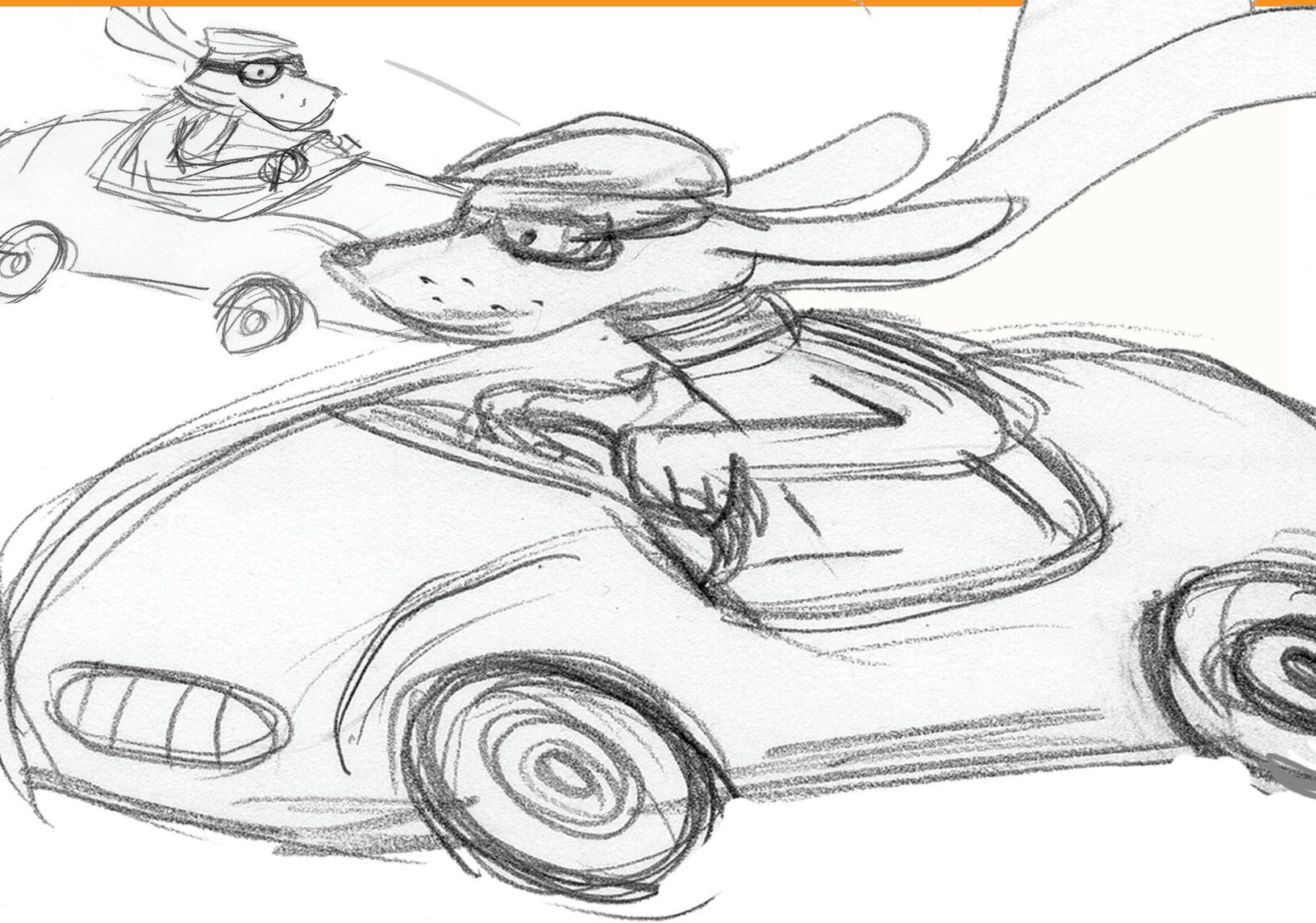


Seattle Children's Theatre

ACTIVE AUDIENCE GUIDE

Season 43, Show 1



Go, Dog. Go!

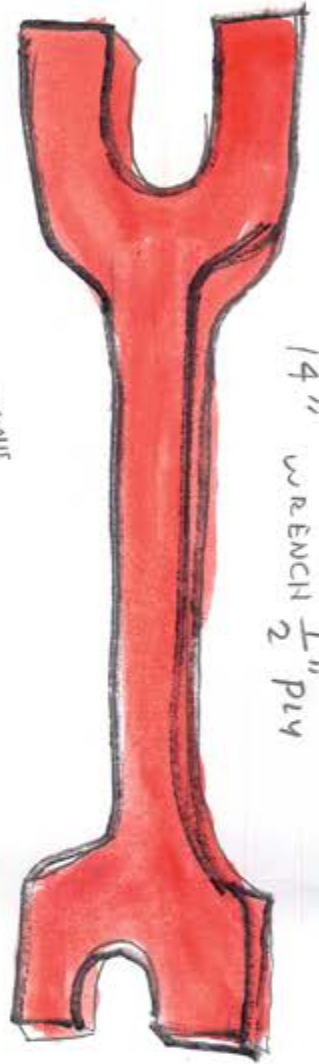
CUT OUT
GEL & TEXT APPLIED
BEHIND



2'0"



9"
SIDE VIEW



14" WRENCH 1/2" PLY



FIXED AXLE

center
block
HOLDS
AXLE
BIRD
&
PUSH ROD



6" WHEELS

LEATHER BIRD
FEET ATTACHED
TO WHEEL

1/4" STEEL PUSH
ROD



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SYNOPSIS

Be warned: This synopsis contains spoilers!

A latecomer enters the theater, is given a program and finds his seat on the stage. He hears strange noises in the distance, unsure of who or what might be making the sound. Standing up he reveals himself to be a black and white spotted dog, our emcee (MC). He discovers his tail and engages in a wild chase to try to catch it.

A hat appears from the sky. MC Dog reaches for the hat, placing it on his head. Just as he does, a dog playing an accordion enters. MC Dog recognizes the accordion-playing dog from a picture in the program. The accordion-playing dog acknowledges MC as the master of ceremonies. MC Dog wants none of those responsibilities.

A roller skate passes across the stage. MC Dog cannot resist and follows the skate. He tries on one roller skate and then another. He fumbles on the skates at first but soon finds a rhythm. He sets two small “poofs” of smoke on the stage, making the first picture in the book, and then with a flourish, black and white dogs on scooters, wagons and trikes cross the stage. One little dog goes into a doghouse and three big dogs go out. MC Dog skates off stage and takes a noisy spill.

A pink dog, Hattie, enters wearing an exceptional hat. She asks MC Dog if he likes her hat. He replies, “I do not.” Hattie leaves and MC Dog goes to his doghouse.

Red Dog, Blue Dog and Green Dog enter and climb trees. Yellow Dog enters and discovers there is no tree for him to climb. Red Dog, Blue Dog and Green Dog shift trees, but try as he might, Yellow Dog still cannot find a tree to climb. He does, however, find the sun. The sun is yellow.

MC Dog places a hard hat on his head and blows a whistle. The dogs prepare to build a house. All the dogs enter ready to work. After a while the dogs become tired of their efforts. MC instructs the dogs to continue. A jackhammer goes out of control and passes its “wigggle” to each one of the dogs. The dogs tidy their workstations. Now it is time to eat. A table is set for lunch. Hattie enters wearing a new hat. MC Dog does not like this one either. Hattie departs, leaving him a feather from the hat.



A ball is thrown onto the stage. The dogs go to play. They play baseball in and around the audience. Blue Dog hits a homerun. MC Dog changes the scene to a pond with the splash of a pail of water. It is nighttime. Three dogs at a party on a boat enter. The dogs sing together and blow out the candle inside their lantern, then they blow out the moon.

At the top of the second act the dogs snuggle in for bedtime. They play in, around and under the bed. They are reminded it is night, a time for sleep. The sun comes up and it is day. Blue Dog wakes up alone after sleeping in late and calls for the other dogs.

Big and little dogs enter driving in cars. One dog's car stalls and she fixes it. Two cars crash and the dogs start an argument. MC Dog gets them moving. The dogs drive fast. Hattie enters and again asks MC Dog if he likes her hat. He does not. All the cars stop and all the dogs get out. They go up a tree to a fantastic dog party. Hattie enters with her wildest hat yet. MC Dog considers it and announces that he likes Hattie's party hat. The dogs celebrate.

WE ARE ALL ON THE SAME TEAM

THEATER ETIQUETTE

The fantastic thing about going to see live theater is that it is a shared community event where everyone plays an important part. You hear pre-show announcements about theater etiquette every time you come to SCT. Happily, the vast majority of our audience members help us make the theater-going experience better for everyone by complying with the requests. But if you or the kids in your life have ever wondered why we ask the things we do, here are some explanations:

Please completely turn off all electronic devices including cell phones, cameras and video recorders.

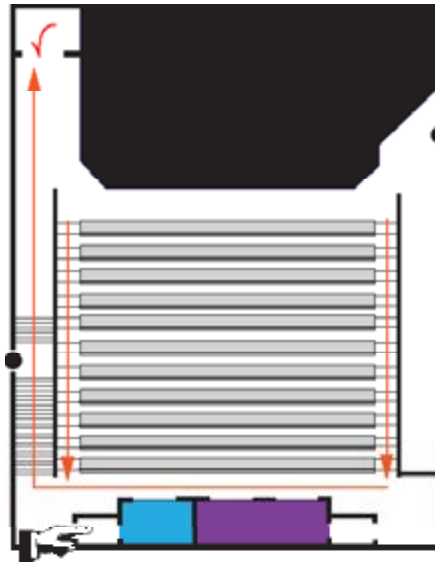
Why turn them completely off? So they won't get used. Airplane mode will stop incoming calls and messages, but it won't stop people from using their devices to take pictures, record audio or video, read books or play games during the show.

Phone calls and texting are a distraction to the audience and performers, and can pose a safety hazard as well as interfere with our sound system.

The distraction factor is an easy one to explain. It is very difficult for people to ignore a lit screen. Walk through a room where a TV is on and you are going to at least glance at it. In a darkened theater, eyes are drawn to the light. Everyone sitting anywhere behind someone looking at a lit phone will turn their attention to that phone. And the actors on stage can see the screen lighting up the holder's face. A ringing phone or text message alert takes everyone in the theater, on stage and off, out of the moment.

How does this create a safety hazard? Distraction can be a problem for actors and crew whose focus needs to stay on doing their work safely, especially when working on, with or around moving scenic pieces or as scenery is being lowered to the stage.

Do electronics in the audience really interfere with the sound system? Yes. You would not notice it over the speaker system in the house, but our crew is on wireless headsets, and electronic devices in the audience can cause interference. If crew can't hear cues and communicate with each other, they can't do their job safely or efficiently.



Also, taking pictures or video is not allowed.

We are fortunate to work with very talented performers, designers, playwrights and directors at SCT. One of our responsibilities to these artists is to help protect their work from illegal distribution or piracy. Contractually, the use of images of their designs and recordings of their work is very specifically controlled. We appreciate that people want to capture a memory to enjoy later, but it is actually a violation of contract, and of trust between the artists and the audience.

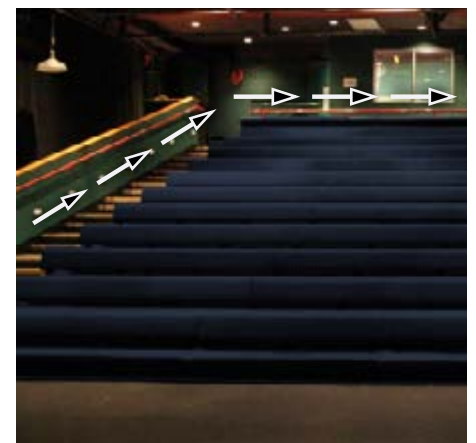
You are welcome to take pictures in the lobby, of family and friends in their seats before or after the show, or when talking to the actors at autographs after the show, with their permission. If you are not sure if a photograph is permitted, please ask.

If you are with someone who becomes noisy or restless, please be kind to your neighbors and use our quiet room which is located in the back of the theater over your left shoulder.

We love our audiences and want them to express themselves during the show—laughing, clapping, shouting in amazement. It's part of the community experience. But everyone has moments when they just don't want to be where they are. And sometimes they express this quite loudly. The quiet room offers a place to see and hear the show, while having a chance to settle in private. Please keep in mind that although it is called the "quiet room" it is not completely soundproof.

If you need to exit during the performance, please go around the back of the seats and down the staircase on the other side of the partition.

We're pretty sure no one wants to become part of the show if they need to run out of the theater to use the restroom or get a drink of water. The Alvord is a wonderfully intimate space. Exiting during the show will always draw some attention, but using the suggested path behind the partition avoids crossing directly in front of the stage.



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STATE LEARNING STANDARDS

Go, Dog. Go! touches on many themes and ideas. Here are a few we believe would make good Discussion Topics:

Creativity
Opposites
Reading

We believe that seeing the show and using our Active Audience Guide can help you meet the following **State Standards** (exact standards depend on specific grade level) and address these **21st-Century Skills**:

- **Growth Mindset** (belief that your intelligence and ability can increase with effort)
- **Perseverance**
- **Creative Thinking**
- **Critical Thinking**
- **Communication**
- **Collaboration**

Washington State K-12 Standards: Theatre Arts



Anchor Standard 1: Generate and conceptualize artistic ideas and work.

Enduring Understanding: Theatre artists rely on intuition, curiosity, and critical inquiry.

Anchor Standard 2: Organize and develop artistic ideas and work.

Enduring Understanding: Theatre artists work to discover different ways of communicating meaning.

Anchor Standard 7: Perceive and analyze artistic work.

Enduring Understanding: Theatre artists reflect to understand the impact of drama processes and theatre experiences.

Anchor Standard 8: Interpret intent and meaning in artistic work.

Enduring Understanding: Theatre artists' interpretations of drama/theatre work are influenced by personal experiences and aesthetics.

Anchor Standard 9: Apply criteria to evaluate artistic work.

Enduring Understanding: Theatre artists apply criteria to investigate, explore, and assess drama and theatre work.

Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.

Enduring Understanding: Theatre artists allow awareness of interrelationships between self and others to influence and inform their work.

Anchor Standard 11: Relate artistic ideas and work with societal, cultural, and historical context to deepen understanding.

Enduring Understanding: Theatre artists understand and can communicate their creative process as they analyze the way the world may be understood.

Common Core: English Language Arts

READING: LITERATURE

- CCSS.ELA - RL.1** Ask and answer questions about key details in a text.
- CCSS.ELA - RL.2** Retell stories, including key details, and demonstrate understanding of their central message or lesson.
- CCSS.ELA - RL.3** Describe characters, settings, and major events in a story, using key details.
- CCSS.ELA - RL.6** Identify who is telling the story at various points in a text.
- CCSS.ELA - RL.9** Compare and contrast the adventures and experiences of characters in stories.
- CCSS.ELA - RL.10** With prompting and support, read prose and poetry of appropriate complexity.

READING: INFORMATIONAL TEXT

- CCSS.ELA - RI.1** Ask and answer questions about key details in a text.
- CCSS.ELA - RI.2** Identify the main topic and retell key details of a text.
- CCSS.ELA - RI.3** Describe the connection between two individuals, events, ideas or pieces of information in a text.
- CCSS.ELA - RI.4** Ask and answer questions to help determine or clarify the meaning of words and phrases in a text.
- CCSS.ELA - RI.5** Know and use various text features (e.g., headings, tables of contents, glossaries, electronic menus, icons) to locate key facts or information in a text.
- CCSS.ELA - RI.6** Distinguish between information provided by pictures or other illustrations and information provided by the words in a text.
- CCSS.ELA - RI.7** Use the illustrations and details in a text to describe its key ideas.

R.F.S.*

- CCSS.ELA - RF.3** Know and apply grade-level phonics and word analysis skills in decoding words.
- CCSS.ELA - RF.4** Read with sufficient accuracy and fluency to support comprehension.

WRITING

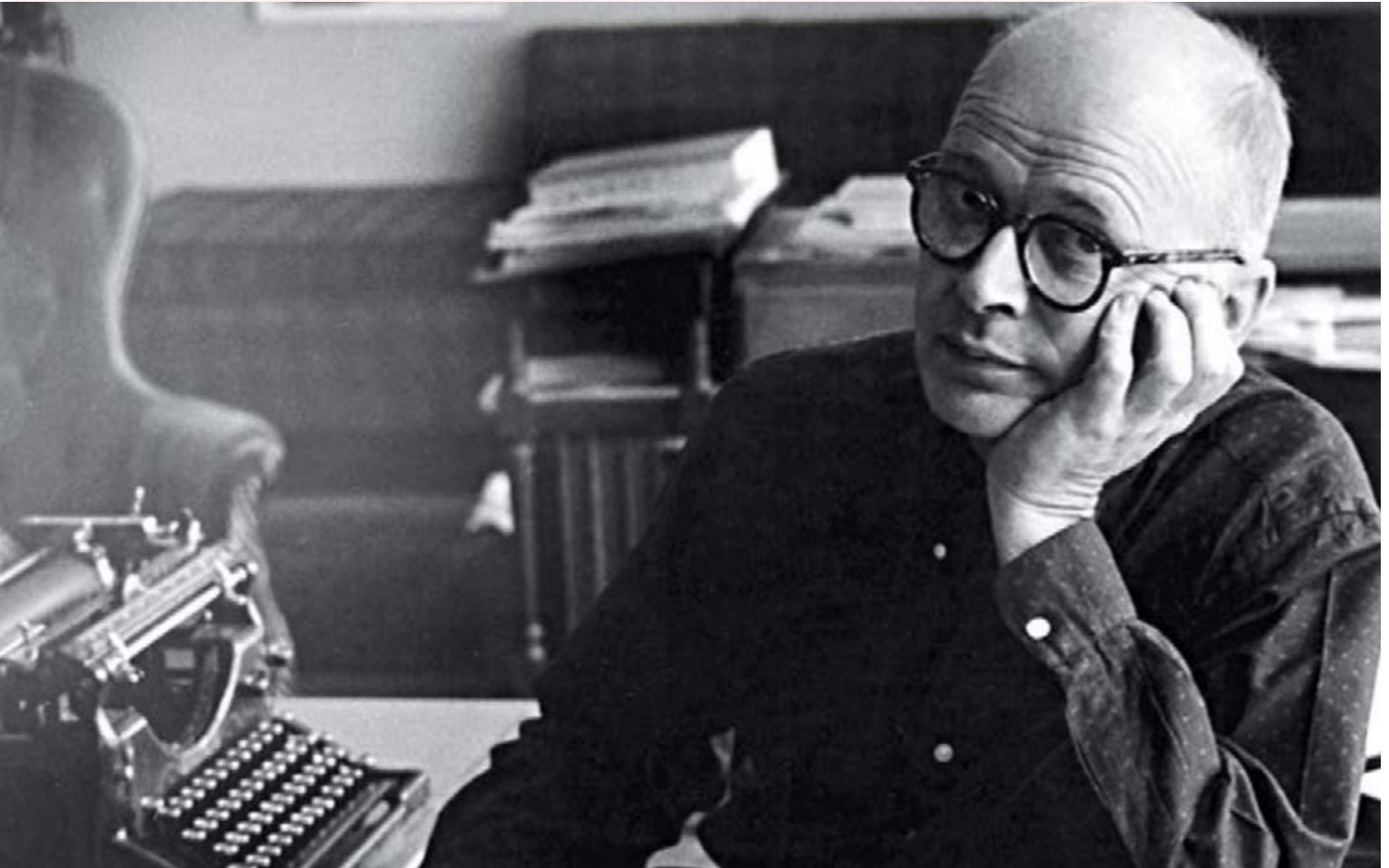
- CCSS.ELA - W.2** Write informative/explanatory texts in which they name a topic, supply some facts about the topic, and provide some sense of closure.
- CCSS.ELA - W.7** Participate in shared research and writing projects (e.g., explore a number of books by a favorite author and express opinions about them).

SPEAKING & LISTENING

- CCSS.ELA - SL.1** Participate in collaborative conversations with diverse partners about grade-specific topics and texts with peers and adults in small and larger groups.
- CCSS.ELA - SL.2** Ask and answer questions about key details in a text read aloud or information presented orally or through other media.
- CCSS.ELA - SL.3** Ask and answer questions about what a speaker says in order to gather additional information or clarify something that is not understood.
- CCSS.ELA - SL.4** Describe people, places, things, and events with relevant details, expressing ideas and feelings clearly.
- CCSS.ELA - SL.5** Add drawings or other visual displays to descriptions when appropriate to clarify ideas, thoughts, and feelings.

*READING: FOUNDATIONAL SKILLS

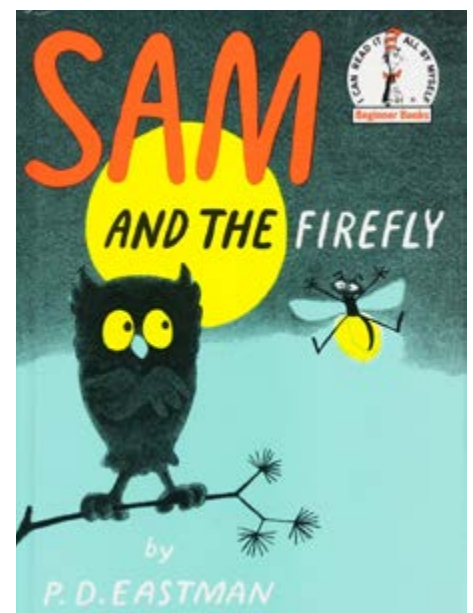
P.D. EASTMAN WROTE IT, NOT DR. SEUSS



Beloved children's book author and illustrator Philip Dey Eastman was born November 25, 1909, in Amherst, Massachusetts. After attending preparatory school at Phillips Academy and Williston Academy, he graduated from Amherst College in 1933. He then went on to study at the National Academy of Design in New York City.

In 1936, Philip moved to Los Angeles where he began work in the story department of Walt Disney Productions, working in production design and story, and as an assistant animator. While at Disney he met Mary Louise Whitham, who was working in the color model department. They were married in 1941. By 1942 Philip was working at Warner Brothers Cartoons.

Enlisting into the Army in 1943, Philip was assigned to the Signal Corps Film unit—a unit headed by Theodor Geisel (who would later become known to the world as Dr. Seuss). Philip did animation for training films and was a writer and storyboard artist on the Private Snafu series for *Army-Navy Screen Magazine*.



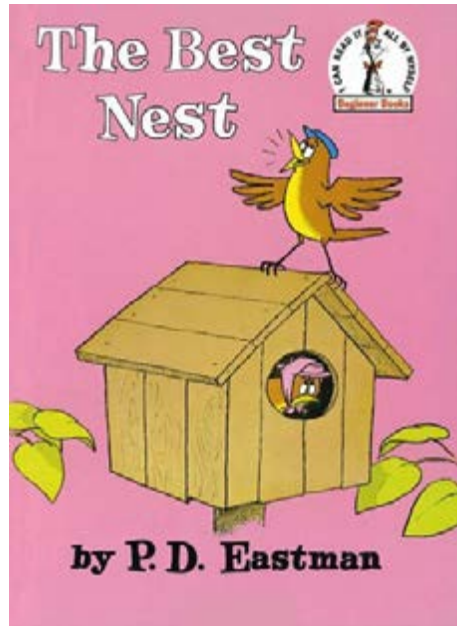
SOURCES*:

RandomHouseKids.com: [P.D. Eastman](#)

EarlyMoments.com: [P.D. Eastman](#)

The Official P.D. Eastman Site: [P.D. Eastman Books](#)

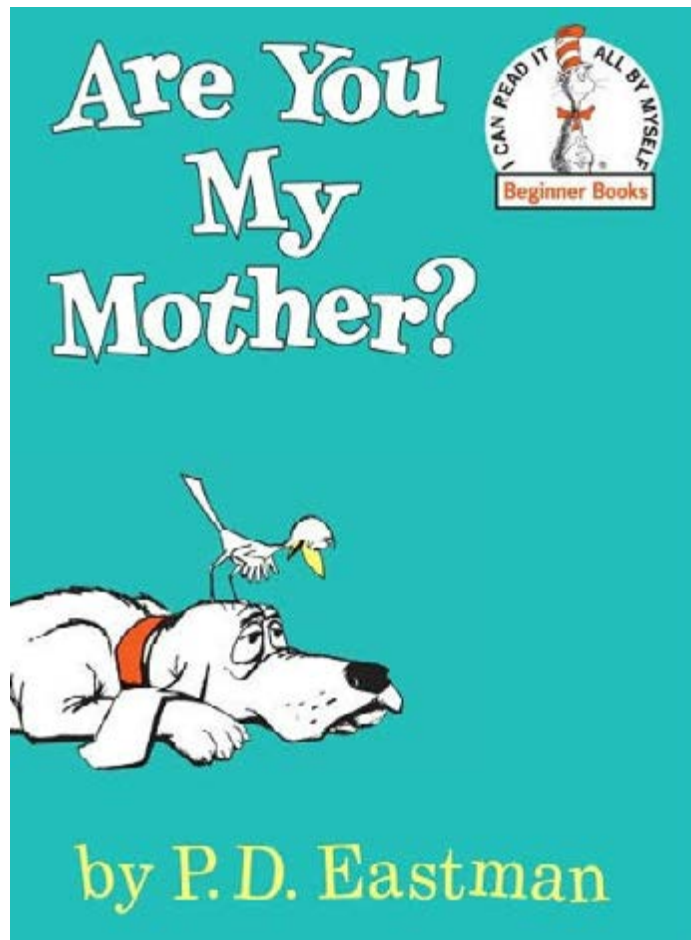
*All active links can be found on the interactive AAG, free for download at [sct.org](#)



After World War II, Philip began working at United Productions of America (UPA), where he was a writer and storyboard artist. While there he helped develop the character Mr. Magoo. He was co-writer, with Bill Scott, of the screenplay for *Gerald McBoing-Boing*, which was based on a children's phonograph record written by Dr. Seuss. It won an Oscar for Best Animated Short Subject in 1951. He also wrote and storyboarded various educational films while at UPA.

Philip and his family—which now included two sons, Alan and Peter Anthony (Tony)—moved from Los Angeles to Westport, Connecticut, in 1954. Philip was doing freelance comic book and television advertising work, when his friend Theodor Geisel approached him to write for a new series of children's books he was starting at Random House called Beginner Books. By 1958, Random House had published Philip—now P.D.—Eastman's first children's book, *Sam and the Firefly*.

Because his best-known books were published in the Dr. Seuss Beginner Books series with the Cat in the Hat's iconic image as a logo on the cover, it is easy to understand how people tend to think they were written by Dr. Seuss. P.D. Eastman, like many children's authors, was inspired by Dr. Seuss, but he was no copycat. He wrote and illustrated in his own voice and own distinct style.



By the time of his death on January 7, 1986, P. D. Eastman had written and/or illustrated 18 children's books, including *Are You My Mother?*, *Go, Dog. Go!*, *Sam and the Firefly* and *The Best Nest*. Random house has sold over 31 million copies of his books, which have also been translated into over a dozen different languages.

Some of P.D. Eastman's most popular titles:

Sam and the Firefly

Are You My Mother?

Go, Dog. Go!

The Best Nest

Flap Your Wings

Big Dog... Little Dog

A CHAT WITH ALLISON GREGORY AND STEVEN DIETZ: PLAYWRIGHTS

Please tell us about your working process as co-playwrights.

A playwright does two important things. One: decide what the story of the play will be. When a playwright does an adaptation (taking a book and making it into a play—like we did with *Go, Dog. Go!*) the story has already been created.

Two: decide how that story will be presented onstage—how will this story turn into a “play?” For example, will the story be told through characters talking (dialogue), or through visual effects like scenery, lights, costumes (spectacle), will there be music and how will it be used (sung or underscored), will the characters talk directly to the audience (direct address) or will they pretend the audience is not there? Most plays have some combination of all these things, but if you think of the play as a “recipe,” the playwright gets to decide how much of each “ingredient” to use.

As co-playwrights, we had twice as many responses to the book to choose from than we would have had alone. Along with composer Michael Koerner and set designer Michael Sommers, we tried to find the main action or event (what is happening right now) on every single page of *Go, Dog. Go!* (this is not as easy as it seems) ... and then we tried to find a way to show or tell that action or event on stage.

We are also co-parents (!), and at the time of making *Go, Dog. Go!* our daughter Ruby was three years old. This meant we also had the chance to learn from Ruby what she loved and/or remembered, night after night, about the book ... and that helped tell us what to focus on in our work as co-playwrights.

What was a particularly interesting or unusual challenge on this project and how did you set out to solve it?

We decided right away that (other than Hattie’s final song) we would not add a single word to the play that was not in the book. The simplicity of the book’s few words—and the wonder evoked by the wonderful illustrations—those would be the only building blocks of our play. This was right, ultimately—but at first we thought: “So, okay, they say ‘Play dogs, play!’ ... but THEN WHAT?”

Ultimately, we tried to do with the play the same thing most parents likely do with the book when they read it to their child: they spend a lot of time on a single page. You don’t necessarily turn the page of *Go, Dog. Go!* when you’ve read all the words on that page; you turn the page after your child has asked you 1,257 questions about every little possible thing that is on that page.

We tried to go “down” into the book instead of opening the book “out.” This was hard (and fun) at first, since we’d work for six hours on a section of the book and then we’d “run” what we’d done that day ... and it would be about 16 seconds long! But enough of those small moments eventually turn into a play—a play built from the inside out, in very, very small increments.

We should also note that Michael Koerner left our first meeting in Seattle and went back to his home in Minneapolis and wrote the ENTIRE SCORE to the play. Before we had even written any of the play, or knew anything about the play—other than the possible structure. And he didn’t tell us he did this! He just showed up a month or so later at our second meeting, sat at the piano in our Queen Anne home and said, “How about something like this?” ... and played the exact full complete score that audiences will hear in 2017. So, our first job had been to explore the book. Now our job was to fit our “exploration” to this absolutely amazing and surprising music.





What in your childhoods got you involved in theater and to where you are today?

ALLISON: The very first play I saw was when I was in sixth grade. It was a college production of *Brigadoon*, and I was in awe of the actors and the music and dancing and lighting and costumes—it was a completely different world, and I was transported in a way I'd never been before. It felt especially magical because it was live, happening right before my eyes, and not on a TV or movie screen. I'm pretty sure I fell in love right then and there—but I never imagined it was a world I could be part of, and I didn't see another play till years later. When I was in high school the dance club did a concert and when I saw that, I knew I wanted to dance. I took lots of dance classes, listened to music that inspired me, and for the first time felt like I knew something. I knew this was what I wanted to do: perform, create, absorb, investigate, and communicate through movement and music and words. And I still love doing all of that.

STEVEN: I think I was in a play before I ever saw a play. And this was not in my childhood—it was in 9th grade. I had no exposure to theater in my childhood. Then, a high school friend's mom was a professor at a performing arts college in Denver and I tagged along to some shows there. They stayed with me in a big way, and then when I got to college I got more serious about directing and, later, playwriting. My great good fortune is that it never dawned on me that I couldn't find a way to do this with my life. I have my parents (who supported me fully though they knew nothing whatsoever about the theater) to thank for this—fully and completely.

Allison Gregory started as a dancer. The first play she was in was during college, where she was cast as an Amazon warrior. She is 5 feet 3 inches tall. Later, she got into acting and moved to Hollywood, where she did many commercials and some not very good television shows. She didn't start writing till much later when she met Steven Dietz, who inspired her to be a playwright. She also married him. Her favorite things are horses, homemade cookies, laughing, her kids Ruby and Abraham, and her supportive friends. She thinks SCT is an amazing place and is delighted to be back.

Steven Dietz is a playwright, director, teacher, husband, father and baseball fan. At SCT, he's helped create Still Life with Iris, Honus & Me, Jackie & Me and The Rememberer—but Go, Dog. Go! remains his favorite play for kids and their adults. Go Mariners!

ABOUT THE SET DESIGN FROM MICHAEL SOMMERS SET DESIGNER

Once upon a time, long, long ago, perhaps it was before you were born, in a sunny dining room in Seattle there was a table. And piled on this table were paper and pencils, and Post-its and markers, and technical drawings of the theater and schedules and budgets and, of course, snacks and coffee. And around this table sat a director, a choreographer, a composer and a designer and they each had a copy of *Go, Dog. Go!* They read the story and looked at the pictures. Then for three (or was it two?) days they played, acted out, laughed, said “good idea” or “that will never work!” They began to make rules and choices, and tried to imagine how *Go, Dog. Go!* could move from the pages of Eastman’s book into a play for the Seattle Children’s Theatre stage.

Now 15 years later, as we revisit our production of *Go, Dog. Go!*, I invite you to look at the choices we made. Here are some questions and things to think about as you watch *Go, Dog. Go!*.

How do we use scale (what size things are in relation to their real-life size) to make a Ferris wheel or a party in a tree?

How does the page of a book come alive on stage?

What images and details of Eastman’s illustrations are used and what artistic freedom did we allow ourselves to adapt this charming story and delightful world so it could live as theater in front of you?

How do the set and props and costumes and lights and music and choreography and the script and, of course, the actors (or should I say dogs?) all work together to make you laugh, think and imagine as only theater can make you do?

After the show read the book.

I do like her hat.

Dogs in a boat?!!!!!?

Dogs having a party on the top of a tree!?

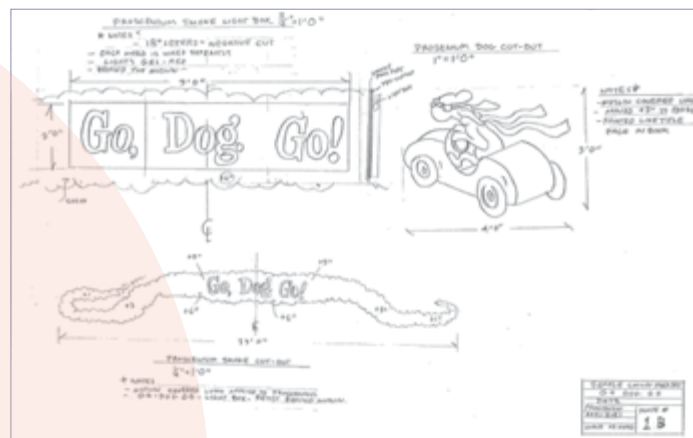
Dogs racing around in cars?!!!!!?

Dogs on a Ferris wheel?!!!!!

Dogs all tucked into bed and fast asleep with the Moon in the window???!!!!!



White model of the set. A white model is used by designers in the early part of their process to experiment with shape and the use of space, so there is no color added to it.

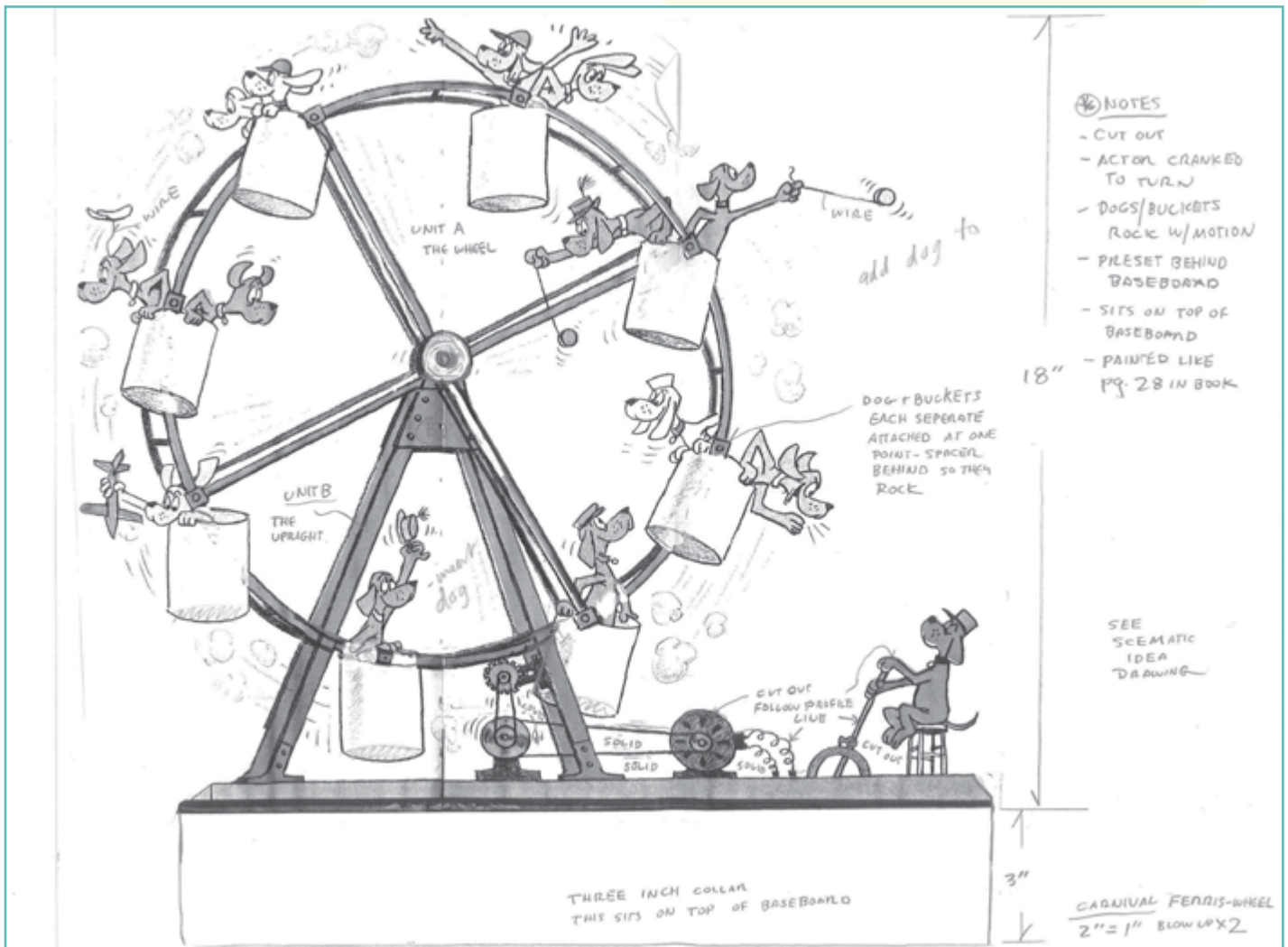


Once the design has been decided, Michael had to draw all the elements needed to build it, including measurements and instructions for the scene shop. This piece of drafting shows the decorative pieces used on the top of the set.



Do you see the backwards word “Dog.” cut out in this box? And the light bulbs? What do you imagine this will be used for? Look at the picture of the white model again for a clue.

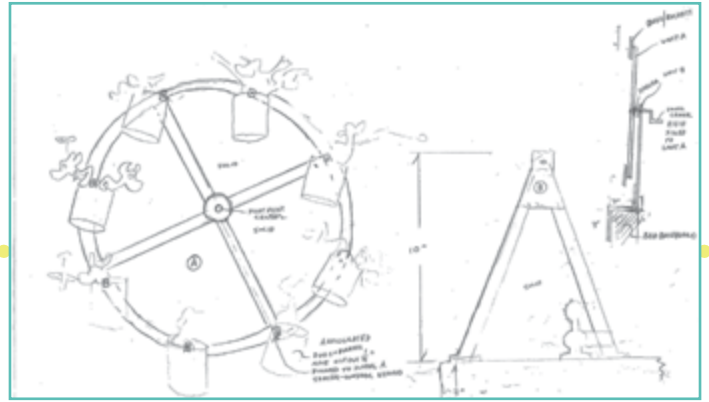
Scenic carpenters Ron Darling and Brian "Chili" Culver loading the set into the theater. (All production photos in this article are from the 2010-11 season production.)



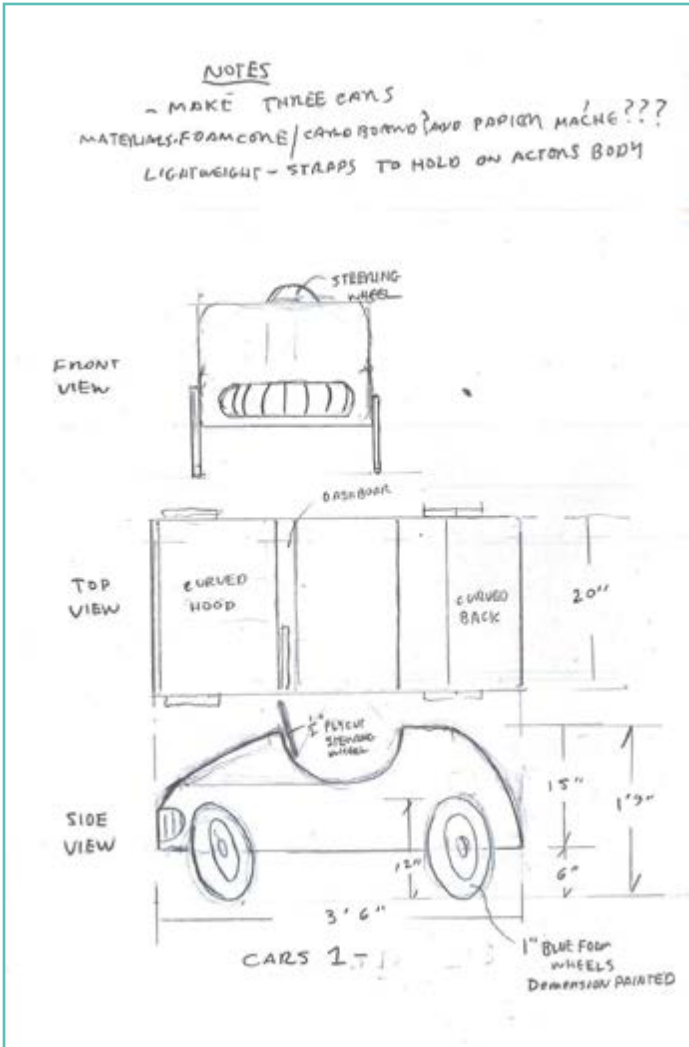
Michael had to figure out how to make pictures in the book work in 3D on stage. For example, if you took the picture of the Ferris wheel and rotated it, the dogs would be upside down part of the time. You can see the note on this drawing about attaching the buckets the dogs ride in to the wheel at just one point, so they will rock as the wheel turns but stay upright.



The Ferris wheel in action. (Pictured is Angie Louise.)



Details and a side view of the Ferris wheel structure



Pictured: Hana Lass and Basil Harris

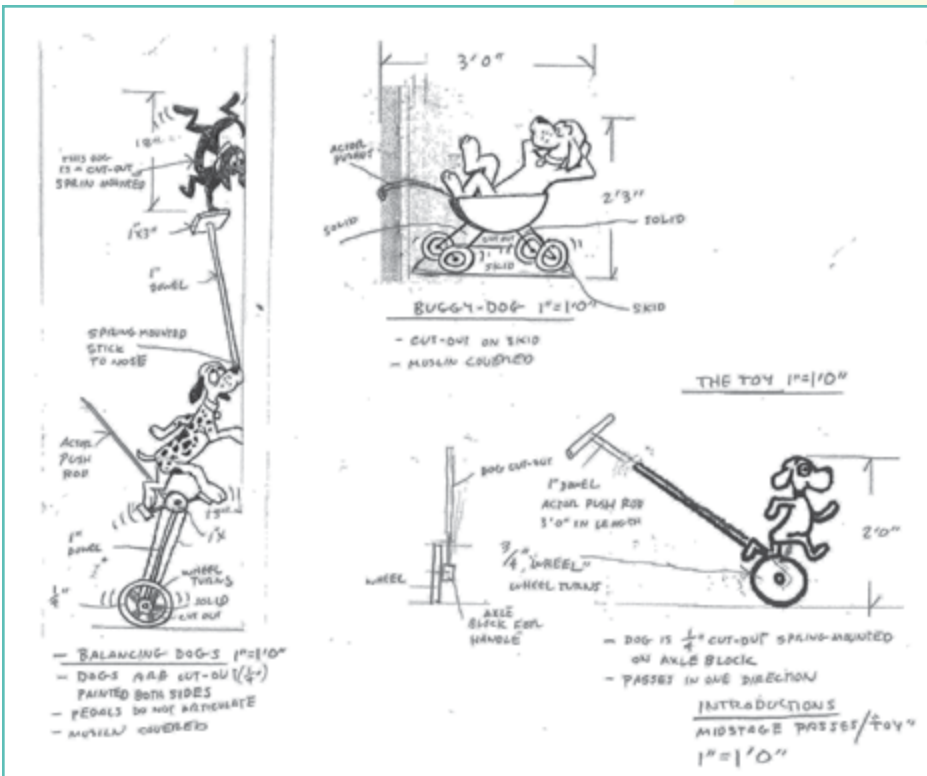


How do the costumes help it look like the cars are moving?



Samples of paint color for the designer's approval, inspired by the book

Plans for some dogs on wheels that cross the stage at the beginning of the play



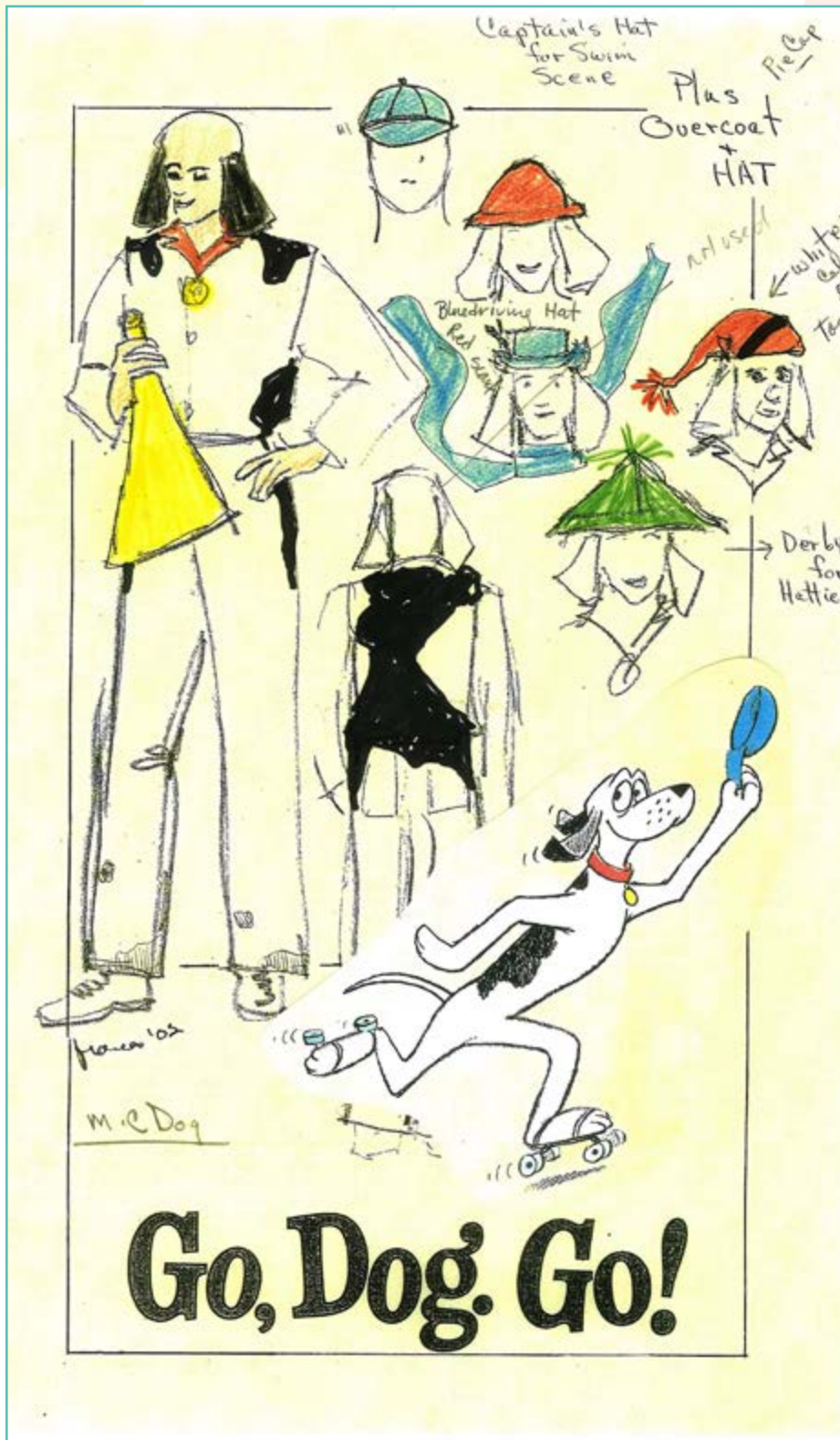
Finished products



Scenic artists Jeff Cook, Caitlin Carnahan, and Jennifer Law at work painting the set. How many set pieces can you find in this picture?

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ABOUT THE COSTUMES FROM FRANCES KENNY, COSTUME DESIGNER



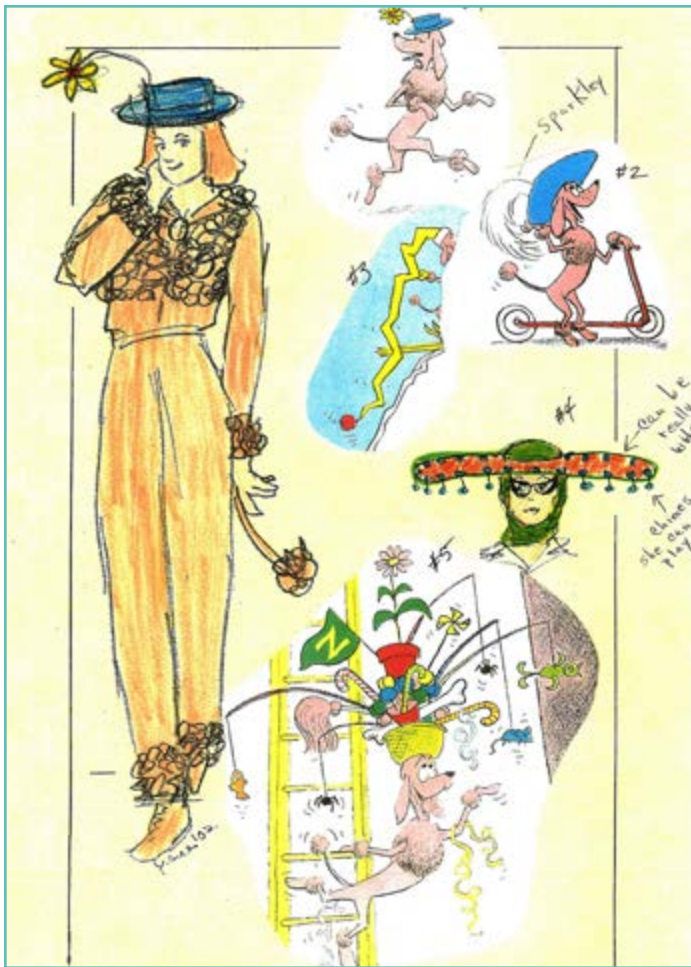
During our initial design meetings for *Go, Dog. Go!* our goals for costume design were to allow the personalities of the actors playing the dogs to shine; to allow freedom of movement for the very busy dogs in the show; and most of all, to make the dogs relatable and approachable to our audience. Since the colors in the book are so bright and distinctive, the costume, set and prop departments all worked together using the same color palette to bring the book to life.

The simplicity and familiarity of coveralls and high-top tennies were a good solution to suit this production. They allowed freedom of movement, united the look of the dogs regardless of gender, and provided a perfect canvas for the spotted and black and white dogs as well.

Coveralls were made for each actor out of stretch cotton which was dyed to match the colors in the book. Tennis shoes were painted, caps dyed, socks and materials to make the many hats were found to match the color palette.

One of the funniest sights in the costume shop during the construction of the costumes was the approximately 40 pairs of colored ears waiting to be attached to the many hats worn in the show! Since the actors have so much action and change hats so often, to safeguard against someone losing their ears during a performance, ears were put on each hat instead of on the actors' heads.

Frances' costume design for MC Dog, including the hats he wears in the show. All these costume sketches are from the original production in 2003. The designs have stayed the same, with a few minor adjustments.



Hattie's costume. Since most of the wonderful hats she wears follow the designs in the book, it made sense for Frances to include the book's pictures on the sketch. The play adds one more hat for Hattie, and Frances drew that one herself.

Another costume challenge was making Hattie's big hats! While trying to maintain the scale and look of the hats in the book, making them light and secure on the head of the actor is most important. Hattie needs to move, sing and perform, and we are striving to figure out how to keep an enormous hat where it's supposed to be on a moving head! We want Hattie to have all the confidence she needs to give it her all when she asks, "Do you like my hat?"

In theater, it takes many hands, the collaboration of ideas and everyone's amazing theater experience to bring a vision to life. The positive adventures and colors of *Go, Dog. Go!* give our work a lift and lightness of spirit—and, of course, we can't get the songs out of our heads!



Green, Blue, Red and Yellow Dog's sketches also show black and white costumes, because all the actors are black and white dogs at the beginning of the play.

DOGS AT WORK

DOGS AT PLAY

Rescue worker and a search dog outside a building in Oklahoma that was hit by a tornado



This is how sled dogs train in non-snowy months. Dogs can train as young pups in snow as well, especially those that live in the higher northern climates.



Welsh Sheepdog herding geese



G*o, Dog. Go!* is a delightful story about dogs working and playing together. In real life, there are some dogs who have jobs to do. That doesn't mean they never play, but they have training to do special things that help humans. Most dogs don't work, but even though their days are filled with play, they have a kind of job to do—being part of our families. And we have a job to do for any kind of dog that is in our life. Our job is to take care of them and treat them with love, loyalty and respect.

Let's explore what some working dogs do in our communities and how playing dogs enrich our lives.

Working dogs are inspiring and fill us with awe. In situations where people are lost in an avalanche or trapped in rubble under a fallen building, rescue dogs use their amazing senses of smell and hearing to find humans and animals. Rescue dogs sniff and listen for low voices or breathing, and when they find someone who may be stuck, the rescue dog alerts their human partner so that partner can help the trapped victim. K9 dogs are terrific partners for the police as they also use their senses to find things like hidden drugs, firearms or even missing children. K9 dogs also protect their human partners from dangerous criminals by attacking on command. Rescue and K9 dogs are very strong, obedient and incredibly loyal to their partners.

Other kinds of working dogs help ranchers or people in remote, snowy areas. Ranch herder dogs help their human farmers control large herds of sheep, cows and other animals, protecting them from dangers like foxes, snakes and thieves. Sled dogs provide transportation in winter by pulling sleds carrying people and supplies in areas where motorized vehicles cannot easily get around. These dogs are hardworking, strong canines that love to work outdoors.



Seeing-eye dog guiding its blind partner



Participant in the Warrior Games with his service dog. The Department of Defense Warrior Games introduce wounded, ill and injured service members and veterans from all branches of the military to Paralympic-style sports.



Working dogs also help people with disabilities or certain medical conditions. You can find a guide dog helping a blind person cross a street safely, a hearing dog alerting their deaf owner if the door bell has rung, or a service dog retrieving a fallen remote control for their owner who has limited ability to move. These working dogs go through enormous amounts of

training in order to assist their human correctly. To be considered to be a guide, hearing or service dog, a dog first goes through tests as a puppy to see if they are easily trainable. If they pass, then they go through intensive training to learn how to help people with very specific needs. This can mean sensing physical changes in their human's body, like high blood sugar levels or the start of seizures. It can even mean learning how to use human tools, like light switches, drawer pulls and mail boxes. After training, these working dogs get paired up with a human to assist.

As we mentioned before, not all dogs are trained to be working dogs. Most dogs are playing dogs and part of the lives of their human families. They are cute, funny, playful, and bring happiness to animal lovers all over the world. These dogs love to run around, play fetch and dig holes. We are proud when they learn tricks like rolling over, fetching the newspaper or giving us a high five. We might laugh when we see them roll in the mud or chase their own tails. While playing dogs may not have the kind of special training working dogs get, they keep an eye out for us just the same, barking if they see or hear something unusual, staying by our sides when they sense we may be sad, sick or upset about something. They provide us with love that keeps our hearts filled with joy and contentment.

As much as you may love all dogs, be sure to always ask the owner if you may pet their dog. Working dogs are usually not available for casual attention because they are busy keeping their partners safe. Playing dogs are usually eager for affection, but you should always ask for permission. Hip Hip Hooray for dogs! Go, Dogs! Go!

TALKING OPPOSITES

Go, Dog. Go! uses opposites to tell some of its story. For example, the green dog is UP and the yellow dog is DOWN. The blue dog is IN, the red dog is OUT. The word “opposite” is related to words like “oppose” and “opponent.” Opposites are pairs of words that have meanings so different that they seem to oppose each other. Not all words have opposites. Many nouns (persons, places or things) don’t have opposites. What’s the opposite of a banana?

Another word for opposites is “antonyms.” One antonym for cold is hot. One antonym for closed is open. The word “synonym” means “the same” or “similar.” One synonym for cold is chilly. One synonym for closed is shut. When looking up a word in the dictionary or online, synonyms and antonyms can be found along with the word’s meaning. For example, Wordsmyth.net defines the word “find” as “to come upon or recover after losing or searching for.” A synonym listed is “locate” and an antonym listed is “lose.”

Two things can be different from each other without being opposites. Take two breeds of dogs: Saint Bernard and Chihuahua. They aren’t exact opposites of each other, but some words that describe them are. Saint Bernards are **LARGE** dogs weighing over one hundred and fifty pounds. Chihuahuas are **SMALL** dogs weighing less than eight pounds. **LONG** hair covers a Saint Bernard’s body, while **SHORT** hair covers a Chihuahua’s body. Even some of the things they like can be described in opposites, as the Saint Bernard is known to love **COLD** weather and the Chihuahua loves when it’s **HOT**.

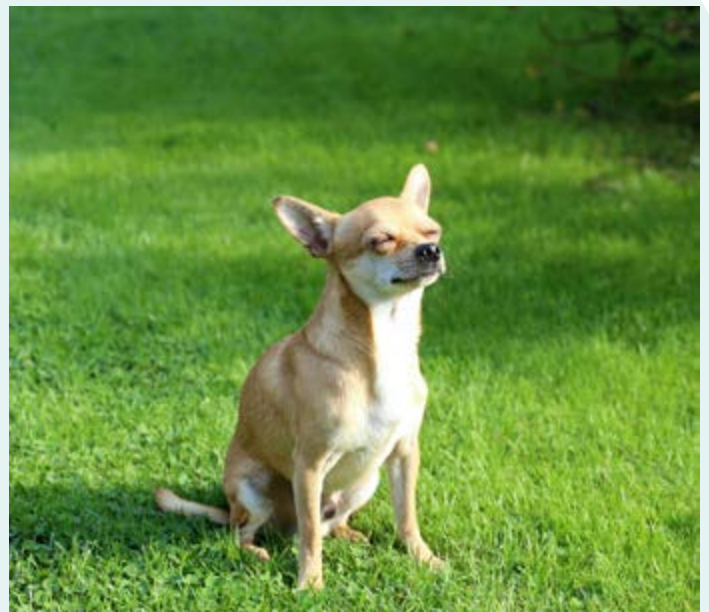
Let’s think about antonyms another way. What would it be like if there were no opposites? What would it be like if there was only up, hot and sad? Or down, cold and happy? What if you could lose things but never find them? Maybe sometimes you like to be quiet and sometimes you like to be loud. What if you could only be one way all the time? Opposites and differences make our lives much more interesting.

At school, teachers often ask you to compare and contrast things that you talk or write about. This encourages you to make connections between ideas and develop your thinking skills. Opposites are not just useful in writing; they are part of math, science and problem solving. Staying curious about the differences and similarities in your world is an exciting way to learn. Thinking about differences and opposites helps you gain a deeper understanding of the items you are comparing, their relationship to one another and what makes them special.

What would it be like if there were no opposites? What would it be like if there was only up, hot and sad? Or down, cold and happy? What if you could lose things but never find them?



Saint Bernard



Chihuahua

CONNECT THE OPPOSITES

DRAW A LINE FROM EACH PICTURE TO THE BOX WITH THE OPPOSITE WORD. THEN DRAW THE OPPOSITE IN THAT BOX!



FRONT

SAD

BEFORE

EMPTY



HAPPY

BACK

FULL



AFTER

EVERY PICTURE

TELLS A STORY

G*o, Dog. Go!* is a book that uses pictures and words working together to tell a story. You could understand most of the story by just reading the words, or you could understand most of the story by just looking at the pictures. But put them together and you get the whole dog adventure. For example, without words you might not understand that the pink dog is asking the yellow dog if he likes her hat, and that he says no. And without pictures you might not understand that the pink dog's hats get more and more complicated each time she asks. Words and pictures are a powerful team.

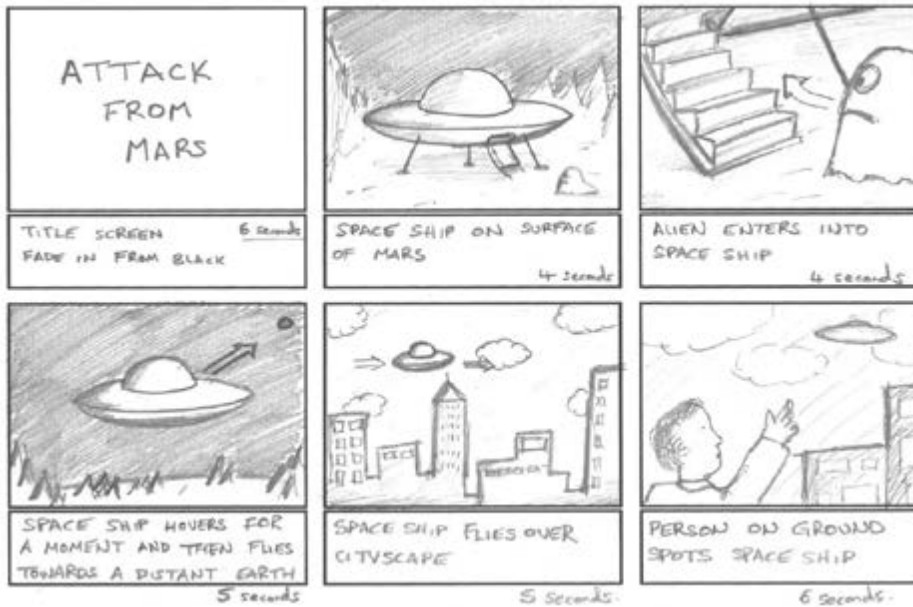
The great thing about picture books when you're just learning to read, is that you can still be a storyteller even if you don't know the words yet. You have a wonderful imagination, and it sees things in the drawings that tell stories all by themselves. So even if you can't yet read "Two big dogs going up. One little dog going down," you see two big dogs going up and one little dog going down, plus you notice they're on a rollercoaster which is something the words never say, and that makes the story even more fun.

For thousands and thousands of years people have been telling stories with pictures. Even in a time before wheels were invented, before people could build buildings or make metal tools, there were great artists. They left paintings on cave walls. Some paintings are 30,000 years old. This art eventually evolved into picture-writing, a language of symbols and pictographs called glyphs. Only later did the invention of writing develop in China in 5,000 BCE.

This picture, from the wall of a cave in France, is about 17,000 years old—12,000 years older than the first written word. What story do you think the people who drew this picture were telling?

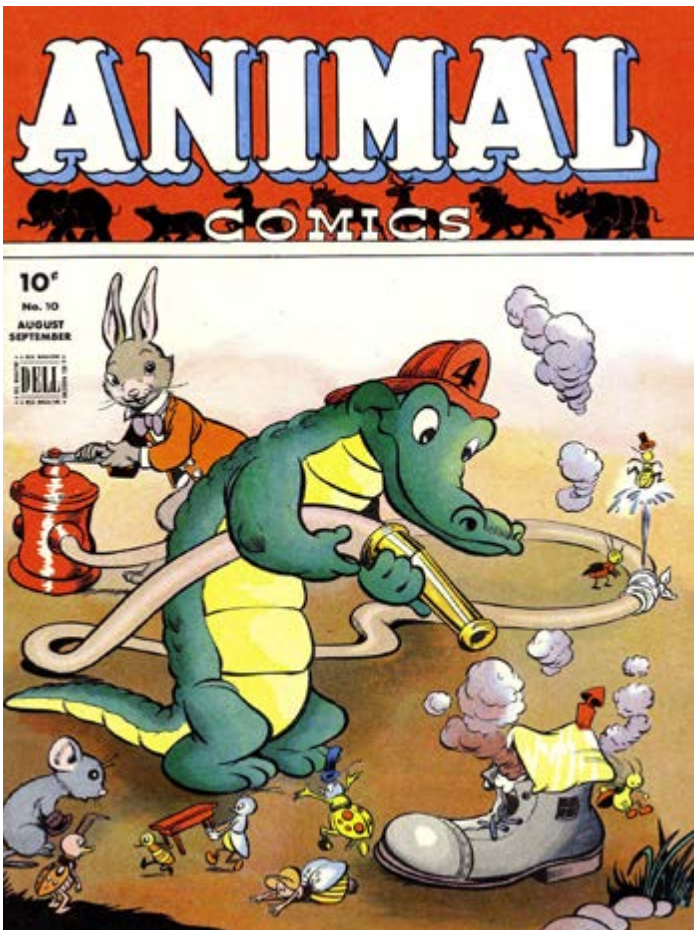
For thousands and thousands of years people have been telling stories with pictures. Even in a time before wheels were invented, before people could build buildings or make metal tools, there were great artists.





In modern times, most movies begin with pictures. Storyboard artists make thousands of sketches of different images and put them in order. They usually draw these sketches by hand, using pencil or pen. Then the director uses those pictures as a guide to make the movie. This is true for cartoons, but also for movies that use live actors, like *The Wizard of Oz*, and for movies that use computer animation, like the *Toy Story* series.

This is an example of a storyboard. There are words describing the drawings, but do you need them to understand the story?



Of course, lots of books use pictures to help tell stories: “Look Inside” books, pop-up books, “How Things Work” guides, “Touch & Feel,” “Look & Find” books, and books with flaps and tabs to open and pull, revealing each page’s surprises. So do comic books. They are almost always drawn by hand. Today, people of all ages read comics. Japanese comic books, called “manga,” are very popular all over the world. Comic books that tell longer and more complex stories are called graphic novels.

This is the cover of a comic book from 75 years ago. There are a lot of things happening in the story it’s telling.

Reading books with pictures is not only fun, it teaches us to look closely, pay attention to details, and think and talk about the story being read, or read aloud alongside what we see. It also teaches us that no story is complete without our imagination.

A lot has changed in the world since people first began to draw pictures on cave walls thirty thousand years ago. Today we have many more ways to help us express our thoughts, feelings and stories. But pictures are as important to us as they have ever been.

DOGS AND HUMANS: TWO OF A KIND

One afternoon, a young man named Pete was drowsy and felt the need for a nap. He got on the sofa, adjusted a pillow, flopped down and rolled back and forth a few times to find a comfortable position, then took a deep breath and exhaled slowly before closing his eyes. His trusty dog, Repete, always happy for nap time, jumped on the end of the sofa, walked around in a circle three or four times to smooth out the cushion with his paws, flopped down, inhaled deeply and then let out a long exhale before closing his eyes and falling asleep.

After his nap, Pete stood up, raised his arms over his head to stretch, arched his back and opened his mouth in a wide yawn that curled his tongue. Repete jumped off the sofa, arched his back to stretch his front legs forward, then moved his body forward to stretch his hind legs back and opened his mouth in a big yawn that curled his tongue upward.

This is only one example of the many ways that dogs and humans share similar behaviors, some of which come naturally to the dog, and others which may be attributed to the way that “man’s best friend” has observed humans act, or what dogs have learned to do through training. People are highly amused when animals like dogs behave in a manner that can be described as “human,” as countless postings on social media and the Internet will show. While it’s true that dogs are quite adept at learning any number of tricks, their natural behavior that is similar to what we humans do is particularly interesting to explore.

For thousands of years, dogs have been associated with humans. Our familiarity with dogs has given us insights into the way that dogs communicate, so it’s only natural

Eyes can express emotions in similar ways that humans do. If a dog is worried or concerned, or is looking for something or someone, the eyes will dart back and forth with furrowed eyebrows.

that we look for similarities in our behavior to try and explain what it is that these creatures are telling us. Dogs use a variety of vocal and physical techniques to express themselves.

Barking is a way to alert or warn, also a way to greet or show joy. Whimpering or whining is a way to show

frustration, anxiety, or anticipation of a fun activity. Growling can be an aggressive response to danger or fear, and it can also be used to show excitement during playful activity. Affection is shown by nuzzling up against us or by licking our hands and face, and trust is displayed by rolling over for a nice tummy rub.

A dog’s face, head and ears are great indicators of emotions: ears and head up can mean curiosity or being on alert; ears back and head down can indicate being frightened or alarmed. Eyes can express emotions in similar ways that humans do. If a dog is worried or concerned, or is looking for something or someone, the eyes will dart back and forth with furrowed eyebrows.



IHeartDogs.com: [7 Things Dogs and Humans Have in Common](#)

Wikipedia.org: [Dog Communication](#)

HuffingtonPost.com: [Here's How your Dog Really Feels about You, According to Science](#)

Rover.com: [An Illustrated Guide to Dog Behavior](#)

Dogster.com: [How Do Dogs show Affection to Humans?](#)

*All active links can be found on the interactive AAG, free for download at sct.org



This, accompanied by turning the head from side to side, is very much like the way people act when we are concerned or looking for something. Dogs will often sit, look at us and tilt their head to the side as if they are trying their best to understand what is going on (we sometimes call this the “Huh?” look), and people do something very similar.

Dogs physically show happiness or enthusiasm by jumping up and down and running in circles, accompanied by excited vocal sounds. A dog that loves to go outside for a walk, for instance, will often do this when the owner provides some type of signal, either a verbal command that the dog has learned to understand or a physical one, like grabbing a leash and heading to the door. These physical traits are very similar to the way small children express the same emotions. A child will bounce up

and down, wiggle and flap their arms when they are excited, and offer squeals of delight when they anticipate a fun activity.

As children grow, they develop language skills and can better communicate what they are feeling or needing. Dogs, however, can't develop speech, so they continue to rely on their established methods to let us know what they want. Some behaviors are very specific, like standing at the door to say, “I need to go outside.” But some behavior is more general and needs to be interpreted by the owner. Dogs will often simply sit and stare at a person if they want or need something, and this could mean a variety of things for the owner—anything from “Oh, it's been a long time since she's had a walk and she probably needs one,” to “Oops, I forgot to feed her this morning!”

This nonverbal behavior can be combined with other physical traits to give even clearer meaning to what a dog is trying to say. There are countless stories of dogs alerting their owners to danger. One young lady recalled a time when she forgot about some food on the stove and was in another room. After a few minutes, she realized that her dog was in the doorway staring at her, shivering, with ears plastered back against her head and tail between her legs. When the owner asked her what was wrong, the dog simply turned and looked toward the kitchen. The young lady then remembered

her cooking, and walked into the kitchen to see that a small fire had started on the stove. The dog's expression of fear or danger is similar enough to our own that we can easily recognize it and understand, and in this case, it prevented a small problem from developing into something tragic.

As much as we have become familiar with the way dogs act and communicate, it is very important to remember that dogs are still animals and retain many traits and instincts from their ancestors, the wolves. We should never assume that all dogs are friendly and want interaction with us, even if they display behavior that we have come to recognize as inviting. A dog with a wagging tail and ears up could just as easily be nervous and on alert, so if you encounter an unfamiliar dog, always ask the owner before you attempt to engage.

WORDS AND PHRASES THAT MIGHT BE NEW TO YOU

This is part of the song Hattie sings about her hats. The song was written for the play, so most of these words aren't in the book.

I'VE GOT HATS WITH BUTTONS

HATS WITH BOWS –

knots made by tying ribbon or string into two or more loops

HATS WITH RIBBONS TO MY TOES –

strips of fabric

I GOT HATS I WEAR WHEN I'M TAKIN' NAPS

HATS I WEAR THAT ARE REALLY CAPS –

soft hats with a part that sticks out in the front

I'VE GOT A HAT THAT I WEAR

WHEN I GET THE BLUES –

feeling sad

AND A HAT THAT'S DYED JUST TO

MATCH MY SHOES –

colored by soaking in a colored liquid

HATS FOR SUN AND HATS FOR RAIN

HATS FOR SKIPPING DOWN THE LANE –

narrow road

PARTY HATS THAT I WEAR FOR FUN AND A

BIG STRAW HAT THAT'S FOR THE SUN –

hat made by weaving dry stems of wheat or other grain plants

These next words are ones you probably know. Can you draw a line to the word in the middle that describes what they are? Some of them need lines to more than one word.

Big/Little

Black

Blue

Get going

Go/Stop

Green

Hello/Goodbye

Hot/Not Hot

In/Out

Like

Night/Day

Over/Under

Red

Sleep/Get up

Splash

Up/Down

White

Work/Play

Yellow

Zoom

OPPOSITES

COLORS

ACTIONS

JUMP START

IDEAS FOR THINGS TO DO, WONDER ABOUT, TALK ABOUT OR WRITE ABOUT BEFORE OR AFTER YOU SEE *GO, DOG. GO!*

Try some opposite storytelling, where everything is the opposite of real life—for example, fish live in the sky, birds live in the ocean, the sun shines at night.

Design a costume for yourself to be a dog in the story, but different from the ones in the play.

What surprised you in the play?

Play red light, green light with your friends. One person is the stoplight and the rest are the cars trying to reach him/her. When the stoplight faces away from them and says, “green light,” the cars can move. When the stoplight says, “red light!” and turns around, any cars caught moving are out. The stoplight wins if all the cars are out before they reach him/her—or the first car to touch the stoplight wins and is the next stoplight.

What animals make you happy? Write or draw a story about them.

Name the things you saw in the play that are the same as what you see in the book. What things are different?

Act out opposites—up/down, in/out, go/stop, etc.—and see if people can guess what they are.

Draw a dog party. Don't forget the cake! And party hats!

What was your favorite part of the play? Why? Act it out.

Exchange pictures you draw with a friend's drawings and tell the stories you each see in each other's pictures.

How did the music help tell the story?

What would be different in this story if it was *Go, Cats. Go!* Write part of that story.

Tell a story without words. Think of a simple activity you do every day and act it out for your family.

Make a band with your friends, each of you making the sound of a different instrument. Pick a song you all know and play it.

Besides the accordion, what other musical sounds did you hear in the play? Imitate the sounds.

Why does Hattie care if the other dogs like her hat?

Have a fashion show with your friends. Wear your craziest outfits—and hats, of course.

If dogs could drive, what would they want their cars to look like, inside and out? Draw it.

What's your favorite color? What do you think of when you see it? How does it make you feel?

What kind of dog would you like to be? Draw a picture of yourself as that dog.

Get permission to cut pictures of dogs and other fun things out of magazines and make a *Go, Dog, Go!* collage.

Make a list of the actions the dogs did in the play. What other actions would you like to see the dogs do?

What ways do you get around? Make up some new ways to travel. Draw your invention.

Give the dogs in the story names that aren't just their colors.

What would you add to the story? Write about it, draw a picture of it or act it out.

Make up a song and dance about your favorite thing to wear.

What things do your pets do that remind you of something in the play?

Name the different ways dogs get around in the story. Act each one out.

DRAMA IN ACTION

This is a customized *Go, Dog. Go!* Dramatic Connection Workshop exercise for you to try.



EXERCISE: GO, CLASS. GO!

GRADES: K and up

TIME: 15 - 30 minutes

SET-UP: This exercise works best in an open space.

SUPPLIES: Six sheets of paper, a marker, a hat or bin to draw paper from

In Go, Dog. Go!, the dogs go on a variety of colorful adventures. From dogs-at-work to dogs-at-play, they explore opposites, colors and movement. In this exercise students will learn about movement and gesture while building movement vocabularies.

INSTRUCTIONS:

Have students sit in a circle together. On each of the six sheets of paper, draw a large symbol, like a star or circle. Symbols can be preselected before the activity or can be suggested from the circle. If you would like to use things seen in *Go, Dog. Go!*, try sun, moon, car, tree, whistle, baseball or hat.

As a group, decide what movement each symbol will represent. For example, the star will mean hopping, or the circle will mean marching in place. You can write what the action is at the bottom of the paper. If you would like to use movements seen in *Go, Dog. Go!*, try sitting, waking up, sleeping, sawing, throwing, shaking, driving, skating or swimming.

Select a student to pick three out of the six symbols. Have the students stand up and perform all three movements in the order they were picked. These are called movement chains.

THE LUCK OF THE DRAW: Fold the papers and place them in a hat. Randomly draw as many symbols as you would like and create a new movement chain. Try acting out the chain as slowly as possible. Then try it again as fast as possible. How many different speeds can you try? How do they change the chain?

DOUBLE UP, DOUBLE UP: Create a movement chain where each section uses two symbols at the same time. What was challenging about doubling up? What could make it easier?

READY, SET, GO: Create a pathway clear of any safety concerns. Using as many symbols as you like for the movement chain, pick a number for how many times students have to move through the pathway repeating the chain. The focus of this activity is for students to remember the movement chain in the correct order. You may also make a guideline to have students restart at the beginning of the pathway if they forget a symbol. Intermittently call out "STOP!" and "GO!" to add the challenge of staying still and picking up where they left off.

MOVERS AND SHAKERS: Create a movement chain and perform it to music. Try doing the same chain to different styles of music. How does that change the movements?

Bring the SCT experience back to your classroom! Expand your experience of watching *Go, Dog. Go!* with a Dramatic Connection Workshop all about the production. Engage your students' bodies, voices and imaginations while deepening their knowledge about the themes, characters, historical context and production elements of the play. Dramatic Connection Workshops can occur either before or after seeing the play, and can be held at SCT or at your location. To learn more about our outreach programming and to reserve a workshop for your class, contact educationoutreach@sct.org

4 — FOLD UP, THEN TURN OVER

I LIKE MY HAT!

A hat doesn't have to be big to be fancy.

Follow the directions from 1 to 5 to fold
the page along the lines and make your hat.
Then decorate it any way you like.

Have a tiny hat party with
a tiny hat parade!

3 — FOLD IN

2 — FOLD IN

1 — FOLD BACK

5 — FOLD UP, DECORATE, THEN OPEN HAT!

BOOKLIST

FOR CHILDREN:

FICTION:

Aaron Loves Apples and Pumpkins

P.D. Eastman

Are You My Mother?/¿Eres tú mi mamá?

P.D. Eastman

Translated by Teresa Mlawer

Dogs

Emily Gravett

A Fish Out of Water

Helen Palmer

Big Dog and Little Dog Going for a Walk (Series)

Dav Pilkey

Oops, Pounce, Quick, Run!: An Alphabet Caper

Mike Twohy

Let's Go for a Drive!

(Elephant & Piggie series)

Mo Willems

Hooray for Hat!

Brian Won

Say Hello!

Rachel Isadora

A little girl and her dog greet different people in her neighborhood in many languages.

NONFICTION:

Doggy Whys

Lila Prap

Humorous answers to questions about dogs, plus factual information about dog behavior and breeds.



FOR ADULTS WORKING WITH CHILDREN:

NONFICTION:

150+ Screen-Free Activities for Kids: The Very Best and Easiest Playtime Activities from FunAtHomeWithKids.com!

Asia Citro

Reading Picture Books with Children: How to Shake Up Storytime and Get Kids Talking About What They See

Megan Dowd Lambert

Inside of a Dog: What Dogs See, Smell and Know

Alexandra Horowitz

A fresh look at the world of dogs, this book explains how dogs perceive their daily worlds, each other, and that other quirky animal, the human.

WEBSITE:

[How Dogs Bark in Different Languages](#)

*All active links can be found on the interactive AAG, free for download at sct.org

Booklist prepared by Julie Miller, King County Library System

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Engaging young

people with the arts is

what we are all about

at SCT. We hope that

the Active Audience

Guide has helped

enhance and extend

the theater experience

for your family or

your students beyond

seeing the show.

*All active links can be found on the interactive AAG, free for download at sct.org

SHARE YOUR THOUGHTS

Your input is very valuable to us. We'd love to hear your feedback about the guide.

Please take a moment to go online and answer this brief survey, where you can also enter to win two tickets for any performance in the 17-18 season:

SCT Audience Survey*

You can also email your comments to us at info@sct.org.

Seattle Children's Theatre, which celebrates its 43rd season in 2017-2018, performs September through June in the Charlotte Martin and Eve Alvord Theatres at Seattle Center. SCT has gained acclaim as a leading producer of professional theatre, educational programs and new scripts for young people. By the end of its 2017-2018 season, SCT will have presented 263 plays, including 113 world premieres, entertaining over four million children.

