate their understanding of characters and key events using tableau.

Tableau: a dramatic convention in which individuals use their bodies to create a “frozen picture” that expresses actions, locations, feelings or situations.

Activity:

1. Read the book aloud to the class.
2. As a class, brainstorm the characters in the story and determine plot.
3. Break up the story into small segments and assign each segment to a group of 3-4 students.
4. Students then create tableau (frozen picture that tells a story) of their assigned moment in the story. Together, students may represent the characters, objects, or setting of their assigned moment.
5. Groups will share their tableau in order.
6. Once a group is “frozen,” tap students on the shoulder one at a time. When a student is tapped they should “unfreeze” and briefly describe who they are and what they are doing in the scene.

Follow-up Questions:

1. How would you describe your character/object?
2. What happened at the beginning of the story? In the middle? At the end?
3. How did you feel when you were depicting your tableau for the class?

3) NURSERY RHYME PUPPETRY

Goal: To demonstrate reading comprehension through puppetry and performance.

Explanation: In this activity, students will re-tell a nursery rhyme using simple puppets.

Preparation: In *Goodnight Moon*, there is a prominent picture of the cow jumping over the moon, which comes from the c. 1765 English nursery rhyme ‘Hey, Diddle Diddle’. In this activity, you will choose a nursery rhyme to re-tell using puppetry. It can be ‘Hey, Diddle Diddle’ or another one you might choose.

To re-tell using puppetry, scan or photocopy images of the characters in each rhyme. Trim away excess paper. Laminate if you so desire. Glue or tape cut-outs to popsicle sticks or paint sticks for students to hold onto.

Activity:

1. Read the nursery rhyme as a class.
2. Discuss the sequence of events. Which character acts first? How do the other characters respond?
3. Show students the puppets you have prepared.
4. As a class or in small groups, allow students to perform their nursery rhyme with the puppets. You may choose to split the class in several small groups and explore various different nursery rhymes.
5. Students may use the puppets to narrate the story in their own words.

Follow-Up Questions:

1. What was challenging about using the puppets?
2. Were any of the puppets in the performance similar to the ones in our classroom? How were they different?

RESOURCES AND SOURCES

OTHER BOOKS BY MARGARET WISE BROWN: (Not a complete listing)

*Bumble Bugs and Elephants**

Big Red Barn

Home For a Bunny

Little Fur Family

*My World**

My World of Color

Sneakers, the Seaside Cat

The Color Kittens

The Important Book

The Little Fir Tree

The Moon Shines Down

The Sailor Dog

Two Little Trains

OTHER BOOKS ILLUSTRATED BY CLEMENT HURD: (Not a complete listing)

*Bumble Bugs and Elephants**

Hurry, Hurry

Johnny Lion's Book

Last One Home is a Green Pig

*My World**

The Little Brass Band

The Merry Chase

*written by Margaret Wise Brown and Illustrated by Clement Hurd

CLASSROOM RESOURCES

Animal Diet Game

<http://www.sheppardsoftware.com/content/animals/kidscorner/games/animaldietgame.htm>

Students can play this online animal diet game to learn about the differences between herbivores, carnivores and omnivores.

A Show of Hands; Using Puppets with Young Children, by Ingrid M. Crepeau and M. Ann Richards. Readleaf Press, 2003.

Get More Out of Goodnight Moon:

<http://www.rookiemoms.com/get-more-out-of-goodnight-moon/>
See new and interesting things in the story Goodnight Moon!

House Rabbit Food Pyramid:

http://rabbit.org/articles/wp-content/uploads/2013/02/Rabbit_Food_Pyramid-page-001.jpg

See what should make up a rabbit's diet.

Keeping Rabbits as Pets:

www.njhrs.com

Learn about keeping rabbits as pets at the NJ House Rabbit Society.

Listen to *The Runaway Bunny*:

www.runawaybunnymusic.com

The Runaway Bunny was turned into a concert piece for violin, orchestrated and narrated by composer Glen Roven.

Making Puppets Come Alive, by Larry Engler and Carol Fijan. Dover, 1997.

Margaret Wise Brown:

www.margaretwisebrown.com
Learn more about Margaret Wise Brown, see photos and view original manuscripts.

Sock Puppets:

<http://www.daniellesplace.com/HTML/puppets.html>

Make your own sock puppets!

STUDY GUIDE SOURCES

Albino Rabbits. http://www.ehow.com/info_8576797_albino-rabbits.html

Clement Hurd.

<http://www.harpercollinschildrens.com/parents/gamesandcontests/features/goodnightmoon/ch.aspx>

House Rabbit Diet.

www.rabbit.org

Kids Entertainment, Official Website.

<http://kidsentertainment.net/>

Margaret Wise Brown.

<http://www.harpercollins.com/authors/11849>

Mermaid Theatre of Nova Scotia, Official Website.

<http://www.mermaidtheatre.ns.ca/repertory/treasures.shtml>