

FLYNN CENTER PRESENTS



SHH! WE HAVE A PLAN

WELCOME TO THE 2017-2018 STUDENT MATINEE SEASON!

TODAY'S SCHOLARS AND RESEARCHERS SAY CREATIVITY IS THE TOP SKILL OUR KIDS WILL NEED WHEN THEY ENTER THE WORKFORCE OF THE FUTURE, SO WE SALUTE YOU FOR VALUING THE EDUCATIONAL AND INSPIRATIONAL POWER OF LIVE PERFORMANCE. BY USING THIS STUDY GUIDE YOU ARE TAKING AN EVEN GREATER STEP TOWARD IMPLEMENTING THE ARTS AS A VITAL AND INSPIRING EDUCATIONAL TOOL.

WE HOPE YOU FIND THIS GUIDE USEFUL AND THAT IT DEEPENS YOUR STUDENTS' CONNECTION TO THE MATERIAL. IF WE CAN HELP IN ANY WAY, PLEASE CONTACT SMS@FLYNNCENTER.ORG.

ENJOY THE SHOW! -Education Staff

AN IMMENSE THANK YOU...

THE FLYNN CENTER RECOGNIZES THAT FIELD TRIP RESOURCES FOR SCHOOLS ARE EXTREMELY LIMITED, THUS MATINEE PRICES FOR SCHOOLS ARE SIGNIFICANTLY LOWER THAN PRICES FOR PUBLIC PERFORMANCES. AS A NON-PROFIT ORGANIZATION, THE FLYNN IS DEEPLY GRATEFUL TO THE FOUNDATIONS, CORPORATIONS, AND INDIVIDUALS WHOSE GENEROUS FINANCIAL SUPPORT KEEPS MATINEES AFFORDABLE FOR SCHOOLS.

THANK YOU TO THE GOLODETZ FAMILY FOR SPONSORING THIS PERFORMANCE.

THANK YOU TO THE FLYNN MATINEE 2017-2018 UNDERWRITERS:

NORTHFIELD SAVINGS BANK, ANDREA'S LEGACY FUND, CHAMPLAIN INVESTMENT PARTNERS, LLC, BARI AND PETER DREISSIGACKER, FORREST AND FRANCES LATTNER FOUNDATION, SURDNA FOUNDATION, TD CHARITABLE FOUNDATION, VERMONT ARTS COUNCIL, VERMONT CONCERT ARTISTS FUND OF THE VERMONT COMMUNITY FOUNDATION, VERMONT COMMUNITY FOUNDATION, NEW ENGLAND FOUNDATION FOR THE ARTS, NATIONAL ENDOWMENT FOR THE ARTS, AND THE FLYNN JAZZ ENDOWMENT. THE EVERYBODY BELONGS ART INITIATIVE: DEVONWOOD ASSOCIATES, ADDITIONAL SUPPORT FROM THE BRUCE J. ANDERSON FOUNDATION & THE WALTER CERF COMMUNITY FUND.

CAHOOTS NI

Cahoots NI is at the forefront of Northern Irish theatre and is the leading professional theatre company producing work for children.

Since beginning operations in November 2001, Cahoots NI has produced original, boldly innovative work for children, some staged in conventional theatre venues and some in purpose-designed sites or specific locations, including schools and healthcare settings. Its work concentrates on combining the visual potential of theatre with the age-old popularity of magic and illusion.

For more information, please visit the company's website:

<http://www.cahootsni.com>

WHAT TO EXPECT

A nonverbal tale featuring magic, music, and puppetry based on the Chris Haughton book of the same name. Follow the delightful and surprising journey of a family adventuring through the woods - when they see a beautiful bird perched high in a tree, each of these three madcap characters have a plan to capture it!

Sounds simple, but the quest soon becomes an obsession and the obsession becomes the absurd! Where will it all end? Join us as the youngest teaches everyone that kindness and treating nature with respect is more important than getting what you want at any cost.

Prepare to be enchanted and amazed by this new and exciting theatrical adventure!



THE STORY

Four friends, three big and one little, are out for a walk. Suddenly, they spot it - a beautiful bird perched high in a tree! They simply MUST have it and - SHH! - they have a PLAN. So they *tip-toe, tip-toe* very slowly, nets poised - "Ready one ... ready two ... ready three ... GO!" But, at the turn of the page, we find a ridiculous bunch of very tangled characters and a blissfully oblivious bird, flying away. One hilarious foiled plan after another and it's clear that this goofy trio CANNOT catch that elusive birdie! But the littlest of this group, a quiet spectator up until now, knows that a bit of kindness and sweetness can go a lot further than any elaborate scam. Will his three friends follow his gentle lead or will they get themselves into even more trouble?



THE AUTHOR & ILLUSTRATOR: CHRIS HAUGHTON

Chris Haughton is an Irish designer and author living in London. He has published four books and one app.

A BIT LOST (2010) has been translated into 23 languages and won 10 awards in 8 countries. In Holland, it won Dutch Picture Book of the Year 2012 and in Italy the Premio Andersen Award.

OH NO GEORGE! (2012) won has won several award including the Junior Magazine Book of the Year.

SHH! WE HAVE A PLAN (2014) won the AOI award for best Children's Book in 2014.

HAT MONKEY (iOS app) was nominated for the CYBILS award

GOODNIGHT EVERYONE (2016) was selected for the World Illustration Awards exhibition.

Visit Chris's site for free downloads and activity sheets: www.chrishaughton.com

In 2012, together with Akshay Sthapit he has co-founded a fair trade company in Nepal called NODE. It operates as a non profit and aims to connect the world's best designers with fair trade organisations. For their first exhibition they asked 18 artists to each design a rug for the Design Museum in London. They are currently being sold online and through the Design Museum Shop.

Shh Awards

- WINNER: Ezra Jack Keats Award
- WINNER: CYBILS award
- Nominated: Irma Black Award
- American Library Association notable children's book
- Capitol choices noteworthy books for children nomination
- Junior Library Guild Selection -Fall 2014
- Nominated: Blue Ribbon Award
- The Pennsylvania Center for the Book: Best Children's Books for Family Literacy 2015
- WINNER: Red Clover Book award

ACTIVITIES

PRE-SHOW DISCUSSION QUESTIONS

- Why did the characters want to catch the bird?
- Did any of the characters think about the well-being of the bird?
- How do you think the bird felt when the characters tried to trap her?
- What happened when the characters finally stopped chasing the bird? How does the play differ from the book?
- Do you think the characters will treat the squirrel at the end of the play any differently?
- How did the music and the sound effects help you understand what was happening in the play?
- Did anything in the show surprise or amaze you?
- In the end, which friend had the best idea? What can we learn from this friend?
- In the dedication at the start of the book the play is adapted from, Albert Einstein is quoted as saying “Peace cannot be kept by force; it can only be achieved by understanding.” What do you think this means in the context of the story?

POST-SHOW DISCUSSION QUESTIONS

- Were there any characters or events that were in the book but not in the play? Why do you think these choices were made?
- What do you think the set and costume designers need to consider when bringing the book to the stage?
- What things helped to tell the story on stage?
- What happened in the story that was surprising? Exciting? Funny? Scary?
- Did you have to use your imagination when you watched this play? Explain.

EXPLORING PAGE TO STAGE ADAPTATIONS

- How are characters shown in books, and how are they shown in plays? (Some thoughts: in books, we get to read what is written about characters and that they say, and if there are pictures we might get to see how the illustrator imagined them. In plays, we get to see how characters move around, see how they respond to things, etc.)
- How are settings shown in books, and how are they shown in plays? (In books we get to read descriptions of environments, or possibly see drawings if there are illustrations. In plays, we get to see physical items that communicate setting to us. Often settings in plays are abstract, so something as simple as a piece of blue fabric might tell us we're at the river's edge.)

SOUNDSCAPE OF YOUR ENVIRONMENT

Sound is a constant part of our daily lives: it is very, very rare for the world to be absolutely silent. Take a moment to listen to the world around you, and try to list all of the sounds you can hear. These sounds make up the soundscape of your life at this moment. Have students find different spaces around the classroom, school, or record sounds from home. Then come back together and share these sounds. You could even have students guess where someone was by listening to the sounds and trying to imagine what place would make those sounds. You could also give students places to imagine, and have them name what sounds they think would be heard there.

ENVIRONMENTAL RESPONSIBILITY

Three of the four characters in *Shh* really want to take animals from the forest. One of the major messages of this story is for us to be gentle and kind to nature, to our environment, and to other species. Here are some activities to encourage environmental responsibility:

- Nature Scavenger Hunt-create a visual list of items found in nature, and in small groups, have students go explore and find as many items as they can, but leave items in nature
- [Create Wildflower Seed Bombs](#)
- [Sandwich Bag Compost Experiment](#)
- Energy-Free Times at School and Home-set times of the day, or even challenge your classroom to go a whole school day without using any electricity
- Build a Class Veggie Garden
- Bring in Local Farmers and Environmentalists-share their work and ideas for making our local community healthier
- Glean Produce with Local Farms
- Make a list of other ways you can make your school, local, and global communities healthier

WORDS COME ALIVE:

ARTS INTEGRATION ACTIVITIES

PROVIDING THE OPPORTUNITY TO ACTIVELY EXPLORE THE WORLD OF THE SHOW HELPS STUDENTS BECOME MORE ENGAGED AND CONNECTED AUDIENCE MEMBERS, THINKING ABOUT ARTISTS' CHOICES AND APPROACHING THE PERFORMANCE WITH ENHANCED CURIOSITY.

FOR MORE INFORMATION ABOUT OUR ARTS INTEGRATION ACTIVITIES:

- [CLICK HERE](#)
- CALL 652-4548
- EMAIL LAUREN AT SCHOOLPROGRAMS@FLYNNCENTER.ORG

SOLOS - CHARACTER ACTIONS

This exercise will allow the students to imagine they are actors in the show, expressing characters through movement. Be certain to have read the book before doing this and subsequent exercises. Invite students to stand somewhere in the classroom so there is a bubble of open space around each child. Invite them to imagine they are the characters listed below, doing their selected actions. They should work silently and independently and respond to your freeze signal between each activity. Your instructions might be as follows: "When I say 'Go!' you are the bird as the group tries to catch you. Go!...Freeze!..."

Repeat with such variations as: you are the littlest friend offering the bird some bread, you are the explorers tiptoeing through the forest, you are the explorers paddling through the water, you are one of the bigger explorers and you're watching the bird eat from the little explorer.

Remind students to watch for how the actors in the play use their bodies to express their characters.

Ask students: *Which character actions were challenging? Why? What did you do differently with your bodies when you were portraying different moments in the story?*

SOUND EFFECTS- - A FOREST

Learning goals: visualize events, draw inferences, deepen understanding of setting & plot

Performing goals: expand vocal range; follow clues

In the play, the explorers go on an adventure to find animals and insects in the forest. Brainstorm a variety of sounds that they might hear as they wander through the forest. Choose a variety of moments and encounters (paddling through the water try to sneak up on the bird, being in the middle of a huge group of birds, climbing up into tall trees) and create unique sounds connected to each place. Practice the sounds as a group; then invite students to each choose a sound they wish to make. Identify a hand signal to use as a volume control, and show what it looks like when there is no sound and when the sound is at the highest and lowest volume. Explain that they will know when and how to make the sounds by following the signals. Then create a soundscape by adding each student's sound in, and adjusting the volume as you wish.

Repeat the process for different places and encounters that occur in the story. Reflect on what sounds change the mood. During the show, encourage the students to watch and listen for how sounds impact the feel of the adventure.



WE CAN'T WAIT TO SEE YOU AT THE THEATER!

ETIQUETTE FOR LIVE PERFORMANCES: THE ESSENTIALS

- LISTEN, EXPERIENCE, IMAGINE, DISCOVER, LEARN!
- GIVE YOUR ENERGY AND ATTENTION TO THE PERFORMERS.
- PLEASE DO NOT EAT OR DRINK IN THE THEATER.
- TALK ONLY BEFORE AND AFTER THE PERFORMANCE.
- TURN OFF WIRELESS DEVICES.
- NO PHOTOS, VIDEOS, TEXTING, OR LISTENING TO MUSIC.

*These are guidelines... We understand that some students may need to experience the performance in their own way, and we are here to support all students and their unique needs.

THE FLYNN IS A PLACE FOR ALL STUDENTS, AND THESE TOOLS CAN HELP!

PRE OR POST-SHOW VIDEO CHATS:

HELP STUDENTS BUILD ENTHUSIASM OR PROCESS THEIR EXPERIENCE WITH A FREE, 5-10 MINUTE VIDEO CHAT BEFORE OR AFTER THE SHOW! WE CAN SET UP SKYPE/FACETIME/GOOGLE HANGOUTS WITH YOUR CLASS TO ANSWER QUESTIONS ABOUT THE CONTENT, ART FORM, AND EXPERIENCE. CONTACT KAT, [KREDNISS@FLYNNCENTER.ORG](mailto:kredniss@flynncenter.org) TO SET UP YOUR CHAT!



AUTISM AND SENSORY-FRIENDLY ACCOMMODATIONS:

THE FLYNN CENTER HAS BEEN WORKING DILIGENTLY TO BREAK DOWN BARRIERS FOR AUDIENCE MEMBERS WITH DISABILITIES, WITH A PARTICULAR FOCUS ON THOSE WITH SENSORY-SENSITIVITIES. SOCIAL STORIES, BREAK SPACES, SENSORY FRIENDLY MATERIALS, AND MORE ARE AVAILABLE FOR ALL STUDENT MATINEES. FEEL FREE TO LET US KNOW AHEAD OF TIME IF ANY OF THESE WOULD BE USEFUL, OR ASK AN USHER AT THE SHOW!



EDUCATIONAL STANDARDS

THE COMMON CORE BROADENS THE DEFINITION OF A "TEXT," VIEWING PERFORMANCE AS A FORM OF TEXT, SO YOUR STUDENTS ARE EXPERIENCING AND INTERACTING WITH A TEXT WHEN THEY ATTEND A FLYNN SHOW.

SEEING LIVE PERFORMANCE PROVIDES RICH OPPORTUNITIES TO WRITE REFLECTIONS, NARRATIVES, ARGUMENTS, AND MORE. BY WRITING RESPONSES AND/OR USING THE FLYNN STUDY GUIDES, ALL PERFORMANCES CAN BE LINKED TO COMMON CORE:

CC ELA: W 1-10

STUDENT MATINEES SUPPORT THE FOLLOWING NATIONAL CORE ARTS STANDARDS:

CREATING: ANCHOR #1, RESPONDING: ANCHOR #7, #8, #9, AND RESPONDING: ANCHOR #10 AND #11.

YOU CAN USE THIS PERFORMANCE AND STUDY GUIDE TO ADDRESS THE FOLLOWING COMMON CORE STANDARDS:

CC ELA: RL 1-10, RF 1-4, L 3-5, SL 1-2; NEXT GEN: ESS3-1, ESS3-3, LS4-1.

TEACHERS, A COUPLE OF REMINDERS:

- SHARE YOUR EXPERIENCE WITH US! USE THE [FEEDBACK LINKS](#), OR SHARE YOUR STUDENTS' ARTWORK, WRITING, RESPONSES. WE LOVE TO HEAR HOW EXPERIENCES AT THE FLYNN IMPACT OUR AUDIENCES.
- EXPLORE OTHER [STUDENT MATINEES](#) AT THE FLYNN THIS SEASON. WE STILL HAVE SEATS IN SOME SHOWS AND WE'D LOVE TO HELP YOU OR OTHER TEACHERS AT YOUR SCHOOL ENLIVEN LEARNING WITH AN ENGAGING ARTS EXPERIENCE!

WE APPRECIATE AND VALUE YOUR FEEDBACK

- CLICK [HERE](#) TO EVALUATE OUR STUDY GUIDES.
- CLICK [HERE](#) FOR TEACHER FEEDBACK FORMS FOR THE PERFORMANCE.
- CLICK [HERE](#) FOR STUDENT FEEDBACK FORMS FOR THE PERFORMANCE.
- CLICK [HERE](#) FOR PARENT FORMS TO HELP PARENTS ENGAGE WITH THEIR CHILDREN AROUND THE SHOW.

THIS GUIDE WAS WRITTEN & COMPILED BY THE EDUCATION DEPARTMENT AT THE FLYNN CENTER FOR THE PERFORMING ARTS WITH INSPIRATION FROM THE CAHOOTS NI WEBSITE AND THE AUTHOR'S WEBSITE. PERMISSION IS GRANTED FOR TEACHERS, PARENTS, AND STUDENTS WHO ARE COMING TO FLYNN SHOWS TO COPY & DISTRIBUTE THIS GUIDE FOR EDUCATIONAL PURPOSES ONLY.