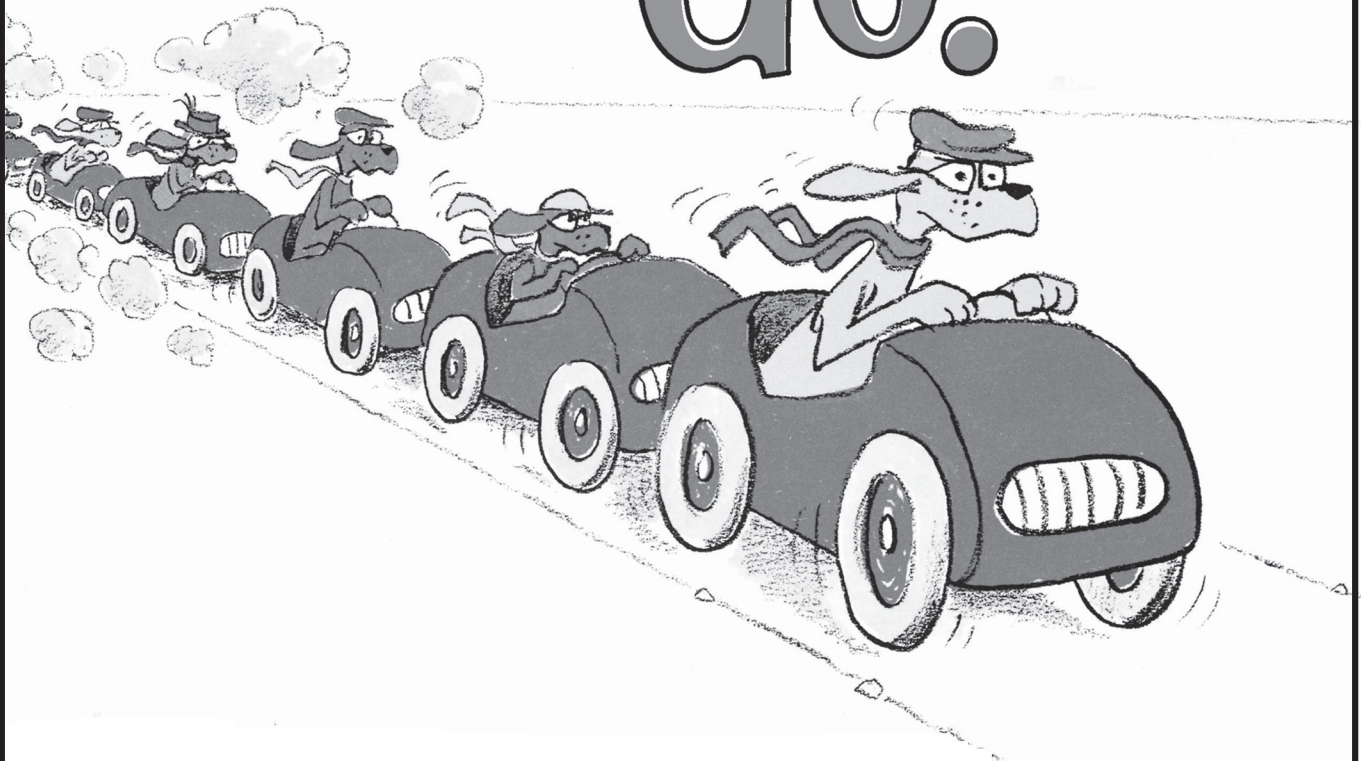


Seattle Children's Theatre

EDUCATOR RESOURCE GUIDE

Go, Dog. Go!



Go, Dog. Go!

By Allison Gregory and Steven Dietz

Adapted from the book *Go, Dog. Go!* by P.D. Eastman

JAN 13 - MAR 13, 2011

AGES 4+

Grades PreK & Up

Seeing the show and using our Educator Resource Guide will help teachers meet the following EALRs: Reading: 2.3, 2.4 Communication: 1.1, 4.1, Arts: 1.1, 1.3, 1.4, 2.1, 2.2, 2.3, 3.1, 3.2, 3.3 Health & Fitness: 1.1, 1.2

SEASON
SPONSORS

Microsoft[®]



BOOKLIST

Booklist prepared by Judy T. Nelson, Pierce County Library System

Go, Dog, Go!

FOR CHILDREN

Bark George

By Jules Feiffer

Jennie's Hat

By Ezra Jack Keats

Millies' Marvellous Hat

By Satoshi Kitamura

Henry and Mudge and the Sneaky Crackers

By Cynthia Rylant

Harry the Dirty Dog

By Gene Zion

I Was a Third Grade Bodyguard

By Mary Jane Auch

Smartypants (Pete in School)

By Maira Kalman

Doggone Third Grade

By Colleen O'Shaughnessy McKenna

SPOTLIGHT

bow wow meow meow:

it's rhyming cats and dogs

By Douglas Florian

Twenty-one humorous poems and paintings about dogs, cats, the wolf, and a few large felines.

FOR PARENTS AND EDUCATORS

Draw 50 Dogs

By Lee J. Ames

Ribsy

By Beverly Cleary

Dog Diaries: Secret Writings of the WOOF Society

By Betsy Byars

Homeward Bound: The Incredible Journey (DVD)

SPOTLIGHT

How to Get Your Child to Love Reading

By Esmé Raji Codell

Want to help your child learn to love reading? Here are hundreds of easy and inventive ideas, innovative projects, creative activities, and inspiring suggestions that have been shared, tried, and proven with children from birth through eighth grade.

CURRICULUM CONNECTIONS

Color ~ Rhythm ~ Movement ~ Reading ~ Repetition

Music ~ Creative Drama ~ Storytelling ~ Imagination ~ Dogs

SYNOPSIS

P. D. Eastman's classic children's book comes to life on stage in an exploration of movement, color, and music. The dogs delve into life with gusto, creating a visual spectacle for the audience to feast upon. They snorkel. They howl at the moon. They ride a Ferris Wheel. They sing and dance and climb trees. The play's bustle and commotion pauses every so often for a moment or two of reflection, and then sweeps us again into the whirlwind of these lovable and goofy dogs.



BIOGRAPHIES

Phillip Dey (P.D.) Eastman (Author) was born in Amherst, MA, in 1909. He worked for Warner Brothers and Disney Studios. In the 1950's he moved to the East coast and began writing children's books including *Are you My Mother, Go, Dog, Go!*, and a Theodor Geisel collaboration, *The Cat in the Hat Dictionary*. Eastman died in 1986.

Steven Dietz (Director/Playwright) Steven's work for young audiences includes directing the SCT world premieres of *Go, Dog, Go!* (2003); Kevin Kling's *Lilly's Purple Plastic Purse*; and *Honus and Me*, which he adapted from Dan Gutman's baseball novel. His other plays for SCT include *Still Life with Iris*, *The Rememberer*, and the upcoming *Jackie & Me*. Mr. Dietz directed the world premiere of Allison Gregory's award-winning *Even Steven Goes to War* for Childsplay Theatre in Arizona; and most recently directed her widely-produced *Junie B. in Jingle Bells, Batman Smells* for the Paramount Theatre in Austin, TX. Mr. Dietz and his family divide their time between Seattle and Austin, where he teaches playwriting and directing at the University of Texas. This production is, once again and always, for Ruby Clementine and Abraham Desta.

Allison Gregory (Choreographer) Allison Gregory's plays have been produced all over the country and include *Forcing Hyacinths* (Julie Harris Playwriting Award; South Coast Repertory Theatre's California Playwrights Award); *Fall Off Night* (Garland Award, L.A.); and *Burning Bridget Cleary* (Footlight Award, Best New Play, Seattle). Her plays have been developed at ACT, The Kennedy Center, the Skirball-Kenis Center, Childsplay, The Empty Space, and Capitol Hill Arts Center, and she has received grants from Seattle's Arts and Cultural Affairs Office and Seattle Dramatists. Her plays for young audiences include *Go, Dog, Go!*, co-written with Steven Dietz, *Peter and the Wolf* (Footlight Award, Best New Play), and *The Bremontown Musicians* — all premiered by SCT; *Even Steven Goes to War* ("Zoni" Best New Script Award; AATE and UPRP awards; Kennedy Center New Visions/New Voices selection), and *Junie B. in Jingle Bells, Batman Smells!* — both premiered by Childsplay Theatre, Tempe, AZ. Ms. Gregory lives in Austin and Seattle with her husband, Steven Dietz, and children, Ruby and Abraham. She is very grateful to Linda Hartzell for all her support.

Physical Comedy— A Matter of Personality

Physical comedy and clowning have been around for millennia; and as physical comedian John Towsen asserts, “it clearly represents one of the grand traditions of the living theatre.” This art form can also act as a catalyst for deeper understanding of the human psyche, as we can see in the play *Go, Dog. Go!*, which relies on physicality to introduce its characters and their emotions to the audience. “Put simply, physical comedy is the art of revealing what is vulnerable, imperfect, and laughable about man,” says Towsen, “not through argument, not through discourse, not through verbal wit, but primarily through the body, through the moving picture that is worth a thousand laughs.”

That is why comedy, especially clowning, is such an enduring art form. As novelist Henry Miller wrote, “(clowns) reenact the errors, the follies, the stupidities, all the misunderstandings which plague human kind.” There is comfort in being able to see, and laugh at, another person up against the same obstacles that we face every day in our lives—knowing that we aren’t alone in our human mistakes and shortcomings.

Physical comedy also spans the ages; many of the great comedians of our time have taken their cues from their comedic predecessors. “Charlie Chaplin’s silent films, shown in a theater with an audience, still have the same effect that they had in 1915,” says comedian Dan Kamin, in an interview with John Hayes of the Pittsburgh Post-Gazette. Again, it is the universality of human nature and experience that makes the same gags work today just as they did almost 100 years ago. Movement and physicality become the tradition through which we pass down these legends.

“The importance of movement as a universal language... explains the power of physical communication,” asserts Boston University Associate Professor Judith Chaffee. The way we move not only links us to our forebears but also defines who we are. Kamin tells us, “People put on movement styles like they put on fashion.” Think about the children in your classroom. How do the outgoing ones comport themselves compared to the shyer students? Do they sit up taller, keep their heads up higher, and walk more purposefully? Kamin says, “Movement is your fingerprint. It reveals your personality.”

Physical comedy is the paradoxical coupling of individuality and universality, humanity and absurdity. And as Bruce “Charlie the Juggling Clown” Johnson reminds us, “Comedy is not a science with formulas to follow. It is an art. It is an interaction between a performer and an audience. It is a matter of taste.” It is a matter of personality.

Activity

Invite your students to do their own clown routines. Pair them up and let them decide on a few characteristics that will make their clowns unique. Have each pair of clowns practice and perform the following scene: Two old friends see each other, they move to give each other a hug but miss each other...three times. They then decide to shake hands, but as one clown puts his/her hand out the other puts his hand down, this happens...three times. The clowns must then find an ending for their scene and exit.

The Context of Color

Everyone has a favorite color (yea, orange!), and in *Go, Dog. Go!* most of the dogs are even named for the color they wear. In reality, dogs see mostly shades of grey with some blues and yellows. In fact, many animals, including some humans, do not see colors very well. Of course, many other animals use colors to help them live. they can tell when fruits are ripe, when something is a predator or when another animal is a good choice for a mate. Bees and butterflies can even see colors humans can't, and a viper sees by feeling, like you do when you are checking your forehead for a temperature. And some animals, like owls and geckos, can see at night, a time when humans are color blind due to low light. Some humans are color blind all the time; usually this means they cannot see shades of red or green.



How we view color is complex. More than just the shades we see, there is often an emotional context to take into consideration. We connect colors with things we find in nature - the sky is blue and grass is green. These associations are universal. But we also relate colors with how they make us feel. These psychological associations come from our cultural context and history.

Below is a list of colors and how they make us feel or what emotional state they can help us achieve.

Blue - trustworthy, dependable, restful, calming
Green - peaceful, balancing, natural (ecological), refreshing
Yellow - stimulating, optimistic, renewing, happy
Orange - fun, active, warm, social
Red - exciting, energetic, confident, focused
Purple - mystical, noble, uplifting, calming
Brown - wholesome, stable, earthy, approachable
White - purity, Cleanliness, freshness, neutrality

Activity/Discussion:

Before you see the play, ask each student what their favorite color is. What is it about that color that they like? Does it make them feel happy, excited, calm?

After watching the play, ask them their favorite color. Did the color change because of anything they saw on stage? Have your students draw a picture of their favorite animal in their favorite color. Then have them explain why that color fits that animal and how it makes them feel.

Three R's of Early Learning

Reading or watching *Go, Dog. Go!* offers your class a fun way to learn. Using repetition, rhyme, and rhythm, children obtain a solid foundation for future literacy and the love of reading (and going to the theatre!).

Repetition ~ an act of doing something again

What is with all the repeating? Kids enjoy watching, reading, or hearing the same story over and over (and over) again because for them it is a new experience each time. Repeating a task allows them a greater opportunity to master the task and feel successful. Additionally, repetition fosters greater comprehension and retention. Since children have a heightened ability to acquire their future language skills in the first 7 years of their lives, repetition of words, phrases, and language structures is essential to maximize language retention. Read the same story several times every day for a week and keep it in rotation for a few months before moving on to slightly more difficult stories.

Sometimes, having to repeat things over and over in class feels boring and useless, but just like you have to practice the same skills again and again in music or sports, repetition is a building block to mastering the fundamentals of language.

Rhyme ~ a similarity in the sound of word endings

More than just a fun way to play with language, rhyming helps kids learn to recognize word families (pet, met, set) and word sounds (phonemes), which will help kids learn to read by sounding-out later. Rhyme also helps children learn about patterns, structure, and rhythm in language, both spoken and read.

Rhythm ~ the repetition of a beat or sound in a regular or predictable pattern

Rhythm is found all around us. From the ticking of a clock to the purring of a cat to a tune we hear whistled by a stranger on the street, rhythm is everywhere. For children, being able to create and use rhythm is essential. It can be an outlet for energy and a way to express emotion; it can help children gain a sense of confidence and success.

Activity/Discussion:

1. Ask the children to close their eyes (or blindfold them) and listen. What sounds do they hear? Where are they coming from? Compare indoor and outdoor sounds, or sounds in different rooms. Can the children guess what room they are in from the sounds they hear?
2. Make up "guess what's making the sound" games using sounds from odd things in the room, musical instruments, children's voices, etc.
3. Experiment with rhythms, using hands, feet, voices, rhythm sticks, or other instruments. Have the children make a fast rhythm. A slow one. The rhythm of a horse galloping. A snail crawling. Play "follow the rhythm." Have them copy a simple rhythm that you or another child plays. Ask different children to play different rhythms at the same time. Beat out the rhythm of a familiar song.
4. Form a symphony of sounds with real and unconventional instruments and give a "concert." Alternate loud and soft sounds, slow and fast rhythms; let children take turns conducting; ask different "groups" to play at different times or in different rhythms; alternate solos, trios, with "full orchestra" passages; form a marching band; let children dance or sing to the music.

The World Around Us

—Children and Drama

Adapting a picture book, such as *Go, Dog. Go!*, for the stage is a useful means of integrating play with learning. Children learn through exploration and discovery; what better way to nurture the intellectual, creative, and physical growth of a child than by allowing him/her to make connections between play and real life? As M.S. Barranger tells us in the book *Theatre: A Way of Seeing*, “Drama is an imitation of human events.” As children play at being astronauts, doctors, teachers, or firefighters, they are trying on roles they may be interested in pursuing in later life. Theatre works in a similar way: it presents characters and roles for its audience to examine. In this way, art does imitate life.

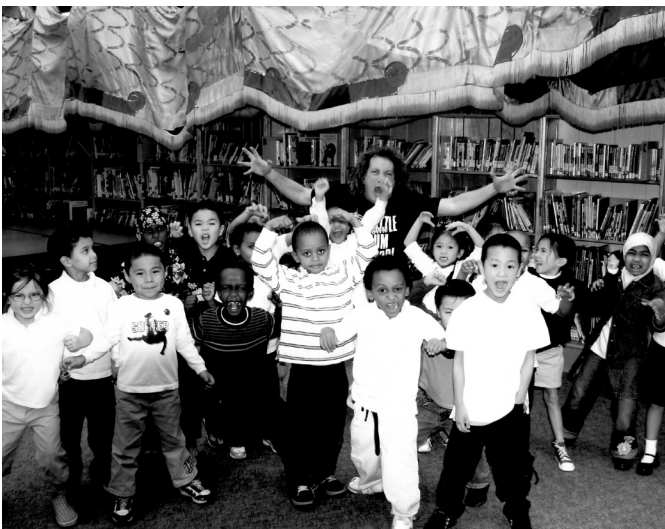
Exposure to the theatre is an important developmental experience for children. Being able to see this “imitation of human events” not only shows children the use and scope of creativity, but also allows kids to directly identify with characters who are dealing with real-life issues acted out before them. In their book *Theatre, Children and Youth*, Jed Davis and Mary Jane Evans assert, “Children or youth audience members, through identifying with the performance in a role modeling process may learn behavior patterns, moral concepts, and attitudes as well as facts.”

Virginia Tanner’s article, “Thoughts on the Creative Process,” illustrates that participating in guided activities can also provide valuable lessons for children. A student of Ms. Tanner’s brought in a book about rockets, and he wanted to incorporate the book into their class. Ms. Tanner, who, among other things, was a teacher of creative dance, used that opportunity to employ dramatic motion to teach the children about spatial relations, organization, and speed. Through her exercise, having the kids act as rocket ships cruising about the “space” of the floor, she was able to do three things: give the boy a sense of ownership of his educational experience, foster the kids’ creative selves, and teach life lessons.

Ms. Tanner’s example demonstrates one of the keystones to the utilization of creativity as instruction—structure. It might seem anathema to link creativity to structure and discipline, however, it is through such organization and regulation that one can find the freedom to be creative. Ms. Tanner asserts that our creative impulses need “the constant urging of the mind and body to reach out in new directions to find more than one way to solve a problem, so that within the structure of each new venture the individual may gain more knowledge, understanding and truth. These are the rudiments of working creatively with people.” Having no guidelines and no sense of direction can often be stifling to a child. But the well-ordered support and nurturing of creativity is vital to the growth of a child’s sense of self and his/her growing awareness of the world.

Activity

Clear a space in the middle of the room and designate this as the playing area. Now, have your students line up on one side of the room. You stand outside the playing area and call out “Go.” The students should walk through the playing area, making sure they don’t bump into each other. When you call out “Stop” they must stop instantly. Once they are going again you can call out “Drop,” when they must drop to the floor, or “Melt,” when they should melt as slowly as possible. You can call out “Stop” in the middle of melting as well. You can also add other words like “Jump” or “Skip” to add to the ways they can move throughout the area.



Fun things to do with Go, Dog. Go!

GET MOVING!

ExerDice Activity

Materials: Two large Styrofoam blocks, paper, markers, glue or tape

Making your dice:

- Use the two Styrofoam blocks to create two dice.
- Cut paper to fit the sides of the Styrofoam blocks.
- Print various ways to move on six of the pieces of paper and let the children draw pictures to depict the actions below the words. For example, run, walk, crawl, hop, spider-walk (on hands and feet), and tiptoe.
- Glue or tape these to the six sides of one die.
- Cover the second die with blank paper.
- On each side, print the number one, two, or three so that you have two of each number on this die.
- Ask the children to draw circles to represent each number under the number.

Playing the game:

- Gather the children together in a play area.
- Ask a child to roll the dice.
- Race around a designated area as directed by the way the dice land. For example, if the movement die lands with “hop” on top and the number die lands with “three” on top, the children should race around the designated area three times while hopping.
- The goal of the game is not winning the race, but rather following the directions indicated on the dice.
- Encourage the children to cooperate and help each other.
- Let each child take a turn rolling the dice.

Tip: In place of one of the movements on the movement die, print the word “rest” and draw a picture of a child lying down. If the ExerDice lands with the word “rest” on top, all should lie down and rest while they count to the number indicated on the number die.

