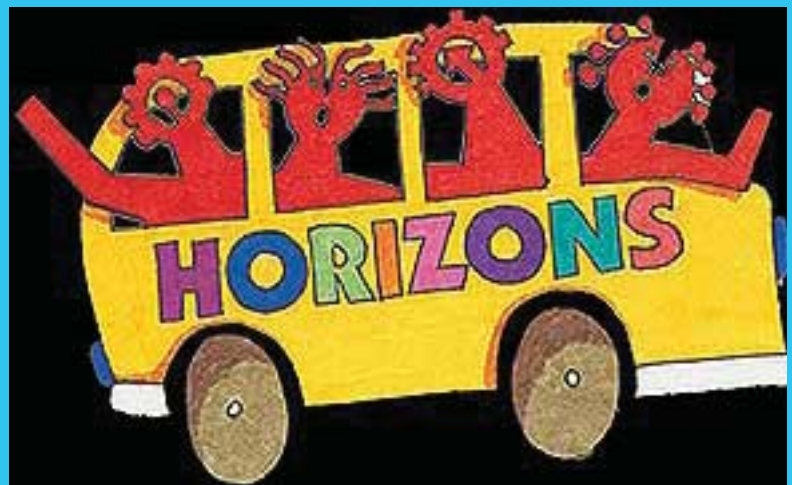


2010-2011
Educator's Resource Guide

Horizons School Matinee Series

Three Classics by Mercer Mayer
Tuesday, February 1, 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

“Classroom Study Guide:
Three Classics by Mercer
Mayer,” provided by Omaha
Theater Company.

Horizons Educator’s
Resource Guide content
prepared by Shannon
Dozoryst

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

ABOUT YOUNG AUDITORIUM AT UW-WHITEWATER

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



Three Classics by Mercer Mayer

Dear Educators –

Thank you for choosing the Omaha Theater Company! In addition to presenting great shows, we strive to make the theatrical experience both meaningful and educational to the youth in our audience. This study guide has been created to help identify the themes and lessons from the *Three Classics by Mercer Mayer* and move them into your classroom where they can be further developed through discussions, activities and assignments. Please feel free to take the ideas we're suggesting here and modify them to match your classroom's grade level and curriculum.

Sincerely,

Brian Guehring, Omaha Theater Company Education Director



Take A Look Inside!

Page 1 – Pre-show activities and questions

Page 2 – A behind-the-scenes look at the show

Page 3 – Ideas for post-show activities

Page 4 – References and additional information

Pre-Show Activities

Strings on Face

Out-of-chair activity • 5 minutes

Objective: Students will use their faces to show different emotions.

Introduction: In the play, *Three Classics by Mercer Mayer*, the boy becomes scared of the alligator, and the actor performing as the boy has to use his face to convey that emotion to the audience. We are going to practice showing emotions using our faces.

Activity: As a group, students should be asked to reach up into the sky to pull down an imaginary "magic box." The first item in the magic box is string. Each student should remove one string from the box and stretch it out. Next, they should reach into the box and pull out the magic glue, which can be applied to one end of the string before pressing it to their forehead. Repeat this activity with all four sides of the face. Once the imaginary strings are in place, pull the strings in different directions (i.e., pull all the strings above the head to show happy faces) to see how they affect the emotions displayed on each student's face.

Extension: Once the activity is over, students should remove the strings and the glue from their faces. Ask the students to pull a washcloth from the magic box, but then inform them that because the washcloth came from the magic box, it has special powers. When it's rubbed across the face, it turns everyone's face happy. Ask to see everyone's happy, smiling face! Next, repeat for the emotions of sad, scared, goofy, mad, etc.

Theater Etiquette

In-chair activity • 10-20 minutes

Objective: Students will learn proper theater behavior.

Discussion: How should you act when you see a play? Is it the same way you should act when watching a movie or playing at recess? Is it okay to laugh during a play if you think it is funny?

Brainstorm: As a class, create a list of good and bad theater behaviors.

Modeling: Invite one student to sit in a chair at front of the class and act out one of the poor behavior scenarios for about ten seconds. Ask the class to discuss what why the behavior was bad. Next, ask the student to act out proper theater behavior for ten seconds.

Activity: Select various good and bad theater behaviors from the list and ask students to act them out individually from their seats. After each scenario is acted out, initiate discussion as to why or why not the behavior is acceptable in a theater. Conclude with the entire class acting as a good theater audience.

Behind the Scenes: A Spotlight on Composing

An interview with Stuart Kenny, composer for *Three Classics*

by Mercer Mayer

Three Classics by Mercer Mayer

Artistic Credits

Director James Larson
Composer Stuart Kenny
Musical Director Jerry Brabec
Choreographer Sue Gillespie Booton
Stage Manager Ashley Hare

Cast

There's an Alligator Under My Bed

Narrator Konrad Case
Boy Alphonse Kroeten
Dad Michael Medrano
Mom Catherine Hammer
Alligator Jen Swan

There's a Nightmare in My Closet

Boy Konrad Case
Narrator Alphonse Kroeten
Monster Michael Medrano
Monster Catherine Hammer
Cry Baby Monster Jen Swan

There's Something in My Attic

Dad Konrad Case
Monster Alphonse Kroeten
Monster Michael Medrano
Narrator Catherine Hammer
Girl Jen Swan

How long have you been working as a composer?

My mom gave me a Beatles album when I was two or three years old. Since then, I've always wanted to write songs. She also had me watch great musicals like *The Music Man* and *The King and I*, which helped develop my interest. I discovered the movie version of *Godspell*, and I was fascinated by it! I've always wanted to write something like that.

What did you major in at college?

I majored in English. I consider myself more of a writer than a musician. I'm into words. Every time I write a song, I think through each word carefully. I also think about the character. When I wrote songs for *The Little Engine That Could*, I studied a lot of railroad terminology. I also looked at the different kinds of trains and speculated about their feelings and lives. For instance, I saw the Big Train as sort of a construction foreman -- always working hard, always concerned about deadlines.

What other projects have you worked for?

I've worked at places all across the country. When I came to Omaha, I brought the tape of a project that I was working on, which became *Dragons, Snakes, and Stars*, a production that was brilliantly produced at The Rose Theater by Omaha Theater Company's Teens 'N' Theater program. That led to the job of composing for *The Little Engine That Could*, and now, *Three Classics* by Mercer Mayer.

What has been your favorite project?

I loved writing the songs for *The Little Engine That Could*. It felt like I had achieved a personal best.

When you write a song, is it perfect the first time you write it?

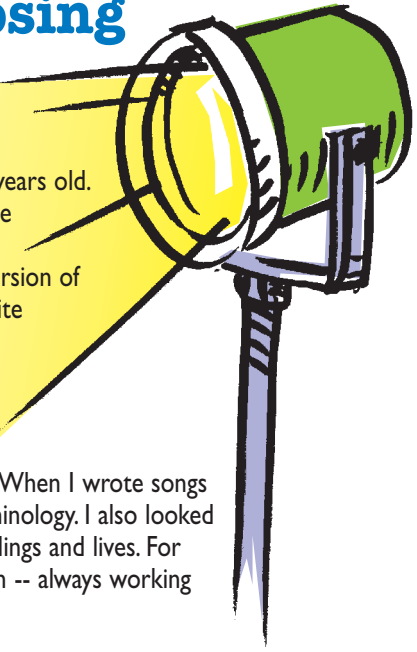
Not even close. It takes me what seems like ages to write a song. Sometimes, I can write the melody in a sitting, but I'm always going back to changes various words and phrasing. I have a level of perfection that I try to reach with each song, and if I don't get there, then I don't submit the song.

What advice would you give a student who wants to be a composer?

Listen to different kinds of musicals and pop music. I try to listen to everything.

Which song from *Three Classics* by Mercer Mayer is your favorite and why?

I have many. I love the song "I Just Had to Get Outta That Swamp" because I can relate so well to the alligator. It's like I can see exactly what he is thinking. I like "The Scariest Place on Earth" because I was afraid of everything as a child -- a lot like the kid in the production. But, the message of the musical, for me, really comes out in "Make Friends with Your Monster." That's what we have to do to overcome our fears. Okay, let's face it. I like all of the songs!



Explore the Job of a Composer

In- or out-of-chair activity • 10-15 minutes

Objective: Students will explore the job of a composer by creating music for a story.

Definition: A composer is responsible for writing the music and lyrics for a song.

Research: Pick one of Mercer Mayer's stories to illustrate the objective of the activity. Next, select two to three pages of dialogue from the book.

Brainstorming: What kind of music would accompany the lines you selected? Is the scene happy and bouncy? Is it slow and sad? How do the characters move? Do they jump, march, stomp, tip-toe? What kind of music would help the characters move in ways that match the tone of the scene?

Activity: Present students with the two to three pages of dialogue that you selected. Encourage them to sing the lines as opposed to read them. Play with this multiple times to see what the students come up with. If the students are having difficulty with the activity, then ask them to sing the lyrics to songs they already know such as "Happy Birthday," "Old MacDonald," or "Rudolph the Red-Nosed Reindeer." Ask them to sing the songs slower and then faster. Next, ask them to sing the songs while pretending to be tired, excited from caffeine, or suffering from chicken pox all over their body.

Extension: Bring in a karaoke machine and allow the students to sing their new lyrics to well-known melodies.

Post-Show Activities

These activities are designed to help students further explore themes from the show through discussions, drama, art and writing.

Hot-Seating

Out-of-chair activity • 10-15 minutes

Objective: Students will use their imaginations to act out the emotions of the characters in the play.

Brainstorm: What are some of the characters from the play? How did they sit? What did they do with their toes, fingers, necks, and shoulders? What did each character like to do?

Modeling: Ask everyone in the class to pick one character from the play and to think about how that character walked and talked. Next, choose one student volunteer who would like to pretend to be his/her chosen character in front of the class. Have the volunteer walk to the front of the room “in character” and take a seat. Next, ask the volunteer a series of open-ended questions. What did your character eat for breakfast? What is your character’s favorite sport? What is your character’s favorite summer vacation? When the volunteer is done responding, ask the class to comment on what they feel he/she did well. In what ways did they use their body and voice to pretend to be the character?

Activity: Call groups of students (in pairs or groups of three) to the front of the room. Continue asking questions as the students respond “in character.”

An Alligator Likes To Eat...

In-chair activity • 5 minutes

Objective: Students will imagine what alligators like to eat and use their bodies to demonstrate the unique way that alligators move.

Introduction: In the play, the boy talks about everything that alligators like to eat from the refrigerator. As a class, make a list of all the items you think an alligator might enjoy eating.

Activity: Ask the class to form a circle and select a student to start the activity. The first student should say “An alligator likes to eat _____” and fill in the blank with the name of a food. As the student says the name of the food, they should also pantomime what it would look like for an alligator to eat that food. Go around the circle. Each student should take a turn adding a food to the end of the list after repeating, in order, all the foods previously added to the list by other students. By the end of the activity, the class should have one long list of what alligators like to eat.

Tucked In

Out-of-chair activity • 5-10 minutes

Objective: Student will use their bodies and imaginations to show how they get ready for bed.

Discussion: In the play, each section tells the story of something that happens when getting ready for bed. We all get ready for bed each night.

Some of us even have routines that we follow. Have the students talk about their evening routine. What do they do to get ready for bed? Do they get ready on their own? Does their mom or dad remind them to do certain things?

Activity: Have the students spread out in the room and pantomime the actions of getting ready for bed. Talk them through a series of activities (i.e., putting away their toys, drinking warm cocoa, brushing their teeth, putting on their pajamas, etc.) and have them act out each activity individually. Have them use their imaginations to show how they emotionally reach to each activity. Do they like putting away their toys and going to bed? Do they like having stories read to them? Are the sheets cold when they first get into bed?

Extension: After the kids have pantomimed a normal routine, talk them through something less routine (i.e. waking up from a bad dream, using the bathroom after going to bed, hearing something outside their window such as a storm, etc.) What do they do? How do they handle the situation? Ask them to think about how they would help a young person handle the situation if they were the parent. End the activity by asking the students to lay down quietly, telling each of them “Good Night” as they did in *The Waltons* television show.



Three Classics by Mercer Mayer

Please
feel free to
contact the
cast!

Letters may be written to:
Three Classics by
Mercer Mayer
Omaha Theater Company
2001 Farnam Street
Omaha, NE 68102

Please send letters,
questions and comments
to:
Brian Guehring at
briang@rosetheater.org

Resources for Students and Teachers

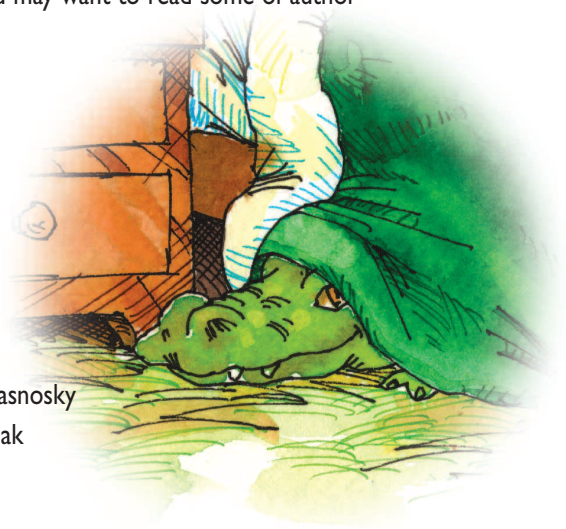
Books

If you enjoyed *Three Classics* by Mercer Mayer, you may want to read some of author Mercer Mayer's other books:

- *There are Monsters Everywhere*
- *When I Grow Up*
- *Grandma, Grandpa, and Me*
- *Just a Snowy Day*
- *Frog, Where Are You?*

Other related children's books are as follows:

- *All About Alligators* by Jim Aronsky
- *See You Later, Alligator* by Laura McGee Kvasnosky
- *Where the Wild Things Are* by Maurice Sendak



Digital Media

- For information about Mercer Mayer and his work, visit http://www.littlecritter.com/about_mercer_mayer2.html
- An animated video of *There's An Alligator Under My Bed* is available at <http://www.littlecritter.com/mmreadsalligator1.html>
- Interesting information about alligators can be found at <http://www.howstuffworks.com/alligator.htm/printable>

Omaha Theater Company Workshops

Pre-Show Acting Workshops (For Pre-K - 4th Grade)

This one-hour interactive workshop features creative drama activities, exploration of our basic acting tools (body, voice and imagination), a review of basic theater etiquette and short scene development.

Intro to Theater Workshops (For 2nd – 6th Grade)

This hands-on workshop will introduce students to acting, design, directing and playwriting. Students will also explore the set, costumes and make-up design from the show.

Intro to Musical Theater (For 4th – 12th Grade)

Students participating in this interactive workshop will learn the basics of singing, acting, and musical theater dancing.

To book a workshop, please contact James Larson, Omaha Theater Company Artistic Director at (402) 502-4618 or jamesl@rosetheater.org. For additional information about the workshops, contact Carla Podraza, Omaha Theater Company Tour Coordinator at (402) 502-4626 or carlap@rosetheater.org.

OMAHA
theater
COMPANY

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: Mercer Mayer

ENGLISH LANGUAGE ARTS

Key Ideas and Details: Kindergarten

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.
10. Actively engage in group reading activities with purpose and understanding.

Key Ideas and Details: First Grade

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.

Key Ideas and Details: Second Grade

1. Ask and answer such questions as who, what, where, when, why, and how to demonstrate understanding of key details in a text.
3. Describe how characters in a story respond to major events and challenges.

Key Ideas and Details: Third Grade

1. Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.
3. Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.

Key Ideas and Details: Fourth Grade

1. Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.
2. Determine a theme of a story, drama, or poem from details in the text; summarize the text.
3. Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).

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

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

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
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262-472-4444 (main office)
262-472-4400 (fax)
www.uww.edu/youngauditorium

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John F. Kennedy Center Partners in Education Program

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



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