

GOODNIGHT MOON

Script, Music, and Lyrics by Chad Henry
Adapted from *Goodnight Moon* by
Margaret Wise Brown
Illustrations by Clement Hurd
Directed by Linda Hartzell
Ages 4 and up/Grades PreK and up
January 12 – March 10, 2007
World Premiere Musical

SYNOPSIS

It's time for the little bunny in the great green room to go to sleep. But first, he must say his goodnights. Goodnight to the cow and the bears and the bowl full of mush. Goodnight to the noises and the air and the old lady whispering hush. Goodnight stars, goodnight room, and even goodnight moon. Like with any child, the world of this bunny's imagination is a wondrous place. A place where toys come to life; pictures are filled with real, talking, breathing people; and the little mouse who visits the toy house is one of his best friends. Even though it's too late to try on the mittens, and it's too late to play with the kittens, the bunny can't help himself – he and the giraffe have to have a little talk, and he's got to make time to cheer the singing clocks. Then, it's time for bed and it's time for peace. It's time for the little bunny to close his eyes and drift off to sleep.

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EALRS:
Reading 1.1, 1.2
Writing 2.2

Booklist prepared by:
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Goodnight Moon ERG
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BOOKLIST

For Children

Ten Nine Eight
Molly Bang

Mother, Mother I Want Another
Maria Polushkin Robbis

Time for Bed
Mem Fox

Sleepy Me
Marni McGee

Goodnight Goodnight Sleepyhead
Ruth Krauss

How do Dinosaurs Say Goodnight?
Jane Yolen

Good Night Gorilla
Peggy Rathmann

The Napping House
Audrey Wood

Spotlight

Guess How Much I Love You
Sam McBratney

During a bedtime game, every time Little Nutbrown Hare demonstrates how much he loves his father, Big Nutbrown Hare gently shows him that the love is returned even more.

For Adults

*Healthy Sleep Habits, Happy Child:
A Step-by-Step Program for a Good
Night's Sleep*
Marc Weissbluth

The Read-Aloud Handbook
Jim Trelease

Spotlight

*The No-Cry Sleep Solution for Toddlers
and Preschoolers*

Elizabeth Pantley

Written to help sleep-deprived parents of children ages one to five, this guide offers loving solutions to help this active age-group get the rest they - and their parents - so desperately need.



P A A S C H P U P P E T R Y



Some of Douglas' puppets in progress.



Douglas Paasch, a theatre artist who has worked at SCT since 1988, has over 100 productions under his belt, at least 40 of which have included puppets. A few of his favorite puppet-creating experiences include the cat in *The Witch of Blackbird Pond* and the Cyclops in *The Odyssey*. Douglas is drawn to puppets because of the “fantastical and imaginative elements” they bring to a show. Puppetry even allows some objects and characters to be portrayed more effectively than they could by an actor alone. Also, inanimate objects can all be granted life through puppetry. As Paasch says, “...children naturally animate action figures and dolls. It’s not a leap to believe that mittens and lamps have personalities.”

Douglas in Process:

When Douglas begins work on a new show, he starts with the book, if there is one. As he reads, he makes note of characters and environments. Next, it's time to work with the script, noting similarities and differences between the book and the adaptation. After that, he and the director discuss themes and the role of puppetry within the world of the play. Together they make the decisions of which characters will be actors and which will be puppets. Then it is Douglas' job to make each puppet have an interesting and unique personality and physical body. He studies the real life objects, animals, or characters he is going to transform into puppets. For example, when creating a mouse puppet, he would study the way mice move, look, and behave, as well as anatomy, bone structure, and behaviors. Douglas picks 3-4 movements or characteristics that will embody the puppet. For example, a whisker twitch may be a central characteristic of a mouse.

After studying the characters, Douglas decides on the style of the puppet he will build. He takes multiple factors into account, including how the puppet behaves, its personality, the size of the theatre and the esthetic of the play. Next, he sketches. These drawings include the dimensions of the puppets and the materials necessary to build them. These are then shared with the design team to make sure that all the elements in the play are working together. Then Douglas is ready to build. Once constructed, it's time to rehearse. At this point, Douglas becomes the puppetry coach. He helps the actors bring the puppets to life through movement. He also works with the other performers to be sure they are reacting to the puppets and not to the puppeteers. Once the show closes, Douglas will either keep the puppets or take them apart and use their parts to create other puppets.

ACTIVITY:

Douglas' process can be paralleled in your classroom, using any book or script.

Materials needed: a book; paper and pencils; craft supplies; small, thin wooden rods; Styrofoam balls; socks; pens; glue; and tape.

Optional additions: feathers, googly eyes, stickers, fabric pieces, foam, pins, etc.

If you have adult helpers, using hot glue is recommended so that the puppets are sturdy.

1. Read a book to your students.
2. Read it again, this time making a list of the characters in the book as you go.
3. Have each student pick the character or object from the book they want to make into a puppet.
4. Research their selection. Make a list of its characteristics.
5. Based on this research, let the students decide between creating a rod puppet or a hand puppet. A rod puppet has moveable joints, similar to a marionette, but operated from below by a stiff rod, rather than from above by strings. A hand puppet is controlled by one hand that occupies the interior of the puppet, such as a sock.
6. Have the student decide what type of personality the puppet will have. Then have them sketch out what they want their puppet to look like, based on its personality.
7. Lay out the supplies and let the students build their puppets. They can build both the body and clothing. Any scraps of fabric or found objects can be used to create the puppets.
8. Once the puppets are finished, pair the students up and have their puppets meet each other. Prompt the students to activate their puppets, by having the puppet walk, talk, and move. Have them share what their puppets' likes and dislikes are. Encourage the students to make decisions based on the personality of their puppet.
9. Now, ask them to create short scenes with their puppets.

STORY DRAMA IN YOUR CLASSROOM

Books can be a powerful way to connect your students to many curriculum areas. Adding the layer of story drama can help bring a story alive right in your classroom. This is a creative drama technique that uses literature, imagination, rituals, and creativity. You can make story drama curriculum as complex or as simple as you would like. *Goodnight Moon* is an example of a book that has some of the ingredients to create an exciting curriculum and leaves plenty of opportunity for creativity.

When choosing a story drama book use the following criteria:

- Hook line or repeat phrase or sound
- Sensory opportunities
- Dramatic conflict
- Interesting characters
- Different environments
- For grades K-2 the book can be read in 5-7 minutes

If you are creating a series of these curriculum, make sure that you are using a mix of girl, boy, and animal heroes.

The basic elements of story drama curriculum:

Rituals and set-up: Story drama can be adapted to fit in just about any place, but make sure to adjust the curriculum to meet the space available. Put in rituals such as beating a drum to signal getting in a story circle, or a focus check such as the teacher saying “hocus pocus” and the students saying “focus” and then giving focus. Be sure to incorporate small group and whole group activities that will best meet the needs of your classroom environment.

Transition Activity: This part of the curriculum signals a shift from previous classroom activity to story drama. It can be accomplished with a question, by beating on a drum, or by creating a saying that means it is time to use our imaginations and create a new environment for today’s story drama.

Warm-up/Motivation: This begins your journey into the story and will use imagination, movement, voice, and sensory exploration. This is the part of the curriculum where you can begin to introduce concepts and phrases from the story before actually reading the story.

Story Time: Forming a reading circle and reading the story while having the class be active participants can be achieved by having them repeat the story’s “hook line” or sounds that connect and enhance the reading of the story.

Dramatic Play: The moment you finish reading the book it is time to explore the dramatic conflict inside the story using narration, voice, movement, sensory elements, and creativity. It is important that the dramatic play links directly to the overall objective or goals of the curriculum.

End of Story Drama Ritual: Create your own ritual which includes debriefing about the story, asking the students what they remember most about the story, and perhaps creating a line and movement from the story that will link with other story drama curriculum.

Story drama book ideas for grades K-3:

Olivia by Ian Falconer

Olivia Saves the Circus by Ian Falconer

Meanwhile by Jules Feiffer

Muncha, Muncha, Muncha by Candice Fleming

Penny Lee and Her TV by Glenn McCoy

Swimmy by Leo Lionno

Piggy Pie by Margie Palatini

Ming Lo Moves the Mountain by Arnold Lobel

The Day the Babies Crawled Away by Peggy Rathman

The Funny Little Woman by Arlene Mosel

King Bidgood's in the Bathtub by Audrey Wood

No Moon, No Milk by Chris Babcock



S T O R Y D R A M A : A C C U R R I C U L U M

Here is a **Goodnight Moon Story Drama** curriculum ready to use in your classroom.

BOOK TITLE: *Goodnight Moon* by Margaret Wise Brown

OBJECTIVE: To use movement and imagination to explore the Great Green Room and the objects within.
To work as an ensemble to creatively problem solve ways to put those objects to sleep.

SUPPLIES: Green markers/crayons/chalk (anything green to draw with), drawing paper

PREPARATION:

- Have drawing paper in the center of the room.

TRANSITION ACTIVITY:

- Announce to the students that you have just heard from the stars that the Great Green Room will not go to sleep!
- Pass out a green drawing utensil to each student. Perhaps if we all draw something from the Great Green Room, that will get the room to sleep.

WARM-UP/ MOTIVATION:

- Have students draw a picture of something from the Great Green Room (if they draw something that is actually from the book that's great; if not, that's ok, too)
- Collect each picture as they are shared and when done put them aside (out of reach is best), but remember those things they drew...they will come in handy later.

TRANSITION TO STORY:

• Decide that you must travel to the Great Green Room. Travel using the following drama technique. Your travel ritual can be as simple or as complex as appropriate for your group. Examples:

- Make a holding hand circle, have all students close their eyes and count to five.
- Instead of counting together say the name of the destination three times.
- Take five steps in a specific direction, then turn three times, and jump once.

Once in the Great Green Room, the teacher takes on the role of some of the objects from the book and/or the student pictures. The teacher explains that the objects pretend to go sleep but as soon as your back is turned they are up dancing again.

- Turn the student into mittens...by pointing to the students and saying you see one, two, three (up to the number of students you have) mittens right now and they are all pretending to sleep. Students become those sleeping mittens. As soon as you turn your back they are all up dancing, but as soon as you turn back towards them they are all pretending to sleep again. You can encourage them to dance by saying with your back turned: "Every time I turn my back those mittens are dancing!"
- After several rounds, thank the students for coming. Tell them you are sorry they couldn't get the mittens to sleep, but if they find the wise moon they might have the answer of how to get all the objects in the great green room to go to sleep.
- After several rounds, with different objects, use your travel ritual to travel to the wise moon and ask if he/she knows how to make the Great Green Room sleep.
- Once on the moon, the teacher becomes the wise moon who reviews the techniques that have already been tried (example: did you draw pictures? Did you meet the mittens?) and finally tells the class to go back to the Great Green Room and look for a book called *Goodnight Moon*. After reading the book, the wise person suggests that the class will have the answer they need.

STORY:

- Read the book *Goodnight Moon* and have the students repeat the word: "Goodnight!"

DRAMATIC PLAY:

- The teacher closes the book and says "hush." That must be the way to put the room to sleep, saying "Hush".
- Quickly return to each of the objects in the Great Green Room that the students met before reading the story. This time the students tell the teacher that they must say the word 'hush.' The teacher tries it out and it works! Each of the objects fall asleep.

EVALUATION/ASSESSMENT:

- End of class ritual.
- Have each student remember something from the story.
- Freeze in a statue of a sleeping object from the room.

If class is taught with an assistant:

The assistant can play all of the characters you meet in the Great Green Room.

BRINGING YOUR CLASS TO THE THEATRE



Goodnight Moon is the perfect opportunity to introduce your students to theatre. It may also be your students' very first time seeing a live performance at a professional theatre. It is important to prepare your students for their trip so that everyone will have a positive experience, igniting what will hopefully be a life-long appreciation for the arts.

Here are some ways you can help your students get ready for their trip to the theatre:

- Eat a snack before attending the performance and make sure to go to the restroom right before the performance starts.
- Make sure each child knows that they will be seeing live actors but what is happening on stage is not real only make-believe. This will help make a character like a witch not be so scary.
- Prepare your students for changes in light levels, including complete blackouts. Some children are afraid of the dark, so letting them know the darkness will happen, but assuring them the darkness will pass, will help keep them calm.
- Encourage children to become “active audience members.” Depending on the play, this can range from simply paying attention to the performance, to absorbing the material for understanding what is going on, to actually clapping along to a song or laughing out loud when funny things happen onstage.
- Get your students excited about the show. If possible, allow them to view the SCT website to see updated information about the show. When they feel involved, their interest level increases.
- Make sure it is something that you are also interested in. Your enthusiasm will be contagious.



ACTIVITY: From: <http://www.usq.edu.au/performancecentre/education/piedpiperofhamelin/preparingyourstudents.htm>

Four-Square Behaviors

This activity is designed to help give children an understanding of the way to behave in theatre. Commence with a discussion, asking questions such as “How do we behave in the classroom?”, “How do we behave at home?”, and “How do we behave in the library?”. Then introduce the question, “How would we behave at the theatre?”. When the children have determined the different ways of behaving, split the room into four squares, allocating a “location” (library, classroom, playground, theatre) to each. Get the children moving around the room. When they are in the library square, they must behave as though they were really in the library and so on. After the activity, get students to make a list of “ground rules” for attending the theatre.