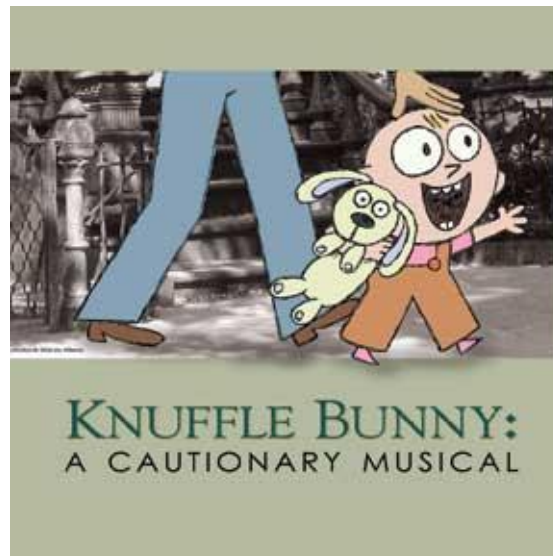


Study Guide

Knuffle Bunny: A Cautionary Musical



October 25, 2011



Greenwood-Lander
Performing Arts

Outreach Program

Greenwood-Lander Performing Arts

www.greenwoodlanderperformingarts.com

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Table of Contents

Attending Shows in the Auditorium -----	3
Before and After the Performance -----	4
Meet the Author/Illustrator/Composer-----	5
Bunraku Puppetry -----	6
Classroom Activities -----	7-10
Favorite Things-----	7
Searching for Details -----	7
Looking at the Plot -----	7
Pantomime Part 1 & 2 -----	8
Sing a Song -----	8
On Being Little -----	8
Fun with Words -----	9
Elements of Theatre-----	10-11
Post-Performance Activities -----	11
Compare and Contrast -----	12
Study Guide from the Kennedy Center Theater for Young Audiences -----	13
Knuffle Bunny Coloring Page -----	14
Knuffle Bunny Connect the Dots -----	15
Experiencing Live Theatre -----	16-17
GLPA Outreach Evaluation -----	18
GLPA Outreach Sponsors -----	19

Attending Shows in the Lander University Josephine Abney Cultural Center Auditorium

The Lander University Cultural Center Auditorium seats 630 people. This performance hall provides an up-close arts experience. Below are some specific things you should plan for when visiting the auditorium:

Arrival and Departure For a Lander University campus map:

<http://www.lander.edu/en/About-Us/Visitor-Information.aspx>



- Plan to arrive at least 15 minutes before the performance. All GLPA outreach performances last one hour.
- Buses may unload in the PEES circle drive to the left of the Cultural Center.
- Remain seated on your bus until a volunteer provides you with a bus number. This is how you will be dismissed. Please make sure everyone in your group knows this number.
- Your group will be escorted into the auditorium by a volunteer. Please stagger chaperones (1 chaperone for every 15 students) throughout the group to help keep children in line and moving quickly to their seats.
- Performances will not be held for late buses or groups. If you arrive late, your group will have to wait until an appropriate break in the program to be seated.

Homeschoolers/Groups Arriving in Cars and Vans

- For your safety, DO NOT drive into the PEES circle next to the cultural center to unload or pick up students. For security reasons, when buses are in the Cultural Center circle, cars are prohibited from entering.
- Please allow time to park and walk to the theatre with your group. Limited parking is available on campus and in the visitor parking lot.
- Information on parking is included on the university campus map.

Entering the Auditorium

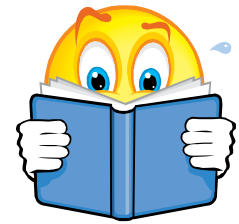
- After your group has unloaded from the bus with a chaperone, a GLPA volunteer will walk you into the auditorium.
- When your volunteer takes you into the auditorium, ushers will seat the children row by row. As a result, your class may not all be seated in the same row. With adequate supervision, a group that is split into two or more rows should have enough chaperones to ensure safety.
- Once your entire group has been seated, feel free to move students to new seats within your space and to send students in small groups to the restroom with an adult.

Dismissal

- A GLPA representative will come onstage following the performance to dismiss each group. Please stay seated until your bus number has been announced. When your group is dismissed, your volunteer will escort you directly to your bus/car.
- Restroom stops after shows are strongly discouraged, unless an emergency.

Before the Performance

Performance Study Guides



Students who are prepared for the GLPA Outreach Performances at Lander University enjoy the show and learn more than students who arrive without preparation. GLPA encourages every teacher to spend time familiarizing students about the performance by using the study guides posted on the GLPA website. Filled with background information, student activities and interdisciplinary lesson plans, these curriculum based guides will enhance your students' performance experience. **Please make sure that every teacher from your group who is bringing students to the outreach performance knows about the available study guides.**

The study guides will also include suggested activities you can use before and after the performance. Teachers are encouraged to use the guides as a resource for ideas on how to best prepare students for their theatre experience. One positive benefit is that students who are prepared also behave better!

After the Performance

Post-Performance Activities

When students leave Lander University, they return to school with a great level of excitement. Greenwood-Lander Performing Arts Outreach Program encourages every teacher to take advantage of this and to continue the theatre experience upon returning to the classroom. Talking and writing about the performance helps students develop the ability to form individual aesthetic judgment in response to professional live theatrical productions. Suggested post-performance activities are also included in the study guide. Please encourage students to discuss the performance and respond critically through discussion and writing. **Please share students' responses with GLPA!**

Performance Evaluations

Teacher feedback is a crucial part of the continuous development of the GLPA Outreach Program. Encourage participating teachers to share their response with GLPA programming by using the evaluation form. A blank evaluation form is provided in the study guide and will also be emailed to teachers after each performance. Evaluations may also be submitted online from the Outreach Program section on the GLPA website.

***Thank you very much for your support of
education and the arts.***



The Author/Illustrator

Mo's official website includes answers to FAQ's, fun games, videos, interviews, and more. There is a lot of really interesting information buried in this site but the main menu options can be a bit misleading; just keep clicking—there are treasures to be found—including an animated discussion between Mo and his daughter about the characters in Knuffle Bunny and their basis in reality.

<http://www.mowillems.com/>

For an interesting interview with Mo Willems about his writing, how he approaches his illustrations, and why he created the Knuffle Bunny illustrations using black and white photos and digitally colorized pen and ink drawings, go to:

<http://drawn.ca/archive/an-interview-with-mo-willems/>

About the Composer

Michael Silversher has composed Grammy Award® winning songs (Elmo in Grouchland), and has been nominated for three primetime Emmy awards ("Winnie-the-Pooh" and the "Muppets.") He wrote theme songs for Disney's "Tale Spin" and "Gummi Bears," and has over one hundred songs in the Disney catalogue. Silversher has written over 42 musical theater works, and has worked extensively with Jim Henson Productions, MGM, Sony, Warner Bros., The Learning Channel, Kennedy Center, and Sundance Institute as Musical Director of the children's theater and resident composer for the Playwright's Lab. He is co-founder of the West Coast Songwriters' Association. His current projects include all the songs for the Henson/PBS Sprout series "Pajanimals" and composing the score for "Dinosaur Train" a new series for PBS.



BUNRAKU PUPPETRY

Bunraku puppetry originated long ago in Japan, where larger puppets (but typically not life-size) are manipulated by as many as three puppeteers working together. Traditionally, each puppeteer controls a different aspect of the puppet—for example, head and right hand, left hand and legs. Although dressed in black in order to downplay their presence, Bunraku-style puppeteers are visible to the audience. With several puppeteers manipulating one puppet, Bunraku puppets have a wide range of motion. Some contemporary western puppeteers use full-body puppets that have evolved from Bunraku. Thus a puppet with hands and feet might be manipulated by one puppeteer (or sometimes two or more) who is visible to the audience. The puppet might be small, life-size, or giant. The puppeteer might dress in black or in regular, "street" clothes, or even wear the same clothes as the puppet.

The art of bunraku puppetry is used in *Knuffle Bunny: A Cautionary Musical*. After the performance ask students:

- What did you notice about the puppeteers on stage?
- Why do you think they dress in black?
- Do you think it is more difficult to enact a character with your own body or through a puppet? Why?

In Bunraku puppetry, the puppeteer must use posture, exaggerated gestures, and body language to define his puppet's character. Stand in a circle with your students. Find a stuffed animal to use as a puppet, and ask for a volunteer to demonstrate how they can use the animal/puppet to show how *Knuffle Bunny* feels when he is left behind at the laundromat. Then pass the animal/ puppet around the circle and have each student manipulate it in ways that they feel best show that same feeling. Do this exercise again imagining what *Knuffle Bunny* feels like when he is reunited with Trixie.

Ask students: Was one emotion easier to express than the other using the puppet?

Now placing the puppet aside, ask your students to imagine they are Trixie. Trixie doesn't have any vocabulary yet so she has to communicate through body language and facial expressions much of the time. Going around the circle ask students to use their bodies to show how they would feel if they lost their favorite stuffed animal, and then how they would feel when they saw their favorite stuffed animal again.

Ask your students: What can we learn about how a character feels from watching his or her gestures? What are the differences between how puppets and actors are able to communicate their feelings?

CLASSROOM ACTIVITIES

Favorite Toys

Discuss: Why did Trixie miss Knuffle Bunny so much? What was your favorite toy when you were little? What was its name? How did it get its name? Did you ever misplace it? What happened to it? What else have you lost and found? Do you have a favorite stuffed animal now? What is its name?

Here's a story starter for students to write and illustrate and then present to the class:

I lost my _____. I found it _____.

Students can bring their favorite stuffed animals to introduce for show-and-tell.

Searching for Details

Setting

Discuss: What is the setting of this story? Where does Trixie live? What can you find in her neighborhood? How is her neighborhood different from yours?

Students can draw pictures of their street, showing everything one can find there.

Looking at the Plot

Exposition, or setting the stage, where Trixie and Daddy set out on an adventure; the **Rising action**, where they go to the Laundromat and leave Knuffle Bunny behind; the **Climax** or crisis, when Trixie can't articulate her problem for Daddy; the **Falling action**, where mommy figures it all out and they head back to the Laundromat; some **Suspense** (and another climax), where Daddy finally finds the toy; and a perfect **Resolution** or conclusion, where Trixie says her first words, "Knuffle Bunny!"

Knuffle Bunny is a great example of the three S's: a great story must....

Surprise, Startle, and Satisfy!

For younger children, a discussion about the story sequence may be simplified. A good story has a **Beginning** (What happens at the beginning of *Knuffle Bunny*?), a **Middle** (In the middle of the story there is an adventure and a problem. What is the adventure? What is the problem?), and an **End**. (At the end of the story, the problem is solved. How is it solved? What happens at the end?)

Pantomime, Part 1



With you narrating the journey, have your students act out the whole washing machine process. First, students pantomime putting clothes into the washer. They add detergent. They close the door or lid. They insert a coin into the slot. Now they “become” the laundry as you lead them through the wash cycle, the rinse, and the spin

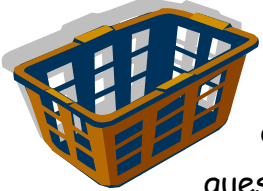
cycle. Then have them pretend to pull out the clothes and throw them in the dryer, or hang them on the clothes line. Finally, they can fold up the clean clothes and discuss how nice they look, feel, and smell.



Pantomime, Part 2

Trixie's daddy brings the family's dirty clothes to the Laundromat to wash them. Ask your students to name other things that need to be washed. Some of their answers might be: the dishes, the car, the dog, our hands, the floor, sheets and towels, our faces, our hair. Compile a list on the board or chart paper.

Follow up with the Washing Game. Write the name of each item on a card and drop it into a laundry bag or basket. Two at a time, the children can come up, reach in, and pull out a card. Whisper to them what it says on their card, and then each pair figures out how to pantomime washing that item and then act it out. The rest of the class guesses what the pair is pretending to wash.



Sing a Song

“This is the way we wash our clothes, wash our clothes, wash our clothes. This is the way we wash our clothes early in the morning.”

Remember this old song? With your students, make up new verses about washing things, or about daily activities, and create activities to go with them.

On Being Little

Ask your students: What did you look like when you were a toddler? How have you changed? They can bring in pictures of themselves when they were much younger and use them to make a bulletin board. Make it a guessing game where children match the pictures on the bulletin board with their classmates.



Fun with Words

"Knuffle" is a Dutch word meaning "snuggle" and it is pronounced with a hard "k" sound. In other words, unlike many English words beginning with "kn", the k is **NOT** silent!

<http://mowillemsfaq.blogspot.com/2007/10/q-how-do-you-pronounce-knuffle.html>

With your class, brainstorm as many words as possible that start with the "kn" (silent 'k') combination (knock, knife, know, etc.). Write the words on the board and experiment with different pronunciations of these words—pronounce the k and hear how different the words sound. Try writing some short poems using these "kn" words—using both their traditional pronunciations and the new pronunciations you've made up as a class.



Elements of Theatre

The following vocabulary may be helpful to review with your class:

Drama Terms:

1. Play: a presentation (or show) that is acted out with actors who use words and movements to play different characters to tell a story for an audience.
2. Moral: the message or meaning of the play, how the actions of the characters were good or bad.
3. Script: the text (or words) of a story that the actors and director use.
4. Act: a large section of the script that contains several scenes.
5. Scene: a small section of a play that usually takes place in one location and time.
6. Setting: where the play takes place; this may be one or several locations.
7. Time: when does the play take place; is it supposed to be today, in the past or even the future.
8. Character: a person who is a part of the story in a play.
9. Acting: a way of playing as if you are another person (character) to tell a story.
10. Dialogue: the written sentences that two or more actors say to each other during a play.
11. Monologue: the written sentences that an actor says to themselves or the audience during a play.
12. Fantasy: an imaginary world.
13. Realistic: something that seems like it could really happen in real life.

Theatre Parts:

1. Theatre: a building that includes a stage for the actors and seats for the audience.
2. Stage: the raised area where a play is presented, or acted out.
3. Backstage: where the actors wait until they come onto the stage.
4. Apron: the very front edge of the stage, closest to the audience.
5. Curtain Call: when the performers take a bow at the end of the show.
6. Proscenium Arch: the wall containing the archway that frames the stage.
7. Sound Board: the computer that controls the volume of the show.
8. Orchestra: the main or lower level of seating in the auditorium.

Theatre People:

1. Director: the person who is in charge of the actors.
2. Actor: a person who plays a character in a play.
3. Audience: the people who watch a play.
4. Usher: a person who leads audience members to their seats.

Show Terms:

1. **Staging:** the way the director has the actors move around on the stage.
2. **Dance:** movement that is choreographed (planned out) to go with the rhythm and beat of the music.
3. **Lighting:** the way that you are able to see the play with light. Many times the lighting will change in color, brightness, and when they turn on and off.
4. **Set:** the backdrop of the stage that lets you imagine where the play takes place.
5. **Costume:** the clothes that the actors wear to help you know what character they are playing.
6. **Music:** it can be just in the background (playing softly), can be loud in between the scenes, or sung along with by the actors.
7. **Special Effect:** any kind of exciting thing that happens during the show, like fog appearing on stage or a trap door that lets an actor appear magically from no where.
8. **Sound Effect:** a special sound like a train whistle or bird that has been recorded and played at a certain moment in the play.
9. **Applause:** the way an audience lets the actors know they did a good job by clapping at the end of the show.

Post-Performance Activities:

Following are some suggested questions to engage your students.

1. What did you learn from the play?
2. Which character(s) did you think was (were) good? Which was (were) bad? Did that change from the beginning to the end of the play?
3. Why do you think the set looked like it did?
4. How did the costumes help the actors play their characters?
5. What seemed the most real to you about the play and why?
6. How did the actors show you the characters' feelings?

Comparing and Contrasting

Name _____

When I was little, I couldn't _____.

Now I am big, and I can _____.

When I was young, I liked to _____.

When I am older, I would like to _____.

Facts about Knuffle Bunny

Birthday:	June 18
Best Friend:	Trixie
Favorite Color:	Yellow
Food I like best:	Lint
Hobby:	Being hugged

The Kennedy Center Theater for Young Audiences study guide:

<http://artsedge.kennedy-center.org/interactives/tyatours/KnuffleBunny.pdf>

ARTSEGE, a program of the Kennedy Center Education Department, is a part of Thinkfinity.org, a consortium of free educational Web sites for K-12 teaching and learning.

For more about the performing arts and arts education, visit the Kennedy Center's Education Department online at:

www.kennedy-center.org/education

Coloring Sheet



Trixie is missing something—what?

Connect the dots to help her find it.



Connect the Knuffle Dots

Experiencing Live Theatre

To the Teacher

Please share the following information with your students prior to your visit to Lander University. Many of the outreach performances will involve audience participation. Students should be prepared to behave appropriately given the nature of the performance and the requests of the artist on the stage.

Preparing Students to be Audience Members

A theatre is an energetically charged space. When the “house lights” go down everyone feels a thrill of anticipation. By discussing appropriate audience behavior as a class ahead of time, the students will be much better equipped to handle their feelings and express their enthusiasm in acceptable ways during the performance.



Audience Members Play an Important Role

Until an audience fills the auditorium 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. The most important quality of a good audience member is to respond appropriately to what’s happening on the stage. Sometimes it’s important to be very quiet, but other times it’s acceptable to laugh, clap or make noise! By coming to the Lander University Cultural Center Auditorium, students will have the opportunity to practice being good audience members.

Key Words:

Concentration: Performers use concentration to focus their energy on stage. If the audience watches in a concentrated and quiet manner, the performers “feel” this support and are able to do their very best!

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

Respect: The audience shows respect for the performers by being attentive. The performers show respect for their art form and for the audience by doing their best possible work. Professional actors and musicians always show up for work ready to entertain you. As a good audience member you have a responsibility to bring your best behavior to the theatre as well. Doing so shows respect for the actors who have rehearsed long hours to prepare for this performance.



Appreciation: Applause is the best way for an audience to share its enthusiasm and to show the performers how much they are appreciated. In a musical or opera it's not usually acceptable to applaud in the middle of a song. However, it is appropriate to applaud at the end of each song. When the program has finished it is customary to continue clapping until the curtain drops or the lights on stage go dark. During the curtain call the performers will bow to show their appreciation to the audience. If you really enjoyed the performance you may want to thank the artist with a standing ovation!

Common Sense: If audience members conduct themselves in orderly, quiet ways and each person respects the space of those around them, everyone will be able to fully enjoy the performance experience.

Rules of Behavior:

- Students should enter and exit the building in an orderly and quiet fashion.
- Please get rid of any gum, food and drinks before entering the auditorium.
- Use the restroom after you are seated but before the performance begins. Do not get up to use the restroom during the performance unless there is an emergency.
- Whisper while waiting for the show to begin.
- Students should remain quiet during the performance.
- Students should realize that they are part of the performance. Listen and watch attentively to what is happening on the stage. The performers have worked hard to get the show ready!
- Students should stay seated at all times, not kneeling in the seats or putting feet up on the seat in front of them.
- Students should laugh and respond appropriately.
- If the students *really* enjoyed the performance, they may clap as loudly and as long as they like. This shows the performers appreciation for their hard work.
- Enjoy the show!





Outreach Performance Evaluation 2011-2012

It is our desire to provide high-quality, educational and professional productions for your students. Please take some time after you return to school to complete this evaluation and send it back to GLPA.

School Name: _____ District: _____ Grade level: _____

Teacher: _____ Email: _____

Name of performance: _____ Time of show: _____

Please rate today's performance.

Poor -Average- High

How would you rate the educational value of the performance? * * * * *

How would you rate the entertainment value of the performance? * * * * *

How would you rate the students' impressions of the performance? * * * * *

How would you rate the performance overall? * * * * *

Would you return with a new group of students to see this production in the future? ___yes___no

Why or why not? Please share some comments about the production.

Please rate the GLPA Study Guide

Poor-Average-High

How would you rate the GLPA Study Guide? * * * * *

If you did not use the GLPA Study Guide, please check. ___ I did not use the GLPA Study Guide.

Did you use any of the following sections of the GLPA Study Guide?

Background Information on the Performance ___yes ___no

Pre-performance Activities ___ yes ___no

Post-Performance Activities ___yes ___no

Please share some comments about the GLPA Study Guide.

What types of programs would you like to bring students to see?

Please share some general comments about your experience with the GLPA Outreach Program.

Greenwood-Lander Performing Arts Lander University 320 Stanley Ave. Greenwood, SC 29649

Phone: (864) 388-8326 Fax: (864) 388-8036

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