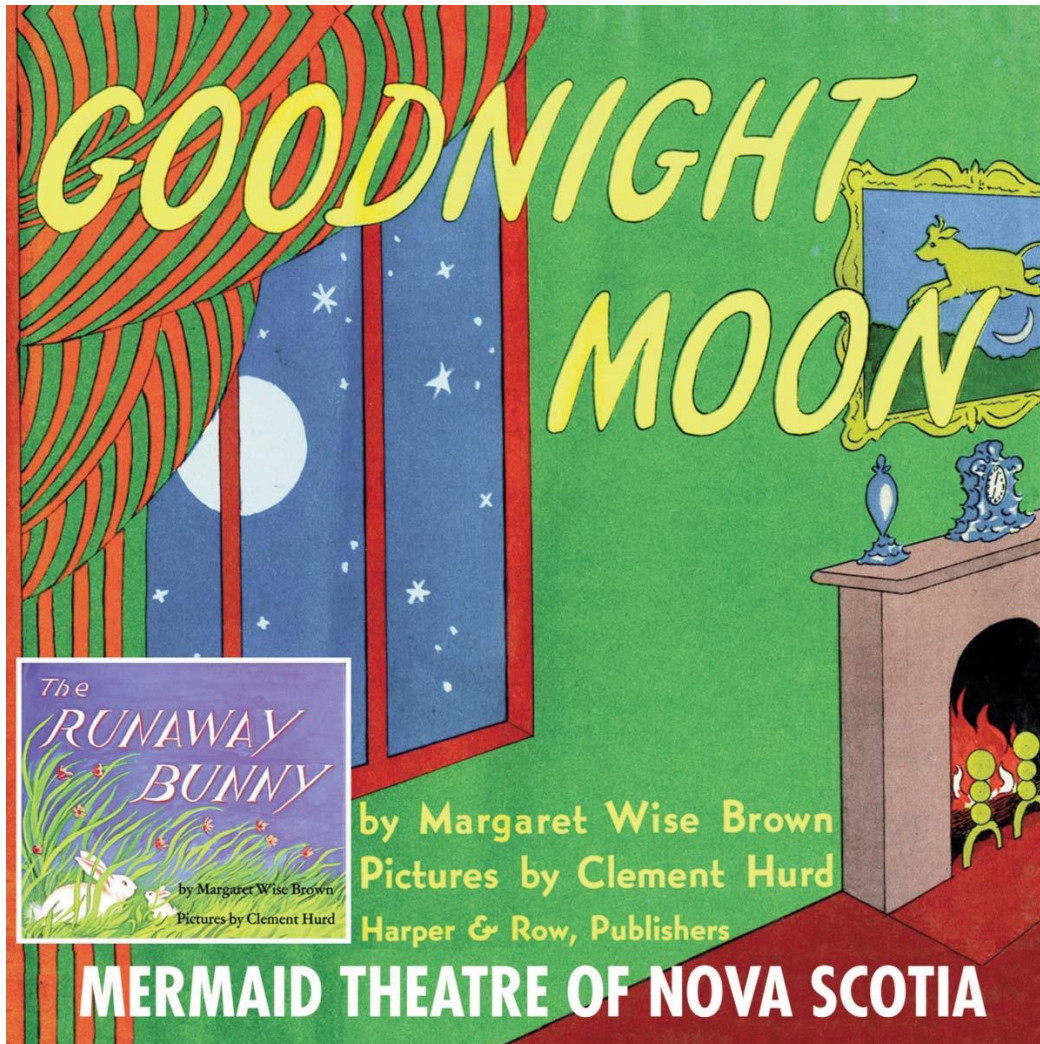


TillesCenter

for the Performing Arts LIU Post



Study Guide

*Goodnight Moon and
The Runaway Bunny*

Tuesday, January 30, 2018 at 10:30am

This study guide has been produced, in part, by the Education Department of the State Theatre, New Brunswick, NJ. Keynotes for Goodnight Moon and The Runaway Bunny created by Katie Pyott. Edited by Lian Farrer. © 2009 State Theatre

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ATTENDING A PERFORMANCE

The concert hall at Tilles Center seats 2,242 people. Hillwood Recital Hall seats 490 people. When you attend a performance at Tilles Center, there are a few things you should remember:

ARRIVAL

- Plan to arrive approximately 30 minutes prior to the show.
- Performances cannot be held for late buses.
- LIU Post Public Safety will direct buses to parking areas.
- Remain seated on the bus until instructed to unload.
- Please stagger chaperones throughout the group to help keep students in line and moving quickly to the seating area.
- Groups are directed into the theater in the order that they arrive.

BEING SEATED (IMPORTANT!)

- Upon entering the theater, ushers will direct students and teachers to sit row by row. **Students will be seated in the order which they enter the building. Groups from your school may be seated separately from one another throughout the theatre. We ask that at least one chaperone is assigned to every 15 students for grades Pre-K- 5, and one chaperone to every 30 students for grades 5-12. We recommend that a teacher or chaperone sit at the end of each row of students in the theatre. With adequate adult supervision, students which may be seated in different sections of the theatre will have enough chaperones to ensure safety.** We ask for your full cooperation with this procedure in order to start the show on time!
- Please allow ushers to seat your group in its entirety before making adjustments within the row. This allows us to continue seating groups that arrive after you. Once the entire group is seated you may rearrange students in new seats and use the restrooms.
- Schools are not allowed to change their seats.
- **All students must be supervised by a teacher at all times including when going to the restroom - high school students are no exception.**

DURING THE SHOW

- There is no food or drink permitted in the theater or lobby areas.
- Photography and audio/video recording are not permitted during the performance.
- *Please turn off (or leave behind) all electronic devices, including cell phones, portable games, cameras, and recording equipment. Keep them off for the entire performance.* The devices may interfere with the theater's sound system as well as being disruptive to both the audience and the actors. And please – no texting or checking messages during the show!
- Please do not disturb the performers and other members of the audience by talking.
- If something in the show is meant to be funny, laughter is encouraged!
- Please do not leave and re-enter the theater during the performance.
- **There is no intermission; visit the restroom prior to the start of the show. Performances generally run 50 - 60 minutes.**

EMERGENCY CANCELLATIONS

If schools throughout the area are closed due to inclement weather, Tilles Center performances will be cancelled. If, on the day prior to a performance, it appears that inclement weather may cause a performance to be cancelled, all schools will be called by our staff to alert them to this possibility. School representatives should periodically check the Tilles Center website (tillescenter.org) when winter weather advisories and warnings are in effect. Updates will be posted regularly on the home page. On the morning of the performance a message will be posted on the website no later than 6:30 AM indicating if the performance has been cancelled.

If a performance is cancelled, Tilles Center will attempt to reschedule performances on a date mutually agreeable to the artists and the majority of ticket buyers.



YOUR ROLE AS AN AUDIENCE MEMBER

TO THE TEACHER:

An essential component needed to create a live performance is the audience. Please talk with your students about what it means to be an audience member and how a “live” performance is different from TV and movies. Please share the following information with your students prior to your visit to Tilles Center. Some performances may involve audience participation so students should behave appropriately, given the nature of the performance and the requests of the artists on the stage. By discussing appropriate audience behavior, as a class ahead of time, the students will be better prepared to express their enthusiasm in acceptable ways during the performance.

BEING AN AUDIENCE MEMBER:

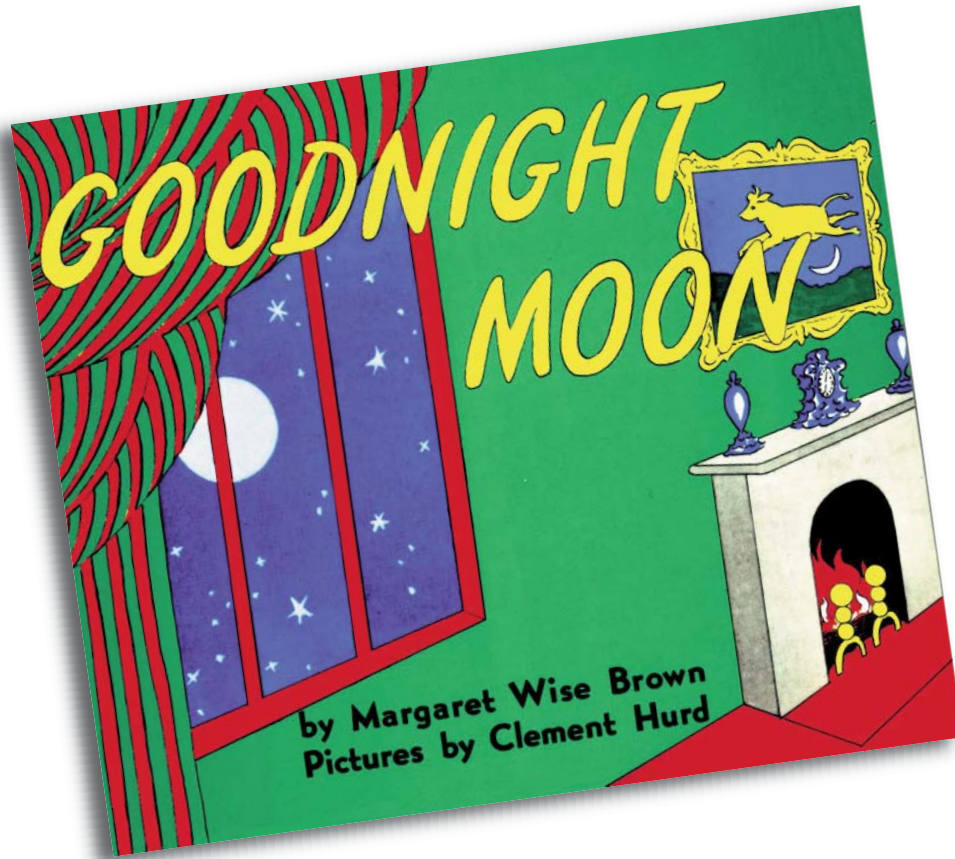
Audience members play an important role— until an audience shows up, the performers are only rehearsing! When there is a “great house” (an outstanding audience) it makes the show even better, because the artists feel a live connection with everyone who is watching them.

When the “house lights” (the lights in the part of the theater where the audience is sitting) go down, everyone feels a thrill of anticipation. Focus all your attention on the stage and watch and listen carefully to the performance. The most important quality of a good audience member is the ability to respond appropriately to what’s happening on stage... sometimes it’s important to be quiet, but other times, it’s acceptable to laugh, clap, or make noise! If the audience watches in a concentrated, quiet way, this supports the performers and they can do their best work. They can feel that you are with them!

The theater is a very “live” space. This means that sound carries very well, usually all over the auditorium. Theaters are designed in this way so that the voices of singers and actors can be heard. It also means that any sounds in the audience - whispering, rustling papers, or speaking - can be heard by other audience members and by the performers. This can destroy everyone’s concentration and spoil a performance. Do not make any unnecessary noise that would distract the people sitting around you. Be respectful!

Applause is the best way for an audience in a theater to share its enthusiasm and to appreciate the performers, so feel free to applaud at the end of the performance. At the end of the performance, it is customary to continue clapping until the curtain drops or the lights on stage go dark. During the curtain call, the performers bow to show their appreciation to the audience. If you really enjoyed the performance, you might even thank the artists with a standing ovation!

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.

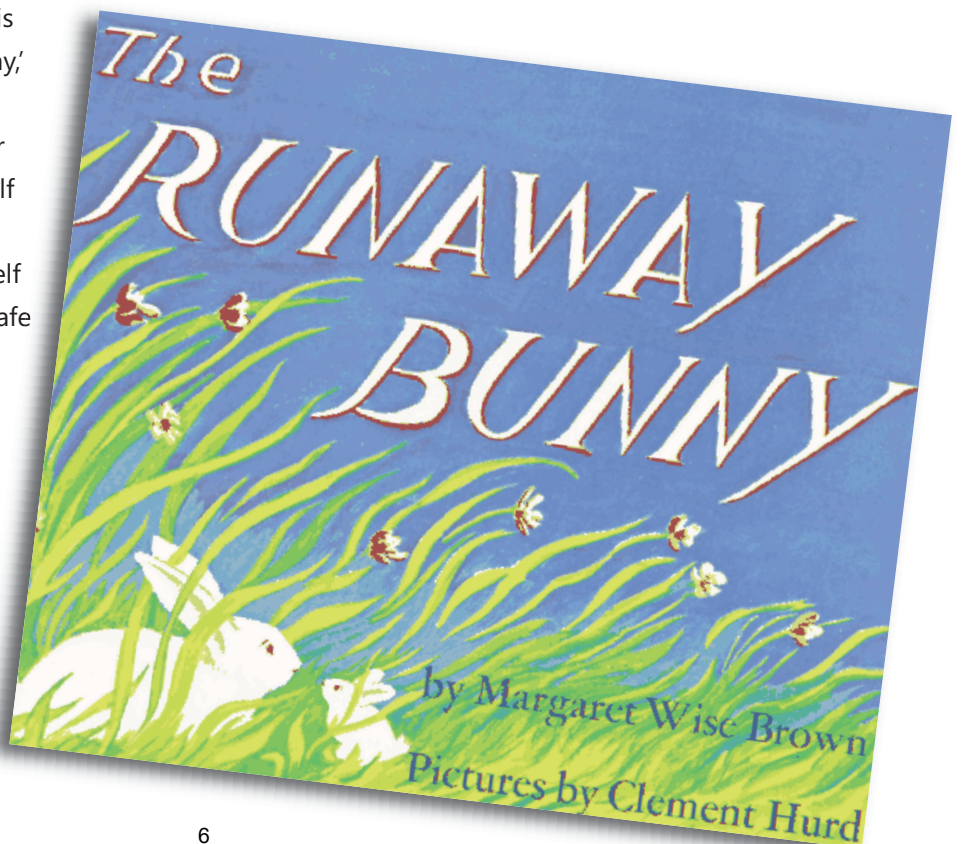
Ask your students:

- Can you name any of the things the bunny says goodnight to in the story? How many can you think of?
- Do you like going to bed?
- What are some of the things you do to get ready for bed?
- Who do you say goodnight to before bedtime?

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.

Ask your students:

- Can you name any of the things the bunny says he will become? How many can you name?
- If you could change into anything you wanted, what would you become? Why?
- Why do you think the little bunny wanted to run away?
- Have you ever wanted to run away? Why?



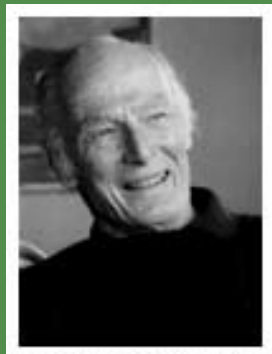
Meet the Creators



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.

After graduating from Hollins College in 1932, Brown worked as a teacher and also studied art. It was while working at the Bank Street Experimental School

in New York City that she started writing books for children. Her first book was *When the Wind Blew*, published in 1937 by Harper & Brothers. Brown went on to develop her *Here and Now* stories and *Noisy Book* series while employed as an editor at William R. Scott. In the early 1950s, she wrote several books for the Little Golden Books series, including *The Color Kittens*, *Mister Dog*, and *Sailor Dog*.



Clement Hurd (1908-1988) was an American illustrator of children's books. He is best known for his collaborations with author 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 Léger in Paris. On seeing two of his paintings, Brown asked him if he would consider illustrating children's books.

Have You Read...?

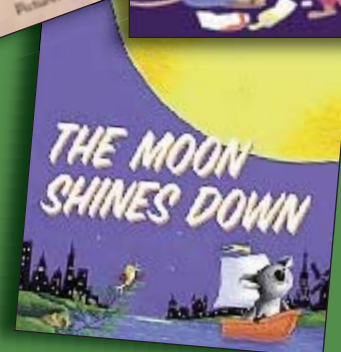
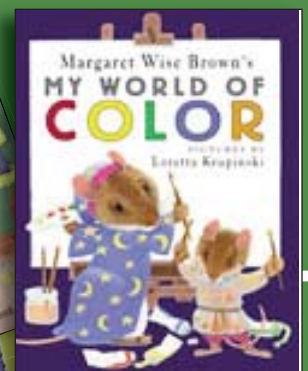
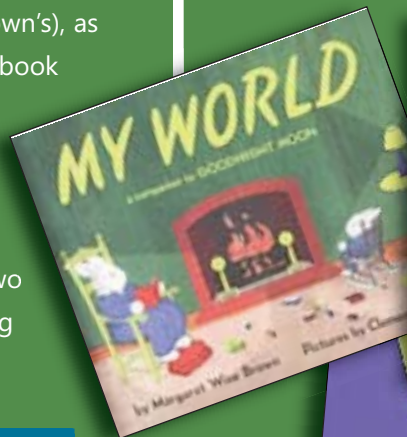
In addition to *Goodnight Moon* and *The Runaway Bunny*, Margaret Wise Brown and Clement Hurd also teamed up to create *My World* and *Bumble Bugs and Elephants*.

Other books by Margaret Wise Brown include:

- *My World of Color*
- *The Moon Shines Down*
- *Two Little Trains*
- *Sneakers, the Seaside Cat*
- *The Little Fir Tree*
- *The Important Book*

Ask your students:

- Have you heard of any of these books?
- How many have you read?
- Do you remember the stories?
- Do you remember any of the pictures?



Take a Closer Look!

Look carefully at the bookshelves pictured in *Goodnight Moon*. You'll see that one of the little rabbit's books is *The Runaway Bunny*. One of three framed pictures on the walls shows a scene from the same book.

About the Production

The performance of *Goodnight Moon* and *The Runaway Bunny* employs a variety of styles of **PUPPETS**—including rod and table-top puppets—to tell the two the stories. Amazingly, all of the puppets and scenic elements are manipulated by just three puppeteers!

In *Goodnight Moon*, part of the visual magic comes from the use of **BLACK LIGHT**. Black light makes fluorescent colors glow in the dark, and makes anything black invisible to the eye. In *Goodnight Moon*, the puppets and scenery are painted with fluorescent paint, which makes them really stand out under the ultraviolet light. The puppeteers are onstage as they work with the puppets. They wear black clothing and black masks and perform in front of a black wall. This makes them almost invisible to the audience and allows them to execute all kinds of visual illusions with the puppets.

The show also employs pre-recorded **NARRATION** of Margaret Wise Brown's text of the two stories, and original **MUSIC** composed by Steven Naylor especially for this production.

This production is by **MERMAID THEATRE OF NOVA SCOTIA**. Founded in 1972, the company ranks among Canada's most respected creators of theater for children. Mermaid has performed for more than three million people on four continents.



Make Your Own Puppets!

Sock Puppet

www.daniellesplace.com/HTML/puppets.html

Rod Puppet

www.puppets2000.com/index6b.html

Bunny Hand Puppet:

www.bluebonnetvillage.com/puppet.htm



Bunny Basics

Rabbits are ground dwellers that live in environments ranging from desert to wetland. They have long ears that allow them to hear very well. In addition to their prominent ears, which can measure more than 4 inches long, rabbits have long, powerful hind legs and a short tail.

Did You Know?

- Rabbits are not rodents but belong to their own order called **LAGOMORPHS**.
- Rabbits are **HERBIVORES**, which means they eat plants, but do not eat meat.
- Rabbits' teeth never stop growing. They keep them from growing too long by constantly chewing to wear them down. Rabbits will chew on almost anything but house rabbits especially like remote controls!
- House rabbits generally live 8-12 years.
- According to the Guinness Book of World Records, the oldest rabbit in the world lived to the age of 18.
- Larger rabbits generally have shorter lifespans than smaller rabbits.
- Outdoor rabbits have (on average) a much shorter lifespan because of the many risks and hazards associated with living outside.
- Rabbits should not be kept as a classroom pet.



Ask your students:

- Can you think of any other famous rabbits besides the ones in *Goodnight Moon* and *The Runaway Bunny*?
- What do real rabbits eat? Do the rabbits in *Goodnight Moon* and *The Runaway Bunny* eat or drink anything?
- A herbivore is an animal that eats only plants, such as fruits, vegetables, grass, and leaves. Carnivores eat meat. Omnivores eat EVERYTHING. Are rabbits herbivores, carnivores, or omnivores? What about people?

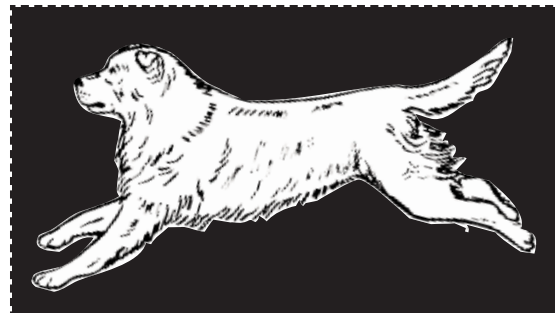
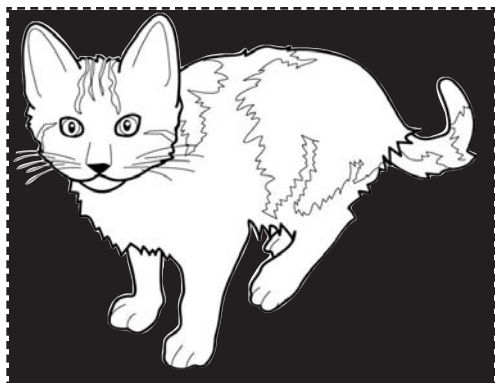
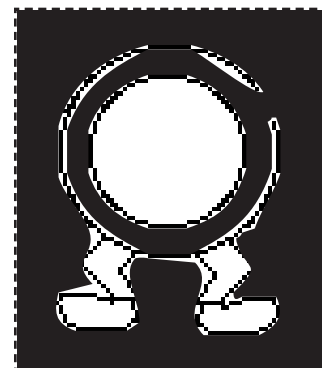
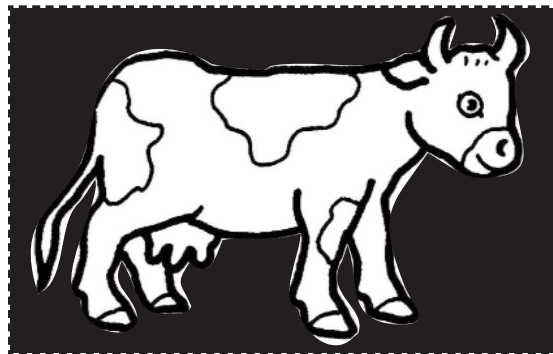


Students can play this online animal diet game to learn about the difference between the three types of eaters.

www.sheppardsoftware.com/content/animals/kidscorner/games/animaldietgame.htm

Rhyme Time

Cut out the pictures below. On the next page, have your students match the pictures to the correct spaces in order to create their own picture book for this nursery rhyme.



Rhyme Time

Hey diddle diddle, the

and the

, the

jumped

over the

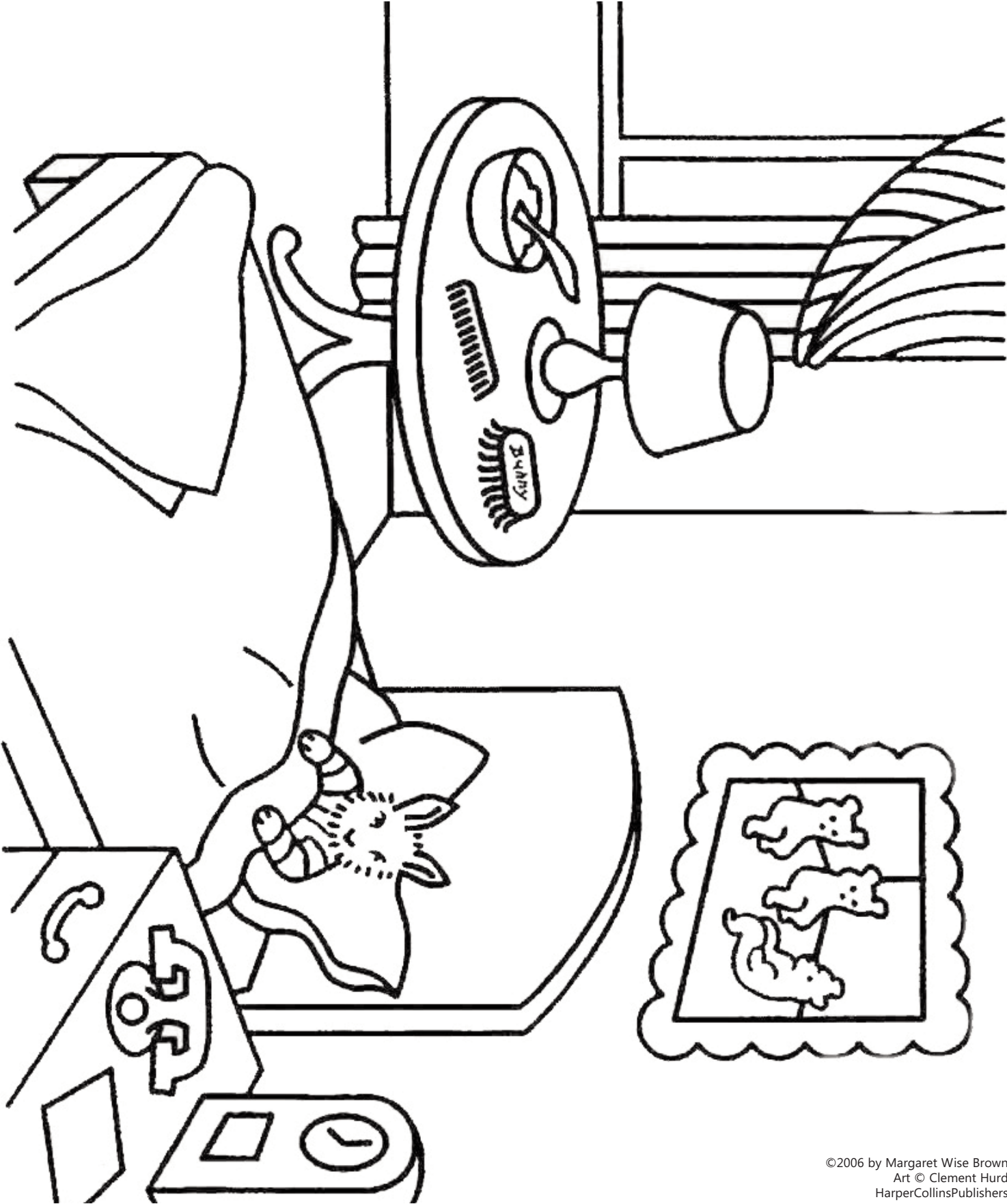
. The little

laughed to see such sport, and the

ran away with the

.

Color the Bunny



What's My Job at the Show?

Going to see a play at a theater is not the same as watching TV. When you are sitting in audience at the State Theatre, the actors will be in the same room as you. They will be able to hear and see everything that goes on in the audience. Use the key to find out what your job is at the performance.



look



listen



performance



audience



clap

When I go to a



, I am part of the



. This is a

very important job. I have to



and



carefully.

If I talk or move around, the actors and the



will have a

hard time paying attention to the



When the



is over, it's okay for me to



Resources

Goodnight Moon / The Runaway Bunny

Over the Moon: A Collection of First Books: Goodnight Moon, The Runaway Bunny and My World, by Margaret Wise Brown, illustrated by Clement Hurd. HarperCollins, 2006.

Goodnight Moon and Other Sleepytime Tales. DVD, Not rated. HBO Home Video, 2000.

Learn more about Margaret Wise Brown at her website. See photos of her and view original manuscripts.

www.margaretwisebrown.com

The Runaway Bunny was turned into a concert piece for violin, orchestra and narrator by composer Glen Roven. Visit the website to learn more and hear the music.

www.runawaybunnymusic.com



Puppets

Visit Mermaid Theatre's website for more information on the show.

www.mermaidtheatre.ns.ca

For more information about black light, check out

www.howstuffworks.com/question59.htm

If you're interested in learning how to use puppets with your students, here are some useful resources:

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

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

Rabbits

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

www.njhirs.com

First-School offers rabbit crafts and activities for young students.

www.first-school.ws/THEME/animals/wild/rabbit.htm

Other books about bunnies:

Funny Bunnies, by Laurie Frankel. Chronicle Books, 2004.

The Rabbit Handbook, by K. Gendron. Barron's Educational Series, 2000.

The Tale of Peter Rabbit, by Beatrix Potter. Grosset & Dunlap, 2004.

The Velveteen Rabbit, by Margery Williams. HarperCollins, 1999.

Guess How Much I Love You? By Sam McBratney and Anita Jeram. Candlewick, 2008.

BEFORE THE PERFORMANCE

GOODNIGHT MOON

1. Read the story *Goodnight Moon* and/or have the students read the story.
 - What objects are in the great green room?
 - What does the quiet old lady whisper?
 - What things are in the room but not mentioned in the story?
 - What is the quiet old lady doing during the story?
 - What are the kittens doing during the story?
 - Is the Runaway Bunny in the story?
2. Ask students for words from the story and list on the chalkboard (ex., balloon, clocks, moon, socks). Ask students to name two words from the list that rhyme. Have students create sentences with pairs of rhyming words.
3. Guide students to each clock in the story. Draw each clock (one next to the other) on the chalkboard Calculate amount of time between each of the clocks which indicate the time passing through the story.
4. Ask students to list objects in THEIR bedroom which they could say goodnight to. Have students create a drawing of their room including the objects.
5. Ask the students to look at the story again and list items on the pages the bunny does not wish goodnight.
6. Prepare 24 index cards (twelve contain the words: balloon, moon, room, mouse, cow, comb, bears, chairs, kittens, mittens, mush, brush; and twelve contain corresponding pictures from the text.)

Ask the students to retell the story and share their favorite parts of the story until all of the content words in the lesson have been spoken. Pass out ALL the index cards (words and pictures.) Ask the students to look at their card and hold it in front of them for everyone to see. Ask student to identify the student with the corresponding word/picture to their card.

Ask students to sit down in their pairs and discuss between themselves what they notice about their word. (beginning letter(s,) ending letter(s,) beginning sound, ending sound, letter patterns, rhyming sounds, or whatever you want to focus their attention on.

Call the group back into a whole and select one pair to share what they observed about their word. For example, the students with the balloon word card may say they noticed their work begins with the letter 'B'. Ask if any other pairs noticed their work begins with the letter 'B'. Make a list of each observed word pattern until all the possibilities are exhausted.

When the lists are completed ask students to make observations about the lists.

Prompt the students with questions such as:

- Which list had the most words?
- Which list had the least words?
- Which list had the longest word(s)?

Continue until an observation has been made about each list. Discuss with students how when they are reading they can look at the words to see if they notice word patterns.

Reread the story, *Goodnight Moon*, asking the student pairs to lookout for their word! When you come to their word they should stand up and point out their word in the text. The students will identify the content word in the text and name at least one-word pattern for their word.

RUNAWAY BUNNY

1. Read *Runaway Bunny*.
 - Classify animals other than rabbits in the story (fish, monkey, dog, horse).
 - Why do you think the little bunny wants to run away?
 - What did the baby bunny want to turn into so he could run away? Record in a list.
 - Using the list: What did the mother turn into to save her little bunny?
 - Is there a picture from *Goodnight Moon* in the story?
2. There is a picture of a fallen and decaying tree in the story. What might have happened to the tree (lightning, someone chopped it down, a disease)? Discuss ecology of forests, how these trees can become homes for animals and insects or we could plant a tree to regenerate the forest.
3. Discuss difference/similarities of the various shapes: crescent, circle, disk and sphere. Ask the students to draw one of the shapes and color it.
4. Play a memory game after reading the story. Ask the student to name what the baby bunny wanted to turn into so he could run away. Record the list. Using the list, ask the students what the mother rabbit would turn into to save her little bunny.

AFTER THE PERFORMANCE

In discussing a theater performance, it is often more productive to ask the question “What did you see in the production?” or “What do you remember most strongly about the play?” rather than “Did you like the play?” The first two questions lead to observation or analysis of the performance, encouraging recall of details, while the third question encourages more judgmental responses. Although audience members respond positively and/or negatively to a work of art, critique should come in later in the discussion process. Discussion of which aspects of a play remain in one’s memory often reveals the artistic choices at the heart of a work. Have students describe a memorable moment from the play in various ways – verbally, in writing, by drawing, or through movement.



Name:

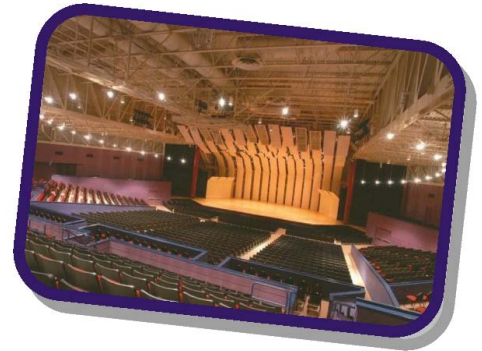
Write and illustrate a review article to inform others about the performance you saw. Title your article, illustrate a moment, and write about the performance! Include what you saw and heard, how the performance made you feel, and your favorite part.

Title:



Tilles Center for the Performing Arts,
at LIU Post in Brookville, is Long Island’s premier concert hall.

A constituent of LIU, Tilles Center hosts more than 70 performances by world-renowned artists in music, theater and dance each season. Among the artists and ensembles that have been presented by the Center are the Boston Symphony Orchestra conducted by Seiji Ozawa, cellist Yo-Yo Ma, the Big Apple Circus, Alvin Ailey American Dance Theater, James Taylor, the Paper Bag Players, Wynton Marsalis, and the MET Orchestra with James Levine. In addition, Tilles Center is home to important regional arts organizations including the Eglevsky Ballet.



Tilles Center’s Concert Hall seats 2,242 and features orchestral performances, fully-staged operas, ballets and modern dance, along with Broadway shows, and all forms of music, dance and theater from around the world. Chamber music, cabaret, solo recitals, and theater productions for children and adults are presented in the more intimate 490-seat Hillwood Recital Hall.



**Council on
the Arts**

Tilles Center’s Education Programs are made possible, in part, with funds from the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature.

**Arts Education programs are made possible, in part, by the
Gilbert and Rose Tilles Endowment for Arts Education.**

School Partnership Program

An intensive part of Tilles Center’s Arts Education program is the School Partnership program, modeled on the highly acclaimed aesthetic education program that has evolved over a 35-year period at Lincoln Center. The Partnership is a comprehensive approach to teaching and learning about the arts, applicable to all grade levels and academic disciplines. The Partnership inspires students and teachers to approach the arts with an open mind and to gain insights into the creative process. Attendance at professional performances at Tilles Center is combined with experiential in-school workshops. Led by teaching artists and teachers, students explore their own artistic capabilities while strengthening essential skills – abstract thinking, teamwork, critical judgment, problem solving. Guided to a deeper level of understanding, students learn what to look for, and listen to, in a performance or work of art.

The School Partnership works with students Pre-K - high school and provides professional development for teachers.

For information about the School Partnership Program, and other performances, visit tillescenter.org or call (516) 299-2752.

2017-18 Partners

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