



West Campus Studio Theatre
November 9–12, 16–19

GO, DOG. GO!

Based on the book by

P. D. Eastman

Adapted for the stage by
Steven Dietz and Allison Gregory

Music by Michael Koerner

Produced by special arrangement with Plays for New Audiences

Directed by

Teresa Love

BYUarts
BYUARTS.COM

Teacher's Packet

By Isabella Beals, *Dramaturg*

Lesson plans by Melanie Ricks and Judy Schnebly,
Teaching Artists

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Welcome to Young Company!

About BYU Young Company

The Young Company serves as a training ground for both BYU actors and teaching artists wanting to work in theatre for young audiences. The group performs in front of 16,000 young people each year on topics that deal with everyday struggles encountered by people of all ages.

What is a dramaturg, and why do they make teacher's packets?

As described on the website for LMDA (Literary Managers and Dramaturgs of the Americas,) dramaturgs today have a variety of responsibilities. "Working in theatres and playwrights' organizations, in colleges and universities, and on a project-by-project basis, dramaturgs contextualize the world of a play; establish connections among the text, actors, and audience; offer opportunities for playwrights; generate projects and programs; and create conversations about plays in their communities."

In an effort to "create conversations" about the Young Company productions in our local communities, the dramaturgs at BYU create teacher's packets to share with all educators who will participate in these touring shows. We hope you will use them to enhance the experience your students have and further engage with the performance in ways that are meaningful specifically to your students. We hope you'll discover helpful approaches to learning more about the form and content of our productions in the attached lesson plans and activity ideas!

Welcome Letter

Although many people are familiar with the iconic children's book *Go, Dog. Go!* by P. D. Eastman, most have never seen this story brought to life through the dynamic experience of live theatre. Despite the book's simple, repetitive vocabulary meant to encourage young readers, the energy of the story is potent and tangible. Eastman masterfully demonstrates the power that elementary words can have in helping to craft a world of playfulness through colors, descriptions of activities, and storyline. It's not hard to see why playwrights Steven Dietz and Allison Gregory were captivated by the story as a theatrical concept and able to transform the novel into a full production - all without adding a single new word to the script.

Just like the playwrights, our director Teresa Love wanted to not only respect and retain the integrity of the original book, but capitalize on the book's unique characteristics to display on the stage. Indeed this production lifts the beautiful illustrations from the novel right off the page and into real life - and even brings some of the page with it! The concept for this show revolves heavily around the use of paper and what the mind of a child can do to transform this everyday object into an endless list of possibilities. The activities in this packet invite the students to use their creativity and build a world as fun and playful as Eastman's original story - a world where dogs can not only walk upright, talk, and use their paws as hands, but they can also easily switch from working construction, to playing baseball, to swimming in deep waters using simple resources and big imaginations. We hope this packet, and by extension the world of this show, will give you and your class the ability and vision to create your own world where a single piece of paper can become anything you can imagine!

Isabella Beals
Dramaturg

Theatre Etiquette

Just like the performers, the audience also has an important role to play. Because some of the students may not have attended a play before, below are expectations to help them prepare for our performance!

- Remember to use the restroom before the show.
- No photography, please, and be sure to turn off your cellphones.
- Before the play starts, quietly follow the actors' instructions when they are seating you.
- Remember to sit flat on the floor with your legs crossed. This allows everyone to see the actors better and prevents limbs from falling asleep during the show.
- During the show, follow the actors' instructions when you are asked to participate.
- Don't speak with your neighbors during the show. We want everyone to be able to hear the actors.
- Please enjoy the show and laugh when you think it's funny!
- You can clap at the end.

Wiggle Workout

Title: Dogs, Go! (The *Go, Dog. Go!* version of Simon Says)

Time: 5 - 15 minutes

Activity Description: The teacher acts as the human emcee for this new version of Simon Says and the students are the “dogs.” The goal of this game is to get the most “tricks” right. The emcee calls out any activity or trick for the dogs to do, such as, “Dogs, roll over.” The dogs must then all roll over. However, the dogs should only perform the trick given by the emcee if the trick follows the directive “Dogs.” If the emcee simply says an activity, such as, “Sit down,” then the dogs should remain frozen until the emcee gives a new trick that includes the directive “Dogs.”

The dogs will keep track of how many tricks they perform correctly in their head. For every command given by the emcee the dogs implement accurately (either performing the trick following the word “Dogs” or *not* performing the trick that is *not* following the word “Dogs,”) the dog gets one point. If a dog ever accidentally makes a mistake (performing a trick that was *not* following the word “Dogs” or *not* performing a trick that was followed by the word “Dogs,”) then that dog must sit on their tail for the next three commands called out by the emcee and cannot receive any points during those commands. But once those three commands have passed, the dog can rejoin the game! At the end of the round (determined by the teacher’s needs and timing), the dogs with the most points earn “Best in Show!”

*Note: To keep with the dog theme, it may be fun to start the game by calling out some tricks typical of dog shows, such as: sit, roll over, lie down, jump, speak, beg, etc. But don’t be afraid to get creative with your tricks!

Play Synopsis - *Go Dog. Go!*

The pages of P. D. Eastman's classic children's book come to life onstage in this adapted version of *Go, Dog. Go!* We begin with an introduction to all our new dog friends, and follow them on a series of adventures and tasks through a variety of settings. Watch as our pups go first from a hard day of working construction, to a rousing game of baseball, and then to a night on the water. In Act II, we watch the dogs get ready for bedtime, only to wake up the next day back at it again! They move from a carnival, to a car race, to the grand finale party up in the top of a tree! Filled with circus tricks, groovy music, and an astounding number of silly hats, this colorful world made almost entirely from paper products will have you captivated from beginning to end. Come play, sing, and laugh along with our dogs in the stage version of *Go, Dog. Go!*

Before the show...

Activity Title: Origami Dogs

Time: 10-20 minutes

Materials Needed:

- Two pieces of paper per student (can be colorful or not). Origami paper is optional and preferable when possible
- Rulers
- Colored pencils or markers

Activity description: The students will be making origami paper dogs that will later be utilized in the live production of *Go, Dog. Go!*

*Note: If you are using origami paper or paper that is already in the shape of a square, please skip Step 1.

Step 1: Make your pages into squares. Use a ruler to measure how long the shorter side of one paper is. Then mark the longer side of the paper with the same measurement. Cut the paper on the mark so that you have an even, square paper. Repeat with the second page.

If you do not have access to rulers, you can use the papers themselves as the reference and then tear them with this neat trick! Take one piece of paper and place it longways in front of you. Take your second piece of paper and place it tall-ways on top of the first paper so that the bottom left corners overlap each other perfectly. You should be making an overlapping L-shape with the two pieces of paper. Then, fold the edges that are “hanging off” of its respective opposite page on the top of L and on the bottom right of the L in towards the L. Once you make these folds, you should have a square with two layers of paper in front of you (these layers do not include the flaps you just folded.) Carefully pull the pieces of paper apart from each other. Then rip both pages on the fold line so that you have two even, square pieces of paper.

Making the Head

Step 2: Make your first fold. Take one of your pages and place it diamond-style in front of you (with corners on the top and bottom.) Fold your paper in half down the middle to make a triangle.

Step 3: Unfold and refold. Unfold the triangle you made in Step 2. That fold will help keep your dog head strong later. You are going to make another triangle, but this time you are going to fold your paper in half across the middle so that your triangle ends with the top point down.

Step 4: Make the ears. Now make your dog's left ear by taking the top left corner of your triangle and folding it down so that it makes a floppy ear. Repeat for the dog's right ear, making sure both ears are roughly the same size.

Step 5: Make the snout. Make the dog's snout by folding the bottom point of the triangle up. Once that fold is done, pull the inside layer (the one that is not displayed right now) of the snout apart from the outside layer (the one that is displayed) and tuck your outside layer underneath the main part of the head. This is so that you can open the bottom of the head and stick on the body later.

Making the Body

Step 6: Make the main body. Take your second page and, similar to steps 2, place it diamond-style in front of you. Again, fold your paper in half down the middle to make a triangle with the top point to the side.

Step 7: Make the tail. Fold your bottom triangle up about an inch or so to make a little tail for your dog.

Combine the Head and Body

Step 8: Place the Head on the Body. Take your head and open it on the bottom. Place your head on the top of your dog's body. Your origami dog is done! Feel free to draw eyes, a tongue, and color your dog as you like!

(The instructions for the origami dog were adapted from the following website. If you have questions or would like visuals for help, please refer to this link!)

<https://make-origami.com/easy-origami-dog/>

Here are some pictures of the cast from *Go, Dog, Go!* making these origami dogs for reference!



Also, if appropriate, please feel free to encourage the students to take a picture with their finished dog and post the picture to social media using the **#BYUdogsgo** We would love to see where all our dogs go! And check out the hashtag for more reference pictures!

After the show ...

Activity Title: Make Your Paper World!

Time: 10-30 minutes (depending on the needs of the teacher)

Materials Needed:

- 1-5 sheets of paper or paper products per student (depending on the teacher's materials)
- Colored pencils or markers
- Optional: Scissors

Activity Description: This activity gives students the chance to internalize and reproduce their own version of the paper world they saw in the show. It is highly creative and does not have many strict rules. Rather more suggested steps and guidelines are offered for teachers so as to encourage more student exploration.

Guideline 1: Ponder and Ask Questions to Encourage Creation. Invite your students to think about the show they just watched. What stuck out to them the most? Which story or scene was their favorite? What object (known as a prop) did they think looked the most fun to play with? Feel free to add any additional questions!

Guideline 2: Distribute Supplies. Pass out the paper, colored pencils or markers, and scissors as you see fit. Explain that the students will have 5-20 minutes (according to your class time) to recreate any object they saw from the show or to make any new paper object of their own creation. Please add any safety guidelines or restrictions you see fit.

Guideline 3: Partner Share and Play. Once the students have finished their master creations, invite them to find a partner and present their paper objects to one another. You may also allow them time to collaborate with one another or in small groups and play in their paper world together as a class.

Lesson Plans

Creative, Collaborative Play

Lesson Plan By Melanie Ricks and Judy Schnebly

Grade: K-2nd

Length: 40-45 min

Materials:

- Hat (of any kind)
- Open space
- Paper with space to draw a picture and lines at the bottom to describe the picture
- Coloring utensils (crayons/colored pencils)

National Theatre Standards:

- TH:Cr1.1.K.a. With prompting and support, invent and inhabit an imaginary elsewhere in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).
- TH:Cr3.1.2.c. Generate independently multiple representations of a single object in a guided drama experience (e.g., process drama, story drama, creative drama)

Objective:

Students will demonstrate imaginative play by working individually and as a group in guided drama activities that center on creativity and collaboration.

Hook (10-15 minutes):

Form class into a circle and lead them through the following activity:

"Imagine you are wearing a hat.

Without talking, think about the answers to these (or similar) questions:

- What does your hat look like?
- What color is it?
- Is it big or small?
- Does it fit your head or is it a little bit too big or too small?
- Is it simple or does it have decorations?"

Ask 3 students to describe their hat to the class.

Then invite everyone to describe their hat to a neighbor!

Ask for a volunteer to describe their neighbor's hat for the class.

Invite students to stay with their partner and move to a space in the room (no longer in the circle). When they have found their space and are ready to begin, students should "tip their hat" at each other to show that they are ready!

Describe your hat to your partner! Now practice the following script, with each partner taking a turn being person A and person B:

A: Do you like my hat?

B: Yes, I do!

Now, switch hats with your partner! How does it feel to wear someone else's hat?
What's it like to wear a new hat? Is it heavier? Does it fit well? Do you like this new hat?

Practice the A/B script again wearing your new hat!

One more time - find a new partner and switch hats again!

Ask students to come back into a circle. As a group, take off your hat and "toss" them into the middle of the circle, making a "giant hat pile"!

Then take out the real hat to transition to the next activity.

"This is not a hat" Activity (10 min)

Still in the circle, show students your real hat and explain that in this activity they will use their imaginations to think of what else the hat could be. Show an example: ie. "This is not a hat, it's a bowl of cereal" as you pantomime eating cereal from the hat. As the hat is passed around the circle, each student will take a turn saying "This is not a hat, it's a ____". If a student can't think of something, you may ask the class for suggestions, or they can repeat a previous answer.

Creating a Scene Activity (15-20 minutes)

We are going to continue our imagination work by creating scenes similar to ones that we saw in the production of *Go, Dog, Go!* Several ideas for side-coaching questions/class discussion questions are included with each category! Use any or all of them, or add your own!

To begin, invite students to find their own personal bubble of space around the room. Some of these actions will be in your own bubble, and some will involve a partner or moving around the room.

- **Dogs at work** (in personal bubble)
 - Where do you work? What actions can you use to show me?
 - Is your work hard or easy? Does it make you tired or full of energy?
 - Ask half of the class to pause their actions to observe their peers, then switch
- **Dogs eating lunch** (in personal bubble and then with a partner)
 - Make and eat your lunch in your own bubble and start eating! What are you eating? Does it taste good? Are there any ingredients you don't like?
 - Usually, we don't share our lunch, but today we have permission to share our imaginary lunch with a neighbor. Tell your neighbor what is in your lunch and ask about theirs. Do you want to trade? What's a fair trade you could make?
 - Ask a few students to share with the class: What was in your lunch? What did you share?

- **Dogs on the road** (moving around the room)
 - For this one, you can move around the room, but just like cars on the road, watch out for others and stay in your lane!
 - What kind of car are you driving? Or are you on a bike? A scooter? A motorcycle? Does your vehicle have any special features?
 - (Optional extension): Play “red light/green light” as the students move around in their “vehicles”.
- **Dogs at play/Dog Party** (in personal bubble and then with a partner)
 - Act out what you might do at a dance party in your own bubble. Show your best moves!
 - Now find a neighbor nearby and give them a high-five to show you are ready.
 - Now act out playing something (ie baseball, jump rope, etc) with your neighbor. What are you playing? What actions can you use to show me?
- **Dogs at night** (in personal bubble)
 - The dogs at night did *not* sleep – they had a nighttime party! Until the MC (narrator) dog came in, that is...
 - Teacher or one of the students will become the “MC dog” of this game that is similar to “freeze dance” or “red light/green light”. When the MC’s back is to the class, students will “have a party”, by dancing or jumping or some other action. When the MC turns around to face the students, he/she will say “Night is not a time for play! It is time for sleep!” And the students must quickly pretend to be asleep. After a few times, the MC can switch places with another student.

Add to the Story Activity (10 min):

Invite students to return to their seats and pass out the paper with a drawing box and lines for writing as well as writing/coloring utensils. Explain that now it’s the students’ turn to become authors themselves, and they will add another activity for the dogs to do, using this template:

- Dogs _____ (a new action)

To help get the creative juices flowing, take suggestions from the class of what else the dogs could do by filling in the blank. It could be helpful to list a few examples, such as dogs at the store, dogs swimming, etc. After taking a few suggestions, turn the time over to the students to write and draw on their own papers either one of the examples that was discussed or something entirely new.

Shapes and Shadows

Lesson Plan By Melanie Ricks

Grade: 3rd-4th

Length: 45-60 min

Materials:

- Open space
- Bright flashlight
- A clear wall/projector screen to cast shadows on
- Hand shadow puppet reference (included in this lesson plan)
- 5 sheets of notebook paper and pencils
- Thick paper (such as construction paper) and scissors (enough for all students)
- Popsicle sticks and glue/tape (enough for all students)
- (Optional) Teacher example of paper shadow puppet

National Theatre Standards:

- TH:Cr1.1.4.b. Visualize and design technical elements that support the story and given circumstances in a drama/theatre work.
- TH:Cr3.1.3.c. Practice and refine design and technical choices to support a devised or scripted drama/theatre work.
- TH:Pr6.1.4a. Share small-group drama/theatre work, with peers as audience.

Objective:

Students will showcase technical and performance skills by creating and performing shadow puppet theatre.

Hook (5-10 mins): Creating shapes with our bodies

- In a space where students have enough room to move their bodies, invite them to stand up, explaining that they will be using their bodies to create interesting shapes. In this activity, you will call out various shapes or ideas and students will use their bodies to create an image based on how they interpret it.
- Start the activity off with simple shapes, such as a circle, star, etc. As students become more comfortable with the activity, throw in some more complicated shapes, such as a house, a chair, a tree, a car, etc. Lastly, transition into calling out more complex ideas that allow the students to interpret their meaning with their bodies, such as love, beauty, extraordinary, intelligent, sneaky, etc. Especially as the students begin to create shapes representing more complex ideas, spotlight students who are showing the courage and creativity to do something unique.
- To transition to the next activity, invite students to sit down, perhaps in a space on the floor in front of the blank wall/projector screen where the students will perform their shadow puppet acts.

Introduction to Shadow Puppets (5 mins):

- Explain that there are many ways to create theatre and many types of theatre. Within the show *Go, Dog, Go!*, the actors demonstrated a specific type of theatre called “shadow puppet theatre.” Ask the students to raise their hands if they know what shadow puppets are and have one of them explain it to the class. Filling in gaps as

needed, reiterate that shadow puppet theatre is a type of theatre that relies on light and objects to tell a story. In *Go, Dog, Go!* the actors used their hands to create the shapes of animals, but sometimes shadow puppets are created with paper props. You can explain that a prop is an object that the actors handle on stage. Today students will create both types of shadow puppets, and we will start by using our hands.

Practice (5-10 mins):

- You may choose to print off the hand shadow puppet reference, display it on a large screen for students, or demonstrate it yourself. Have the students practice making each of the 6 shadow puppets. After learning each shadow puppet, ask for a few volunteers to raise their hands to practice making the puppet in front of the light. Once the students have practiced all the animal shadow puppets, have them pick a favorite out of the ones they learned.
- Invite students to find a partner or create a group of 3 to practice acting with their shadow puppet animals. Instruct the students to have their animals introduce their name, age, and hobbies to each other to begin to create a unique character. The teacher may demonstrate an example of this to the class with their own hand shadow puppet.
- Explain that after the puppets have introduced themselves, they can continue to talk, play, and get to know the other puppets in their group or partnership better. This activity is practice and preparation for students to get used to doing character work without the focus being on their full body and facial expressions for a later performance that the students will create.

Create (10 mins):

- Once students have had a few minutes to practice making their hand shadow puppets, invite them to go back to their seats. Pass out paper, scissors, glue/tape, and the popsicle sticks.
- Explain to the students that they will now create the next type of shadow puppet, using paper to construct a prop that they can hold in front of a light. It may be helpful to show them an example of a simple paper shadow puppet that you constructed. Allowing them to embrace their creativity, the students will draw and cut out whatever shape/character they want to make into a shadow puppet. Remind them that anywhere they poke holes or cut out part of the paper, the light will shine through, which can create interesting effects.
- After they have cut out their puppet, the students will then glue it onto a popsicle stick to allow them to maneuver it easily.

Write and Rehearse (10-15 mins):

- Once the puppets are fully constructed, break students into 5 groups and explain that for the next activity, they have the option of using either one of the hand shadow puppets that they learned or their newly constructed shadow puppet prop to create a scene as a group.
- Hand out a piece of notebook paper to each group so they can write their scene's script. Each person in the group should have at least one line written in the script that they will say. As a starting point for their stories, assign each group one of the following prompts for them to include in their puppet performance in some way:
 - Friends playing together

- Going to a restaurant
 - Going to school
 - Doing chores at home
 - Going on an adventure
- They will have 10-15 minutes to decide what characters/puppets to use, write their scenes, and rehearse. Each performance should be a minute or less. Remind them that they will be moving mostly out of the way of the light so that their puppets are the “performers” in the light. If possible, as they are practicing, give each group a minute or so in front of the light in the space where they will be performing to experiment with how their shadow puppets will look and how to arrange themselves.

Performance (5-10 mins):

- After writing and rehearsing, students will gather around the performance space in front of the blank wall/screen. Shine a light on to this area so they can perform their shadow puppet scenes for each other. You may have to remind them, once again, that their puppets should be near the light and the students should be out of the way (likely sitting/crouching down or to the side) so that the shadows are cast behind them.

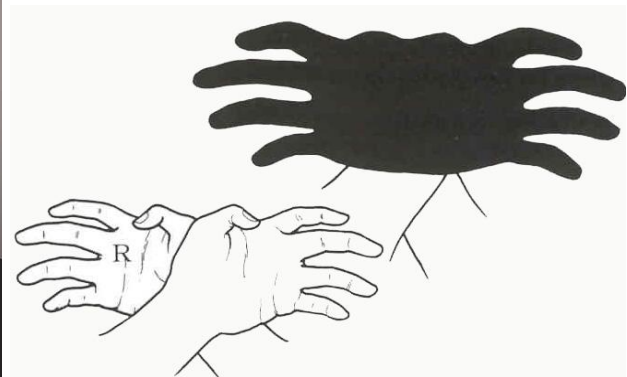
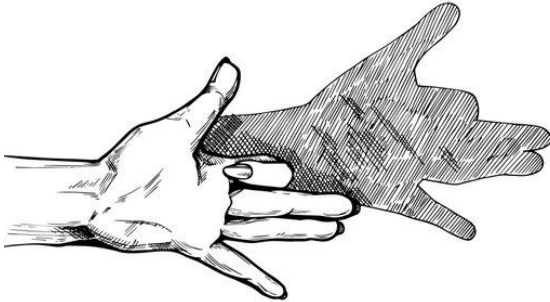
Reflection (5 mins):

- If time allows, discuss with the students what they learned from these activities. What was hard to do? What was easy? What was your favorite part? What was it like to perform but not have the focus be on your full body/face?

The “Hand Shadow Puppet Reference” sheet is on the following page.

Hand Shadow Puppet Reference

From Google Images with Creative Common Licenses



Not Just Words on a Page
- Bringing Stories to Life
Lesson Plan By Judy Schnebly

Grade: 5th-6th

Length: 45-60 min

Materials:

- Open space
- Device to play video: https://youtu.be/S_BoR7gb1WU (Origami wolf by Jo Nakashima)
- Paper and pencils

National Theatre Standards:

TH:Cr1.1.6.c. Explore a scripted or improvised character by imagining the given circumstances in a drama/theatre work.

TH:Cr2-6.b. Contribute ideas and accept and incorporate the ideas of others in preparing or devising drama/theatre work.

TH:Cr3.1.5.a. Revise and improve an improvised or scripted drama/theatre work through repetition and self-review.

TH:Cr3.1.5.b. Use physical and vocal exploration for character development in an improvised or scripted drama/theatre work.

TH:Pr4.1.6.b. Experiment with various physical choices to communicate character in a drama/theatre work.

TH:Pr6.1.5.a. Present drama/theatre work informally to an audience.

Utah English Language Arts Standards:

5th Grade Reading: Literature Standard 7: Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g. graphic novel, multimedia presentation of fiction, folktale, myth, poem).

6th grade Reading: Literature Standard 7: Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they “see” and “hear” when reading the text to what they perceive when they listen or watch.

Objective: Students will understand the impact of physical and vocal characterization in a performance by participating in various methods of storytelling, including creating an improvised scene.

Hook: (5-10 min) Play the video “Origami Wolf” (1:13), found at this link: https://youtu.be/S_BoR7gb1WU After watching the video, ask “How did this artist transform a flat piece of paper into something three-dimensional?” Explain that the concept of origami can help us understand creative storytelling. You may have noticed origami creations used throughout the performance of *Go, Dog Go!* Through drama, we can take stories that are “2D” and bring them to life, or transform them into something “3D”. Explain that an adaptation is a written story or book turned into a new form, such as a film or play, like the performance of “*Go Dog Go!*” that we saw. Ask, “Can you think of other stories or books that have been made into plays or movies?” Some students may think of “pop culture” answers such as Harry Potter, but encourage students to also consider simple stories like fairy tales or fables. These stories are often the texts that get adapted the most! There is a lot of room for creativity in retelling a simple story. When you watch an adapted film or play, what do you notice? How does watching it vs. reading it help you better understand the meaning, tone or beauty of a text?

Activity: (25-30 min) Tableaux, Pantomime, Scene

1.) Solo Tableaux Exploration

- Ask students to spread out into their own personal space
- When you call out each of the following words, students should freeze in a “tableau” (a frozen image) relating to the word.
 - Hot
 - Cold
 - Tree
 - Car
 - Musician
 - Clown
 - Work
 - Play
- As they freeze, you might pose questions such as these for students to think about: “What is your face doing? Your hands? Your feet? What levels can you use?” On some words, you can have the students try multiple poses/explore a different way they could embody the word. You may also ask specific questions related to the word to help them dig deeper. For example, with the word “work”, you might say, “Show me what you look like at work— Where do you work? Are you a teacher? Firefighter? Construction worker? Bank teller? How can you show me?”
- At various times, you may invite half the class to drop their pose and look at the tableaux the other students are making.

2.) Group Tableaux

- Form students into small groups (about 5 students per group)
 - Note: You may want to emphasize that respect is essential for group work. For example, although it is important to interact with others in the same scene, physical contact/invasion of personal space is not necessary.
 - Point out that in “*Go Dog Go!*” we saw the actors use their bodies to create different settings or to show us that they were in different settings, although the stage itself didn’t change much.

- Choose from the following places (write on the board or on slips of paper that you can hand to the students). Feel free to add any that you think of, or ask students to create their own!
 - Doctor's office/hospital
 - Library
 - Cafeteria
 - Restaurant
 - Farm
 - Zoo
 - Grocery store
 - Office
 - Pirate ship
 - Palace/castle
 - Spaceship
- Invite students to take 30-60 seconds to decide with their group what their tableau will look like. Then, say "FREEZE!"
 - After everyone freezes, give one group permission to drop their pose and look at all the others for a few seconds. Repeat group by group until everyone has had a chance to look around.
- Ask students to step out of their poses. Review what location each group was representing as you ask these questions : Could you tell where this group was? How could you tell? What did they do with their bodies/faces that helped you understand?

3.) Group Pantomime

- Explain that a pantomime is a scene that involves physical movement, but no sound or talking
 - For a first pantomime practice, invite the students to make a tableau of a new location. This time, choose one location for the whole class. (examples: kitchen, birthday party, tropical island)
 - After they freeze in the tableau, invite the students to "bring it to life" by moving as if they were in the scene
 - As they pretend, sidecoach with questions such as, "What is happening in your scene? Who are you? Who are you with? How do you move? Quickly? Slowly? Are you old or young? What emotions are you feeling? How can you show me?"
- Now invite students to remember the tableau they did before and reassume that position. Then, on your signal, invite the students to "bring it to life" in a pantomime!
 - This time, choose one group to "spotlight" while the other groups pause their pantomimes to watch. If the class is small enough, you may have time to spotlight each group.
- Ask reflective questions such as "What did you notice this time when we added movement? Was it easier to tell where the students were? Why? What more could you understand through their actions? What physical choices did each group make?(Perhaps who they were, why they were there, etc)"

4.) Group Improv Scene

- Now that we've explored our character through movement, we will add voice! Now that you've had a chance to embody your character, think about how they might

speak? Are they loud or quiet, happy or angry? How do they feel about being in this place? How might they interact with other people in the scene?

- On a piece of paper, copy this form (from Kenn Adams, Artistic Director of Synergy Theatre) to help you think about your scene
 - A.) Once upon a time...
 - B.) Every day...
 - C.) But one day...
 - D.) Because of that...
 - E.) Until finally...
 - F.) And, ever since then...
- Work as a group to fill it out, then improvise a simple script that tells this story (without actually saying those words—the emphasis is on **SHOWING** and embodying characters in the space). Everyone needs to say at least one line and it should be no longer than 1 minute!

Final Assessment: Class Presentation (10 min)

Each group will present their one-minute scenes to the class. Remind students of good audience etiquette!

Class Discussion (5 min): Reflect on the following questions: How is this different from what you could understand from a frozen scene? How does this relate to our earlier discussion about adaptations? What can we gain by “seeing” something versus only reading about it? In your experience, how was viewing the production of *Go, Dog Go!* different from simply reading the book? How did the production take the “2D” book and made it “3D”? How did the costumes, set, and props contribute to your understanding and enjoyment of the show and its message? What physical and vocal choices did the actors use to bring the story to life?