



Fall 2010

Dear Educators,

Thank you for bringing your students to our first KidSeries production of 2010-11, *Click, Clack, Moo: Cows That Type*. We are delighted you have chosen Lifeline Theatre, and we hope your experience here will be fun, entertaining, and educationally rewarding.

Here enclosed is our Study Guide for *Click, Clack, Moo*. The guide includes a thorough play synopsis, cast bios, writing and drama activities, discussion topics to prepare your class for the field trip, and a number of easy-to-copy worksheets for your class, which are best used **after** your field trip as a way to bring the learning back to the classroom. Last year we made big changes to the format of the guide, and it has been wonderful to receive your positive feedback. We hope you will continue to find the packet beneficial towards enhancing your Lifeline experience and allow you to integrate the play's themes with your classroom teaching.

Last but not least, towards the back there is a teacher comment form and student review sheet, ready for copying. Your feedback is invaluable to helping improve our materials. If you would like the form electronically, just email me at lea@lifelinetheatre.com and I'll send it to you. We'd also love to receive your student reviews, as we take to heart their response to the show. **When you send back these response forms, you will be entered in a drawing for free tickets to other plays at Lifeline.**

Right beside the study guide, we have enclosed a few materials about other education programs we offer here, including **NEW on-site and at-school mini-residencies as optional add-ons to your matinee field trip**. If you are interested in learning more about these programs, do not hesitate to call me or send an email. We aim to meet your goals.

Thank you again for your support of Lifeline Theatre, and we'll see you at the show!

Sincerely,

Lea Pinsky, *Education Director*



KidSeries Productions 2010-11

Companion Guide for Teachers

FALL: Click, Clack, Moo: Cows That Type

WINTER: Somebody Loves You, Mr. Hatch

SPRING: Arnie The Doughnut

Lifeline Theatre * 6912 North Glenwood * Chicago, Illinois 60626 * 773-761-4477

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ABOUT LIFELINE KIDSERIES PRODUCTIONS

Lifeline Theatre's KidSeries is committed to bringing children's literature to the stage to entertain, educate and empower both kids and adults. Our goal is to help students develop greater appreciation of literature and theatre as art forms, to excite kids about reading, as well as to teach them about various subjects within each individual show. We encourage you to use this study guide to enrich your students' experience of Lifeline's KidSeries, and to enhance the educational value of the performance you attend.

HOW TO BE PREPARED AUDIENCE MEMBERS

Before the Play: Discuss Appropriate Behavior

Discuss with your students proper theatre etiquette. For example, it's okay to clap and laugh, but it's not okay to talk to your neighbor. Have students compare and contrast the difference between watching a movie and watching a play. Ask if students have been to a play before. If so, what play? What was the experience like? What do they think this particular experience will be like? If the students have not been to Lifeline before, have them think about what they might expect: a big theatre or a small one, many seats or only a few, young actors or older ones, etc.

After the Play: Reflect on the Experience

Ask students if they enjoyed the play. Based on this experience, would they like to see other plays? If they've seen plays before, how did this play compare? Was it better? Funnier? More enjoyable? What happened that they were expecting to happen? What happened that they weren't expecting? How was seeing a play a different experience than seeing a movie?

Have the students write a review of the play. Use the attached form or have them write a paragraph or two on their own. Encourage the students to be specific about why they enjoyed a certain part of the play. If they liked a scene because it was funny, have them explain *why* it was funny to them, what the characters *did* or *said* that was funny, etc. Have the students draw a picture or make a collage of their favorite scene or character. Have them show their picture to the class and explain why that scene or character was their favorite. We invite you to send the reviews and pictures to Lifeline – we enjoy reading them and learn from student feedback.

TRADITIONAL PLAYS VS LITERARY ADAPTATIONS

All Lifeline Theatre's KidSeries productions are *often* musical adaptations of picture books and short stories for children. We encourage you to discuss the elements of each version and compare/contrast the two both before and after you see the play.

Before the Play: Get to Know the Original Story

Read the story to your students, or have them read the book themselves, before the production. After reading the book, discuss it with your students, using these questions as launch pads:

- Who are the characters in the story?
- What happens in the beginning of the story? The middle? The end?
- What is your favorite part of the story? Why?

- Who is your favorite character? Why?
- Is there a character in the story you don't like? What makes you dislike this character?
- What do you think you will see on stage as the actors tell this story?
- How might the play be different from the story? How might it be the same?

Beginning, Middle and End

To encourage sequential thinking, have students act out the beginning, middle and end of the story. Split the students into three groups (or more, depending on the number of students in your class) and have one group enact the beginning, have the next group enact the middle, and the final group the end. Have the students watching the performances help the group to remember any parts they may have left out. Give the groups the chance to redo their performances, including any elements suggested by their classmates.

After the Play: Compare/Contrast the Story to the Play

- How were the book and the play different?
- How were the book and the play the same?
- What elements of the play surprised you, based on your knowledge of the book?
- Which did you enjoy more, reading the book or watching the play?
- What was your favorite part of the play? Was that your favorite part of the book too?
- Were there any characters in the book that were not in the play?
- Were there any characters in the play that were not in the book?
- Some parts of the play are different from the book. Why do you think the playwright added or subtracted certain parts?

JOBS IN THE THEATRE: BEHIND THE SCENES

Before the Play: Prepare Your Students to Observe All the Roles

When we create a play at Lifeline, we have a community of artists working together to make a complete production. Ask students to be particularly observant during the performance for the parts of the show that are done by the various people listed below:

Playwright/Adaptor/Author - writes the play

Composer - writes the music for the show

Lyricist - writes the words (or "lyrics") for the songs in the play

Director - directs the play: makes decisions about costumes, lights, sets, etc.

Choreographer - creates and teaches the actors the dances in the show

Lighting Designer - designs and hangs the lights for the show; designs lighting changes

Set Designer - designs and builds the scenery and props for the show

Sound Designer - designs and records the sound effects for the show

Costume Designer - designs and makes the costumes for the show

Stage Manager - helps the director during rehearsals; sets props and scenery before each performance; runs the sound and lights during the performance

Actors - perform the play

After the Play: Discuss the Students' Observations

Ask the students about what they noticed about the "behind-the-scenes" jobs:

- How did the costume designer make the actors look like the characters they were playing?
- What about their costumes helped you to know what kind of people or animals they were?

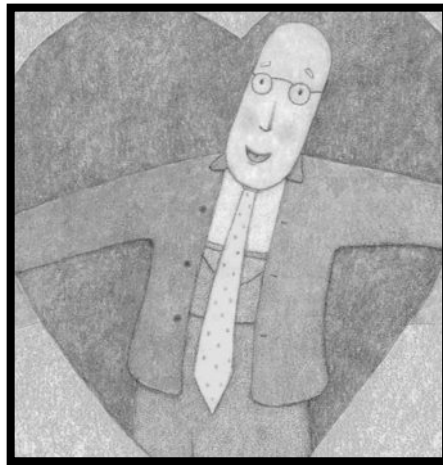
- Did you have a favorite costume in the show? Which one? Why was it your favorite?
- If there were animal costumes, how did the costume designer create them so that they would look more like animals than people?
- What are some of the locations the play took place in?
- How did the set designer make the settings look realistic?
- The set for this play is laid over the set for Lifeline's MainStage show that is also currently playing. What elements of the set do you think are for that show, and what elements are added on for the KidSeries show?
- What sound effects did you hear in the play? How did those sound effects help you to know what was happening in the play?
- Why do you think the composer chose the styles of music he did? What sorts of music would not make sense with the story?

ABOUT THE ACTIVITY ENCLOSURES

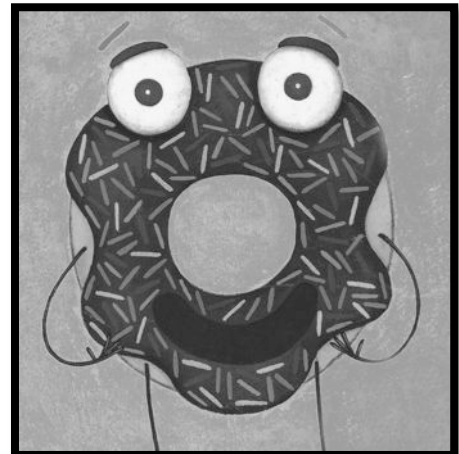
The enclosed educational activity sheets are beneficial to deepening your field trip experience at Lifeline Theatre. Please let us know what parts are helpful to you and where you would like additional materials. There is a teacher feedback form and student survey to copy for your class, and we hope you will take the time to let us know what you thought of both the show and the study guide. We do this work for you and your students, and we want to make it work!



**CLICK, CLACK, MOO:
COWS THAT TYPE**
Oct 16- Dec 5, 2010



**SOMEBODY LOVES YOU,
MR. HATCH**
Jan 8- Feb 27, 2010



**ARNIE THE
DOUGHNUT**
Mar 19- May 15, 2010

KIDSERIES SEASON 2010-11

Lifeline Theatre's programs are partially supported by Alphawood Foundation; The Arts Work Fund; Elizabeth F. Cheney Foundation; The Chicago Community Trust; CityArts 3 grant from the City of Chicago Department of Cultural Affairs; Gaylord and Dorothy Donnelley Foundation; The Richard H. Driehaus Charitable Lead Trust; Lloyd A. Fry Foundation; Illinois Arts Council, a state agency; MacArthur Fund for Arts and Culture at Prince; The Albert Pick, Jr. Fund; The Rhoades Foundation; The Polk Bros. Foundation; S&C Foundation; Taproot Foundation; and the annual support of businesses and individuals.

A Closer Look at

CLICK, CLACK, MOO: Cows That Type



Based on the children's book by Doreen Cronin, illustrations by Betsy Lewin
Adapted by James Grote ★ Music by George Howe ★ Directed by Shole Milos

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Synopsis of the Play

Meet The Cast

Activity: What Are the Animals Really Saying...?- a lesson in dialogue

Activity: Help The Animals...- a maze game Activity: Decode the Hidden

Messages- a reading exercise Activity: Letter of Complaint- a writing exercise

Further Classroom Adventures: Drama Games relating to *Click, Clack, Moo*

Student Review Sheet: **complete to receive DISCOUNTS to our shows!**

Teacher Comment Form: **complete to receive FREE tickets to our shows!**

SYNOPSIS OF THE PLAY

The play takes place in and around Farmer Brown's farm. Farmer Brown wakes up one morning to find a note on the barn door that says: "Closed. No milk. No eggs." The cows and hens have typed this note with a typewriter they found! How did they do that, and why? With Duck as our narrator and translator for the story, we learn that the cows and hens have been upset for sometime with the cold conditions in the barn at night. But they don't know what to do. They sing a lament about their situation, while Farmer Brown interprets it as normal happy animal chatter.

One evening, while snooping through Farmer Brown's "box of old books", they find some books that inspire them to take action—especially the book "Animal Farm" by George Orwell. They huddle to keep warm and hatch their plan.

While the cows and hens are figuring out how to voice their complaint to Farmer Brown, we visit with Duck at his pond. He is happy enough there, but bored, and sings about his dream of something exciting happening.

Back in the barn, the cows have decided to talk to Farmer Brown about how cold it is at night. They try their best, several times, but Farmer Brown can't understand a word they are saying (it's all moos). And so they fail. The same day, Duck has been snooping again, this time through Farmer Brown's "big box of junk", and found all sorts of things, including a typewriter! Having almost gotten caught, he quickly hid the typewriter under the hens' nest.

The cows and hens get together for a meeting one night. Still unsure how they are going to communicate their complaint to Farmer Brown so they will understand, they find the typewriter that Duck has hid. Once the animals understand what it is and how it works, they realize that this is the perfect way to tell Farmer Brown they are cold! They will write him a note that he can read! AND they can make demands: electric blankets for all the cows and hens. They sing about the coziness of electric blankets.

Now back to when the play began, Farmer Brown has found the first note asking for warmth: "Dear Farmer Brown, the barn is very cold at night. We'd like some electric blankets. Sincerely, The Cows." Farmer Brown laughs and ignores the request. The cows and hens get angry and write more notes. They want freedom, justice, equal rights for all animals—and they sing about it. And then they go on strike: no milk and no eggs until they get electric blankets. This goes on for days. Farmer Brown stands strong. He writes back, "Dear Cows and Hen: There will be no electric blankets. You are cows and hens. I demand milk and eggs. Sincerely, Farmer Brown."

At a standstill, Duck steps in as a neutral party to help everyone come to an agreement. He knows that Farmer Brown wants the notes to stop, and the animals want to be warmer. Duck gets the cows to agree to give up the typewriter if they can get their electric blankets, and gets Farmer Brown to give them the electric blankets if they give up the typewriter. They both agree that this is a fair compromise, and everyone is happy... until Duck takes the typewriter and demands a diving board to make his pond more exciting! Farmer Brown gives in again, and this time makes sure to get the typewriter back. Everyone sings a song of satisfaction and cooperation.

MEET THE CAST



Heather Currie (Cow 1) is thrilled to be back on the farm at Lifeline! She was seen last fall as Cow in *Dooby Dooby Moo*, and before that as Pig in *Duck for President*. Favorite past credits include: *School House Rock Live!*, *The Taffettas*, *Nunsense*, *Spinning Into Butter*, *Frankie and Johnny In the Clare De Lune*, and *Godspell*. Ms. Currie currently teaches in the Film Department at Columbia College, and can be heard singing every Saturday night at Davenport's Piano Bar and Cabaret.



Derek Czaplewski (Farmer Brown) is pleased as punch to be making his debut with Lifeline. Since his arrival in Chicago nine years ago, Derek has worked with many local theatre companies including Piven Workshop, Circle Theatre, Timeline, Pegasus Players, Bailiwick and Emerald City, among others. He is also an ensemble member (and frequent director) with Handbag Productions. By day, Derek is the Associate Artistic Director for Imagination Theater.



Christina Hall (Hen) is delighted to be joining the KidSeries again! She is currently understudying Lifeline's production of *Wuthering Heights*. Her previous work with Lifeline includes *Duck for President*; *The Dirty Cowboy*; *Lyle, Lyle, Crocodile*; and *Half Magic*. Other Chicago credits include work with Bohemian Theatre Ensemble, Promethean Theatre Ensemble, Emerald City Theatre Company, 20% Productions, and Sad Hat Productions. Regional credits include Hope Summer Repertory Theatre, and Main Street Theater. She holds a B.F.A from Southern Methodist University.



Lakhiyia Hicks (Cow 2) is excited to enter Lifeline's barnyard as Cow 2, who she affectionately refers to as Nala! Before graduating from Northwestern University this year, she appeared as Linda Hazelton in *Palmer Park*, Simone in *Remedy*, and Grandmom in *Diva Daughters DuPree*; in addition to various characters in devised performances, such as Etch: Stories of Sex, Love, and Desire and Spectrum's Poetry Slam, For Whom are We Responsible? Not a stranger to Theatre for Young Audiences, Lakhiyia played Mustardseed in *Mustardseed* and Lexie in *Brave No World*, at the 2009 American Alliance for Theatre & Education (AATE) National Conference in New York City.

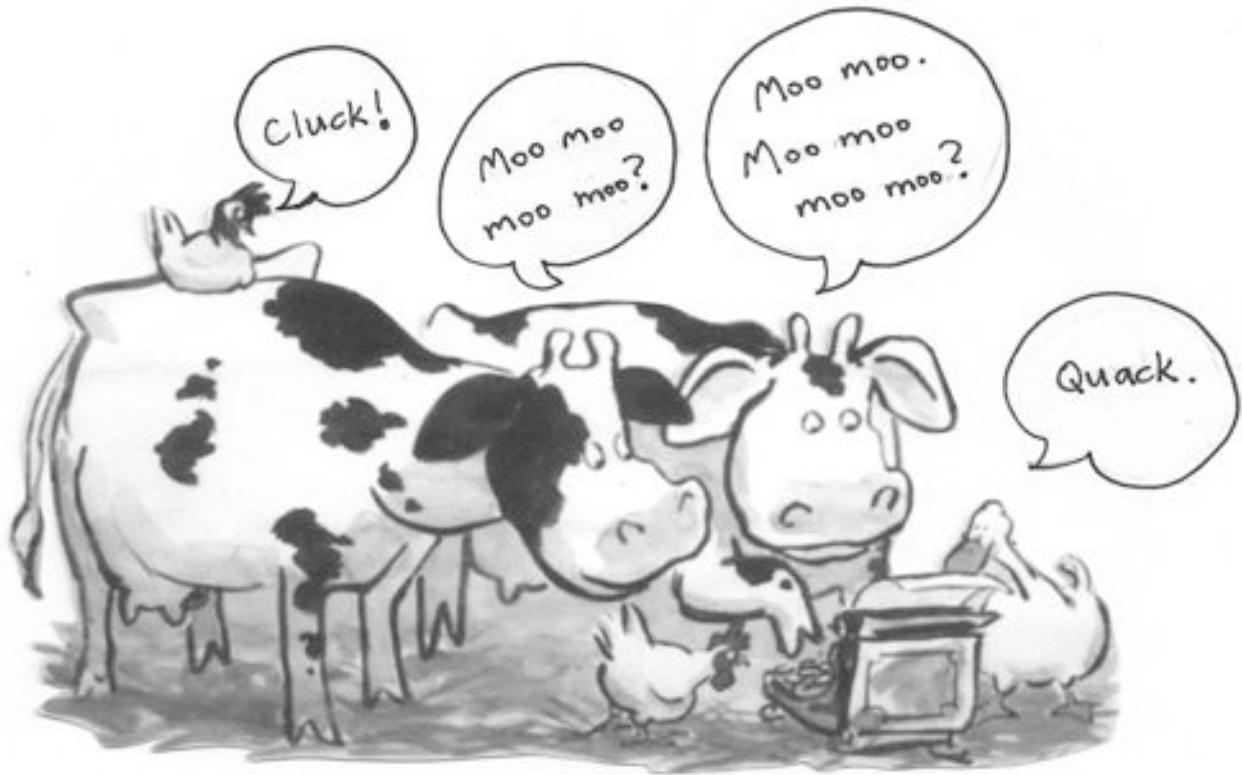


Ryotaro Shigeta (Duck)

Ryotaro, now beginning his second year in the city of Chicago, has come full-circle and returned to the Lifeline stage. After understudying the role in *Dooby Dooby Moo*, he is ecstatic to be playing Duck in this wonderful production surrounded by so much talent. Over the past year, Rio appeared as Peter in Emerald City's *Peter Pan*, Lysander and other roles in Arts/Lanes Absolute Shakespeare's *Romeo and Juliet* and *A Midsummer Night's Dream*, and has worked extensively with Navy Pier Entertainment.

WHAT ARE THE ANIMALS REALLY SAYING TO EACH OTHER?

In the play, Duck helps us understand what the animals are saying by translating their animal sounds ("Moo", "Cluck", "Quack") to English. Based on the picture below, what do you think the animals are saying to each other? There is no one correct answer—you get to make it up! The sentences can be as many words as you want them to be. Pay attention to the question marks, exclamation marks, and periods to know what kind of sentence to write. Then, teachers, you can have your students act it out!



HEN: ----- !
(Cluck!)

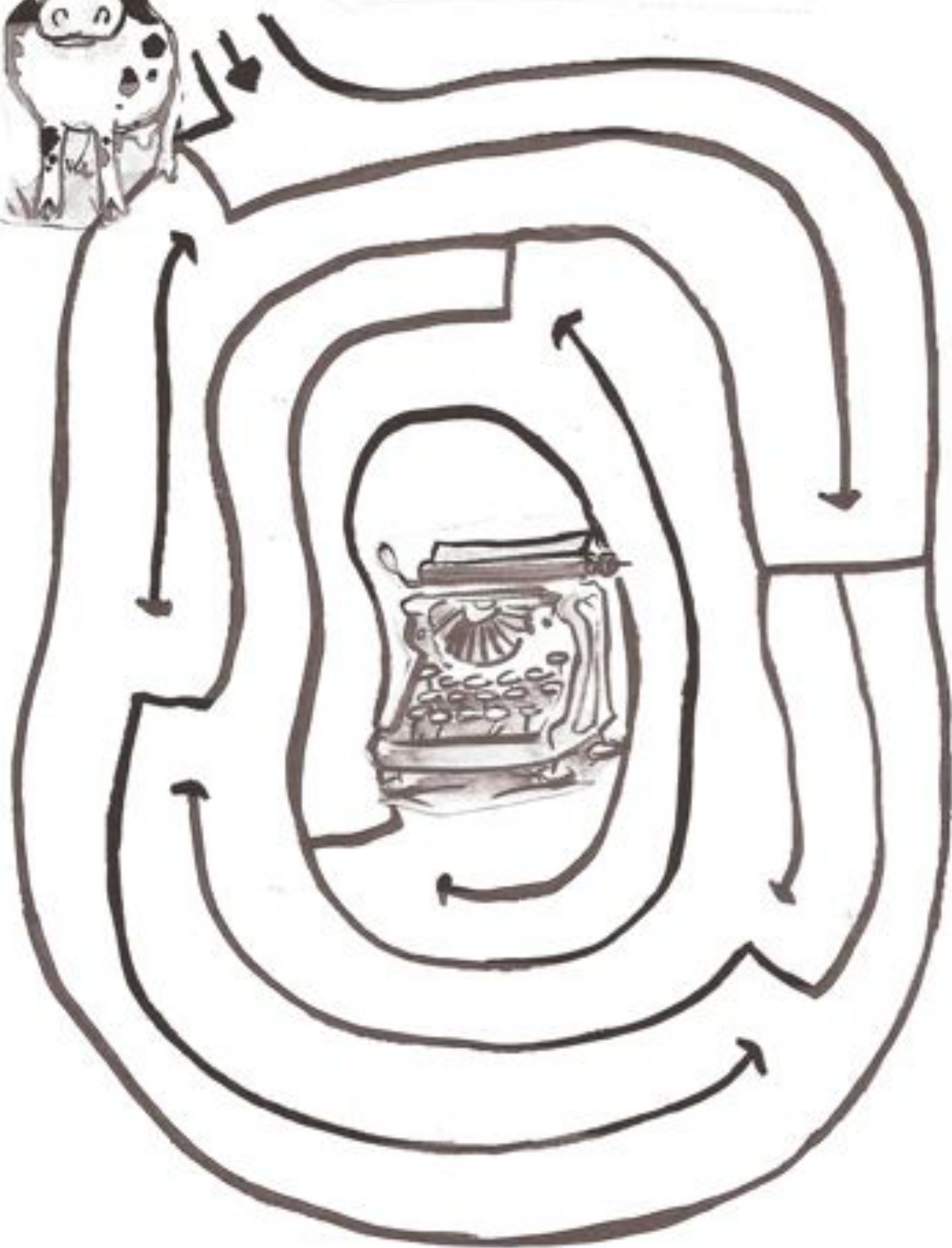
COW #1: ----- .
(Moo moo moo moo?)

COW #2 ----- .
(Moo moo.)

----- ?
(Moo moo moo moo?)

DUCK: ----- .
(Quack.)

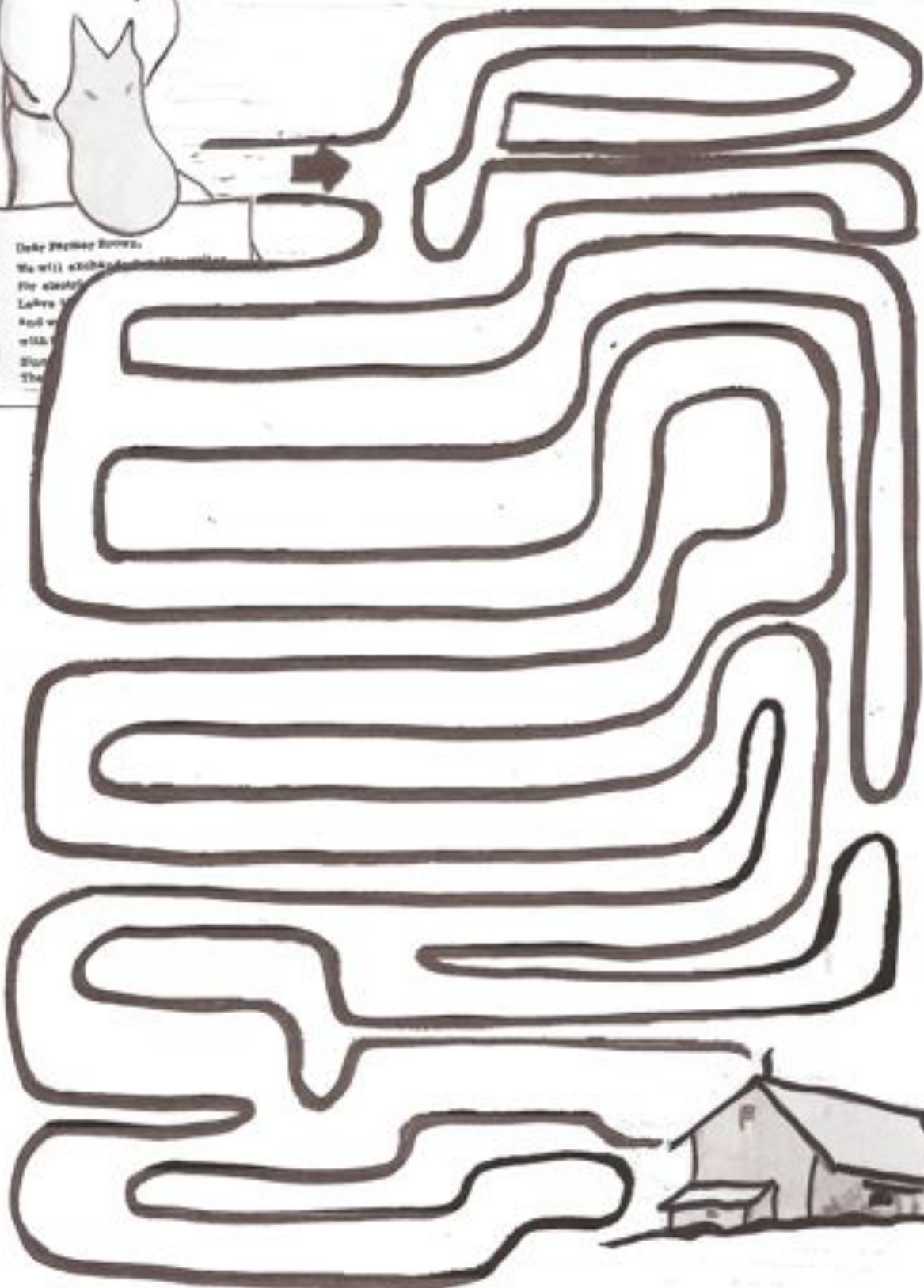
Help COW find the TYPEWRITER!



Help DUCK deliver his note to FARMER BROWN!



Dear Farmer Brown,
We will stop by your farm
for a visit
Lovers
and we
will
stop
The



DECODE THE HIDDEN MESSAGES!

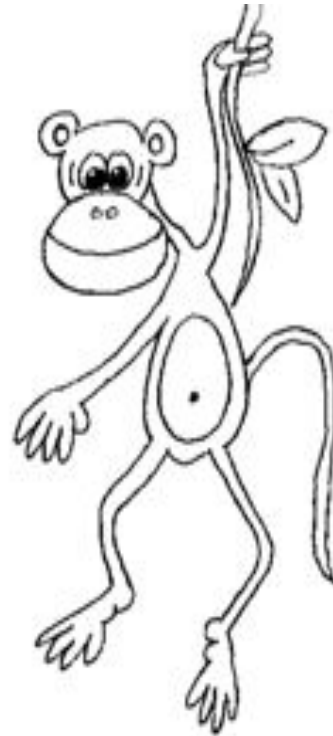
(part one: easier)

In *Click Clack Moo*, the animals have to know all letters of the alphabet to write their note Farmer Brown. How well do you know your letters? See if you can uncover the hidden messages and find the answers to these riddles.

Monkey Message

Marvin the Monkey is trying to ask you something. Decode his message to you!

F M J L
H M V E M
K M J M J M
R M J D W L F H ?



How to decode the message:

Change all of the Ms to As.

Change all of the Js to Ns.

Change all of the Ls to Is.

Change all of the Fs to Cs.

Change the R to an S

Change the K to a B.

What is Marvin the Monkey trying to ask you?

DECODE THE HIDDEN MESSAGES!

(part two: harder)

Code Riddles

The answers to these riddles are written in code. Replace each letter of the riddle answers with the letter that comes before it.

B = A, C = B, D = C, and so on.

example: SJEEMF = RIDDLE

1. What did the frog order at McDonald's?

GSFODI GSJFT BOE EJFU DSPBL

2. What happened when the girl read a book about helium?

TIF DPVMEO'U QVU JU EPXO

3. Why did the banana go to the doctor?

CFDBVTF JU XBT OPU QFFMJOH WFSZ XFMM

4. Why do chickens lay eggs?

JG UIFZ ESPQ UIFN UIFZ CSFBL

5. What kind of monkey can fly?

B IPU BJS CBCPPO

WRITE A LETTER OF COMPLAINT!

Like the cows' letter to Farmer Brown asking for blankets, a letter of complaint is a note you write to someone that tells them you are unhappy about something. This could be a note to your mom saying you don't like your chores in the house, or a note to a company complaining about a toy you have that doesn't work well, or it can be to someone at a local playground who needs to fix the swings. ... or anything you would like to complain about!

Get together in small groups to think of one or two letters of complaint you can write, using this form. Then, teachers, you can have your students act out a meeting between the person the letter is to and the complainer. See what kind of solutions you can come up with, just like the animals in *Click, Clack, Moo!*

Today's Date: _____

Dear _____,
(example: Park Director)

I am writing to you because I have a complaint. I am unhappy
about _____
(example: the swings at the park)

because _____
(example: two of them are broken)

I would be happier if _____
(example: all the swings worked

so there wasn't always a line to wait for them)

Please _____
(example: fix the swings as soon as you can)

Thank you for reading my complaint.

Sincerely,

(write your name)

FURTHER CLASSROOM ADVENTURES

Drama Games relating to Click, Clack, Moo

Once back in the classroom, we encourage you to maximize your students' experience at Lifeline by using drama to teach drama! In our residency program, we use theatre games to not only teach the basics of performance, but also to explore themes in the student matinees! Below are some games you can play with your class that touch upon some of the concepts conveyed in the story, such as cooperation, communication, and neutrality.

Dr. Know-It-All

- for the theme of cooperation and proper language in the play

How to Play: Have 3-7 kids stand up shoulder to shoulder facing the audience. This entire group is going to be "Dr. Know-It-All" and he/she really does know everything. The audience can ask Dr. Know-It-All any question they'd like and the Dr. will answer the question. The trick is the Dr. will speak one person at a time and one word at a time. Anything the Dr. says is correct and true. The only thing to keep in mind is that the answer should more or less make sense grammatically as a sentence. Bad example: "Elephants are big because up bellies north front away backwards under farts." A good example: "Elephants are big because they eat sprinkles and jump upside down." Neither makes much sense but the first example has poor grammar, so would be unacceptable.

Mime Telephone

- for the theme of communication as a messenger in the play

How to Play: Get a series of volunteers--5 or 6, or more with an older class--with the rest of the class as audience. The students line up upstage to downstage, all facing downstage and the teacher or leader at the back (upstage end) of the line. The leader taps the next person in line on the shoulder; the student turns to face the teacher. The leader mimes an object and mimes using the object; for example, if the object is a sandwich, she might mime spreading peanut butter onto bread, putting the slices of bread together, and taking a bite. Then she hands the object to that next person up the line. That person takes the object, then turns and taps the next person on the shoulder, and must repeat exactly what he or she thinks was mimed to them. The "object" continues down the line. When it reaches the final person the farthest downstage, he or she must take the object and say, "This is a ..." and say whatever they believe or guess the object is.

Three Chair Conversation

- for the theme of neutrality in the play

How to Play: Three chairs are placed in the stage area, and three students are selected to sit in them. The rest of the group becomes the audience. The chair on the left is designated the Personal Chair, the chair on the right is the Job Chair, and the middle chair is the Neutral Chair. The teacher will name a profession for the Job Chair, and when the teacher says "go," both the Job and Personal chair students will begin talking at the same time to the Neutral person in the middle. The Personal Chair can talk about anything that has happened to them in the recent past, and the Job Chair will talk about their named job. They both have to talk continuously, without stopping, The Neutral Chair is responsible for listening and responding to both chairs as they speak, and keeping up with both sides of the conversation. The teacher will say "stop and switch" after a few minutes. At that time, a new student comes in to sit in the Personal Chair on the left, that person moves over to the Neutral Chair, that person moves to the Job Chair, and the other person goes back to the audience. This cycle continues until the teacher decides to end the exercise.

Student Review of *Click, Clack, Moo: Cows That Type*

By: _____

I give this play a (circle the number of stars): ★ ★ ★ ★ ★

My favorite part of the play was _____

because _____

_____ .

My favorite character was _____

because _____

_____ .

If I had choose what I liked best, I would choose (circle one)

the story the songs the costumes the scenery

_____ .

KidSeries Teacher Comment Form

Please fill out as much of this comment form to enter a drawing for **TWO FREE TICKETS** to one of our mainstage productions this year! Then either: 1) mail it to Lea Pinsky, Education Director, Lifeline Theatre, 6912 North Glenwood Avenue, Chicago, Illinois 60626; or 2) fax it to 773-761-4582. If your students have completed their review sheets, please mail them or drop them off with this form. Thanks!

School: _____ Grade Level: _____ Number of Students: _____

On a scale of 1 to 10 (ten being the best), how would you rate the **performance** of *Click, Clack, Moo*? _____

On a scale of 1 to 10 (ten being the best), how would you rate the **study guide** for *Click, Clack, Moo*? _____

Have you attended a Lifeline KidSeries show before? ___ Yes ___ No
If yes, which one(s) have you seen?

Did you read your class the book before coming to see the show? ___ Yes ___ No

What was the strongest part of the show for you? _____

What was the weakest part of the show for you? _____

Would you bring your students to another performance at Lifeline? ___ Yes ___ No
Why or why not? _____

Which activities in the study guide were most beneficial to your students, and how did they benefit from those activities? (If possible, please give specific examples.)

Are there any other books you would like to see Lifeline adapt? Which books?

To enter drawing for free tickets, please provide your name and email address so we can contact you (we won't share this information):

Name _____ Email _____