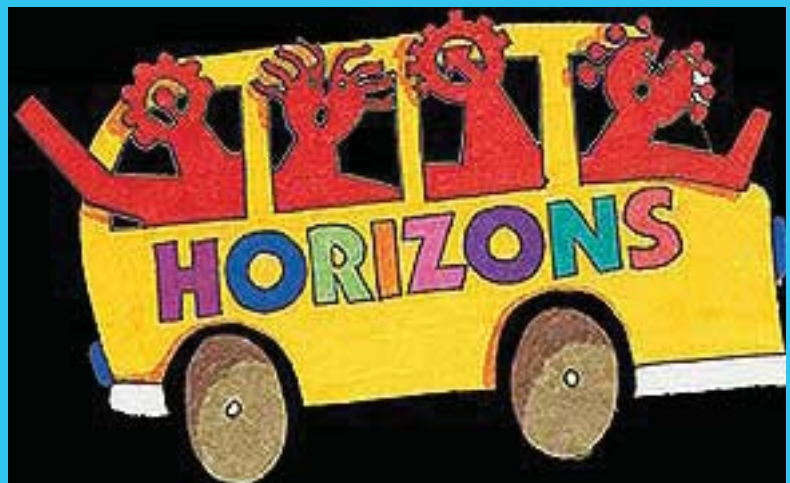


2010-2011
Educator's Resource Guide

Horizons School Matinee Series

"I Have a Dream" The Life and Times of
Dr. Martin Luther King, Jr.
Thursday, January 27, 2011
10:00 a.m./ 12:30 p.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 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



Young Auditorium

UNIVERSITY OF WISCONSIN-WHITEWATER

Credits

Editor:
Shannon Dozoryst,
Education and Outreach
Coordinator

“I Have a Dream” The Life
and Times of Dr. Martin
Luther King, Jr. Classroom
Connections Study Guide
by Bruce Craig Miller
provided by Theatre IV,
Richmond, VA,
www.TheatreIV.org

Dr. King lessons and
activities compiled by
Katie Gould, Brittany
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UW-Whitewater, Spring
2010

Horizons Educator’s
Resource Guide content
prepared by Shannon
Dozoryst

Teachers have permission to
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only.

ABOUT YOUNG AUDITORIUM AT UW-WHITEWATER

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

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Set the Stage for Learning

Richmond, VA

www.TheatreIV.org

Classroom Connections Study Guide



In the Classroom

(For teachers & students
Grades 3 - 12)

*"I Have a Dream" - The Life
and Times of Martin Luther*

King, Jr. and the *Classroom Connections
Study Guide* are produced in support of the
teaching of: Language Arts & History and
Social Sciences. In Virginia, they support
the teaching of the following Standards of
Learning: History and Social Sciences: 3.7,
3.9, 3.11, 3.12, VS.1, VS.9, USII.1, USII.7,
USII.8, CE.3, CE.9; Language Arts: 3.1,
3.2, 3.5, 3.6, 4.1, 4.2, 4.4, 5.1, 5.2, 5.3, 5.5,
5.6, 6.2, 6.4, 6.5, 7.1, 7.2, 7.5, 8.3, 8.5, 8.6,
9.3, 9.5, 10.6, 11.6, 12.6.



At the Library

Children's Reading Level:
Thank You, Dr. Martin Luther
King, Jr.! by Eleanora Tate

Dr. Martin Luther King Jr.'s
I Have a Dream Speech in

Translation: What It Really Means (Kids'
Translations) by Leslie J. Holland

Adult Reading Level:

A Call to Conscience: The Landmark
Speeches of Dr. Martin Luther King, Jr.
by Clayborne Carson, Kris Shepard, and
Andrew Young

The Autobiography of Martin Luther King,
Jr. by Martin Luther King, Jr.



On the Web

NobelPrize.org Biography:
http://nobelprize.org/nobel_prizes/peace/laureates/1964/king-bio.html

The King Center: www.thekingcenter.org

Library of Congress Wise Guide:
www.loc.gov/wiseguide/jan03/kingjr.html

"I Have a Dream"

The Life and Times of Martin Luther King, Jr.

by Bruce Craig Miller



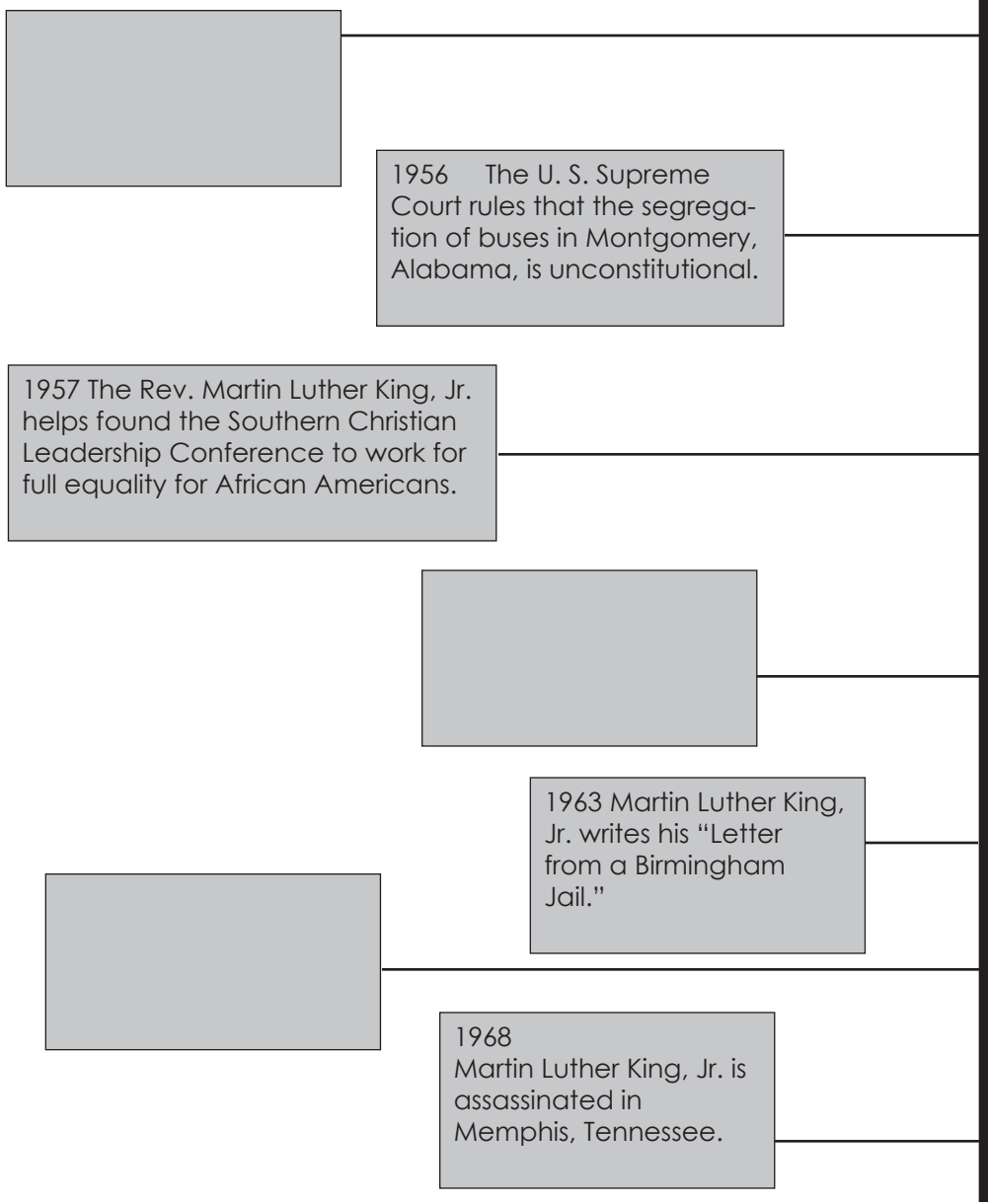
Portrait of Dr. Martin Luther King, by Artist Betsy G. Reyneau. Record Group 200, Donated Collections, National Archives and Records Administration.

"I Have a Dream" - The Life and Times of Martin Luther King, Jr. chronicles the phenomenal impact of Dr. King's life as he becomes one of the most influential and charismatic leaders of the "American Century."

Inspired by the arrest of Rosa Parks, Dr. King becomes the prime mover behind the Montgomery, Alabama bus boycott, putting his philosophy of non-violent protest to work. He gains national recognition and becomes the dominant force in the Civil Rights Movement during its decade of greatest achievement. Students will be stirred at the reenactment of his great "I Have a Dream" speech. This great leader's struggle and his dream of lifting "our nation from the quicksand of racial injustice to the solid rock of brotherhood" is a story of inspiration for us all.

Timeline: MLK & Civil Rights

Review the following timeline of Martin Luther King, Jr.'s involvement in the Civil Rights Movement. There are events missing. Place the events from the box at the bottom of the page into the timeline in chronological order.



For Further Study:

The following lists other notable names from the Civil Rights Era. How did each contribute?

Malcolm X

Stokely Carmichael

Huey P. Newton

Maulana Karenga

Thurgood Marshall

Edward W. Brooke

Shirley Chisholm

Rev. Jesse Jackson

Nearly a quarter million people march on Washington, DC, in the largest civil rights demonstration ever. Martin Luther King, Jr. delivers his "I Have a Dream" speech.

Rosa Parks refuses to give up her seat on a Montgomery, Alabama, bus to a white person. This triggered a successful, year-long African American boycott of the bus system.

Challenge: Once you have added these final events in the proper spaces, use the space that is left to record one additional event, in chronological order. Use social studies' resources to help research an event, or log on to www.pbs.org/wnet/aaworld/timeline/civil_01.html for a timeline of the Civil Rights Era.

Discovering Martin Luther King, Jr.



Civil Rights March on Washington, D.C. [Dr. Martin Luther King, Jr. speaking.] on 08/28/1963; Miscellaneous Subjects, Staff and Stringer Photographs, 1961-1974; Records of the USIA; Record Group 306; National Archives

Martin Luther King, Jr., was born January 15, 1929. Martin's family lived on Auburn Avenue, a bustling "black Wall Street." It was home to large, prosperous black businesses and churches. King experienced the South under Jim Crow. He never forgot when one of his white playmates announced that his parents would no longer allow him to play with Martin, due to his race.

He attended segregated public schools in Georgia, graduating high school at fifteen. Before beginning college, he spent the summer on a tobacco farm in Connecticut. This was his first experience of race relations outside the segregated South. He was shocked. "Negroes and whites go [to] the same church," he noted in a letter to his parents. "I never [thought] that a person of my race could eat anywhere."

He received a B. A. in 1948 from Morehouse College then spent three years at Crozer Theological Seminary in Pennsylvania. There he became acquainted with Mohandas Gandhi's philosophy of nonviolence; he earned a bachelor of divinity degree in 1951. A renowned speaker, King was elected president of Crozer's student body, which was almost exclusively white! King earned his doctorate from Boston University in 1955. In Boston he met and married Coretta Scott, with whom he had four children.

In 1954, Martin Luther King became pastor of the Dexter Avenue Baptist Church in Montgomery, AL. King, a strong worker for civil rights, was on the executive committee of the National Association for the Advancement of Colored People. In December, 1955, he led the first great Negro nonviolent demonstration of contemporary times in the U.S., the bus boycott, which lasted 382 days. On December 21, 1956, the U.S. Supreme Court declared unconstitutional the laws requiring segregation on buses. During the boycott, King was arrested, his home bombed, and he was subjected to personal abuse. At the same time, he emerged as a great leader.

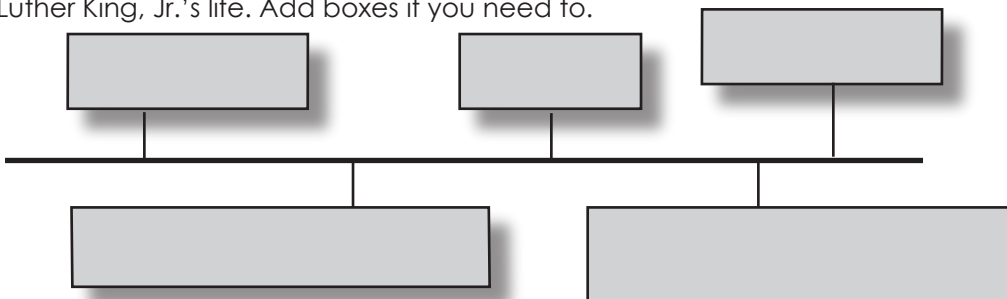
On December 21, 1956, the U.S. Supreme Court declared unconstitutional the laws requiring segregation on buses. During the boycott, King was arrested, his home bombed, and he was subjected to personal abuse. At the same time, he emerged as a great leader.

In 1957 he was elected president of the Southern Christian Leadership Conference, formed to provide leadership for the burgeoning civil rights movement. Martin Luther King, Jr. took the ideals for this organization from Christianity; its nonviolent techniques from Gandhi. Between 1957 - 1968, King traveled over six million miles and spoke over twenty-five hundred times, appearing wherever there was injustice, protest, and action. He wrote five books, and numerous articles. In these years, he led a massive protest in Birmingham, AL, that caught the attention of the entire world, providing what he called a coalition of conscience. and inspiring his "Letter from a Birmingham Jail", a manifesto of the Negro revolution; he planned voter registration drives in Alabama; he directed the peaceful march on Washington, D.C., of 250,000 people to whom he delivered his address, "I Have a Dream." He conferred with President John F. Kennedy and campaigned for President Lyndon B. Johnson. He was arrested many times and assaulted as well; he was awarded five honorary degrees; was named Man of the Year by Time magazine in 1963; and at the age of 35 he was the youngest man to have received the Nobel Peace Prize. He became the symbolic leader of American blacks, and a world figure.

On April 4, 1968, he was assassinated while standing on the balcony of his motel room in Memphis, Tennessee, where he was to lead a protest march. the killing sparked riots and disturbances in over 100 cities across the country. On March 10, 1969, the accused white assassin, James Earl Ray, pleaded guilty to the murder and was sentenced to 99 years in prison.

Questions to Consider:

1. Why do you think Martin Luther King, Jr. was the target of so much hatred?
2. Martin Luther King, Jr. lived from 1929 - 1968, a time of tremendous racial injustice and (thanks in large part to him) change. In what ways do you think today's America might be different if Dr. King had not been assassinated at such a young age?
3. Using the information above, create a timeline of important events in Martin Luther King, Jr.'s life. Add boxes if you need to.



Challenge

Think About It:

Did Martin Luther King, Jr. pave the way for Barack Obama to become President of the United States in 2009? Why or why not? Dr. King was a most eloquent speaker. What would he have said about the 2008 election?



Notable Quotes

Dialogue: A conversation between two or more characters in a story or a play.

Quotation marks (“ ”) are used to show the beginning and end of a piece of dialogue.

“Our actions must be guided by the deepest principals of our Christian faith. Love must be our regulating ideal.”

- Martin Luther King, Jr.

Listen for these lines in the play. Then, discuss them as a class, and answer the questions below:

“I’ll tell you where I think I am. I think I am sitting in my seat that I paid for in the back of the bus, which you have designated as the Negro section. And I intend to stay put.”

- Rosa Parks

Why do you think Rosa Parks said, “I intend to stay put?”

“That’s right, Mr. King, you just come on down here to Birmingham. Governor Wallace and I know how to take care of uppity colored boys like you.”

- City of Birmingham Commissioner of Public Safety, Bull Connor.

When Martin Luther King, Jr. referred to the “table of brotherhood,” what do you think he meant?

“I have a dream that one day on the red hills of Georgia the sons of former slaves and the sons of former slave owners will be able to sit down together at the table of brotherhood.”

- Martin Luther King, Jr.

What would you have said to Bull Connor in response to his statement?

“Martin gave his life in search of a more excellent way, a more effective way, a creative rather than a destructive way. We intend to go on in search of that way, and I hope that you who loved and admired him will join us in fulfilling his dream.”

- Coretta Scott King



Social Studies: Using Primary Sources

Easy Activity:

Read the excerpts below with a partner, and discuss. Draw a picture of Martin Luther King, Jr. giving his “I Have a Dream” speech. Add details, based on the excerpt and the play.

Challenge Activity:

Read the excerpt below. Highlight important phrases that you think are relevant in today’s world. Choose your favorite phrase, and explain how it is relevant today.

Extra Challenge:

Read the excerpt below. Think about the changes, political, economic, and technological, that have occurred since this was written. List some of these changes. Then, write a letter to Martin Luther King, Jr. telling him about how life in America has changed since he delivered this famous speech.

The following are excerpts from Martin Luther King, Jr.’s “I Have a Dream” speech, given in Washington, DC in 1963:

“When the architects of our republic wrote the magnificent words of the Constitution and the Declaration of Independence, they were signing a promissory note to which every American was to fall heir. This note was a promise that all men - yes, black men as well as white men - would be guaranteed the unalienable rights of life, liberty and the pursuit of happiness. It is obvious today that America has defaulted on this promissory note, insofar as her citizens of color are concerned. Instead of honoring this sacred obligation, America has given the Negro people a bad check, a check which has come back marked ‘insufficient funds.’”

“Nineteen sixty-three is not an end, but a beginning. Those who hope that the Negro needed to blow off steam and will now be content will have a rude awakening if the nation returns to business as usual.”

“I have a dream that one day this nation will rise up and live out the true meaning of its creed: ‘We hold these truths to be self-evident, that all men are created equal.’”

“I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin, but by the content of their character.”

“I have a dream that one day on the red hills of Georgia the sons of former slaves and the sons of former slave owners will be able to sit down together at a table of brotherhood.”

“This is our hope. This is the faith that I go back to the South with. With this faith we will be able to hew out of the mountain of despair a stone of hope. With this faith we will be able to transform the jangling discords of our nation into a beautiful symphony of brotherhood.”

“Now is the time to lift our nation from the quicksand of racial injustice to the solid rock of brotherhood. Now is the time to make justice a reality for all of God’s children.”

“Let freedom ring. And when this happens, and when we allow freedom to ring—when we let it ring from every village and every hamlet, from every state and every city, we will be able to speed up that day when all of God’s children—black men and white men, Jews and Gentiles, Protestants and Catholics—will be able to join hands and sing in the words of the old Negro spiritual: “Free at last! Free at last! Thank God Almighty, we are free at last!”

What is an **excerpt**?

Excerpt: (n.) A part taken from a longer work; a passage; a selection.



Our actors like to hear from their audience! Write us a letter or draw us a picture and send it to the address on the next page.





The Theatre Team

Actors learn the play and perform it live on stage in front of you.

The Director tells the actors when and where to move on the stage and oversees the work of everyone involved in the play.

The Stage Manager is responsible for calling lighting and sound cues and for supervising the technical crew.

The Playwright writes the play. What they write tells the actors what to say on stage.

The Prop Master is in charge of the objects used by the actors on stage.

The Costume Designer plans the clothing the actors wear, called costumes. Costumes give clues about when and where a story takes place, and about the characters who wear them.

The Set Designers plan the scenery for the play.

Theatre IV Presents
"I Have a Dream"
The Life and Times of Martin Luther King, Jr.

By Bruce Craig Miller

Theatre IV:
Bruce C. Miller,
Artistic Director

Phil Whiteway,
Managing Director

Classroom Connections Study Guide
written by Heather Widener, MAT
Widener Consulting LLC

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114 West Broad St.
Richmond, VA 23220
1.800.235.8687

www.TheatreIV.org



YOU Have an Important Part to Play

It wouldn't be a play without you! Your part is to pretend the play is real. Part of this includes accepting certain theatre ways, or *conventions*:

1. Actors tell the story with words (dialogue), actions (blocking), and songs.
2. Actors may sing songs that tell about the story or their feelings.
3. Actors may speak to the audience.
4. An actor may play several different characters ("doubling") by changing their voice, costume or posture.
5. Places are suggested by panels on the set, and by props.

How to Play Your Part

A play is different from television or a movie. The actors are right in front of you and can see your reactions, feel your attention, and hear your laughter and applause. **Watch** and **listen** carefully to understand the story. The story is told by the actors and comes to life through your imagination.



NATIONAL
ENDOWMENT
FOR THE ARTS

THIS ARTS EVENT IS MADE POSSIBLE IN PART BY THE

VIRGINIA
COMMISSION
for the



AND THE NATIONAL ENDOWMENT FOR THE ARTS

Activity: Before the Play

Dr. Martin Luther King, Jr.: A Fact or Opinion Activity

Grades 3-8

Connections: Language Arts, History

http://www.educationworld.com/a_lesson/02/lp248-01.shtml

Objectives: Students discuss the difference between fact and opinion, read or listen to a brief biography of Martin Luther King Jr, and complete the Martin Luther King Jr; Fact or Opinion? worksheet.

Materials: (can be found on the following pages in this packet) Brief biography of Martin Luther King Jr. (<http://www.lucidcafe.com/library/96jan/king.html>); Martin Luther King Jr.: Fact or Opinion? Worksheet

Procedure:

1. Explain to students that a fact is real or true and its truth can be verified. An opinion is a belief or judgment that cannot be verified; it may or may not be true.
2. Model the activity: Select a book or movie that all students can use as a frame of reference. Ask students to share what they know about the book or movie. Write their statements on a chalkboard, a chart, or an overhead transparency. Create a simple two-column graphic organizer; labeling the columns "Fact" and "Opinion." The graphic organizer headline should reflect the title of the book or movie being discussed.
3. Read each of the students' statements about the book or movie aloud, and ask the class to determine whether the statement is a fact or an opinion. Write each statement in the correct column on the graphic organizer. Explain to students that they will apply their understanding of fact and opinion to a story about the life of Martin Luther King Jr.
4. Share with students a brief online biography of Martin Luther King Jr. Read aloud the biography page, and project the Internet page for all to see. If possible, print a copy of the page for each student. Distribute the Martin Luther King Jr.: Fact or Opinion? worksheet and have students complete the worksheet individually or in small groups.

Answers to the Worksheet: (fact= F, opinion=O) 1. F 2. O 3. O 4. F 5. F 6. O 7. O 8. F
9. O 10. O

Dr. Martin Luther King Jr. Biography

“The ultimate measure of a man is not where he stands in moments of comfort and convenience, but here he stands at times of challenge and controversy.”- DR. MARTIN LUTHER KING, JR.

Dr. Martin Luther King, Jr.
Civil-Rights Leader, 1929 – 1968

Dr. Martin Luther King, Jr. was born on January 15, 1929 at his family home in Atlanta, Georgia. King was an eloquent Baptist minister and leader of the Civil-Rights Movement in America from the Mid-1950s until his death by assassination in 1968. King promoted non-violent means to achieve civil-rights reform and was awarded the 1964 Nobel Peace Prize for his efforts.

King’s grandfather was a Baptist preacher. His father was pastor of Atlanta’s Ebenezer Baptist Church. King earned his own Bachelor of Divinity degree from Crozier Theological Seminary in 1951 and earned his Doctor of Philosophy from Boston University in 1955.

While at seminary King became acquainted with Mohandas Gandhi’s philosophy of nonviolent social protest. On a trip to India in 1959 King met with followers of Gandhi. During these discussions he became more convinced than ever that nonviolent resistance was the most potent weapon available to oppressed people in their struggle for freedom.

As a pastor of a Baptist church in Montgomery, Alabama, King lead a Black bus boycott. He and ninety others were arrested and indicted under the provisions of a law making it illegal to conspire to obstruct the operation of a business. King and several others were found guilty, but appealed their case. As the bus boycott dragged on, King was gaining a national reputation. The ultimate success of the Montgomery Bus Boycott made King a national hero.

Dr. King’s 1963 Letter from Birmingham Jail inspired a growing national civil rights movement. In Birmingham, the goal was to completely end the system of segregation in every aspect of public life (stores, restaurants, separate bathrooms and drinking fountains, etc.) and in job discrimination. Also in 1963, King led a massive march on Washington DC where he delivered his, now famous, “I Have A Dream” speech. King’s tactics of active nonviolence (sit-ins, protest marches) put civil-rights squarely on the national agenda.

On April 4, 1968, King was shot by James Earl Ray while standing on the balcony of the Lorraine Motel in Memphis, Tennessee. He was only 39 at the time of his death. Dr. King was turning his attention to a nationwide campaign to help the poor at the time of his assassination. He had never wavered in his insistence that nonviolence must remain the central tactic of the Civil-Rights Movement, nor in his faith that everyone in America would someday attain equal justice.

Dr. Martin Luther King, Jr.: Fact or Opinion?

Name _____

Date _____

DIRECTIONS: Read each statement below. Decide whether each statement tells a fact or an opinion about Dr. Martin Luther King Jr. Write F on the line before each statement that is a fact. Write O on the line before each statement that is an opinion.

1. _____ Martin Luther King Jr. was born on January 15, 1929.
2. _____ King became a preacher because his father and grandfather were preachers.
3. _____ King was one of the smartest students in his class at Boston University.
4. _____ In 1959, King traveled to India to meet followers of Mohandas Gandhi.
5. _____ King believed Gandhi's ideas could help black people in the United States.
6. _____ The Montgomery bus boycott was the most important event in King's life.
7. _____ King's "I Have a Dream" speech was the best speech he ever gave.
8. _____ Martin Luther King Jr. received the Nobel Peace Prize in 1964.
9. _____ James Earl Ray should have been sentenced to die for killing King.
10. _____ Nobody had more impact on the Civil Rights Movement than King did.

Activities: After the Play

Write your own “I Have a Dream” speech

Can be adapted for Grades 3-12

Connections: Language Arts, History

http://www.educationworld.com/a_lesson/02/lp248-04.shtml

Objectives: Students will listen to King’s famous “I Have a Dream” speech and use a fill-in-the-blanks worksheet to express their dreams for the world in a format similar to King’s speech.

Materials: King’s speech video (<http://www.americanrhetoric.com/speeches/mlkihaveadreamAR.htm>); Text version of speech (<http://www.usconstitution.net/dream.html>); “I Have a Dream Too!” worksheet

Procedures:

1. Explain to the students they are going to learn about Martin Luther King Jr.’s dream of the future and think about their own dreams.
2. Begin by playing a recorded version of Martin Luther King’s “I Have a Dream” speech so the students can get a sense of King’s delivery and the excitement the speech generated.
3. Discuss with the students King’s dream for the country and ask why people might consider the speech great. Ask students to think about their own dreams for the future.
4. Have students complete the ThinkQuest “I Have a Dream Too!” worksheet (<http://library.thinkquest.org/10320/Starter.htm>)
5. **Assessment:** Students present their speeches to their classmates. Ask each student to privately grade his or her peers’ speeches with a rating of 1 (needs improvement), 2 (good work), 3 (superb effort). Average the peer scores with your own to come up with each student’s final grade.

I Have a Dream

I am happy to join with you today in what will go down in history as the greatest demonstration for freedom in the history of our nation.

Five score years ago, a great American, in whose symbolic shadow we stand today, signed the Emancipation Proclamation. This momentous decree came as a great beacon light of hope to millions of Negro slaves who had been seared in the flames of withering injustice. It came as a joyous daybreak to end the long night of their captivity.

But one hundred years later, the Negro still is not free. One hundred years later, the life of the Negro is still sadly crippled by the manacles of segregation and the chains of discrimination. One hundred years later, the Negro lives on a lonely island of poverty in the midst of a vast ocean of material prosperity. One hundred years later, the Negro is still languishing in the corners of American society and finds himself an exile in his own land. So we have come here today to dramatize a shameful condition.

In a sense we have come to our nation's capital to cash a check. When the architects of our republic wrote the magnificent words of the Constitution and the Declaration of Independence, they were signing a promissory note to which every American was to fall heir. This note was a promise that all men, yes, black men as well as white men, would be guaranteed the unalienable rights of life, liberty, and the pursuit of happiness.

It is obvious today that America has defaulted on this promissory note insofar as her citizens of color are concerned. Instead of honoring this sacred obligation, America has given the Negro people a bad check, a check which has come back marked "insufficient funds." But we refuse to believe that the bank of justice is bankrupt. We refuse to believe that there are insufficient funds in the great vaults of opportunity of this nation. So we have come to cash this check — a check that will give us upon demand the riches of freedom and the security of justice. We have also come to this hallowed spot to remind America of the fierce urgency of now. This is no time to engage in the luxury of cooling off or to take the tranquilizing drug of gradualism. Now is the time to make real the promises of democracy. Now is the time to rise from the dark and desolate valley of segregation to the sunlit path of racial justice. Now is the time to lift our nation from the quick sands of racial injustice to the solid rock of brotherhood. Now is the time to make justice a reality for all of God's children.

It would be fatal for the nation to overlook the urgency of the moment. This sweltering summer of the Negro's legitimate discontent will not pass until there is an invigorating autumn of freedom and equality. Nineteen sixty-three is not an end, but a beginning. Those who hope that the Negro needed to blow off steam and will now be content will have a rude awakening if the nation returns to business as usual. There will be neither rest nor tranquility in America until the Negro is granted his citizenship rights. The whirlwinds of revolt will continue to shake the foundations of our nation until the bright day of justice emerges.

But there is something that I must say to my people who stand on the warm threshold which leads into the palace of justice.

In the process of gaining our rightful place we must not be guilty of wrongful deeds. Let us not seek to satisfy our thirst for freedom by drinking from the cup of bitterness and hatred.



We must forever conduct our struggle on the high plane of dignity and discipline. We must not allow our creative protest to degenerate into physical violence. Again and again we must rise to the majestic heights of meeting physical force with soul force. The marvelous new militancy which has engulfed the Negro community must not lead us to a distrust of all white people, for many of our white brothers, as evidenced by their presence here today, have come to realize that their destiny is tied up with our destiny. They have come to realize that their freedom is inextricably bound to our freedom. We cannot walk alone.

As we walk, we must make the pledge that we shall always march ahead. We cannot turn back. There are those who are asking the devotees of civil rights, "When will you be satisfied?" We can never be satisfied as long as the Negro is the victim of the unspeakable horrors of police brutality. We can never be satisfied, as long as our bodies, heavy with the fatigue of travel, cannot gain lodging in the motels of the highways and the hotels of the cities. We cannot be satisfied as long as the Negro's basic mobility is from a smaller ghetto to a larger one. We can never be satisfied as long as our children are stripped of their selfhood and robbed of their dignity by signs stating "For Whites Only". We cannot be satisfied as long as a Negro in Mississippi cannot vote and a Negro in New York believes he has nothing for which to vote. No, no, we are not satisfied, and we will not be satisfied until justice rolls down like waters and righteousness like a mighty stream.

I am not unmindful that some of you have come here out of great trials and tribulations. Some of you have come fresh from narrow jail cells. Some of you have come from areas where your quest for freedom left you battered by the storms of persecution and staggered by the winds of police brutality. You have been the veterans of creative suffering. Continue to work with the faith that unearned suffering is redemptive.

Go back to Mississippi, go back to Alabama, go back to South Carolina, go back to Georgia, go back to Louisiana, go back to the slums and ghettos of our northern cities, knowing that somehow this situation can and will be changed. Let us not wallow in the valley of despair.

I say to you today, my friends, so even though we face the difficulties of today and tomorrow, I still have a dream. It is a dream deeply rooted in the American dream.

I have a dream that one day this nation will rise up and live out the true meaning of its creed: "We hold these truths to be self-evident: that all men are created equal."

I have a dream that one day on the red hills of Georgia the sons of former slaves and the sons of former slave owners will be able to sit down together at the table of brotherhood.

I have a dream that one day even the state of Mississippi, a state sweltering with the heat of injustice, sweltering with the heat of oppression, will be transformed into an oasis of freedom and justice.

I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character.

I have a dream today.

I have a dream that one day, down in Alabama, with its vicious racists, with its governor having his lips dripping with the words of interposition and nullification; one day right there in Alabama, little black boys and black girls will be able to join hands with little white boys and white girls as sisters and brothers.

I have a dream today.

I have a dream that one day every valley shall be exalted, every hill and mountain shall be made low, the rough places will be made plain, and the crooked places will be made straight, and the glory of the Lord shall be revealed, and all flesh shall see it together.

This is our hope. This is the faith that I go back to the South with. With this faith we will be able to hew out of the mountain of despair a stone of hope. With this faith we will be able to transform the jangling discords of our nation into a beautiful symphony of brotherhood. With this faith we will be able to work together, to pray together, to struggle together, to go to jail together, to stand up for freedom together, knowing that we will be free one day.

This will be the day when all of God's children will be able to sing with a new meaning, "My country, 'tis of thee, sweet land of liberty, of thee I sing. Land where my fathers died, land of the pilgrim's pride, from every mountainside, let freedom ring." And if America is to be a great nation this must become true. So let freedom ring from the prodigious hilltops of New Hampshire. Let freedom ring from the mighty mountains of New York. Let freedom ring from the heightening Alleghenies of Pennsylvania!

Let freedom ring from the snowcapped Rockies of Colorado! Let freedom ring from the curvaceous slopes of California! But not only that; let freedom ring from Stone Mountain of Georgia! Let freedom ring from Lookout Mountain of Tennessee! Let freedom ring from every hill and molehill of Mississippi. From every mountainside, let freedom ring.

And when this happens, when we allow freedom to ring, when we let it ring from every village and every hamlet, from every state and every city, we will be able to speed up that day when all of God's children, black men and white men, Jews and Gentiles, Protestants and Catholics, will be able to join hands and sing in the words of the old Negro spiritual, "Free at last! Free at last! Thank God Almighty, we are free at last!"



Name _____ Date _____

Directions: Create your own **“I Have a Dream Too!”** speech by filling in the blanks. Use a separate piece of paper if you need more room.

“I Have a Dream Too!”

I have a dream that one day this nation will _____

I have a dream that one day _____

I have a dream that one day _____

I have a dream that _____

I have a dream today.

I have a dream that one day _____

I have a dream today.

I have a dream that one day _____

This is my hope and faith. With this faith we will be able to _____

This will be the day when _____

Name _____ Date _____

Narrative Story Map of “I Have a Dream”

Directions: Use King’s famous “I Have a Dream” speech to fill out notes on each section.

Setting:

Events:

Characters:

Resolution:

Problem:

Influencing Others in Our World

Grade Level: 3-5

Connections: Character development and biographical studies

<http://www.teachervision.fen.com/community-helpers/lesson-plan/3496.html?detoured=1>

Objectives:

- Students will understand that the actions of people can have a positive influence on a community.
- Students will use a variety of resources to research biographies of African Americans.
- Students will begin an inquiry into the lives of the historical figure studied.

Materials: Websites: <<http://www.thekingcenter.org>>, <<http://martinlutherking.8m.com/>>; Worksheet (below); Books: A Picture Book of Martin Luther King, Jr. by David Adler, Holiday New York: Holiday House, 1997. If You Lived at the Time of Martin Luther King, Jr. by Ellen Levine, New York: Scholastic Inc., 1990.

Procedures:

1. Introduce key vocabulary: influential, African American, civil rights, fairness, community, laws vs. attitudes.
2. Gather the class together for discussion. With chart paper and pens available for recording, ask the class, "What does it mean to influence others?" While collecting various definitions and examples, solicit examples of people who positively and negatively influence others.
3. Introduce Martin Luther King, Jr. as an important and influential person. Read A Picture Book of Martin Luther King, Jr. to the class. While reading the story, keep a list on chart paper of the questions and interests of the students. These will be the basis of the Internet research done in the next step.
4. Have students do some reading and research on their own to find some concrete examples of "positive influence." Hand out the worksheet, so that as the students are researching, they can collect information. Direct your students to educational websites about Martin Luther King, Jr.
5. While students are researching on the Internet, circulate among them, keeping track of findings and questions that are being asked. Remind students to record their findings.
6. Gather the children together to debrief and share research findings. Take notes about findings, including questions that arise, questions about vocabulary, and events that will need further explanation. From the questions and wonders, the next steps of the study become clear. Group discussions and books can help fill in students' ever-growing interest in the topic.

Name: _____

Date: _____

Researching the Life of Dr. Martin Luther King, Jr.

Directions:

1. Go to a computer.
2. Open your internet browser.
3. Type in any of the following websites or ask an adult to help you find your own credible sources:

<http://www.nps.gov/malu/>

<http://www.thekingcenter.org>

4. Write down at least three facts or events related to Dr. King that you find interesting. Use this worksheet to keep track of your findings.
5. Share interesting facts/findings with the class.

INTERESTING FACTS AND EVENTS - DR. MARTIN LUTHER KING, JR.

1.

SOURCE -

2.

SOURCE -

3.

SOURCE -

The Power of Poetry

Grade Level: 8-12

Connections: History, Reading and Language Arts

<http://www.pbs.org/teachers/thismonth/civilrights/index1.html>

Activity: A range of poetry exists that focuses on the Civil Rights Movement. Some poems emerged during the movement itself; others came later with reflective pieces that invite people of color to remember the period during which people fought for equality. Some of the more well known poets/writers include: Langston Hughes, Maya Angelou, Gwendolyn Brooks, Sonia Sanchez, Alice Walker, Michael Harper, Amir Baraka, and Abiodun Oyewole.

The following are poems by some of these writers that students can analyze to determine how they reflect the Civil Rights Movement. For example, To what do people of color aspire? How are people of color treated? What is the status of the United States with regard to equality, pride and protest? How do individuals effect change, etc.

Students can analyze other poems reflecting the movement and create an annotated compilation of the poems. Or, they may write poems reflecting key moments in the Civil Rights Movement.

Comes the Colored Hour by Langston Hughes

Comes the Colored Hour:

Martin Luther King is Governor of Georgia,
Dr. Rufus Clement his Chief Adviser,
A. Philip Randolph the High Grand Worthy.
In white pillared mansions
Sitting on their wide verandas,
Wealthy Negroes have white servants,
White sharecroppers work the black plantations,
And colored children have white mammies:
Mammy Faubus
Mammy Eastland
Mammy Wallace
Dear, dear darling old white mammies--
Sometimes even buried with our family.
Dear old
Mammy Faubus!

Culture, they say, is a two-way street:
Hand me my mint julep, mammy.
Hurry up!
Make haste!

Ballad of Birmingham by Dudley Randall

(On the bombing of a church in Birmingham, Alabama, 1963)

“Mother dear, may I go downtown
Instead of out to play,
And march the streets of Birmingham
In a Freedom March today?”

“No, baby, no, you may not go,
For the dogs are fierce and wild,
And clubs and hoses, guns and jails
Aren’t good for a little child.”

“But, mother, I won’t be alone.
Other children will go with me,
And march the streets of Birmingham
To make our country free.”

“No, baby, no, you may not go,
For I fear those guns will fire.

But you may go to church instead
And sing in the children’s choir.”

She has combed and brushed her night-dark hair,
And bathed rose petal sweet,
And drawn white gloves on her small brown hands,
And white shoes on her feet.

The mother smiled to know that her child
Was in the sacred place,
But that smile was the last smile
To come upon her face.

For when she heard the explosion,
Her eyes grew wet and wild.
She raced through the streets of Birmingham
Calling for her child.

She clawed through bits of glass and brick,
Then lifted out a shoe.
“O, here’s the shoe my baby wore,
But, baby, where are you?”

Name: _____

Date: _____

The Power of Poetry

Directions: Using the two poems, “Comes the Colored Hour” and “Ballad of Birmingham,” explain how they reflect the times of the Civil Rights Movement and what has changed today. Use the space below to brainstorm, and then write your ideas in paragraph form on the back of this paper or a sheet of notebook paper.

Defining Positive Role Models

Grade: 6-8

Connections: Character Development

Objectives:

- Develop a list of qualities that depict positive role models
- Identify positive role models in the past and present time
- Research positive role models from the past

Materials: marker board, chalk board or overhead, computers with Internet access

Procedure:

Positive role models are important because they set examples for people to observe and pattern. They provide a sense of hope and prove that goals and dreams can be fulfilled. Anyone can be a positive role model: a teacher, parent, friend, athlete etc.

1. Prior to class, write the following questions on the board, "What qualities do you think a positive role model should possess?" Ask students to brainstorm a list of qualities.
2. Ask the students to come up with a positive role model of their own. Have them come up with some of the characteristics they possess.
3. As a class, brainstorm questions that students will ask their positive role models in an interview: it could be in person, through the phone or through the mail. Construct the rubric of what the paper must include together as a class.
4. Students will write a short essay using the questions and answers they took from the interviews about their positive role models. Make sure the essays are written in paragraph form.

Handprint Unity Activity

Grade: 2nd- 5th

Connections: Art

In this activity, children will use paint to visually symbolize Martin Luther King Jr.'s dream. They will paint both their hands, one a light peach or white color and another a darker brown or black color. They will then put their handprints on paper with their thumbs intersecting to represent unity.

Modifications:

Older students could write words describing the Civil Rights movement or even excerpts from his speeches. Younger students could simply create the handprints and then write their names, or not include any text at all.

Quilt Activity

Grade: 2nd-5th

Connections: Art

In this activity, students will illustrate either an event in Martin Luther King Jr.'s life or a notable event from the Civil Rights Movement. After they have illustrated their events, they will put them all together to form a civil rights quilt.

Modifications:

Younger students could simply illustrate the event. Older or gifted students could write a paragraph about why they chose that event, why it was important to the Civil Rights Movement, and what that event means to them. They could also present their illustrations to the class, explaining why these events are important.

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 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 following academic standards are addressed in the activities that appear in the Horizons Educator's Resource Guide: I Have a Dream.

Social Studies

- B.4.1 Identify and examine various sources of information that are used for constructing an understanding of the past, such as artifacts, documents, letters, diaries, maps, textbooks, photos, paintings, architecture, oral presentations, graphs, and charts
- B.4.2 Use a timeline to select, organize, and sequence information describing eras in history
- B.4.4 Compare and contrast changes in contemporary life with life in the past by looking at social, economic, political, and cultural roles played by individuals and groups
- B.4.5 Identify the historical background and meaning of important political values such as freedom, democracy, and justice
- B.4.6 Explain the significance of national and state holidays, such as Independence Day and Martin Luther King, Jr. Day, and national and state symbols, such as the United States flag and the state flags
- B.4.7 Identify and describe important events and famous people in Wisconsin and United States history
- B.8.1 Interpret the past using a variety of sources, such as biographies, diaries, journals, artifacts, eyewitness interviews, and other primary source materials, and evaluate the credibility of sources used
- B.8.5 Use historical evidence to determine and support a position about important political values, such as freedom, democracy, equality, or justice, and express the position coherently
- B.8.10 Analyze examples of conflict, cooperation, and interdependence among groups, societies, or nations
- B.12.1 Explain different points of view on the same historical event, using data gathered from various sources, such as letters, journals, diaries, newspapers, government documents, and speeches
- B.12.2 Analyze primary and secondary sources related to a historical question to evaluate their relevance, make comparisons, integrate new information with prior knowledge, and come to a reasoned conclusion
- B.12.8 Recall, select, and explain the significance of important people, their work, and their ideas in the areas of political and intellectual leadership, inventions, discoveries, and the arts, within each major era of Wisconsin, United States, and world history
- B.12.18 Explain the history of slavery, racial and ethnic discrimination, and efforts to eliminate discrimination in the United States and elsewhere in the world

English Language Arts: Writing

Grade 3

2. Write informative/explanatory texts to examine a topic and convey ideas and information clearly. Introduce a topic and group related information together; include illustrations when useful to aiding comprehension.

Develop the topic with facts, definitions, and details.

Use linking words and phrases (e.g., also, another, and, more, but) to connect ideas within categories of information.

Provide a concluding statement or section.

7. Conduct short research projects that build knowledge about a topic.

8. Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories.

Grades 6-12 Literacy in History/Social Studies, Science, & Technical Subjects

Grades 6-8

1. Cite specific textual evidence to support analysis of primary and secondary sources.

2. Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.

8. Distinguish among fact, opinion, and reasoned judgment in a text.

Theatre Education

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

- explain what happened in the play
- identify and describe the characters
- say what they liked and didn't like
- describe the scenery, lighting and/or costumes

A.8.1 Attend a live theatrical performance and be able to analyze, evaluate, and create personal meaning from the experience through small group discussion

- say what they liked and didn't like, and why
- explain what happened in the play and discuss why they think the playwright made particular choices
- explain how the technical aspects of the play helped to present the message of the play
- explain the message of the play

A.12.1 Attend a live theatrical performance and be able to explain the personal meaning derived from the experience, and also be able to analyze, evaluate, and create meaning in a broader social and cultural context in either written or oral form

- articulate with increased understanding what they liked and didn't like and why
- explain what happened in the play and why they think the playwright made particular choices
- explain what happened in the play and why they think the director and actors made particular choices
- explain how the technical aspects of the play supported the choices of the playwright, director, and actors
- describe how the audience appeared to respond to the play
- explain the message of the play and its meaning to individuals and to society

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 make-up

Equity: Short for American Actor's Equity Association, the trade union of actors, directors, designers and stage managers (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. 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 or candy, or foot tapping during the performance. Exceptions to this rule include shows that ask for audience participation. Applause and laughter are appreciated when 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 performances.

After all the students and their 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 bagged 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

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

Staff:

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