

2010-2011  
Educator's Resource Guide

# Horizons School Matinee Series

The Adventures of Harold  
and the Purple Crayon  
Wednesday, October 6, 2010  
10:00 a.m.



# Young Auditorium

## 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 that can be used to enhance the core subject areas as well as the creative arts. Wisconsin Model Academic Standards are listed at the end of the guide to help you link the activities to your lesson plans. 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 their 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 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



Horizons Educator's Resource Guide: Harold and the Purple Crayon

# Young Auditorium

UNIVERSITY OF WISCONSIN-WHITEWATER

## Credits

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Harold study guide for  
classroom teachers provided  
by Enchantment Theatre  
Company  
[http://www.enchantment-  
theatre.org/](http://www.enchantment-theatre.org/)

Horizons Educator's  
Resource Guide content  
prepared by Shannon  
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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 - all 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 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.

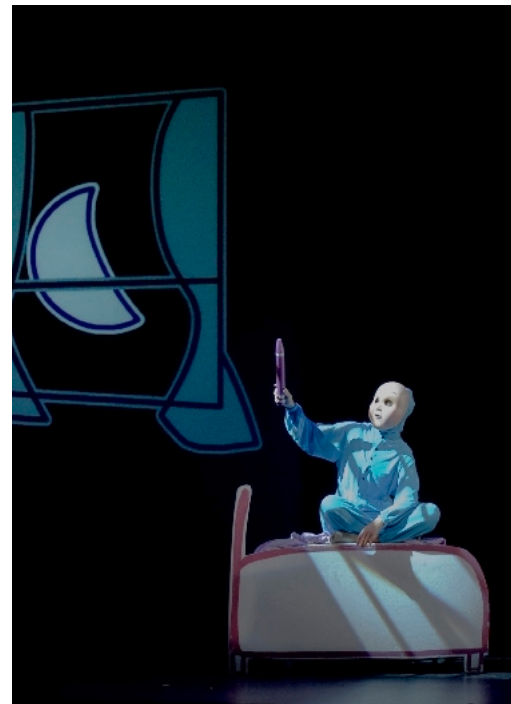
## HORIZONS SCHOOL MATINEE SERIES

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 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.

# The Production

“One evening, after thinking it over for some time, Harold decided to go for a walk in the moonlight.” So begins *Harold and the Purple Crayon*, the first of seven delightful picture books by Crockett Johnson, following the zany adventures of an inventive young boy. As it turned out, there wasn’t any moon that night nor was there a path to walk on, so Harold simply drew them. And thus his journey began. Resourceful and brave, Harold creates the world he wants to explore, using nothing more than a big purple crayon and his sky’s-the-limit imagination. Enchantment Theatre’s production will take your class on a wild ride as Harold jets to Mars (shooting stars, space ships!), joins a circus (he walks a tightrope!) and meets a king in an enchanted garden (of course, there’s a dragon). The “Harold” books have captivated families for more than fifty years, celebrating the imagination of children and the unique way they see the world. That’s why Enchantment, one of America’s most innovative producers of original theater works for children and families, has adapted these wonderful stories for the stage as its 2009-2011 national touring production. Using all the elements of its signature style, which combines life-size puppets, masks, magic and music, Enchantment’s production will delight and amaze you!

- A classroom and bedtime favorite for over 50 years!
  - Over 3 million “Harold” books sold since 1955
  - Lively and evocative musical score by Charles Gilbert, Associate Composer of Enchantment’s recent hit, *The Velveteen Rabbit*.
  - Story adaptation and illusions by Jennifer and Landis Smith of Enchantment Theatre Company
  - Co-adapted by Leslie Reidel, Artistic Director of Enchantment Theatre Company and professor at The Professional Theatre Training Program at the University of Delaware
- Set, costumes, masks by Enchantment Production Designer, C. David Russell
  - Puppets, masks and special effects by the Enchantment creative team
  - Show Running time 50 minutes
  - There will be a 1/2 hour talk back session with the actors immediately following the show for those groups that wish to stay; please call 262-472-1432 to reserve space for your group



# The Cast

Terry Brennan	Puppeteer, Martian, Lion, Witch, Clown, Spider, Juggler, Sword Swallower, Ring Master
Zachary Joseph Chiero	Puppeteer, Dragon, Dancing Horse, Clown, Spider
Shannon Fitzsimmons	Puppeteer, Princess, Porcupine, Ballerina, Bearded Lady
Heather Fox	Harold
Robert James Grimm, III	Puppeteer, Strong Man, Plate Spinner, Clown, Dancing Horse, Spider
Charles Gilbert	Narrator

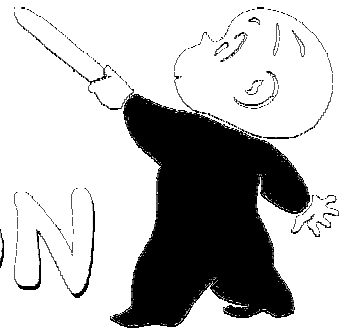
All of the members of the cast of *Harold and the Purple Crayon*, except for Heather Fox who plays Harold, play multiple characters in the production. Discuss this concept of *doubling* with your students before they attend the play. Explain to them that *doubling* is often used in plays for several reasons: to increase the amount of time that each actor is on stage, to allow each actor to highlight their many talents through different characters, and to be practical by reducing the cost of the production (the company does not have to pay or transport as many actors). Your students might enjoy trying to figure out which characters each actor is playing as they watch the production.





Presents

The Adventures of  
**HAROLD** and the  
**PURPLE CRAYON**



**A STUDY-GUIDE FOR CLASSROOM TEACHERS**

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*Study-guide created by Kate DeRosa of Enchantment Theatre Company.  
To learn more about Enchantment Theatre Company, visit our website [www.enchantmenttheatre.org](http://www.enchantmenttheatre.org) or call  
215-881-9899.*

Dear Teachers,

Thank you for taking your class to see our production of *The Adventures of Harold and the Purple Crayon!*

We believe that experiencing theatre is essential for children to thrive, and it is the initiative taken by teachers like you that enable so many children to see our productions who may not otherwise have this unique opportunity. We hope your class trip to see *The Adventures of Harold and the Purple Crayon* is a memory you and your students will cherish for years to come.

We have created this study-guide to help you bring your theater experience into the classroom should you have time for special activities before or after your class trip. We certainly don't expect you to use all of the material we have included, but we do hope you find some of our suggestions fun, educational, and adaptable to suit your varying needs.

If you would like to know more about the production, please contact Kate DeRosa, Administrative Manager of Enchantment Theatre Company at 215-881-9899 or email [kate@enchantmenttheatre.org](mailto:kate@enchantmenttheatre.org).

Thank you again and we look forward to seeing you at the show!

Sincerely,

The Staff of Enchantment Theatre Company

## **Introduction to Enchantment Theatre Company**

Enchantment Theatre Company is a professional non-profit arts organization based in Philadelphia whose mission is to create original theater for children and families. For more than 25 years, the Company has performed throughout the United States and the Far East, presenting imaginative and innovative theatrical productions for school groups and families. Originally a privately-owned touring company, Enchantment put down new roots in Philadelphia in 2000, when it was reestablished there as a resident non-profit theater. While dedicated to serving its home community, Enchantment also tours nationally, performing on its own and in collaboration with some of the country's finest symphony orchestras.

Perhaps the best way to explain the qualities that distinguish Enchantment is to concentrate on the values that underscore its work. These are: *originality, imagination, transformation and community*. Everything Enchantment does reflects and is supported by these important values –from the company's business decisions to how it presents itself on stage. These values, along with the company's mission and set of beliefs, are a reminder of what we expect of ourselves. They also define what we promise to our audiences.

In its home city, Enchantment reaches an audience of about 12,000 for its innovative and imaginative holiday presentations of fables, fairy tales and literary classics for children. On tour across the United States each year, the theater group reaches more than 150,000 people in 35-40 states. *The Adventures of Harold and the Purple Crayon* begins its tour in October 2009 and will tour for two years. In its first year alone, *Harold* is expected to perform in about 60 venues in about 30 states. Based on long experience, about 80% of our audience will be children from 5-12 who delight in the company's fantastic life-size puppets, skilled masked actors, original music and startling feats of magic and illusion. It is to their infectious laughs, astonished gasps and enthusiastic applause that Enchantment is dedicated.

### **Mission statement**

Enchantment Theatre Company exists to create original theater for young audiences and families. We accomplish this through the imaginative telling of stories that inspire, challenge and enrich our audiences, on stage and in the classroom. In doing so, we engage the imagination and spirit of our audience until a transformation occurs and the true grace of our mutual humanity is revealed.

## **About "Harold" Book Series by Crockett Johnson**

### **The Adventures of Harold and the Purple Crayon (1955)**

"One evening, after thinking it over for some time, Harold decided to go for a walk in the moonlight." So begins the first of Johnson's books about Harold and his purple crayon, and then off he goes, using the crayon to draw a moon and a path to walk on. Leaving the path, he draws himself into a forest, ocean, and balloon, exploring until he's tired and must find his way to home and bed.

### **Harold's Fairytale (1956)**

Taking "his purple crayon and the moon along," Harold goes for a walk in an enchanted garden. But why is nothing growing in the garden? Harold decides to find out, and he draws a castle so that he may go inside to ask the king. Other "fairy tale" scenes follow, including meeting a wish-giving fairy.

### **Harold's Trip to the Sky (1957)**

On his way to get a drink of water, Harold -- accompanied by his purple crayon and the moon, of course -- finds himself in a desert. Apart from drinking at an oasis, he thinks, "there isn't much else to do on a desert." But "then he remembered how the government has fun on the desert. It shoots off rockets." So he decides to go to the moon, draws himself a rocket, and he's off on a science-fiction journey through the sky above.

### **Harold at the North Pole (1958)**

This story tells of Harold's journey to get a Christmas tree before Santa arrives. On Christmas Eve, "in a warm woolen cap and mittens, with his purple crayon and the moon, he set off" for points north. He finds a snowed-in Santa Claus -- fortunately, Harold and his purple crayon are always ready to help.

### **Harold's Circus (1959)**

"One moonlit evening, mainly to prove to himself that he could do it, Harold went for a walk on a tightrope." From this opening sentence, Harold and his purple crayon tumble into a circus, where they put on a fine performance under the Big Top.

### **A Picture for Harold's Room (1960)**

Harold decides that his wall needs a picture, and very soon finds himself in the picture that he's drawing. Through shifts in perspective, his size changes in relation to the world he's drawn. Will Harold regain his usual size and find his way home?

### **Harold's ABC (1963)**

The last of Johnson's books about Harold finds him on a journey through the alphabet. Harold transforms each letter into something that starts with the letter. Each picture leads seamlessly to the next one -- the cut of cake to drinking from a dipper to visiting an enormous edifice -- forming the final purple crayon adventure.

## About the Author: Crockett Johnson

Crockett Johnson was born, David Johnson Leisk, on October 20, 1906 in New York City. Johnson grew up in Elmhurst, Queens, studying art at Cooper Union in 1924, and at New York University in 1925. Affectionately nicknamed “Crockett” as a child, he arrived at his well-known pseudonym, Crockett Johnson.

In the early stages of his career, Johnson art-edited for several magazines, contributed to others, wrote political cartoons for the *New Masses* (1934-1940), and drew a weekly comic strip, “The Little Man with the Eyes,” for *Collier’s* (1940-1943). In 1942, Johnson’s beloved “Barnaby” first appeared in *PM* and was later syndicated in 52 newspapers across the country. America fell in love with the comic’s child-protagonist, Barnaby Baxter, and his bumbling Fairy Godfather, Mr. O’Malley. Johnson wrote “Barnaby” daily until 1946 when cartoonists Jack Morely and Ted Ferro took over, and on February 2, 1952, Johnson returned to pen the final episode.

Having garnered acclaim as a comic strip writer, Johnson transitioned easily into an author and illustrator of children’s books. Johnson wrote and illustrated more than twenty books for children in his lifetime. He illustrated seven others, including *The Carrot Seed* (1945), written by his wife (whom he married in 1939) and well-known author of children’s literature, Ruth Krauss. His style of illustration is minimal, using simple lines and few colors to clearly tell the story without distraction. Johnson’s best-known works relate the adventures of Harold, a small boy, whose trusty purple crayon leads him on a series of fantastic adventures. Harold was introduced as the protagonist in *Harold and the Purple Crayon* (1955), a book so popular it inspired a series:

*Harold and the Purple Crayon* (1955)

*Harold’s Fairy Tale* (1956)

*Harold’s Trip to the Sky* (1957)

*Harold at the North Pole* (1958)

*Harold’s Circus* (1959)

*A Picture for Harold’s Room* (1960)

*Harold’s ABC* (1963)

In 1965, Johnson began exploring the aesthetic values of right triangles and Euclidian geometry yielding about one hundred large, vivid paintings of geometric shapes. His work was abstract, representing Johnson’s own mathematical ideas. He was recognized in 1974 by *British Mathematical Journal* and contributed original mathematical theorems to *Mathematical Gazette* in Art, Science and Industry (Bridgeport, Connecticut) in 1970; the IBM Gallery (Yorktown Heights, New York) in 1975; and the Smithsonian’s Museum of History and Technology (Washington, DC) in 1980.

Crockett Johnson died of lung cancer on July 11, 1975 at the age of 68. Ruth Krauss continued writing stories for children and poem-plays for adults until she died on July 10, 1993.

## **Introduction to Theater**

Theater did not develop overnight; it evolved slowly out of the practice of ritual. Primitive man cultivated certain rituals to appease the elements or to make things happen that he didn't understand (for example, to make crops grow or to have success in hunting). In Ancient Greece, similar rituals began in honor of Dionysus, the God of fertility, and would include choral singing and dancing. These rituals were so popular, that people began to choreograph, or plan out, the dances more carefully. The songs grew more sophisticated, and eventually included actors speaking in dialogue with one another and with the chorus. Soon, writers wrote full scripts to be performed; entire festivals were organized in honor of Dionysus, and theater, as we know it was born.

What makes a theatrical experience? Actors on a "stage," (which might be anything from a huge amphitheater to the front of a classroom) portray characters and tell stories through their movement and speech. But even though there are actors playing characters and telling stories, it is still not a theatrical experience until one more very important element is added. It is the presence of an audience -- watching, participating, imagining -- that makes it a true theatrical experience. Theater enables us to collectively experience that which we may know and feel within, but which may be unspoken and unacknowledged in our outward lives. Theater is the coming together of people -- the audience and the actors -- to think about, speak of, and experience the big ideas that connect us to our inner and outer worlds.

***What does the audience bring to the theater? They bring attention, intelligence, energy and, above all, they bring imagination.***

## Introduction to Masks and Puppets

In this production of *The Adventures of Harold and the Purple Crayon*, actors wearing **masks** portray some of the characters. Though masks are rare in American contemporary Theater, masks have been used since the very beginning of Theater. The early Romans used enormous masks that exaggerated human characteristics and enhanced the actor's presence in the huge amphitheaters of their day. Greek Theater used masks that were human scale to designate tragic and comic characters. Masks have been used in the early Christian church since the ninth century and were revived during the Renaissance in Italy with the Commedia Dell' Arte. Theater throughout Asia has used masks to create archetypal characters, human and divine. In Balinese theatrical tradition, for example, masks keep ancient and mythological figures recognizable to a contemporary audience, preserving a rare and beautiful culture. Though used differently in every culture, the mask universally facilitates a transformation of the actor and the audience.

*"A mask allows the actor to submerge his ego in the service of an archetypal role whose significance dwarfs his own personality...The power of the mask is rooted in paradox, in the fusion of opposites. It brings together the self and the other by enabling us to look at the world through someone else's face. It merges past and present by reflecting faces that are the likenesses of both our ancestors and our neighbors. A mask is a potent metaphor for the coalescence of the universal and the particular, immobility and change, disguise and revelation."*

*Ron Jenkins, "Two Way Mirrors" Parabola Magazine,  
Mask and Metaphor Issue*

In Enchantment's production, some of the characters that come out of Harold's imagination are extraordinary! We don't want to be limited by the size and shape of an actor to portray them... so we use **puppets**. Similar to masks, puppets also have a long and esteemed history. They have been used to represent gods, noblemen and everyday people. In the history of every culture, puppets can be found, from the tombs of the Pharaohs to the Italian marionette and the English Punch and Judy. The Bunraku Puppet Theater of Japan has been in existence continuously since the seventeenth century. In the early days of Bunraku, the greatest playwrights preferred writing for puppets rather than for live actors. Puppets are similar to the mask in their fascination and power. We accept that this carved being is real and alive, and we invest it with an intensified life of our own imagining. Because of this puppets can take an audience further and deeper into what is true. Audiences bring more of themselves to mask and puppet theater because they are required to imagine more. Masks and puppets live in a world of heightened reality. Used with art and skill, they can free the actor and the audience from what is ordinary and mundane, and help theater do what it does at its best: expand boundaries, free the imagination, inspire dreams, transform possibilities and teach us about ourselves.

## **Introduction to Magic**

To early humans, the world was filled with magic— stars glittered and constellations moved, lightning flashed and fire appeared out of the sky, nature went through cycles of death and rebirth. Ancient people wished to understand and control their world the same as people do today. Shamans and priests used magic in their ceremonies to assuage the gods, gain support of nature and to give their tribe a sense that they could control their fate. Those who performed magic became both revered and feared. As humans evolved, both holy men and con men were associated with the word “magic”: soothsayer and sorcerer; wise man and wizard; mystic and fortune-teller; prophet and trickster. Over time the practice of the magical arts transformed into the religion, art and science that we know today.

In the eighteenth century magic grew into an art form, practiced to entertain and enchant. Magicians performed sleight of hand and illusion to dazzle their audiences, using misdirection, invention and skill. In the nineteenth and twentieth centuries magic flourished and elaborate magic productions toured the world. Today magic continues to delight audiences by skillful performers who take on personas both mysterious and comic. Enchantment Theater uses magic to enhance the magical aspects of the stories that it tells and to keep our productions engaging and surprising. Our production of *Harold and the Purple Crayon* opens with a magic trick that transforms an ordinary actor into the delightful main character, Harold, in order to establish early that the audience should expect the unexpected. Later in the play, Harold spends some time at the circus where he meets two silly clowns who tease him with humorous and magical antics. Harold is so amused by the clowns and the excitement of the circus that he entertains us with his very own magic act!

Discovering and learning about the art of magic is possible for everyone. There are books and magazines in libraries that explain and teach the principles and practices of the art. But one aspect of magic that makes it quite special is that there is a secret to how it's done. The tradition of keeping magic a secret exists to preserve the foundation of this extraordinary art form and to keep it surprising and marvelous for each new generation.

## **Before you see *Harold...***

### **Activity One: Understanding the Story**

Have your class read one or more of the books in the *Harold and the Purple Crayon* book series (see page 2 of study-guide for list and story summaries). Discuss reactions to the story and character.

Questions for Class Discussion:

1. Who is the main character of this story? Are there any other characters?
2. Is the crayon a character? Why or why not?
3. What are some words to describe *Harold*? Explain.
4. Can you recall some of the things Harold drew in this story? (Ask students to come to the blackboard and draw items with purple chalk.)
5. When does the moon appear in this story? Why does Harold draw the moon?
6. Ask the students to recall examples from the story:
  - a. A time when Harold drew something to get out of trouble.
  - b. A time when Harold drew something he hadn't meant to draw.
  - c. A time when Harold drew something because he was scared.
  - d. A time when Harold drew something because he was bored.
  - e. A time when Harold drew something because he was tired.
7. Imagine that you have a magic purple crayon just like Harold's. What would you draw?

### **Activity Two: Preparing for the Play**

Enchantment Theater Company's production of *The Adventures of Harold and the Purple Crayon* is an **adaptation** of the Crockett Johnson's *Harold* book series. That means that Enchantment Theater Company read all the books in the series and put them together to form a new story about Harold. Once Enchantment put this new story down on paper, they had to come up with ways to make the story come to life on stage!

1. Define "adaptation" with your class.

2. Ask your class to identify some fairy tales that they know (*Cinderella*, *Beauty and the Beast*, *Pinocchio*, etc.). Find a story that most of the class is familiar with and discuss all the different adaptations of that story.
  - a. How many of you have seen a movie of the *Cinderella* story?
  - b. How many of you have seen a play of the *Cinderella* story?
  - c. How many of you have seen a ballet ...?
  - d. How many of you have seen an animated cartoon....?
  - e. How many have you have read the story in a book?

What was different about these different adaptations? What was similar? Do you know which adaptation came first?

3. Have you ever read a book and then seen the movie adaptation of that book? How were they alike? How were they different? Which did you prefer and why?

### **Activity Three: Explore Imagination**

This book series is about a boy named Harold who has a fantastic imagination. Harold's imagination (and his purple crayon!) take him on exciting adventures, introduce him to outrageous creatures, and get him out of some tricky situations.

Having an active imagination can help us in real life too!

1. Have you ever used your imagination to solve a problem or find your way out of a difficult situation?
2. Have you ever used your imagination to make something ordinary become more exciting (*for example, pretending that the jungle gym is a rocket ship*)?

Sometimes Harold's drawings come to life on their own. But sometimes, they come to life because Harold *believes* they are real. For example, after Harold draws a boat and water, he actually climbs inside his drawing in order to sail away!

3. Have you ever had a dream or a daydream that seemed so real you almost *believed* it really happened? Have students share stories in pairs or with the class.
4. Can you think of a time that your imagination "played a trick on you" and you imagined something scary was happening that turned out to be something different (*for example, you thought you heard a burglar in the*

*house but it turned out to be a mouse*)? Have students share stories in pairs or with the class.

### **Use Your Imagination!**

1. Draw a simple shape on the black board (*for example, triangle*) and ask students to look closely. If we use our imaginations, what can this simple shape become? Does it resemble anything? (*for example, a mountain, a triangle instrument, a rooftop, a clown hat, a slice of pie, etc*). Have students come up to the board and add details to the shape to create some of these images. Repeat the exercise with other shapes.
  - To follow up with a group shape activity, put students together in small groups and give each group one large sheet of white paper and several basic shapes cut out of purple paper. Ask the students to lay the purple shapes on the paper in different combinations to create pictures (*for example, a half circle under a triangle to create a sail boat, a triangle over a square to create a house*). When the group is happy with its picture, have them glue the shapes into place.
  
2. Ask students to scribble on a sheet of paper with their eyes closed. After a few seconds have everyone open their eyes and look closely at the scribbled page. Ask students, “What does your scribble look like? Can you find an image in the design?” Instruct students to take a crayon or marker and trace the outline of the image they see. Then, ask them to add details to turn their scribble designs to create complete pictures.
  - To follow up with a group drawing activity, put students together in small groups and give each student a sheet of paper and a different color crayon or marker. Ask the students to start drawing a monster. After a short time (5-10 seconds), ask everyone to put their markers down and pass their paper to the left. Each student should end up with a new monster. Ask the students to pick up their markers and add on to this new monster. After another 5 seconds, ask the students to put down their markers. Repeat these steps until everyone gets back the monster they started.
  
3. Take your class for a walk through the school or outside. Ask them to imagine they are ... and let that change the way they walk.

- Movie stars walking down a red carpet at an awards ceremony.
- Travelers lost in a foreign place.
- Burglars sneaking into a house very late at night.
- Bird watchers following a rare, exotic bird through the jungle.

### **Activity Five: The Role of Music**

The music used in this production was composed by Charlie Gilbert, Director of the Ira Brind School of Theater Arts at The University of the Arts. He created musical arrangements and additional music for Enchantment Theater Company's production of *The Velveteen Rabbit* in 2007 and has countless composition credits to his name. The music for *Harold* is designed specifically to underscore the action and to help the performers tell the story.

- **Music and Character**

One of the ways the composer helps to tell the story is to create musical “themes” or melodies that occur again and again throughout the play. In this play, the character Harold has his own musical theme that captures some of his happy, playful personality. When the audience hears this theme, they know Harold isn't far away.

- **Music and Setting**

The music in a performance can often indicate a new setting, especially when it shifts suddenly and dramatically. For example, when *Harold* arrives at the circus, the audience knows where he is right away by the familiar sound of festive carnival music.

- **Music and Tone:**

The composer has an important job in setting the tone of a play by the music he creates. For example, when Harold is in a scary situation, the music is much different than when he is safe in his bed.

1. Have you ever seen a scary movie or been to a haunted house? Describe the music you heard. How did the music help make the movie/experience scary?
2. Have you ever been to a carnival or circus like Harold? Describe the music you heard. Why do you think that type of music was played?
3. Have you ever been in a department store? Describe the music you heard. Would it be strange to hear carnival music playing in a department store? Why do you think so?
4. If you were a composer, what kind of music would you write for *Harold and the Purple Crayon*?

To illustrate the role of music in storytelling, try the following activity:

- Ask your students to recall a personal experience (*for example, a family vacation, the first day of school*). Ask one student to tell his/her story to the class. After he/she is finished, have your student retell the same story. This time, play a dynamic track of music (preferably instrumental) to underscore the story. Ask the class how this music affected the story

When you attend the performance, encourage your students to pay attention to the music, and remember how the music created different moods within the piece.

### **Activity Six: Find Out About Jobs in the Theater**

1. Students and teachers can visit Kids Work, a website that allows children to explore a variety of different jobs in a typical community.  
<http://www.knowitall.org/kidswork/>
2. What kind of jobs do the students imagine people have at the Theater?  
Can they name five different kinds of Theater jobs?

When your class comes to the Theater, look around to see what kinds of jobs people are doing. You will see someone in the box office, ushers and actors. There are also people doing jobs you don't see, like the stage manager who will call the cues for the show, and the lighting technician who will be running the lights. There are also many others who you don't see as well: the director who directed the actors in rehearsal; the costume designer; the designers who created the masks, puppets and magic equipment; the people who publicize the show, answer the phones and sell the tickets.

## **Experiencing live Theater**

### **Preparing Your Students to be Audience Members**

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

Audience members play an important role – it isn’t a theater performance until the audience shows up! When there is a “great house” (an outstanding audience) it makes the show even better, because the artists feel a live connection with everyone who is watching them. The most important quality of a good audience member is the ability to respond appropriately to what’s happening on stage... sometimes it’s important to be quiet, but other times, it’s acceptable to laugh, clap, or make noise!

### **Here Are Some Key Words to Keep in Mind:**

- **Concentration:** Performers use concentration to focus their energy on stage. If the audience watches in a concentrated, quiet way, this supports the performers and they can do their best work. They can feel that you are with them.
- **Quiet:** The theater is a very “live” space. This means that sound carries very well, usually all over the auditorium. Theaters are designed in this way so that the voices of the actors can be heard. It also means that any sounds in the audience - whispering, rustling papers, or speaking - can be heard by other audience members and by the performers. This can destroy everyone’s concentration and spoil a performance. Do not make any unnecessary noise that would distract the people sitting around you. Be respectful!
- **Respect:** The audience shows respect for the performers by being attentive. The performers show respect for their art form and for the audience by doing their best possible work. Professional actors always show up for work ready to entertain you. As a good audience member, you have a responsibility to bring your best behavior to the Theater as well. Doing so shows respect for the actors—who have rehearsed long hours to prepare for this day—and the audience around you.
- **Appreciation:** Applause is the best way for an audience in a theater to share its enthusiasm and to appreciate the performers. At the end of the program, it is customary to continue clapping until the curtain drops or the lights on stage go dark. During the curtain call, the performers bow to

show their appreciation to the audience. If you really enjoyed the performance, you might even thank the artists with a standing ovation!

- **Common Sense:** The same rules of behavior that are appropriate in any formal public place apply to the theater. If audience members conduct themselves in orderly, quiet ways, with each person respecting the space of those around him or her, everyone will be able to fully enjoy the performance experience.
  - Enter the building quietly.
  - Food and drinks are not allowed in the theater.
  - Radios, tape recorders, video recorders and cameras are not allowed in the theater. Please turn off cell phones. You may not take pictures or use a video recorder during the performance.
  - Please use the restrooms before the performance. Do not get up to use the restroom during the performance unless there is an emergency.

## **After you see *Harold*...**

### **Activity One: Respond to the Play**

Review the performance and ask students to describe with as much detail as possible what they remember. What type of costumes did they see? How many characters were in the story? How did the actors transform themselves to play different characters? What happened in the story that was exciting? Scary? Funny? What kind of music was used? Ask the students to help make a list of different things that happened in the performance. Write these down on the board.

Questions for Class Discussion:

1. Who is the main character in the story? How do you know that? Is the crayon a character? Why or why not?
2. Did you have to use your imagination when you watched this play? Explain.
3. What happened in the story that was surprising? Exciting? Funny? Scary?
4. How was the play different than the story we read in class (if you read the story prior to coming)? How was it the same?
5. Did the music help tell the story? How?
6. What were some of the ways that Harold's drawings came to life? (*for example, animation, puppets, actors, audience imagination...*)
7. List some of the characters Harold meets along the way. How was each of these portrayed? (*for example, actor, puppet, animation...*)
8. Describe Harold's relationship with the little girl and how it changes throughout the story.
9. Why does Harold break his crayon at the end of the story?

### **Activity Two: Discover Theater in the Classroom**

In *Harold*, the actors were able to communicate ideas and feelings without using words. Discuss with the students how the actors let the audience know what was happening, even when they weren't using their voices.

Use the following activities to explore the possibilities of communicating without speaking:

1. Imagine you are holding a very heavy bowling ball. Pass it around the circle without speaking and without dropping it! Think about how you have to stand to hold a heavy object, what your muscles feel like, how slowly you have to move. Give prompts like, “Be ready for it! It’s heavy. Make sure your neighbor has it before you let go!” When it’s gone all the way around, try passing around a very light feather, a hot potato, a live frog. “Don’t let it get away!” Don’t say what it is you are passing, have the students guess based on how you handle the imaginary object.
2. Ask students to think of actions or gestures they use to communicate. For example, can they think of ways to act surprised using only their face? Have the students make different faces while seated: fear, anger, happiness, etc. How can they use their hands also?
3. Make a space in the classroom for the students to move freely. Tell the students they are standing on a towel on a very hot beach and in order to get to the ocean they must walk through the scalding hot sand. Ouch! How do they move across the space? Other suggestions for environments to move through:
  - a. A sidewalk covered with chewed bubble gum
  - b. A frozen pond
  - c. A very steep hill
  - d. A pond scattered with stepping stones
  - e. The surface of the moon
  - f. A giant bowl of Jell-O
4. Extend the space exploration to include other imaginary activities:
  - a. Carefully paint a door. After finishing, open the door and step through it without getting any paint on your clothes.
  - b. Build a snowman. The teacher should be able to tell how big the snowman is by how the student uses the space.
5. To conclude, ask the students to list the ways they saw one another communicate without using words (through facial expressions, movement, gesture).

### **Activity Three: Storytelling and Writing**

Try these writing exercises to get your students writing and illustrating their own stories.

- **Group Storytelling** – Tell a story as a group with each student telling just one line at a time. You can begin the story to set-up the adventure, but you never know where it will go. For example: “One day, Hawthorne School’s fourth grade class (substitute your school and class) decided to go on a walk to Blue Creek Park (substitute a location near you.)” Go around the room with each student contributing one line. Remind students to listen to what has been said and build on what has already happened in the story.
- **Storytelling in Pairs** – Divide students into pairs. Ask each student to write the first line of a story. Ask everyone to put pencils down after the first sentence. Have students trade papers with their partner, read the first line of their partner’s story, and add a second line. Ask everyone to put pencils down and trade papers again. Repeat this process until partners reach a conclusion to both stories.
- **Write your own “Harold” Book** – Ask students to imagine that they have a very special crayon (their favorite color) and everything they draw with it comes to life. Ask students to write a story about their adventures. Once they are done, have students copy these stories onto blank paper, one or two lines per page, and have them illustrate using just that color crayon. Create covers using the student’s names and favorite color in the title (for example, *The Adventures of Joey and the Green Crayon.*)

#### **Activity Four: Magic**

Enchantment Theater Company uses magic in this production to make parts of the story surprising and exciting.

1. How is magic used in this production to tell Harold’s story? Can the students list the kinds of magic that they saw?
2. Read one of the *Harold* books in the series by Crockett Johnson aloud with your class. Ask your students to imagine they are creating a play based on that book. Which parts of the story would they make magical in the production? What kind of tricks would they use?
3. Look at some optical illusions. What is the illusion? What is real? (You may have in your school library *The Great Book of Optical Illusions* by Gyles Brandreth, Sterling Publishing Company, New York City, 1985 or visit [http://anekdota.dydns.org/att-0848/01-optical\\_illusion.jpg](http://anekdota.dydns.org/att-0848/01-optical_illusion.jpg)).

#### **Activity Five: The Art in Theater**

1. Encourage students to think about the different things Harold drew to get himself out of each dilemma he encountered. Give each child a stack of scrap paper. Then offer some situations to the students. Have each child

draw his or her own solution to the following problems.

- Harold is flying a kite. The kite gets tuck in a tree! What can Harold draw?
  - Harold is taking a walk. It starts to rain. Harold is getting soaked! What can Harold draw?
  - Harold finds a cat on his lawn. He doesn't know where the cat lives. What can Harold draw?
2. Ask students to share their drawings, and help them recognize that there are many different ways people can solve problems. (*This lesson can be found on the Scholastic website. See Reference page.*)
  3. Attach a long sheet of craft paper from one end of the classroom to the opposite end. Be sure to hang the paper at children's eye level. Give a student a crayon and have him/her press the point against one end of the paper. As the student moves along, have him/her move the crayon along the paper in any fashion he/she pleases. Talk with the students about what the crayon marking looks like (*for example, a mountain range, river, highway, etc.*) Give the next student a crayon, asking him /her to add appropriate details to the drawing. Continue by giving each student in the group an opportunity to add something to the drawing. (*This lesson can be found on the Scholastic website. See Reference page.*)
  4. Have the class make masks using paper plates or paper bags. (An excellent book on masks and mask construction is *Mask making* by Carole Sivin, Davis Publications Inc., Worcester, MA, 1986.)

# The Adventures of Harold and the Purple Crayon

## WORD SEARCH

IMAGINATION  
HAROLD  
PURPLE  
CRAYON  
LITTLE GIRL  
MASK  
PUPPETS

ADVENTURE  
ENCHANTMENT THEATRE  
MAGIC  
CROCKETT JOHNSON  
ADAPTATION  
SERIES  
FAIRY TALE

A S Q L C U Y T O P E R B Z  
H Y S N C I X C K M V I O S  
W F U A R F A I R Y T A L E  
A P O N O J L M A S K G Y E  
O D N X C S E A W H N I O N  
R E A C K B L G O M A G I C  
B T S P E L Y I K H V Z U H  
J U C R T N O N F Q S M T A  
R P O N T A D A S K L G A N  
H Y B X J R T T V I P J N T  
X H A R O L D I W Y F R L M  
P K C U H B M O O C G V W E  
U D J W N E F N D N T S R N  
P Q P G S K P B H L G P N T  
P L R N O T Y S R N X U P T  
E M X G N W V A E U O R M H  
T L I T T L E G I R L P G E  
S O B F S G R C F V I L E A  
A H L A D V E N T U R E L T  
C J Y M E O T P H J Y G S R  
D S N T V K U Q W D M B C E

# THEATRE REVIEW

When you went to see *The Adventures of Harold and the Purple Crayon*, you were a part of an audience of many different people: people from different schools, different neighborhoods, of different ages. You all saw the same play, but you may not all have the same ideas about it. The greatest thing about theatre is that we all experience it in different ways. What is silly to you may be scary to someone else.

Find out what your classmates thought about the show. Find a partner and ask him or her the following question. Record their answers. You may be surprised by what you learn!

Name \_\_\_\_\_ Age \_\_\_\_\_

Partner's Name \_\_\_\_\_ Age \_\_\_\_\_

1. What was your favorite part of the performance? Why did you like it?

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2. What was your least favorite part of the performance? What didn't you like about it?

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3. What do you think was the funniest part of the show? Why?

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4. What was your favorite magic trick?

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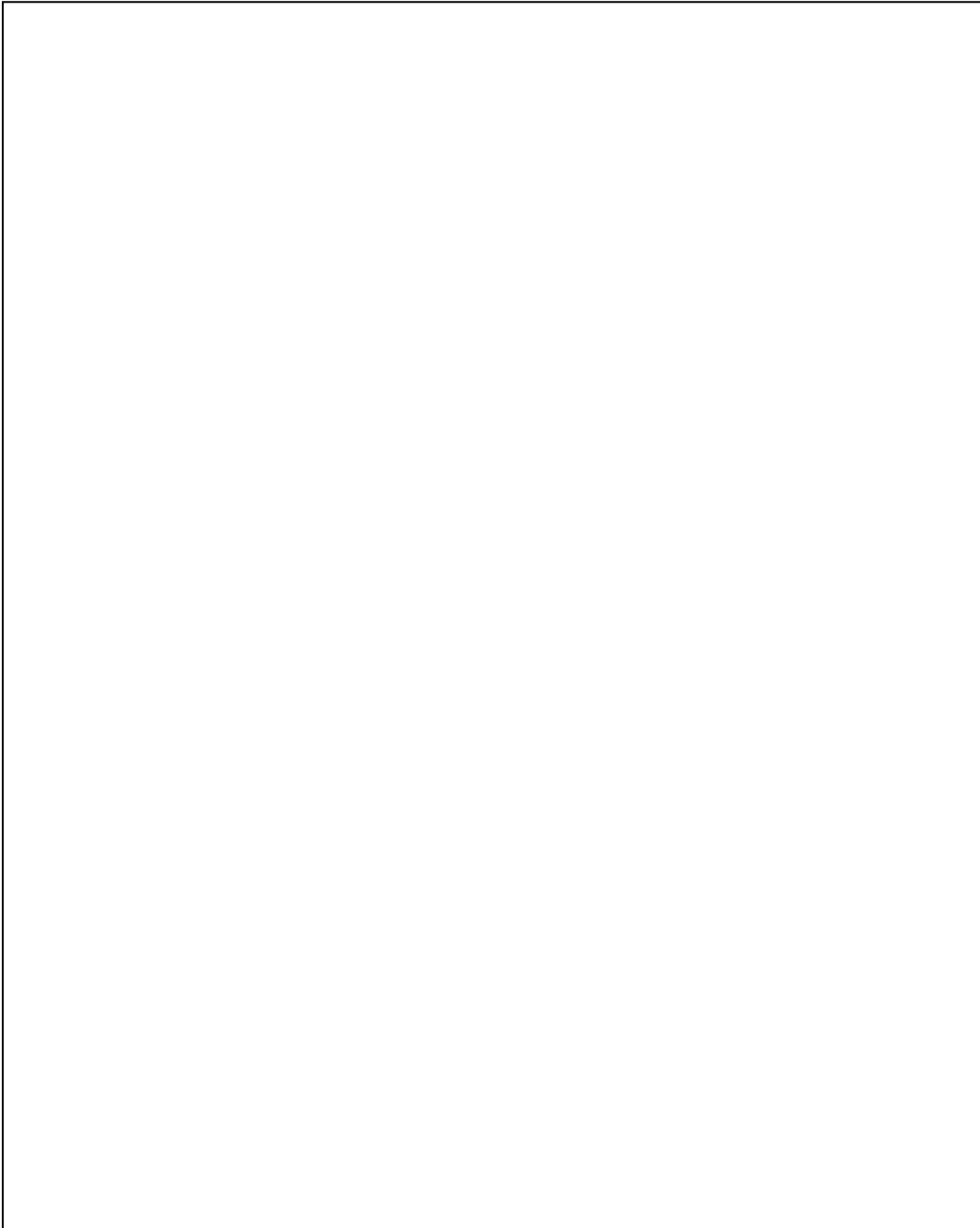
5. If you were in this play what character(s) would you like to play and why?

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## Coming to a Theater Near You!

Imagine that you and your class were performing *The Adventures of Harold and the Purple Crayon* at your school. Create a poster advertising the show.



## **REFERENCES**

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- Wikipedia. *The Adventures of Harold and the Purple Crayon*. 18 August 2009. <[http://en.wikipedia.org/wiki/Harold\\_and\\_the\\_Purple\\_Crayon](http://en.wikipedia.org/wiki/Harold_and_the_Purple_Crayon)>.

## **ADDITIONAL READING**

*Maskmaking*, Carole Sivin

*Marionettes, Masks and Shadows*, by Winifred H. Mills and Louise M. Dunn

*Mask Improvisation for Actor Training and Performance*, Sears A. Eldredge

*The Wonderful World of the Theatre*, J.B. Priestly

*The Open Door*, Peter Brook

*The Power of Myth*, Joseph Campbell with Bill Moyers

*The Writer's Journey*, Christopher Vogler

# 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 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](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

\_\_\_\_\_

# Wisconsin Model Academic Standards

The activities that appear in the Harold and the Purple Crayon study guide have been aligned with the new common core standards for your convenience. Please refer to the information below.

## **Common Core State Standards for English Language Arts & Literacy in History/Social Studies, Science, and Technical Subjects K-5**

### **Reading Standards for Literature K-5 (align with “Before you see *Harold...*” Activities One, Two, Three, & Four and After Harold Activity One)**

#### *Kindergarteners - Key Ideas and Details*

1. With prompting and support, ask and answer questions about key details in a text.
2. With prompting and support, retell familiar stories, including key details.
3. With prompting and support, identify characters, settings, and major events in a story.

#### *Grade One Students - Key Ideas and Details*

1. Ask and answer questions about key details in a text.
2. Retell stories, including key details, and demonstrate understanding of their central message or lesson.
3. Describe characters, settings, and major events in a story, using key details.

#### *Grade Two Students - Key Ideas and Details*

1. Ask and answer such questions as who, what, where, when, why, and how to demonstrate understanding of key details in a text.
2. Recount stories, including fables and folktales from diverse cultures, and determine their central message, lesson, or moral.
3. Describe how characters in a story respond to major events and challenges.

#### *Grade Three Students - Key Ideas and Details*

1. Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.
2. Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.
3. Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.

### **Writing Standards K-5 (align with “Before you see *Harold...*” Activity Six and “After you see *Harold...*” Activities Three and Theatre Review p. 22)**

#### *Kindergarteners - Text Types and Purposes*

1. Use a combination of drawing, dictating, and writing to compose opinion pieces in which they tell a reader the topic or the name of the book they are writing about and state an opinion or preference about the topic or book (e.g., My favorite book is . . .).

#### *Kindergarteners - Research to Build and Present Knowledge*

7. Participate in shared research and writing projects (e.g., explore a number of books by a favorite author and express opinions about them).
8. With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question.

*Grade One Students - Text Types and Purposes*

1. Write opinion pieces in which they introduce the topic or name the book they are writing about, state an opinion, supply a reason for the opinion, and provide some sense of closure.

*Grade One Students - Research to Build and Present Knowledge*

8. With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question.

*Grade Two Students - Text Types and Purposes*

1. Write opinion pieces in which they introduce the topic or book they are writing about, state an opinion, supply reasons that support the opinion, use linking words (e.g., because, and, also) to connect opinion and reasons, and provide a concluding statement or section.

*Grade Two Students - Research to Build and Present Knowledge*

8. Recall information from experiences or gather information from provided sources to answer a question.

*Grade Three Students - Text Types and Purposes*

1. Write opinion pieces on topics or texts, supporting a point of view with reasons.

a. Introduce the topic or text they are writing about, state an opinion, and create an organizational structure that lists reasons.

b. Provide reasons that support the opinion.

c. Use linking words and phrases (e.g., because, therefore, since, for example) to connect opinion and reasons.

d. Provide a concluding statement or section.

3. Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

a. Establish a situation and introduce a narrator and/or characters; organize an event sequence that unfolds naturally.

b. Use dialogue and descriptions of actions, thoughts, and feelings to develop experiences and events or show the response of characters to situations.

c. Use temporal words and phrases to signal event order.

d. Provide a sense of closure.

**Speaking and Listening Standards K-5 (align with “Before you see *Harold...*” Activities One, Two, Three and “After you see *Harold...*” Activities One and Three)**

*Kindergarteners - Comprehension and Collaboration*

1. Participate in collaborative conversations with diverse partners about kindergarten topics and texts with peers and adults in small and larger groups.

a. Follow agreed-upon rules for discussions (e.g., listening to others and taking turns speaking about the topics and texts under discussion).

b. Continue a conversation through multiple exchanges.

*Grade One Students - Comprehension and Collaboration*

1. Participate in collaborative conversations with diverse partners about grade 1 topics and texts with peers and adults in small and larger groups.

a. Follow agreed-upon rules for discussions (e.g., listening to others with care, speaking one at a time about the topics and texts under discussion).

- b. Build on others' talk in conversations by responding to the comments of others through multiple exchanges.
- c. Ask questions to clear up any confusion about the topics and texts under discussion.

*Grade Two Students - Comprehension and Collaboration*

Participate in collaborative conversations with diverse partners about grade 2 topics and texts with peers and adults in small and larger groups.

- a. Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).
- b. Build on others' talk in conversations by linking their comments to the remarks of others.
- c. Ask for clarification and further explanation as needed about the topics and texts under discussion.

*Grade Three Students - Comprehension and Collaboration*

1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly.

- a. Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.
- b. Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).
- c. Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.
- d. Explain their own ideas and understanding in light of the discussion.

**Theatre Education (align with “Before you see *Harold...*” Activity Five and “After you see *Harold...*” Activities Two, Four and Five)**

*Play Reading and Analysis*

A.4.1 Attend a live theatrical performance and discuss the experience.

*Performance*

B.4.1 Pretend to be someone else, creating a character based on scripted material or through improvisation, using props, costume pieces, and ideas

B.4.2 Create a human or animal character through physical movement with sounds and/or speech, using facial expressions

B.4.3 Create a human or animal character based upon a costume or object (prop)

B.4.4 Create a human or animal character based upon an original idea

*Analysis of Process*

D4.1 Explain strengths and weakness of their own work and that of others.

D.4.4 Share their comments constructively and supportively within the group.

# 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

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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. 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 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, 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 is 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.

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 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 only when there is 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)

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Staff:

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

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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/>.



NATIONAL  
ENDOWMENT  
FOR THE ARTS

A great nation  
deserves great art.



TARGET



The Dorothy Remp Elmer  
Children's Arts Outreach Endowment