

Horizons School  
Matinee Series  
2008-09 Study Guide

Apollo:  
To the Moon

Friday, November 21, 2008  
10:00 a.m.  
Grades 4-8



Written and Directed by  
Mary Hall Surface  
Performed by Kevin Reese

Contents:

Note to Teachers/ About Apollo: To the Moon.....	1
Credits/ About Young Auditorium.....	2
Synopsis.....	3
About the Author/ Performer.....	4
History.....	5
Curriculum Connections.....	6
Discussion Questions.....	7
Terms and People.....	8-9
Timeline.....	10-11
Activities.....	12-20
Theatre Vocabulary.....	21-23
Courtesy Counts.....	24
Related Resources.....	25
WI State Standards.....	26
For Your Information.....	27-28

# Horizons School Matinee Series

Welcome to the 2008-09 Horizons School Matinee Series! We are pleased that you have chosen to bring your students to see great performances that enhance learning, fire imagination, and reinforce school curriculum in meaningful ways. We thank you, the educators and administrators, for expanding children's minds each day, and sharing with them the joys of the performing arts!

This study guide has been designed to help you prepare your students by engaging them in before and after activities and giving them things to think about during the performance. Within the study guide you will find a variety of activities that can be used to enhance the core subject areas as well as the creative arts. Wisconsin State Academic Standards are listed at the end of the guide. The materials in this guide reflect the grade range recommended by the performing arts group. As teachers, you know best what the needs and abilities of your students are; therefore, please feel free to select and/or adapt any of the material to best meet the needs of your particular group of students.

Thank you!

Shannon Dozoryst

Education and Outreach Coordinator

## About Apollo: To the Moon

An exciting multi-media production, *Apollo: To the Moon* has been featured at major international theatre festivals in Seattle, Pittsburgh, Canada, and Dublin, Ireland as well as at museums, science centers, theaters, and schools throughout the United States. Continuing its nineteen-season acclaim, *Apollo: To the Moon* shares with a national audience one young man's dream to become an astronaut and the decade's dream to reach for the impossible-- the moon. *Apollo: To the Moon* features over one-hundred NASA photographs, original downlink broadcasts from space, and music of the 1960's to compliment the dynamic solo performance of actor Kevin Reese.



Kevin Reese in *Apollo: To the Moon*

# Young Auditorium

## Credits

Editor:  
Shannon Dozoryst

Contributors:  
Richard Gardner  
Sharon Jahnke  
Joseph Smessaert

Developed In:  
Reading 460/ElemMid 422  
Dr. Ann Ruff, professor  
C & I Department  
UW-Whitewater  
Spring 2008

## Sources:

School Sculptures  
[www.schoolsculptures.com](http://www.schoolsculptures.com)

The United States Mint  
"Many Happy Returns"  
lesson plan pdf  
[www.usmint.gov](http://www.usmint.gov)

Special Thanks:  
Leslie LaMuro

Teachers have permission  
to reproduce any and all  
parts of this study guide for  
classroom use only.

## ABOUT YOUNG AUDITORIUM AT UW-WHITEWATER

The Young Auditorium is located on the University of Wisconsin-Whitewater campus and serves both the campus and public communities. The auditorium presents the highest quality arts and entertainment programming in a wide variety of disciplines for diverse audiences. There is something for everyone each season at Young Auditorium, including touring Broadway shows; classical, jazz, rock, pop, and folk music; family entertainment; school matinee performances; world-class ballet and opera; comedy; and lectures. This season marks the Young Auditorium's 15th year of sensational performing arts programs under the big, blue roof.

The ground breaking for the auditorium in June 1991 was made possible through the Irvin L. Young Foundation. The Foundation, along with the auditorium, honors an individual whose name had long been associated with philanthropy and humanitarianism throughout the state of Wisconsin and around the world. From humble beginnings, without the advantages of a high school or college education, Mr. Irvin Young used his time, talents and strong entrepreneurial spirit to establish a variety of successful businesses. Inspired by a business trip to Africa and the commitments he formed there, Mr. Young established the Irvin L. Young Foundation in 1949. Mrs. Fern Young continued her husband's benevolence until her death in January 2002. Thousands of people, both at home and abroad, have been positively affected by their kindness. It is our goal that, by bearing Mr. Young's name, we continue in his path of serving Wisconsin residents for years to come.

## HORIZONS SCHOOL MATINEE SERIES

The mission of the Horizons program is to support the curriculum of schools by providing culturally diverse programs and outreach opportunities for K-12 students. This will be accomplished through 1) providing performances and hands-on, interactive outreach opportunities that cultivate an appreciation for the performing arts among young people that will last throughout their lives and 2) supporting teachers through professional development opportunities in the arts. It is our vision that someday every K-12 student in the auditorium's service region will attend a Horizon's performance and/or participate in an outreach event each year.

## Apollo: To the Moon

This production is recommended for students in grades 4-8.

The show is approximately 1 hour in length.

Curriculum Connections: History, Science and Technology, Language Arts, Drama and Music

### SYNOPSIS

The play begins on the morning of the launch of Apollo 11, the historic space mission that would take the first person to the moon. We meet Scott Gibson, a young astronomer, who expresses his life-long dream to go to the moon. As the rocket lifts off, we go back in time with Scott to when he is a young boy, already bursting with enthusiasm for the future of space travel. As he looks through his telescope, the twelve-year old Scott dreams of journeying to the mysterious planet “just beyond our reach.”

The play follows Scott, now a college student, to Christmas 1958 when President Eisenhower sends a Christmas message around the world via the first communications satellite. As the space age races ahead, so does Scott, who heads off to graduate school. There he meets James Webb, the director of NASA. As Scott listens to Webb speak of the excitement of the space race in 1961, he fantasizes about going through astronaut training. But Scott decides to commit all his energy to becoming the greatest astronomer in the country: “I’ll be the one with the star map that will get those test pilot astronauts to the moon.”

So Scott takes a job at the Jet Propulsion Laboratory where he works on the photographs that the unmanned lunar explorers, the Rangers, are sending back to earth. His research partner, Benny, does not share Scott’s enthusiasm about going to the moon, but he does give Scott the best news of his life - that NASA is beginning to recruit science astronauts. Scott is overjoyed and goes to a recruitment speech given by Astronaut Guss Grissom. Grissom speaks of the dangers and the challenges of becoming an astronaut. Scott is determined to apply.

*Apollo: To The Moon* follows Scott through the astronaut application process in the face of his boss’ skepticism about the manned space program; during the tragedy of the Apollo 1 fire; amid the questions of his sister, Sarah, about the importance of the space program “when there are so many problems on earth”; and through the wonder of the 1968 Christmas broadcast of Apollo 8 - the mission which sent back pictures of the earth as seen from the moon for the first time.

As Scott enters his final interview, he fantasizes about becoming the first scientist on the moon. We discover what happens to Scott’s dream as the play comes to its moving conclusion.

## Author - Mary Hall Surface



Mary Hall Surface is an internationally recognized author of 15 plays for family audiences. Her most widely produced works include *Most Valuable Player* (about the life of Jackie Robinson), *Prodigy* (about Mozart's childhood), *A Perfect Balance* (a fantasy about creativity inspired by the work of Alexander Calder), *Broken Rainbows* (about hate-violence) and an adaptation of Kenneth Graham's *The Reluctant Dragon*. *Prodigy* was published in an anthology of the best new plays for young audiences in Europe in 1990. *Most Valuable Player* was produced in Tokyo's Theatre Seigei in March 1993 under Ms. Surface's direction. *A Perfect Balance* was presented at the RITEJ Festival in Lyon, France, in June 1993. Ms. Surface's plays are produced widely in professional theatres and universities throughout the United States and are noted for their tackling of contemporary issues. She was the Vice-President of the International Association of Theatre for Young Audiences/US Center from 1983-1991, and is currently an on-site evaluator for the National Endowment for the Arts. She has been a featured speaker at International Theatre Festivals in Australia, Germany, Peru, Venezuela, Scotland, Ireland, France, Sweden and Japan. She currently lives in Washington, D.C. with her husband actor-designer Kevin Reese and daughter Malinda.

## Performer - Kevin Reese

Actor/designer, Kevin Reese, and playwright/director, Mary Hall Surface, work nationally at professional theatres for audiences of all ages. Their productions were featured at the Kennedy Center, Seattle Children's Theatre, Honolulu Theatre for Youth, the California Theatre Center and others. They have also brought their educational programs to Dublin, Ireland and Lyons, France. "Apollo: To The Moon" has been performing in Pittsburgh since 1999. Kevin also performs in "A Perfect Balance". The multi-media solo performance explores and celebrates creativity for young and adult audiences.



# History

## Apollo Program

The Apollo program included a large number of unmanned test missions and 12 manned missions: three Earth orbiting missions (Apollo 7, 9 and Apollo-Soyuz), two lunar orbiting missions (Apollo 8 and 10), a lunar swingby (Apollo 13), and six Moon landing missions (Apollo 11, 12, 14, 15, 16, and 17). Two astronauts from each of these six missions walked on the Moon (Neil Armstrong, Edwin Aldrin, Charles Conrad, Alan Bean, Alan Shepard, Edgar Mitchell, David Scott, James Irwin, John Young, Charles Duke, Gene Cernan, and Harrison Schmitt), the only humans to have set foot on another solar system body. Total funding for the Apollo program was approximately \$20,443,600,000.

## Apollo 11

Apollo 11 was the first mission in which humans walked on the lunar surface and returned to Earth. On July 20, 1969 two astronauts (Apollo 11 Commander Neil A. Armstrong and LM pilot Edwin E. “Buzz” Aldrin Jr.) landed in Mare Tranquilitatis (the Sea of Tranquility) on the Moon in the Lunar Module (LM) while the Command and Service Module (CSM) (with CM pilot Michael Collins) continued in lunar orbit. During their stay on the Moon, the astronauts set up scientific experiments, took photographs, and collected lunar samples. The LM took off from the Moon on July 21 and the astronauts returned to Earth on July 24.



# Curriculum Connections

## **Social Studies**

The play presents the history of America's manned space program in an accurate, chronological form. It encourages the identifying of important historical figures and events. As importantly, these figure and events are presented within their cultural context – the turbulent 1960s. Students will explore the role of space exploration in a time of rapid social change. Students can compare and contrast America's current space explorations with those of the 60s.

## **Science and Technology**

The play explores the innovations in science and technology that occurred in order to achieve the goal of landing on the moon. Students will be able to define the role of satellites, unmanned space flights, early rockets and the lunar landing module in the race for space. Moreover, students will learn the physical properties of the moon, its surface and atmosphere. Students can compare and contrast America's current space technology with that of the 1960s.

## **Language Arts**

The central character of the play, Scott Gibson, is a fictitious young astronomer who dreams of becoming an astronaut. Students will analyze why the playwright chose to create an imagined character at the center of a historical play.

## **Drama and Music**

The form of the play encourages students to understand drama and music as a way to create and communicate meaning. Students can analyze the skills used by the solo actor – body, voice, emotions - to create seven different characters. Students can explore how the script incorporates a variety of playwriting techniques - direct address, monologues, letters and dialogue with recorded voices. Students can listen to, analyze, and describe the variety of styles of music used and appreciate how the music helps to convey the historical period and to tell the story.

## Discussion Questions: Before the Play

1. Would you put your life at risk for something that could benefit others? Is it worth the risk in order to gain understanding of the unknown?
2. Compare experiences in your own life to that of a space exploration. What do these experiences involve (hard work, dedication, risks, unknown and life changing experiences)?
3. What is a goal/dream that you have set for yourself? How much would you risk to achieve your goal/dream? What can you do to reach your goal/dream?
4. Discuss the historical period described as the Cold War. How does the space race reflect this time in American/Russian relations? What is the relationship like now?



# Significant Terms and People

The following terms and people in the program have important historical significance.

Teacher: Have students, individually or in small groups, research the terms and people listed below and present findings to the class.

Neil Armstrong

The Cold War

Dwight David Eisenhower

Guss Grissom

John F. Kennedy

NASA

Sputnik

Werner Von Braun

James Webb

Lyndon Baines Johnson

Sally Ride

Guion S. Bluford, Jr.

Valentina Tereshkova

# Significant Terms and People: Student Key

## Possible Student Answers

**Neil Armstrong** - The first human to set foot on the Moon, July 20, 1969

**The Cold War Period** of conflict between the U.S. and Soviet Union from the mid-1940s until the early 1990s

**Dwight David Eisenhower** - The 34th president of the U.S. (1953-1961), established NASA

**Guss Grissom** - U.S. astronaut who died in Apollo 1 test run on January 27, 1967

**John F. Kennedy** - The 35th president of the U.S. (1961-1963), eager for the U.S. to lead the way in space race

**NASA** - National Aeronautics and Space Administration, established by President Eisenhower in 1958

**Sputnik** - First artificial satellites in space, launched by the Russian space program

**Werner Von Braun** - A German scientist who served as director of NASA's Marshall Space Flight Center and the chief architect of the Saturn V launch vehicle, the Superbooster, that propelled the Apollo spacecraft to the Moon

**James Webb** - Second administrator of NASA from 1961-1968

**Lyndon Baines Johnson** - The 36th president of the U.S. (1963-1969)

**Sally Ride** - On June 18, 1983 she became the first American woman in space as a crewmember on Space Shuttle Challenger

**Guion S. Bluford, Jr.** - The first African American astronaut in space on flight STS-8 which also was the first night launch and night landing

**Valentina Tereshkova** - Russian astronaut who became the first woman in space

# Apollo 11 Timeline

Read the events below. Research to find the dates each event occurred and list the corresponding date next to each event.

DATE

EVENT

\_\_\_\_\_ Sputnik 1, the first man-made object to orbit the Earth, is launched by the U.S.S.R.

\_\_\_\_\_ Sputnik 2, carrying the dog Laika, is launched by the U.S.S.R. for 7 days in orbit.

\_\_\_\_\_ Explorer 1, the first U.S. satellite in orbit, lifts off at Cape Canaveral.

\_\_\_\_\_ Mercury Freedom 7 carries Alan B. Shepard, Jr., the first U.S. Astronaut, into space, in a sub-orbital flight.

\_\_\_\_\_ Mercury Friendship 7 lifts off with John H. Glenn, Jr., the first American in orbit, and orbits the Earth three times.

\_\_\_\_\_ Surveyor 1 is the first U.S. spacecraft to soft-land on the Moon.

\_\_\_\_\_ Apollo 7 is the first manned Apollo mission with Walter M. Schirra, Jr., Donn F. Eisele, and Walter Cunningham. It orbited the earth once.

\_\_\_\_\_ Apollo 8 starts its 6-day mission with Frank Borman, James A. Lovell, Jr., and William A. Anders. First Apollo to use the Saturn V rocket; first manned moon orbit (10 orbits).

\_\_\_\_\_ Apollo 11 mission is launched.

\_\_\_\_\_ Neil Armstrong became the first human to set foot on the Moon.

\_\_\_\_\_ Apollo 11 returned to Earth.

# Apollo 11 Timeline Key

Read the events below. Research to find the dates each event occurred and list the corresponding date next to each event.

DATE	EVENT
Oct. 4, 1957	Sputnik 1, the first man-made object to orbit the Earth, is launched by the U.S.S.R.
Nov. 3, 1957	Sputnik 2, carrying the dog Laika, is launched by the U.S.S.R. for 7 days in orbit.
Jan. 31, 1958	Explorer 1, the first U.S. satellite in orbit, lifts off at Cape Canaveral.
May 5, 1961	Mercury Freedom 7 carries Alan B. Shepard, Jr., the first U.S. Astronaut, into space, in a sub-orbital flight.
Feb. 20, 1962	Mercury Friendship 7 lifts off with John H. Glenn, Jr., the first American in orbit, and orbits the Earth three times.
June 2, 1966	Surveyor 1 is the first U.S. spacecraft to soft-land on the Moon.
Oct. 11, 1968	Apollo 7 is the first manned Apollo mission with Walter M. Schirra, Jr., Donn F. Eisele, and Walter Cunningham. It orbited the earth once.
Dec. 21, 1968	Apollo 8 starts its 6-day mission with Frank Borman, James A. Lovell, Jr., and William A. Anders. First Apollo to use the Saturn V rocket; first manned moon orbit (10 orbits).
July 16, 1969	Apollo 11 mission is launched.
July 20, 1969	Neil Armstrong became the first human to set foot on the Moon.
July 24, 1969	Apollo 11 returned to Earth.

# Take a Stand!

**Teacher:** Read each statement aloud and have the class raise thumbs up or thumbs down to indicate whether or not they agree or disagree with the statement. Have a discussion about why they chose to agree or disagree.

**Introduction:** It is important for you to have an opinion about issues that your country has to decide upon. Think about your views about space exploration and take a stand on some of the issues involved in this.

## Statements:

1. The space program, which costs our Government billions of dollars, is worth the money spent.
2. Many people have died in the pursuit of space exploration, but the overall goal is worth the risk of these tragedies.
3. Landing on the moon was an important priority for our Government.





# Blast Off! Possible Answers

*What would it be like to blast off from this planet? Think about the following questions: What would it feel like? What would you see? What might you hear? What might you smell or taste? Close your eyes and imagine you are in the space shuttle as you are flying through the air and leaving the earth's atmosphere. Rely on all five of your senses to fill in the chart below.*

## **Sight**

Smoke filled air  
Clouds  
Stars getting closer

## **Sound**

Very loud, then very quiet  
Instructions on headset  
Countdown

## **Touch (Feel)**

Vibrations  
Gravity disappearing  
Body being thrust upwards

## **Taste/Smell**

Smell of gas vapors  
Dry mouth  
Smell of perspiration

*Use the details above to write a description of your imaginary blast off.*

I am sitting in the cockpit waiting for blastoff. My mouth is dry, but I am covered in sweat. Once the countdown is over my body is thrust upwards. The air is filled with smoke and all I smell is the gas vapors. The whole ship is shaking and my brain is rattling. Everything is a blur because it is so noisy. The shuttle burst through the clouds and the stars appear closer and closer. Now everything is so quiet and all I hear are the instructions from the base on earth. My body feels weird now because the gravity has disappeared.



# What If...

## Possible Answers

The Apollo 11 mission was the first successful mission to land on the moon. This event had a tremendous impact on politics and the culture of the world. Many had doubts that this mission would be a successful one. What if this mission had failed and no one ever set foot on the moon? What would be the affect of this failure? What if another country such as Russia would have been successful instead of the United States? How would this affect the world we live in today? Use the space below to answer the questions.

If this mission had failed and no one ever set foot on the moon, then more people would have given their lives to the space program. This could have put a halt on the space program entirely because so many people have died trying to explore space that the human cost may have been too high to proceed. This failure also could have also cost our government a lot more money. Since this mission failed they would have had to keep trying until they got it right. This would have had a negative impact on our economy.

If Russia had been the first country to successfully land on the moon, then they would have been viewed as the superior country. This would have given them a more power in the world. If this happened, then the people of the United States would have lost confidence in our government, which could have also put more fear in their hearts when it came to the defense of our country against Russia.

These events would affect our world today by a lack of funding for the space program today, or maybe a surplus of funding for the program so that we could compete with other nations. In the case of Russia winning the space race this could have lead to a nation which is vulnerable to Russia. In turn the Cold War may have had a far more drastic conclusion or maybe even a nuclear war.





# Reflecting on the Performance

**Write a friendly letter** - As a way to reflect on the play, ask your students to write the Young Auditorium staff a letter. Our staff would love to hear what your students think about the Horizons productions they experience. For your convenience there is a letter template on the next page that is ready for you to reproduce for your students. This activity will provide your students with the opportunity to practice their writing skills by writing a critical evaluation of the Horizons performance for an authentic audience.

**Write a Review** - Create an idea map on the board by asking students to brainstorm everything they remember from the performance. The first part of this activity should be objective; remind students that they will be able to express their opinions when they write the review. Prompt students with the following questions: What kinds of songs did they sing? In what different ways did the actors use their voices? What costumes did the actors wear? How did the different characters move? What did the set on the stage look like? What else can you remember?

- Instruct students to write a review that includes the following components:

- 1) A rating, out of five stars
- 2) One paragraph that objectively describes what you saw and heard at the performance
- 3) For each star in your rating, explain one thing you liked about the performance (e.g. a four star rating equals four things you liked about the show)
- 4) For each star under five, explain one thing you didn't like about the performance (e.g. a three star rating equal two things you didn't like about the show)
- 5) Use at least two of the new vocabulary words from this study guide in your review
- 6) Use the stages of the writing process to produce your review: pre-writing, draft, review, revise, edit
- 7) Publish your work by sending it to Young Auditorium! (Use the address on the letter template on the next page.) We would love to hear from you, and our education coordinator will write back!

**Create a Theatre Journal** - Download and reproduce the four *Theatre Journal* pages available on the Young Auditorium web site. [www.uww.edu/youngauditorium/HorizonsSeries.php](http://www.uww.edu/youngauditorium/HorizonsSeries.php) Copy the pages back-to-back and fold them down the middle into a booklet. There are a variety of writing and drawing activities to stimulate your students' imaginations before and after the play.



Young Auditorium  
Horizons School Matinee Series  
930 W. Main Street  
Whitewater, WI 53190

Dear Horizons:

My name is

I liked the play because

My favorite part was when

One question that I have is:

Signed:

---

(your signature)

# Theatre Vocabulary A-Z

**Act:** 1. To perform a role on stage; 2. One of the main divisions of a play or opera, i.e. Act I, Act II

**Actor:** Someone who performs a role on stage

**Applause:** To show approval by clapping the hands

**Apron:** The part of the stage that extends in front of the main curtain

**Audience:** Spectators that listen to or watch a performance

**Backstage:** The part of the stage and theater that is out of sight to the audience

**Balcony:** A platform inside of a building extending out over part of the main floor, as in a theatre

**Blackout:** A fast shutdown of lights to darkness

**Bow:** To bend the head, body or knee in acknowledgement

**Box Office:** Refers to the ticket office where people can buy tickets for a show

**Cast:** The group of actors or performers in a show

**Catwalk:** A walkway above the stage used to gain access to equipment

**Choreographer:** A person who arranges dances or other movements

**Company:** The cast, crew, and other staff associated with a show

**Costumes:** Clothes worn by the actors on stage

**Crew:** People that perform the technical tasks for a show

**Cue:** The signal for an actor or crew member to do an action

**Curtain Call:** At the end of a performance, the acknowledgement of applause by actors taking bows

**Dialogue:** The spoke text of a play, conversations between characters

**Director:** Person who guides the making of a show

**Downstage:** The part of the stage nearest to the audience

**Dress Rehearsals:** A full rehearsal in costume, to practice the show as it will be on show night

Dressing Rooms: Room in which actors change into their costumes and apply make-up

Equity: Short for American Actor's Equity Association, the trade union of actors, directors, designers and stage managers ([www.actorsequity.org](http://www.actorsequity.org))

Follow Spot: A hand operated lighting instrument that emits a high intensity beam of light used to follow an actor on stage

Front of House: Areas of the theatre in front of the proscenium arch, includes lobby areas open to the general public

Gel: Thin, transparent sheet of colored plastic used to color stage lights

Ghost Light: A light on a pole that is left on stage when nobody is there so the last person out and the first person in won't fall off the end of the stage in the dark

Green Room: Room close to the stage for the actors to meet and relax

House: 1. The audience inside the theatre; 2. The seating area inside the theatre

Intermission: A brief break between acts of a performance, usually ten to twenty minutes long

Load In/ Load Out: Process of moving a production in or out of the theatre

Matinee: A performance held in the daytime, especially in the afternoon

Musical: A play whose action and dialogue is interspersed with singing and dancing

Orchestra Pit: Sunken area immediately in front of the stage, intended to accommodate an orchestra

Props: Something other than scenery or costumes that is used in a performance, short for "properties"

Proscenium: The frame separating the stage from the audience

Rehearsal: A practice session in preparation for a public performance

Script: The text of a musical or play

Set: The complete stage setting for a scene or act

Sound Check: A thorough test of the sound system before a performance

Stage: the part of the theatre on which performances take place

Stage Manager: A person who is in charge of the stage and the related details of a performance

Stage Right/ Stage Left: The left and right of the stage from the point of view of the actor on stage looking at the audience

Theatre: A building or area for dramatic performances

Understudy: Someone who studies another actor's part in order to be his or her substitute in an emergency

Upstage: The part of the stage furthest from the audience

Usher: A person who guides audience members to their seats

Wardrobe: The general name for the costume department

Wings: The out of view area to the left and right sides of the stage

### A Lesson in Theatre Etiquette

A fun way to review theatre etiquette with your students is to have them compare appropriate dress and behavior for the theatre with other activities such as attending a concert, going to a movie, swimming at the beach, going to a sports game, or going to the mall with family or friends. Divide the class into groups and assign each group a different activity. Have the groups list the appropriate dress and behavior for their activity and why. The groups can then briefly role play their activity and present their ideas to the rest of the class. After all groups have presented, discuss how we behave differently for a live theater performance than we do for other activities (such as watching TV or a movie).

Print copies and review the "Courtesy Counts" sheet in this study guide with your students.

# Courtesy Counts

Please share this information with your students . . . most children are unfamiliar with proper theatre behavior. Make sure you share these courtesies as a part of their experience, and be sure to select shows appropriate for their age & attention span. Have them use the restroom before the performance begins.

**Produce positive energy**...Watching a live theatre performance is very different from watching a movie or television show. A live presentation has not been pre-recorded with the mistakes edited out. The audience's behavior and reactions can either add or detract from a performance. Each audience member affects those around him/her as well as the performer. Concentrate on helping the performer by producing only positive energy!

**Find your seat**...An usher will show you where to sit. Walk slowly and talk quietly as you are seated.

**Keep it clean**...Chewing gum is not allowed in the theatre!

**Quiet on the set** . . . Young Auditorium is known for its excellent acoustics, so if you make a noise others will hear you (including the performers)! Please no talking, humming, unwrapping cough drops, candy, or foot tapping during the performance. Exceptions to this rule include shows that ask for audience participation. Applause and laughter are appreciated and appropriate.

**Unplug** . . . Turn off pagers, cell phones, cameras, and watch alarms during performances. Better yet, leave them at home or school!

**Respect personal space** . . . Please keep feet on the floor, not on the seat or balcony in front of you. Shifting in your seat, wearing hats, or wandering in the aisles is extremely distracting to those around you; please stay in your seat until intermission or the final curtain.

## BOOKS

### A list of related books, alphabetical by author

- Aldrin, Buzz. (2005). Reaching for the moon. New York, NY: Harper Collins.
- Cole, Michael D. (1995). Apollo 11: first moon landing. Springfield, NJ: Enslow Publishers.
- Green, Carl R. (2004). Apollo 11 rockets to first moon landing. Berkeley Heights, N.J.: MyReportLinks.com Books.
- Hehner, Barbara. (1999). First on the moon: what it was like when man landed on the moon. New York, NY: Hyperion Books for Children.
- Stein, R. Conrad. (1985). The story of Apollo 11. Chicago: Childrens Press.
- Suen, Anastasia. (1997). Man on the moon. New York: Viking.
- Thimmesh, Catherine. (2006). Team moon: how 400,000 people landed Apollo 11 on the moon. Boston: Houghton Mifflin Co.
- Zelon, Helen. (2002). Apollo 11 mission: the first man to walk on the moon. New York: PowerKids Press.

## WEBSITES

*Disclaimer: It is the sole responsibility of the teacher to verify website facts and determine appropriate content of websites.*

### Lesson Plans

Apollo 11 Timeline and Historical Comparisons

<http://www.usmint.gov/kids/teachers/lessonPlans/wjns/2006/04-monticello.pdf>

Compare and Contrast the Moon and the Earth

[http://eduref.ort/cgi-bin/printlessons.cgiVirtual/Lessons/Science/Space\\_Sciences/SPA0005.html](http://eduref.ort/cgi-bin/printlessons.cgiVirtual/Lessons/Science/Space_Sciences/SPA0005.html)

### Pictures of the Moon

<http://www.moon-phases.com/moon-pictures/pictures.html>

[http://spaceplace.nasa.gov/en/educators/teachers\\_moon\\_images.shtml](http://spaceplace.nasa.gov/en/educators/teachers_moon_images.shtml)

<http://www.panoramas.dk/moon/mission-apollo.html>

### Moon Animations, Statistics, and Views

<http://www.sites4teachers.com/links/redirect.php?url=http://www.enchantedlearning.com/subjects/astronomy/moon/Moonweblinks.shtml>

### Space Race

<http://www.nasm.si.edu/exhibitions/gal114/index.htm>

### **Language Arts**

- A.8.3 Read and discuss literary and nonliterary texts in order to understand human experience.
- A.8.4 Read to acquire information.
- B.8.1 Create or produce writing to communicate with different audiences for a variety of purposes.
- C.8.1 Orally communicate information, opinions, and ideas effectively to different audiences for a variety of purposes.
- C.8.2 Listen to and comprehend oral communications.
- C.8.3 Participate effectively in discussion.
- E.8.1 Use computers to acquire, organize, analyze, and communicate information.

### **Science**

- G.8.6 Use current texts, encyclopedias, source books, computers, experts, the popular press, or other relevant sources to identify examples of how scientific discoveries have resulted in new technology.
- H.8.2 Present a scientific solution to a problem involving the earth and space, life and environmental, or physical sciences and participate in a consensus-building discussion to arrive at a group decision.

### **Social Studies**

- B.8.1 Interpret the past using a variety of sources, such as biographies, diaries, journals, artifacts, eyewitness interviews, and other primary source materials, and evaluate the credibility of sources used.
- B.8.2 Employ cause-and-effect arguments to demonstrate how significant events have influenced the past and the present in United States and world history.
- B.8.7 Identify significant events and people in the major eras of United States and world history.
- B.8.8 Identify major scientific discoveries and technological innovations and describe their social and economic effects on society.

### **Theatre Education**

- A.8.1 Attend a live theatrical performance and be able to analyze, evaluate, and create personal meaning from the experience through small group discussion.
- C.8.1 Identify similarities and differences between various artistic mediums such as film, video, or television
- C.8.3 Discuss the cultural/historical importance of a play through group discussion or written work.

# FOR YOUR INFORMATION (teachers & chaperones)

**PLACE:** All Horizons School Matinee Series performances will be held in Young Auditorium, on the UW-W campus.

**TIME:** The doors of the auditorium will be opened 30 minutes prior to curtain time. Please arrange your schedule so the buses will arrive with time for seating and a bathroom stop. Late arrivals will not be seated until there is an appropriate pause in the production.

**BUSES:** The east side of Lot 1 is reserved for buses that are staying for the duration of the Horizon's performance. Buses that are not staying will pull into Lot 2 and unload (and pick up) their students. Please make sure that your bus driver receives the Bus Driver's Memo.

**WHEELCHAIR:** All entrances are wheelchair accessible. If you have upper level seats, use the elevator. Main floor seats are on the same level as the lobby. Please inform us at least 4 weeks in advance if you need wheelchair seating or any other special accommodations.

**RESTROOM:** Main floor men's and women's restrooms are located on each side of the auditorium. On the upper level, the women's restroom is on the south side and the men's restroom is on the north side of the building. Please try to limit your restroom visits to before or after the show.

**SEATING:** An auditorium escort has been assigned to your school. The escort will direct you to your seats. All seats are reserved; thus each group must adhere to the seating assignment and may use only the number of seats reserved. Please plan to have chaperones seated with the students under their supervision. Chaperones - please do not bring infants/babies to the school matinee performance.

After all the students and respective chaperones have been seated, please settle in and remain seated during the entire show. No one should leave the hall until after the final curtain, except in the case of emergency. Leaving during the performance is exceedingly distracting for both the performers and members of the audience. If students must leave during the performance for any reason, re-entry into the auditorium will be allowed only when there is an appropriate pause in the program.

**CAMERAS/ RECORDERS AND CELL PHONES:** The use of cameras or recorders during any performance is strictly forbidden. Please do not bring them to the program. Cell phones must be turned off for the duration of the program. We encourage you to ask your students not to bring cell phones with them to the theatre.

**FOOD,** drinks, and chewing gum are not permitted in the auditorium.

**EMERGENCY:** Please contact the nearest usher in case of emergency.

**LOST ARTICLES:** Report lost articles to the house manager, or call 262-472-4444.

**EXITING:** Please disperse in an orderly manner. Teachers and chaperones have the responsibility of keeping their group together. Ushers are not assigned to oversee your exit from the building.

**BUS PICK-UP:** Your bus pick-up will be the same place as the drop-off.

**LUNCH:** Local fast food establishments and restaurants, as well as UW-W campus dining (262-472-1161) are happy to accommodate your group for lunch. Please make advanced arrangements to promote efficient service.

**LUNCH SPACE:** Schools may request a place to eat their bag lunches. Young Auditorium can accommodate a very limited number of people eating lunch picnic-style seated on the floor. This must be scheduled in advance. You will receive an admission slip in the mail confirming lunch space, which you must bring along with your lunches.

We thank you, in advance, for cooperating in implementing these procedures, giving all audience members the opportunity to sit back, relax, and enjoy the show.

Thank you for coming – we appreciate having you as a part of the Horizons program!

**SPECIAL NOTE:** Please print the Bus Driver Memo/ Map from our web site and give it to your driver on the day of the show!

## Policies

Please note the following policies are in place to ensure enjoyment for all!

The house opens at least one-half hour before the curtain.

A seat must be purchased for everyone attending an event, including teachers, chaperones, and bus drivers.

Timing is everything . . . so don't be late! Performances begin at 10:00 a.m. and 12:30 p.m. so plan to arrive at the theater 30 minutes early.

Patrons arriving late are seated in the closest available seats at a suitable pause in the performance.

UW-Whitewater/ Young Auditorium  
930 W. Main Street  
Whitewater, WI 53190  
262-472-4444 (main office)  
262-472-4400 (fax)  
[www.uww.edu/youngauditorium](http://www.uww.edu/youngauditorium)

Shannon Dozoryst  
Coordinator of Education and Outreach  
262-472-1432 (office)  
262-472-4400 (fax)  
[dozoryss@uww.edu](mailto:dozoryss@uww.edu)  
[www.uww.edu/youngauditorium/horizonsSeries.php](http://www.uww.edu/youngauditorium/horizonsSeries.php)

Staff:

Ken Kohberger, Director

Shannon Dozoryst, Education and Outreach Coordinator  
Malinda Hunter, Office Manager  
Leslie LaMuro, Marketing Director  
Michael Morrissey, Audience Services Coordinator  
David Nees, Technical Director  
Ben Strand, Development Director

The Horizons School Matinee Series is funded cooperatively by the University of Wisconsin-Whitewater, participating schools, grants from the Wisconsin Arts Board, Dorothy Remp Elmer Children's Arts Outreach Endowment, and Target, and a partnership with the National Endowment for the Arts, in addition to various public and private institutions. Young Auditorium is a non-profit organization under Section 115 of the Internal Revenue Code.



NATIONAL  
ENDOWMENT  
FOR THE ARTS

A great nation  
deserves great art.



TARGET



The Dorothy Remp Elmer  
Children's Arts Outreach Endowment

