

# Horizons School Matinee Series

## 2011-2012 Educator's Resource Guide

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Theatre

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Horizons Educator's Resource  
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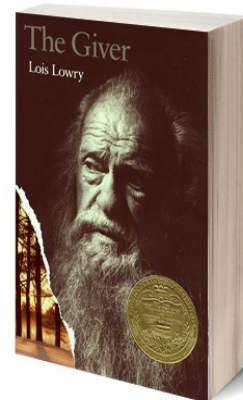
### ABOUT YOUNG AUDITORIUM AT UW-WHITEWATER

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.

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 has 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 and 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.

## Horizons School Matinee Series

Dear Teachers,

Thank you for choosing to attend a Horizons School Matinee Series performance at Young Auditorium. We strive to provide programs that enhance your curriculum and allow you to explore arts integration in the classroom with your students. To help meet that goal, we offer a resource guide for each performance. This resource guide has been designed to help you prepare your students with before activities that help them engage in the performance and after activities that encourage them to evaluate the performance and make relevant personal and academic connections. Within the guide you will find a variety of activities and lessons that can be used to enhance the core subject areas as well as the creative arts. Wisconsin Model Academic Standards are listed for each lesson to help you link them to your existing curriculum. 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 select and/or adapt any of the material to best meet the needs of your particular group of students.

It is also part of our mission to provide teachers with support in the efforts to integrate arts in their curriculum and bring teaching artists into the classroom to work directly with students. Please visit our website [www.uww.edu/youngauditorium](http://www.uww.edu/youngauditorium) for more information about Reaching New Horizons: Arts Integration in the Classroom, our new professional development series for teachers, and the Horizons Outreach Program.

As you prepare for your visit to the Young Auditorium, please do not hesitate to contact our staff. We are happy to assist you in making your trip a positive and memorable experience for your students.

Thank you for your support!  
Young Auditorium

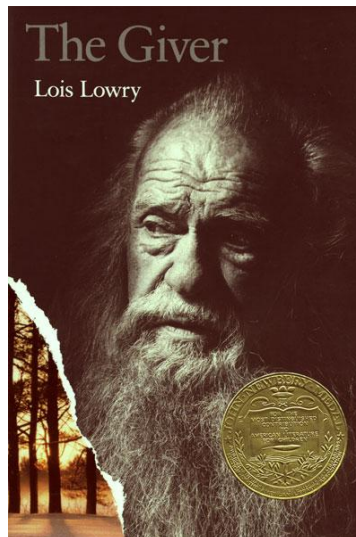


The American Place Theatre

*Literature to Life*

Teacher's Resource Guide

A companion guide to the *Literature to Life* production of:



The Giver by Lois Lowry

## Pre-Show Activity: Message in a Bottle

**Bookmark:** Goals and Aspirations

**Objective:** Students will become familiar with Lois Lowry's life and work, and they will identify key information in a piece of autobiographical text. They will use autobiographical writing as a means to communicate their unique understanding of the world.

**Educational Standards:**

*NYS ELA Standard 3: Performance Indicator – Understand that within any group there are many different points of view depending on the particular interests and values of the individual.*

*NYS ELA Standard 2: Performance Indicator – Write stories, poems, literary essays, and plays that observe the conventions of the genre and contain interesting and effective language and voice.*

**Discussion:**

Distribute a copy of Lois Lowry's biography to each student and ask students to take turns reading paragraphs of the biography aloud. While listening and reading along, students should circle key information and main ideas contained in the biography. Ask students focusing questions such as:

- What sort of child was Lois Lowry?
- Where did she live as a child? How do you think this affected her outlook on the world?
- What sort of education did Lois Lowry receive? What are the various ways that people can become educated? How might these contribute to a writer's work?
- What types of loss does Lois Lowry describe? How do you think these losses affected her?
- What does she mean when she says that people must "...be aware of their interdependence?"
- How does Lois Lowry wish to honor her son? Why do you think she wants to honor him in this manner?
- Based on her biography, what do you think Lois Lowry is most proud of?

## Lois Lowry, Biography

I've always felt that I was fortunate to have been born the middle child of three. My older sister, Helen, was very much like our mother: gentle, family-oriented, eager to please. Little brother Jon was the only boy and had interests that he shared with Dad; together they were always working on electric trains and erector sets; and later, when Jon was older, they always seemed to have their heads under the raised hood of a car. That left me in-between, and exactly where I wanted most to be: on my own. I was a solitary child who lived in the world of books and my own vivid imagination.

Because my father was a career military officer - an Army dentist - I lived all over the world. I was born in Hawaii, moved from there to New York, spent the years of World War II in my mother's hometown: Carlisle, Pennsylvania, and from there went to Tokyo when I was eleven. High school was back in New York City, but by the time I went to college (Brown University in Rhode Island), my family was living in Washington, D.C.

I married young. I had just turned nineteen - just finished my sophomore year in college - when I married a Naval officer and continued the odyssey that military life requires. California. Connecticut (a daughter born there). Florida (a son). South Carolina. Finally Cambridge, Massachusetts, when my husband left the service and entered Harvard Law School (another daughter; another son) and then to Maine - by now with four children under the age of five in tow.

My children grew up in Maine. So did I. I returned to college at the University of Southern Maine, got my degree, went to graduate school, and finally began to write professionally, the thing I had dreamed of doing since those childhood years when I had endlessly scribbled stories and poems in notebooks.

After my marriage ended in 1977, when I was forty, I settled into the life I have lived ever since. Today I am back in Cambridge, Massachusetts, living and writing in a house dominated by a very shaggy Tibetan Terrier named Bandit. For a change of scenery Martin and I spend time in Maine, where we have an old (it was built in 1768!) farmhouse on top of a hill. In Maine, I garden, feed birds, entertain friends, and read.

My books have varied in content and style. Yet it seems that all of them deal, essentially, with the same general theme: the importance of human connections. *A Summer to Die*, my first book, was a highly fictionalized retelling of the early death of my sister, and of the effect of such a loss on a family. *Number the Stars*, set in a different culture and era, tells the same story: that of the role that we humans play in the lives of our fellow beings.

*The Giver* - and *Gathering Blue*, and the newest in the trilogy: *Messenger* - take place against the background of very different cultures and times. Though all three are broader in scope than my earlier books, they nonetheless speak to the same concern: the vital need of people to be aware of their interdependence, not only with each other, but with the world and its environment.

My older son was a fighter pilot in the United States Air Force. His death in the cockpit of a warplane tore away a piece of my world. But it left me, too, with a wish to honor him by joining the many others trying to find a way to end conflict on this very fragile earth.

I am a grandmother now. For my own grandchildren - and for all those of their generation - I try, through writing, to convey my passionate awareness that we live intertwined on this planet and that our future depends upon our caring more, and doing more, for one another.

**Procedure:**

Look closely at the last paragraph of Lois Lowry's biography. Imagine that you are a very old grandparent. You have a newborn grandchild. You wish to write a letter to your grandchild to be read when the child is much older. You must convey to your grandchild what you believe is most important and most needed to make the world a better place. Address some of these questions in your letter:

- What have you accomplished in your more than ninety years of life?
- What are you most proud of?
- What do you think are the biggest problems in the world today?
- How do you think we might solve some of these problems?
- What advice do you have for your grandchild about how to improve the world?
- How should people treat one another?
- What can people learn from each other?
- What have you learned from the important people in your life?

**Pre-Show Activity: Delicious Sunrise**

**Bookmark:** Semantics and the Use of Language

**Objective:** Students will understand that concrete and sensory language contributes to effective writing, and will write their own poems that demonstrate these writing strategies.

**Educational Standards:**

*NYS ELA Standard 2: Performance Indicator – Write stories, poems, literary essays, and plays that observe the conventions of the genre and contain interesting and effective language and voice.*

*NYS ELA Standard 3: Performance Indicator – Evaluate their own and other's work based on a variety of criteria (e.g.: logic, clarity, comprehensiveness, conciseness, originality, conventionality) and recognize the varying effectiveness of different approaches.*

**Procedures:**

Distribute and have students read aloud excerpts from *The Giver* in which Jonas describes snow, cold, and pain.

Discuss how Lois Lowry uses concrete and sensory-based language to have Jonas describe things he has never before experienced, things for which Jonas does not have a singular word label. Lois Lowry describes familiar things in new and original ways - she uses concrete nouns, words that describe things that tangibly exist and can be perceived with the 5 senses. Lowry also uses language that appeals to our 5 senses, words that describe what Jonas sees, hears, smells, tastes, and touches (or bodily sensations). This is a primary technique used by creative writers to help bring their *literature to life!*

Students are assigned to get up early one morning and watch the sunrise. Observe it closely.

Students are assigned to eat a bit of their favorite food treat (with guardian's permission). Eat it slowly and taste all the flavors.

In class, as a writing activity, students must describe the sunrise they observed. They cannot use any form of the word sun or rise.

Then, in writing, they must describe the taste of their favorite food treat. They cannot use any form of the word which names the food treat. For example: If it is a marshmallow, they cannot use the word marshmallow to describe the flavor.

Combine both of these descriptions to create your delicious sunrise poem.

**Advanced:**

Students are assigned to bring in a photograph of themselves together with someone they love. Then, students must describe the photograph in writing. They cannot use any form of the word love. They can describe only what can physically and literally be seen in their photograph. If it is not visible to the eye, it cannot be written.

**Follow Up:**

Share these pieces as a group and ask students to identify their own and their peers' use of concrete nouns, high-action verbs, and sensory language. Ask students to evaluate these works and to assess how these criteria impacted the clarity, originality, and overall effectiveness of the writing

**Pre-Show Activity: Remote Control**

**Bookmark:** Manipulation and Censorship

**Objective:** Students will design, describe, and present a fantasy remote control device. They will personally connect to the concepts of manipulation and censorship, and interrogate their own ideas and beliefs about these concepts.

**Educational Standards:**

*ELA Standard 3: Performance Indicator – Understand that within any group there are many different points of view depending on the particular interests and values of the individual, and recognize those differences in perspective in texts and presentations.*

*SS Standard 3: Performance Indicator – Value the principles, ideals, and core values of the American democratic system based upon the premises of human dignity, liberty, justice, and equality.*

*NYS ART Standard 1: Performance Indicator – Imitate various experiences through pantomime, play making, dramatic play, story dramatization, storytelling, role-playing, improvisation, and guided play writing.*

**Procedures:**

Design your own remote control on a piece of paper. This remote control is a product of your imagination: it might cause things to occur, or it might prevent things from occurring; it might also function to reveal or conceal information, thoughts, or ideas. It's your remote; it can do just about anything you want it to! However, there are a few parameters you must consider in the design of your remote control:

1. Your remote control must have at least 10 different buttons. Each button performs a unique function, and each button must be clearly labeled.
2. Your remote control can only work on one of the following:
  - a. Self
  - b. Parents
  - c. Teachers
  - d. Friends
  - e. Siblings
  - f. A celebrity
  - g. The President of the United States
3. Create an instruction manual for your device, which describes the following:
  - a. Describe the specific function of each button on your remote control. What does each button do?
  - b. Explain why you have designed your remote control in this manner.
  - c. Imagine and describe both the positive and negative consequences that might occur when you use your remote control.
4. Give your device a unique name.
5. Create an advertisement and/or commercial to sell this amazing new product. What is the tagline or motto for your product? Students script, rehearse, and present their commercials.

**Discussion Questions:**

What would you change with your device?

How would you use your device? What would you do with it?

Is it ethical to use your device to control others?

How might you feel if someone used their remote to control you?

Are there ways in which others try to control you in real life?

Are there ways in which you try to control others in real life?

Are there words, images, or ideas that you are prevented from accessing?

Is it okay to prevent people from accessing words, images, or ideas? Why or why not?

**Pre-Show Activity: Cellitis!**

**Bookmark:** Individual versus Community

**Objective:** Students will engage in a dramatic scenario in which they consider the value of civil liberties and debate the role of personal freedoms within community contexts.

***Educational Standards:***

***ELA Standard 3: Performance Indicator – Monitor and adjust their own oral and written presentations according to the standards for a particular genre (e.g.: defining key terms in a formal debate).***

***SS Standard 1: Performance Indicator – Describe how ordinary people and famous historical figures in the local community, state, and United States have advanced the fundamental democratic values, beliefs, and traditions expressed in the Declaration of Independence, the New York State and United States Constitution, the Bill of Rights, and other important historic documents.***

***NYS ART Standard 1: Performance Indicator – Use improvisation and guided play writing to communicate ideas and feelings.***

**Procedures:**

In *The Giver*, the Elders make all major decisions for members of the Community. Individual citizens do not participate in the rule-making process and it seems impossible to change any of the societal rules and constructs. In a democracy, however, citizens play a critical role in their own government by electing officials to make laws which reflect the will of the people. For instance, in the United States citizens elect members of Congress.

A fictitious scenario is presented to students as follows:

The year is 2020, scientists have discovered *Cellitis*: a new bio-digital disease transmitted through cell phones. Cellitis strikes young people between the ages of 10 and 18. It is transmitted from young person to young person during cell phone conversations. Usually, Cellitis causes a low-grade fever and fatigue, which lasts a week and then disappears. Most young people make a full recovery from the bio-digital disease. However, in a number of rare cases the disease can be quite serious.

The U.S. Center for Disease Control (CDC) has developed a bio-tech vaccine that can prevent the spread of the disease. Parents, teachers, and other concerned adults have petitioned Congress to pass legislation that will allow the government to automatically deliver the vaccine to every young person in the country. The vaccination is delivered through the cell phone and can be administered without the knowledge of the cell phone user. The vaccine delivery mode also enables the government, as well as parents and teachers, to listen in on cell phone calls.

In a role-play, the teacher takes on the persona of a young person who is very upset about this invasion of the right to privacy. This young person has come before a group of parents, teachers, and community leaders (the students) to ask for their help in putting a stop to the vaccine. The teacher (in-role) will address half of the students as adults who are for the vaccine and half of the students as adults that are against it. Each side will be given a limited period of time to defend their point of view and to rebut their opponents' arguments.

**Discussion Questions:**

- Should the needs of a few individuals (those stricken with severe Cellitis) outweigh the needs of the many (the right to privacy)?
- Is it fair to limit individual freedoms in order to ensure everyone's well-being?
- Is it okay to make choices for other people when it benefits society as a whole?
- Should adults make the decision as to whether the Cellitis vaccine should be delivered to all young people? Or, should young people, as a group, be able to make that decision for themselves?

**Pre-Show Activity: Book of Rules****Bookmark:** Societal Constructs

**Objective:** Students will identify social problems and strategize solutions to those problems in the process of creating their own Book of Rules. They will analyze the potential strengths and weaknesses of the proposed social constructs in their Book of Rules.

***Educational Standards:***

***NYS ELA Standard 2: Performance Indicator – Present responses to and interpretations of literature, making reference to the literary elements found in the text and connections with their personal knowledge and experience.***

***NYS SS Standard 3: Performance Indicator – Value the principles, ideals, and core values of the American democratic system based upon the premises of human dignity, liberty, justice, and equality.***

**Procedures:**

Pose the following question to students:

What are the problems you notice in your school, neighborhood, community, or society at large?  
Brainstorm a list of these problems with students.

In a role-play, the teacher takes on the persona of an Elder from the Community in *The Giver*. The Elder has been sent back in time to help students in the present day design their own Book of Rules (just as the Community in *The Giver* has its own Book of Rules). Each rule in this new Book of Rules will help solve a particular problem, which students have previously brainstormed.

The highly advanced technology that the Elder has brought back in time will enable students to literally re-design present day society. Things that would typically be impossible are now quite possible. For instance: Rule Number One: Every child has the ability to select their own parents. Rule Number Two: The human eye can no longer differentiate skin color. Rule Number Three: There is only one religion in existence. Rule Number Four: The government provides every human being with healthcare.

However, to implement this global change, the rule must be written down, and each rule must address a problem that students have identified.

These rules, and the implications and possible consequences of each, should be discussed thoroughly. Students should be given the opportunity to reconsider and revise their rules based on these discussions. Ultimately, the class may combine each student's collection of rules into one comprehensive class-created Book of Rules.

### **Pre-Show Activity: Memory Giver: The Oral History Interview**

**Bookmark:** Memory and Dreams

**Objective:** Students will research their family history and consider the role that oral history plays in reflecting and preserving cultural values and traditions.

***Educational Standards:***

***NYS ELA Standard 1: Performance Indicator – Relate new information to prior knowledge and experience.***

***NYS SS Standard 1: Performance Indicator – Explore the meaning of American culture by identifying key ideas, beliefs, patterns of behavior, and traditions that help define it and unite all Americans.***

***Character Education: Performance Indicator – Demonstrate an understanding of the relationship between self and community/group.***

**Procedures:**

Explain to students that you will ask them to conduct an Oral History Interview with a family member who they believe has a significant number of family stories to tell. This is often, but not always, their oldest family member. Emphasize that sensitivity and consideration are key when conducting Oral History Interviews, as the past can bring up various emotions for interviewees.

Distribute the Interview Guidelines below to each participant. Endeavor to assign this activity on a Friday to give participants ample time to conduct the interview.

To extend the learning after the interview, teachers can suggest that students review and analyze their research for information that provides new or deeper understandings of the relationships between themselves and their families or communities. Students can then consider how these relationships connect to, contrast with, or reflect customs, beliefs, or traditions of American culture. This analysis can culminate in a magic-realism style piece of dramatic writing (monologue, scene, mini-play, etc.) that embodies the research through characters that represent self, a family member, and the United States—represented as an allegorical character (Uncle Sam, Statue of Liberty, Rosie the Riveter, etc.) or a famous person (president, politician, figure in American history or popular culture such as George Washington, Betsy Ross, Martin Luther King, Jr., Bruce Springsteen, etc.).

The following Oral History Interview Guidelines are excerpted in part from *The Ancestors*.  
[www.byubroadcasting.org/ancestors/teachersguide/pdf/guide.pdf](http://www.byubroadcasting.org/ancestors/teachersguide/pdf/guide.pdf)

## Oral History Interview Guidelines

In choosing a family member to interview, think about which one of them might have the most family stories to tell. Usually, this is the oldest family member, because they have lived through more family events than anyone else.

Write a letter or call the person and set up a place and time for the interview. Explain what you want to do and why you want to do it. You will need to plan well. Follow these guidelines:

- Think about the questions you want to ask and write them down.
- Plan on the interview taking about one hour.
- Record the interview using a tape or digital recorder.
- Make sure to test your recorder before the interview so that you're certain it works properly.
- Make sure that you have fresh batteries, or that you can plug the recorder into an outlet.
- You may even wish to use a video camera, but if you do, take another person with you to run the camera so that you can concentrate on asking the questions.

During the interview:

- Start with easy questions. Get some background information first.
- Don't feel uncomfortable if your relative stops speaking and there is silence. Sometimes the person is just thinking about what to say next. Just wait patiently, and you'll find that they begin speaking soon. Don't be too quick with another question. Allow the person time to think. Try not to interrupt.
- Remember that thinking back on the past will sometimes bring sad memories. Be sensitive and kind. If the person looks uncomfortable, ask if he or she would like to continue talking on the topic or would like to move on to another question.
- Thank your relative for the time and the thoughts that have been shared with you.

Sample Oral History Interview Questions:

- What is your birth date?
- Where were you born?
- Tell me about the home you were raised in.
- Tell me about your school days.
- Tell me what you did for entertainment when you were a youth.
- What were your ambitions when you were a youth?
- Tell me about the kind of work your parents did.
- Tell me about where your parents were born.
- What, if anything, caused our family to migrate or emigrate?
- What was life like for our ancestors in this country and/or prior to coming to this country?
- Can you share with me any information about the history of or changes to our family name over the years (marriages, immigration, or other issues)?
- How do you think these changes affected your identity and our family's identity (perspectives, culture, politics, religion, values, etc.)?

- How do you think your personal history has shaped your values and sense of tradition?

### Post-Show Activity: The Jonas Journal

**Bookmark:** Ethical Dilemmas

**Objective:** Students will make personal connections with ethical dilemmas presented in *The Giver* by writing from the perspective of the story’s protagonist. They will evaluate the ramifications and consequences of civil disobedience.

**Educational Standards:**

**NYS ELA Standard 2: Performance Indicator – Present responses to and interpretations of literature, making reference to the literary elements found in the text and connections with their personal knowledge and experience.**

**NYS ELA Standard 2: Performance Indicator – Write stories, poems, literary essays, and plays that observe the conventions of the genre and contain interesting and effective language and voice.**

**Character Education: Performance Indicator – Express their own beliefs, thoughts, and feelings.**

**Procedures:**

In *The Giver*, Jonas says the following:

“That night I flee. The community where my entire life has been lived lies behind me now, sleeping. At dawn, the life I had always known will continue again without me, the life where nothing was ever unexpected or incontinent or unusual—the life without color, pain, or past. I bicycle along the road. I think of the rules I have broken so far. If I’m caught, I’ll be condemned. First, I left the dwelling at night. Second, I robbed the community of food. Third, I’ve stolen my father’s bicycle; it was necessary because it has the child’s seat attached to the back, and I had taken Gabriel too.”

Imagine that it is earlier that same day. Jonas has just returned home from school. He enters his room and removes his secret journal from underneath his bed. He is confused and unsure what he should do about his situation. He opens the journal and begins to write his thoughts and feelings.

In the role of Jonas, write this journal entry in which you will discuss the rules you might break, your reasons for considering these drastic actions, and the possible consequences of your actions. What are you thinking and feeling about your *ethical dilemma*?

## Post-Show Activity: Inspiration

**Bookmark:** Allegory and Symbolism

**Objective:** Students will examine the meaning and use of allegory and symbolism in *The Giver*, and will create their own allegorical play (a play in which each character and action has a symbolic meaning).

### *Educational Standards:*

**NYS ELA Standard 2: Performance Indicator – Identify significant literary elements (including metaphor, symbolism, foreshadowing, dialect, rhyme, meter, irony, climax) and use those elements to interpret the work.**

**NYS ELA Standard 2: Performance Indicator – Write stories, poems, literary essays, and plays that observe the conventions of the genre and contain interesting and effective language and voice.**

**NYS ART Standard 1: Performance Indicator – Use improvisation and guided play writing to communicate ideas and feelings.**

### **Procedures:**

Brainstorm and create with students an Allegory Chart. One side of the chart will be devoted to symbols and the other side of the chart will be devoted to allegorical figures. On the symbol side, list the symbol and what it means or what it stands for. On the allegorical figure side, list the names of allegorical characters (Ms. Prudence, Mr. Treachery, Lady Jealousy, Sir Cautious, etc.). Students must choose a particular number of symbols and characters with which to create a play. Start by listing symbols and characters from *The Giver* and then add to it!

## Post-Show Activity: Career Time Warp

**Bookmark:** Goals and Aspirations

**Objective:** Students will compare and contrast *The Giver* with other works in this genre, which explore the career goals and aspirations of young people. They will consider this analysis as they envision their future careers.

### *Educational Standards:*

**NYS ELA Standard 2: Performance Indicator – Read and view texts and performances from a wide range of authors, subjects, and genres.**

**NYS ELA Standard 2: Performance Indicator – Produce interpretations of literary works that identify different levels of meaning and comment on their significance and effect.**

***NYS ART Standard 1: Performance Indicator – Use language, voice, gesture, movement, and observation to create character and interact with others in improvisation, rehearsal, and performance.***

***Character Education: Demonstrate an understanding of how to turn ideas into action.***

**Procedures:**

Lois Lowry's companion books to *The Giver*, *Gathering Blue*, and *Messenger*, provide opportunities to extend and enhance student learning. Building a dialogue between two pieces of literature can deepen and enrich the themes and resonances of both works.

Likewise, related works of literature by other authors provide opportunities to compare and contrast narrative meanings and writers' unique voices. Lois Lowry's *The Giver* was, in many respects, a trailblazer, introducing young readers to anti-utopian and dystopian themes later explored in books such as Neal Shusterman's *Downsiders*, as well as Jeanne DuPrau's *City of Ember* and its subsequent film adaptation.

Students can view the first scene or entire film of *City of Ember*. Like *The Giver*, *City of Ember* begins with a ceremony in which young people are assigned particular jobs within their communities. Use this context to initiate class discussion.

**Questions:**

- What jobs are assigned in *The Giver* and what jobs are assigned in *City of Ember*?
- How are job assignments determined in *The Giver* versus *City of Ember*?
- Which approach do you think is most beneficial to society?
- How do the young people in each story feel about their job assignments?
- How are the types of job assignments in *The Giver* similar or dissimilar to those in *City of Ember*?
- What do the types of jobs discussed in these stories say about the societies in each story?
- How do the various jobs offered to young people reflect the values of the societies in which they live?
- How does this compare or contrast to the ways in which we determine our career paths in the real world?
- What should we take into consideration as we figure out our career paths?

Ask students to identify their desired career or to list a few possible careers that interest them.

Then consider these questions:

- What types of activities or tasks do people do in this career?
- Where do people in this career usually work?
- What excites you about this career?
- What seems most interesting about this career?
- What would be the best thing about this career?
- What would be challenging about this career?

- Which school subjects would be helpful to me in this career?
- Which afterschool activities or clubs might help prepare me for this career?
- Where could I find more information about this career?
- What books, magazines, movies, or television programs would inform me about this career?
- Which adults might I talk with to learn more about this career?
- Where might I do volunteer work to become more familiar with this career?

After this research, each student will write a monologue as their future self speaking to their younger self. Their adult self has worked in their chosen career for several years and offers their younger self “the real deal” about the triumphs and the trials of working in this particular career.

These monologues can be collaged into a classroom performance; Students can reflect upon the various aspects of their goals and aspirations that were illuminated through this activity.

### **Post-Show Activity: Timeline of Tomorrow**

**Bookmark:** Science Fiction

**Objective:** Students will consider crucial historical events of the 20<sup>th</sup> and early 21<sup>st</sup> centuries and apply that information to literary critical analysis.

***Educational Standards:***

***NYS ELA Standard 1: Performance Indicator – Relate new information to prior knowledge and experience.***

***NYS ELA Standard 3: Performance Indicator – Use standard English, precise vocabulary, and presentational strategies effectively to influence an audience.***

***NYS SS Standard 1: Performance Indicator – Investigate key turning points in New York State and United States history and explain why these events or developments are significant.***

***NYS SS Standard 2: Performance Indicator – View history through the eyes of those who witnessed key events and developments in world history by analyzing their literature, diary accounts, letters, artifacts, art, music, architectural drawings, and other documents.***

**Procedures:**

For the sake of the activity, it is determined that *The Giver* is set in the year 2499. It is December 20, 2499 and we are preparing for holiday break. We live in a one-of-a-kind, alternative society located far outside of the Communities, in the beyond of the Elsewhere. We are, however, quite familiar with the tightly controlled world of the Communities.

In recognition of our upcoming New Year and Mid-Millennium (2500) festivities, the teacher asks students to create a timeline tracing major historic events, beginning at the start of the 20<sup>th</sup>

century (1900) through to the end of the 25<sup>th</sup> century (2499). (Depending upon grade and functioning level, this activity may be limited to individual state, U.S., or world history.)

Students must identify and explain key historic events that have contributed to the type of society depicted in *The Giver*. Students must determine and describe at least 3 critical events that have occurred in each century from 1900 to the year 2500.

After a class brainstorming session about the critical events of the 20<sup>th</sup> and early 21<sup>st</sup> centuries, students can work in small groups of 3 to 5. Each working group will create its time line on sheets of flip chart paper, using color markers to identify, differentiate, and explain the key historic events in each century leading to the present day in the year 2499. One approach would be for each student in a group to be responsible for a particular century or centuries. However, the group would need to coordinate its efforts to ensure solid cause and effect relationships between the historic events.

The critical question here is: What kinds of events (social, political, economic, technological, cultural, etc.) might be catalysts for the establishment of the society depicted in *The Giver*? Furthermore, students could be required to include references and quotations from the text of *The Giver*. These citations would accompany each historical event to support, defend, and illustrate the relationships between past and future. Students investigate how, if at all, today's events determine tomorrow's outcomes.

Each working group may then present its timeline to the full class. The teacher can facilitate collaboration amongst classmates to incorporate each group's timeline into one full class timeline, which illustrates and explains the historic events that occurred from 1900 to 2500. This can become a significant classroom installation by attaching historical event descriptions to a three-dimensional timeline using materials such as clothesline, clothes pins, binder clips, and art supplies. Multimedia, arts, and research presentations can be incorporated to approach this learning activity through multiple intelligences. Digital media, video, illustrations, images, photographs, charts/graphs, written analyses, interviews, case studies, artifacts, music, dance, drama, food, clothing, and other cultural artifacts could supplement the installation to create a living timeline that classroom visitors can explore via a gallery walk or performative event.

# Activity: Before the Play

## Perfect Community

**Grade Level:** 5-9

**Wisconsin Model Academic Standards:**

*English Language Arts- Grade 8*

**A.8.3** Read and discuss literary and nonliterary texts in order to understand human experience.

*Social Studies- Grade 8*

**C.8.1** Identify and explain democracy's basic principles, including individual rights, responsibility for the common good, equal opportunity, equal protection of the laws, freedom of speech, justice, and majority rule with protection for minority rights

**Sources:**

[http://theliterarylink.com/giver\\_lessons.html](http://theliterarylink.com/giver_lessons.html)

**Objectives:**

In groups, students will describe and create what they feel is a “perfect community”.

**Materials:**

Pencil/ pen

Paper

**Procedure:**

1. Before reading *The Giver*, divide students into groups of 4-5 (depending on class size).
2. Hand each group a copy of the “Perfect Community” worksheet.
3. Allow students about 30 minutes to fill out the worksheet (depending on class time).
4. After the groups have completed the worksheet, ask for a volunteer from each group to share their group’s “perfect community”.
5. Conduct a class discussion about how each group’s community is similar and different than the community they live in.

Group Members \_\_\_\_\_

## The Perfect Community

Directions: As a group, create what you think is the perfect community. Answer the following questions about your community. Make sure to use complete sentences.

1. What is the name of your community?
2. What does your community look like? Physical description.
3. What is the government like? Describe your community's laws/rules, who is in charge, etc
4. How do people spend their days? Jobs, hobbies, etc.

# Activity: After Reading

## Alternate Ending

**Grade Level:** 5-12

**Wisconsin Model Academic Standards:**

*English Language Arts- Grade 8*

**A.8.2** Read, interpret, and critically analyze literature.

**Curriculum Connections:**

Language Arts- Writing an alternate ending.

**Objectives:**

After finishing the book, *The Giver*, students will create their own alternate endings and share them with the class.

**Materials:**

The Giver  
Pencil/ Pen  
Paper

**Procedure:**

1. Ask for a volunteer(s) to explain the ending of the book, *The Giver*.
2. After discussion, have each student take out a sheet of paper and something to write with.
3. Tell the students that they each need to create an alternate ending to the book.
4. Explain that it must be at least two paragraphs long and when they are finished they will be sharing them with the class.
5. Allow time in class for students to write their alternate endings. If they do not finish, it should be assigned as homework.
6. Once the students are finished writing their alternate endings, go around the room and ask each student to share his or hers with the class.
7. Once everyone has shared, discuss how different or similar the endings were.

# Activity: Before the Play

## Job Envelopes

**Grade Level:** 5-7

**Wisconsin Model Academic Standards:**

*Social Studies- Grade 8*

**E.8.4** Describe and explain the means by which individuals, groups, and institutions may contribute to social continuity and change within a community

**Curriculum Connections:**

Social Studies- Students will be assigned roles in the classroom without choice. By not giving them a choice, they will see how important freedom and our Bill of Rights is to our society.

**Sources:**

<http://www2.scholastic.com/browse/lessonplan.jsp?id=1010>

<http://www.historyforkids.org/learn/northamerica/after1500/government/billofrights.htm>

**Objectives:**

When assigned classroom roles without choice, students will be able to discuss how important freedom and the Bill of Rights are in their everyday lives.

**Materials:**

Envelopes containing job titles (one title per envelope - enough for each student)

**Procedure:**

1. As students walk through the door to the classroom, hand each student an envelope. Tell them that they are not allowed to open it until they are told to do so.
2. Once they reach their assigned seats, have the students open their envelopes and read what is inside.
3. After everyone has read their job title, have them turn to the person next to them to discuss their new roles.
4. Have the students answer the following questions: Do you like your new role and why? If not, what role would you have picked? Was this a fair way to determine classroom jobs?
5. Once the students are finished answering the questions with their partner, have them return to their seats.
6. Hand out a copy of the Bill of Rights to each student.
7. Ask the students if the way that the classroom jobs were distributed was fair and why?
8. Ask the students how freedom of choice relates to the Bill of Rights.
9. Have students take out a sheet of paper and something to write with.
10. Have each student make a short list (4-5 ideas) of what choices are important to them.

## Job Envelopes Activity Attachments

### List of Possible Job Titles for Envelopes:

Toilet cleaner, Paper collector, Person distributor, Door holder, Light controller, Lunch line leader, Attendance secretary, Classroom monitor, Classroom messenger, Teacher assistant, Equipment manager, Desk cleaner, Whiteboard/Chalkboard cleaner

### 10 Bill of Rights for Handout

1. Congress can't make any law about your religion, or stop you from practicing your religion, or keep you from saying whatever you want, or publishing whatever you want (like in a newspaper or a book). And Congress can't stop you from meeting peacefully for a demonstration to ask the government to change something.
2. Congress can't stop people from having and carrying weapons, because we need to be able to defend ourselves.
3. You don't have to let soldiers live in your house, except if there is a war, and even then only if Congress has passed a law about it.
4. Nobody can search your body, or your house, or your papers and things, unless they can prove to a judge that they have a good reason to think you have committed a crime.
5. You can't be tried for any serious crime without a Grand Jury meeting first to decide whether there's enough evidence for a trial. And if the jury decides you are innocent, the government can't try again with another jury. You don't have to say anything at your trial. You can't be killed, or put in jail, or fined, unless you were convicted of a crime by a jury. And the government can't take your house or your farm or anything that is yours, unless the government pays for it.
6. If you're arrested, you have a right to have your trial in a reasonable amount of time, and the government can't keep you in jail without trying you. The trial has to be public, so everyone knows what is happening. The case has to be decided by a jury of ordinary people from your area. You have the right to know what you are accused of, to see and hear the people who are witnesses against you, to have the government help you get witnesses on your side, and you have the right to a lawyer to help you.
7. You also have the right to a jury when it is a civil case (a law case between two people rather than between you and the government).
8. The government can't make you pay more than is reasonable in bail or in fines, and the government can't order you to have cruel or unusual punishments (like torture) even if you are convicted of a crime.
9. Just because these rights are listed in the Constitution doesn't mean that you don't have other rights too.
10. Anything that the Constitution doesn't say that Congress can do should be left up to the states, or to the people.

# Activity

## Sameness

**Grade Level:** 9-12

**Wisconsin Model Academic Standards:**

*Science- Grade 12*

**F.12.3** Explain current scientific ideas and information about the molecular and genetic basis of heredity

*English Language Arts- Grade 12*

**B.12.1** Create or produce writing to communicate with different audiences for a variety of purposes.

**B.12.2** Plan, revise, edit, and publish clear and effective writing.

**B.12.3** Understand the function of various forms, structures, and punctuation marks of standard American English and use them appropriately in oral and written communications.

**Curriculum Connections:**

Science- Students will research genetic engineering.

Language Arts- Students will write a persuasive essay.

**Objectives:**

Students will research the topic of genetic engineering and write a persuasive essay about whether it is right or wrong to tamper with nature using examples from their research as well as the book, *The Giver*.

**Materials:**

Computer

*The Giver* by Lois Lowry

Persuasive Essay Handout

**Procedure:**

1. Ask student what they think “sameness” means in reference to *The Giver*.
2. Ask students if they have seen examples of things being genetically altered so that they are the same in our world today (genetic engineering).
3. Introduce the topic of genetic engineering.
4. Instruct students that they are going to research what genetic engineering is and how it is used to tamper with nature.
5. Give students time in class to do research (this may require going to the computer lab).
6. Once students are finished with their research, describe what a persuasive essay is or provide a refresher (depending on what has been taught already). Give each student a copy of the Persuasive Essay Handout.
7. Tell the students that they will be creating their own persuasive essay and that they should use the following question as a starting point: “Is it right or wrong to tamper with nature?”
8. Instruct the students to use examples from their research and at least 3 examples from the book, *The Giver*.

## Sameness Attachment: Persuasive Essay Handout

### Here are four essential steps for writing your persuasive essay:

1. First, you should define your main point of view. Keep in mind that the purpose is to persuade the reader to accept your point of view.
2. Second, identify your reader. If you want to write a good persuasive essay, you should try to understand the audience. You should ask yourself the following questions: Is the reader undecided about the issue? Is the reader hostile to this point of view?
3. After considering the audience, you should identify the strongest sustaining points for the persuasion.
4. Identify the most important opposing view. Explaining and refuting this view will strengthen the scope and credibility of your work.

### The structure of a persuasive paper:

#### 1. Introduction:

- a) Your introduction must hook the reader's attention and give background information on your subject matter or controversy.
- b) The paragraph should finish with a clear statement of the main point of view.

#### 2. Main body paragraphs:

- a) Your main body paragraphs should introduce the points sustaining your main idea.
- b) Every body paragraph should concentrate on one point.
- c) Make sure that you provide examples or evidence for every point.

#### 3. Opposing viewpoint:

- a) After introducing your supporting points, you should develop one paragraph in order to explain accurately and refute the most important opposing view.

#### 4. Conclusion:

- a) Creatively repeat your main point of view and supporting points.
- b) Attempt to leave the reader even more associated to your subject and convinced by your main point of view or perspective.

# Activity

## Memory Box

**Grade Level:** 5-8

**Wisconsin Model Academic Standards:**

*Social Studies- Grade 8*

**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

**Curriculum Connections:**

Social Studies- Students will learn the importance of multiple sources when constructing and discussing things that have happened in the past.

**Sources:**

<http://www.nycsd.k12.pa.us/tchr/webquests/giver/default.html>

**Objectives:**

Students will create a box containing 4-5 items that pertain to memories they have of their past and share it with a small group.

**Materials:**

Each student will need a box (any size or shape)

**Procedure:**

1. For homework, have students create a memory box.
2. Tell students that their memory box must contain 4-5 different items that can be linked to a particular memory they have of their past.
3. Along with the items, the students must write a paragraph (4-5 sentences) describing the item and the memory it is related to.
4. The next day, place students in small groups (4-5 students) and have them go around and share what is in their box.
5. Once each student has had a chance to share their memory box with their group, have students return to their seats.
6. Ask students: “Why are memories so important?” “What would life be like if no one had any memories?”
7. Have class discussion- answers/ responses will vary.

# Activity

## Vocabulary Bingo

**Grade Level:** 7-12

**Wisconsin Model Academic Standards:**

*English Language Art- Grade 12*

**D.12.1** Develop their vocabulary and ability to use words, phrases, idioms, and various grammatical structures as a means of improving communication.

**Curriculum Connections:**

Language Arts- Students will be identifying new vocabulary words from *The Giver*.

**Sources:**

<http://quizlet.com/220216/the-giver-vocabulary-flash-cards/>

<http://www.eastchester.k12.ny.us/schools/ms/teachers/tepperGiverVocabularyWords.htm>

**Objectives:**

Given a list of vocabulary words from *The Giver*, students will create their own BINGO card. In order to win BINGO, students will use the words from their board correctly in a sentence.

**Materials:**

BINGO board outline  
Vocabulary words  
BINGO chips (may be small pieces of paper)

**Procedure:**

1. Distribute a BINGO board outline to each student.
2. Distribute a copy of the vocabulary words to each student.
3. Instruct the students to fill in their BINGO card, in any random order, using multiple words from the vocabulary list provided.
4. Whatever words the students select to put on their BINGO card should be assigned as homework (they should know the meaning of each word they choose).
5. Once all BINGO cards are created, start the game.
6. The teacher should have a copy of each word, written individually on note cards.
7. The teacher is responsible for calling off the vocabulary words.
8. The students who have the word that is called off on their board, should cover it up with a "BINGO chip".
9. Once a student(s) has 5 in a row (horizontally, diagonally, vertically) that student must recite each of the words in a sentence to win.

# VOCABULARY BINGO


## 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: Was there music involved? If so, was it instrumental or what kinds of songs did they sing? In what different ways did the actors use their voices? What costumes did the actors wear? Did the actors wear masks? 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 equals two things you didn't like about the show)
- 5) Use at least two of the new vocabulary words from this study guide or the performance 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](http://www.uww.edu/youngauditorium) 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 attend \_\_\_\_\_ School in \_\_\_\_\_  
(city or town).

I just saw \_\_\_\_\_ (name of  
show).

I liked the performance because

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

My favorite part was when

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

One question that I have is

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Signed

\_\_\_\_\_

# 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 the audience cannot see

**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 spoken text of a play, conversations between characters

**Director:** Person who guides the actors in the development 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 makeup

**Equity:** Short for American Actors' 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 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. Ask students to 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 prerecorded 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 performers. Concentrate on helping the performers 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** . . . Gum, food, and beverages are 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 and 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!

**Only use your memory as a recording device** . . . Flash photography and video recording are not allowed during performances because the bursts of light are dangerous to the performers on stage and distracting to other patrons. Please keep recording equipment at home or school, or conceal it in a jacket pocket or purse.

**Respect personal space** . . . Please keep feet on the floor, not on the seat or balcony rail 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.

## FOR YOUR INFORMATION (teachers & chaperones)

**PLACE:** All Horizons School Matinee Series performances will be held in Young Auditorium, on the UW-W campus. Musical Encounters concerts are held in the Light Recital Hall in the Greenhill Center of the Arts. You will be escorted from the auditorium to the recital hall if you are attending a concert.

**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 line up along the curb to drop off and pick up students. Please make sure that your bus driver receives the Bus Driver's Memo available on our website.

**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.

CONTINUED ON NEXT PAGE

**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 website [www.uww.edu/youngauditorium](http://www.uww.edu/youngauditorium) and give it to your driver on the day of the show!

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## 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.

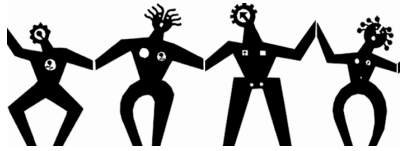
A seat must be purchased for everyone attending an event, including teachers, chaperones, and bus drivers.

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 only when there is a suitable pause in the performance.

# Young Auditorium

UNIVERSITY OF WISCONSIN WHITEWATER



930 W. Main Street  
Whitewater, WI 53190  
262-472-4444 (main office)  
262-472-4400 (fax)  
www.uww.edu/youngauditorium

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## John F. Kennedy Center Partners in Education Program

The Young Auditorium and School District of Janesville are members of the Partners in Education program of the John F. Kennedy Center for the Performing Arts, Washington D. C. Selected because of their demonstrated commitment to the improvement of education in and through the arts, the Partnership Team participates in collaborative efforts to make the arts integral to education. For more information, please visit <http://www.kennedy-center.org/education/partners>.



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