

2009-2010  
Educator's Resource Guide

# Horizons School Matinee Series

Of Mice and Men  
Thursday, October 8, 2009  
10:00 a.m.

Celebrating 25 Years of  
Professional Performing Arts  
for K-12 Students



# Young Auditorium

## Horizons School Matinee Series

Thank you for joining us as we celebrate the 25th anniversary season of the Horizons School Matinee Series. We are proud to announce that over half a million students have experienced a professional performing arts event with us since the inception of this program. This season continues the tradition of providing great performances to enhance learning, fire imaginations, and reinforce school curriculum in meaningful ways. Thank you for expanding children's minds and sharing with them the joy of the performing arts!

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 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.

Thank you for your support!

Shannon Dozoryst  
Education and Outreach Coordinator



# Young Auditorium



UNIVERSITY OF WISCONSIN-WHITEWATER

## Credits

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## ABOUT YOUNG AUDITORIUM AT UW-WHITEWATER

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

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

## HORIZONS SCHOOL MATINEE SERIES

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

**Of Mice and Men**  
**By John Steinbeck**  
**Especially for grades 7-12**  
**Barter Theatre**

## Setting

Various locations in an agricultural valley in California – late 1930's

## Characters

George – an itinerant farm worker; a man with a dream

Lennie – his friend; a big, strong man, simple-minded; George takes care of him

Candy – a one-handed rancher whose only companion is an ancient dog

The Boss – the ranch manager

Curley – son of The Boss; a small, vicious bully

Curley's Wife – Curley's bitter new wife; attempts to seduce the ranch hands

Slim – a wise, well - respected ranch hand whose word is law

Carlson – a ranch hand, coarse and insensitive

Whit – a kind-hearted ranch hand

Crooks – a proud and independent Negro who also is an outcast on the ranch



George and Lennie

## Synopsis

George and his best friend Lennie are migrant ranch hands, traveling along the Salinas River in search of their next job. Lennie is strong but simpleminded; he doesn't know his own strength, and this has gotten him into serious trouble in other towns. George does the planning for the duo. They hope to one day buy a farm of their own where they can live off the "fat of the land" and Lennie can raise rabbits. Once George and Lennie begin working on the new farm, Lennie becomes an instant bullying target for Curley, the boss's son. Curley pushes Lennie too far though, and Lennie uses his incredible strength to crush Curley's hand. Curley's wife is intrigued by the strong and often silent Lennie, and she attempts to get closer to him in private— something that George had warned Lennie against. At first, their meeting is harmless. Lennie opens up about his dreams of tending rabbits, and Curley's wife tells him about her dreams of starring in pictures. When their conversation gets more intimate though, Lennie loses control and accidentally kills her. Lennie flees the farm and heads to a prearranged meeting place where he was told to wait for George if something went wrong. George discovers what Lennie has done and quickly realizes that their dreams of moving on and living peacefully can never be fulfilled. George finds Lennie at the meeting place and, with an angry mob led by Curley hot on Lennie's trail, decides that he has no choice but to put Lennie down for his own good.



# Vocabulary

gutter  
thrashing machine  
bundle  
stroke  
cat house  
irrigation  
stake

rabbit hutch  
bunkhouse  
scourges  
kennel  
tules  
Luger  
tart

ringer  
valise  
fat of the land  
take a powder  
kewpie doll  
euchre  
rheumatism

## Word maps

Creating word maps for new vocabulary words help students make connections between the new information and their prior knowledge. Students retain new words if they are able to apply them and incorporate them in their daily vocabulary.

A word map consists of four sections. You may draw a + or X to create the space you need for each map. Typically a word map consists of the following information: 1) synonym, 2) antonym, 3) definition, 4) picture. However, you can ask students to complete the four sections of the word map to meet their individual instructional needs. For example, some alternatives may be: identify the root word, use the word in a sentence, create an acrostic, associate with a rhyming word, etc.

Model the word mapping activity for students first, then ask for volunteers to help complete another word map for a different word in the vocabulary list. Finally, have students complete word maps for the rest of the words on the list.

For some other effective vocabulary strategies, including concept definition mapping, Frayer model, list/group/label, and semantic feature analysis, visit:  
<http://www.justreadnow.com/strategies/vocabulary.htm>

## Playwright Information

John Steinbeck (1902-1968), born in Salinas, California, came from a family of moderate means. He worked his way through college at Stanford University but never graduated.

In 1925 he went to New York, where he tried for a few years to establish himself as a free-lance writer, but he failed and returned to California.

After publishing some novels and short stories, Steinbeck first became widely known with *Tortilla Flat* (1935), a series of humorous stories about Monterey paisanos. Steinbeck's novels can

all be classified as social novels dealing with the economic problems of rural labor, but there is also a streak of worship of the soil in his books, which does not always agree with his matter-of-fact sociological approach. After the rough and earthy humor of *Tortilla Flat*, he moved on to

more serious fiction, often aggressive in its social criticism, to *In Dubious Battle* (1936), which deals with the strikes of the migratory fruit pickers on California plantations. This was followed by *Of Mice and Men* (1937), the story of the imbecile giant Lennie, and a series of admirable short stories collected in the volume *The Long Valley* (1938). In 1939 he published what is considered his best work, *The Grapes of Wrath*, the story of Oklahoma tenant farmers who, unable to earn a living from the land, moved to California where they became migratory workers. Among his later works should be mentioned *East of Eden* (1952), *The Winter of Our Discontent* (1961), and *Travels with Charley* (1962), a travelogue in which Steinbeck wrote about his impressions during a three-month tour in a truck that led him through forty American states. He died in New York City in 1968.



# Themes

## The American Dream

The American Dream is the faith or belief that the United States holds unlimited opportunity for everyone, regardless of background, race, religion, or economic status. For many victims of the Depression, the struggles of day-to-day life were almost too much to bear. They needed something larger to turn to for inspiration. Many of these Americans turned their hopes and faith towards The American Dream.

Each character in *Of Mice and Men* is driven by a very specific objective: something they want, need or desire; something they work towards or strive for. In *Of Mice and Men*, many of these objectives are directly connected to The American Dream. George and Lennie dream of buying a ranch where they can “be their own bosses” and live off “the fat of the land” – a place where Lennie can tend the rabbits.



## Loneliness

Candy’s only friend is his dog. When Carlson kills the dog, Candy is left with no one and attaches himself to George and Lennie’s dream in order to avoid being an outcast and alone. Even after Lennie kills Curley’s wife and life will never be the same, Candy still wants to carry out the dream.

Crooks feels “...A guys goes nuts if he ain’t got nobody. Don’t make no difference who the guy is, long’s he with you...” He would work for nothing, as long as he could communicate with others.

Curley’s wife is so overwhelmed by loneliness that she seeks companionship from the other farm workers. “Think I don’t like to talk to somebody ever’ once in a while?” In the end, only Lennie will befriend her because all of the other men fear Curley and will have nothing to do with her.

## Friendship

George and Lennie share a bond so strong that when one is destroyed, the other inevitably is as well. Steinbeck often stresses how ranchers are loners, and George and Lennie are the only ones who travel in pairs. They seem to be two halves of the same person, and they know how special together they truly are. “Guys like us, that work on ranches, are the loneliest guys in the world...They got no family. They don’t belong no place... With us, it ain’t like that. We got a future. We got somebody to talk to that gives a damn about us...”

## Social Aggression

Social Aggression is defined as actions and behaviors directed at damaging another’s self-esteem, social status, or both. Social Aggression can take the form of facial expressions, gossip, bullying, verbal and/or non-verbal exclusion, or the manipulation of friendships and other relationships.

The foremost reason for social aggression in *Of Mice and Men* is The Great Depression. During the Depression, employment opportunities were increasingly rare, so workers were forced to travel from town to town in search of the next job. They were unable to start families and settle down. Workers who did get married struggled to keep their families together. Saving enough money to buy a home of one’s own was virtually



impossible on a migrant worker’s salary. Racial segregation was still a widespread policy, and the economic collapse only heightened racial tensions.

The characters in *Of Mice and Men* are coping with the unique challenge of The Great Depression. They have been victims of social change, economic collapse, and environmental catastrophe. They are alienated from society. They are cut off from their roots, from larger cities and from the mainstream of society. They do, however, get to make the rules for their own little corner of the world. They decide who gets to play horseshoes. They decide who gets to join them in town on the weekends. They can choose to exclude any member of their portion of society who does not fit the standards they have set. (continued on next page)

George does not let Lennie go into town with the rest of the guys. The farmers prohibit Crooks from entering their bunkhouse. Curley's Wife isn't allowed to stay anywhere around the working men. Through these small acts of exclusion, the workers assert their power over others, however small and insignificant those powers may be.

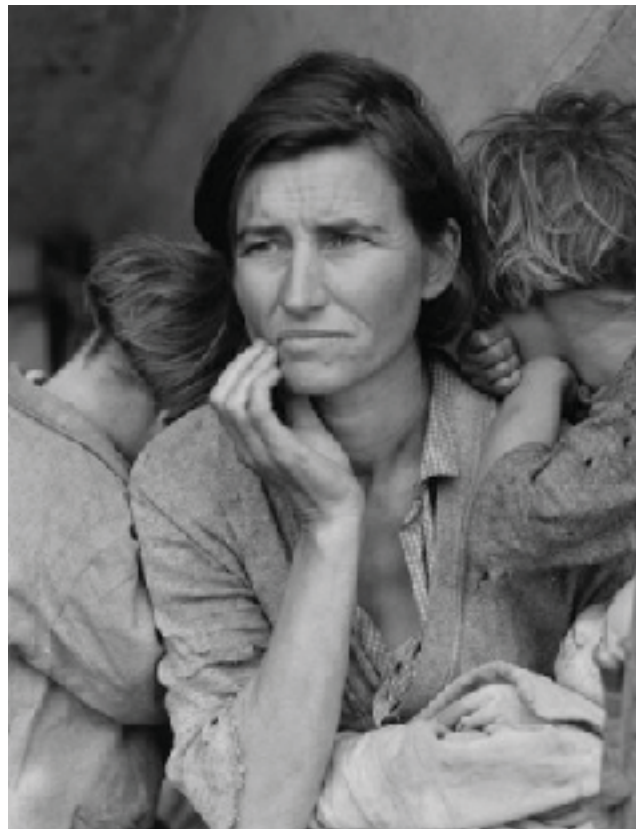
## Questions and Activities for Guided Discussion

1) In what ways has The American Dream changed since Of Mice and Men? What social and economic factors have caused those changes? How does The American Dream differ for different groups of Americans? How did Martin Luther King, Jr. interpret The American Dream? Is his interpretation related to the hopes and dreams of the characters in Of Mice and Men? Are there any characters from Of Mice and Men who you believe are capable of going on to achieve The American Dream? Why or why not? Do all citizens of the United States have equal opportunity to achieve The American Dream today? What social and economic factors support your argument? Do Americans today have greater access to The American Dream than Americans during the Depression?

2) Ask the following people what their American Dream is and write it down:

- One of your Parents
- One of your Grandparents
- Your Aunt or Uncle
- A Neighbor
- One of Your Teachers
- Your Sibling
- Your Best Friend
- You

Compare the answers you received.  
How are they different?  
How are they the same?  
Why do you think they vary?



3) Every character in a play has an objective. An objective may be defined as something a character wants, needs or desires. On a piece of paper, list the names of the following characters in a column: George, Lennie, Candy, The Boss, Curley, Curley's Wife, Slim, Crooks and Carlson: Next to each name write down that character's objective when the play starts. How do they differ from each other? Do any of these objectives conflict with each other? How? What happens when they conflict? Next to each character's initial objective, write their objective at the end of the play. How do they differ? What accounts for the difference?

4) How do the time and place of this play affect the story? What was the significance of setting *Of Mice and Men* in Soledad, California? Locate Soledad on a map of California. How far is it from John Steinbeck's hometown of Salinas? What is the population of Soledad today? How does it compare to the population back in the 1930's, when this story was set? What sort of industry took place in this area of California at that time? How does it compare to Soledad's industry today? Has Soledad changed much? Could this play have been set there today? Why or why not? Discuss how important time and place are in telling a story.

5) Who is your favorite character in this play? Why? Who is the protagonist? The antagonist? Why? What would you do if you were responsible for caring for someone like Lennie? Is there any character in this play who could have saved Lennie? Who? How? Break into groups and write a scene in which this character saves Lennie from himself. Who would be involved? Act your scene in front of the class.

6) What might have happened to Lennie if he had been arrested at the end of the play? Would he have been put on trial? For what crime? What role does his mental disability play in the death of Curley's wife? Should this be accounted for in his punishment? What should his punishment be? Keep in mind this play was set in the late 1930's. Were the laws regarding murder different at this time? How so? What should happen to George at the end of the play? Should he be put on trial, be held accountable for Lennie's death? Who is more guilty of murder – Lennie or George? Why? Breaking the class into various members of the Court, put both George and Lennie on trial. Twelve students will act as jury members, two students will be Prosecutors (one for George, one for Lennie) and two students will be Defense (again, one for George, one for Lennie). The other students will take on the other roles in the play and be called as witnesses in the trial.

- 7) Keep a journal as one of the following characters: Candy, Curley, Whit, and Crooks. Begin your journal entries the night before George and Lennie arrive on the farm. End your journal entry the night after George kills Lennie. Be sure to include all your thoughts for the day and your hopes and dreams for the future. Compare your character's journal entries with those of the other characters. How does the action of the story differ according to point-of-view?
- 8) What separates Crooks from the rest of the men? Why do you think John Steinbeck portrayed Crooks as an African American? How did it affect the story? What rights did African Americans possess in the 1930's? How did the Great depression affect the African American community? Does racial discrimination still exist today? Why?
- 9) Both the opening and closing scenes in *Of Mice and Men* are set on the banks of the Salinas River. How is water used symbolically in this play? Can you think of any other famous scenes in literature/art that take place on or near a river? Does the same symbolism apply? How did Barter's set design accommodate a river scene? What sort of technology was involved? Can you think of any other ways to recreate a river on stage?
- 10) Using pictures, create a collage that you feel is representative of this story. Include characters, place and concepts from the play. When you are finished, give your collage a title that you feel best represents its overall theme.
- 11) Why does Steinbeck never give Curley's Wife a name? Discuss. What do you think of Steinbeck's portrayal of women in this play? How do these woman compare to the women in Steinbeck's other works – for example Ma Jode in *The Grapes of Wrath*?
- 12) Research the life of John Steinbeck. How much of his life can be found in *Of Mice and Men*?
- 13) George and Lennie are migrant workers. Do we still have migrant workers in this country today? If so, how do their lives compare to the lives of George and Lennie?
- 14) Why does Candy allow his dog to be killed? What function does the dog's death play in the story?



15) A play script is structured as follows:

Inciting incident: the launching pad of the play; the action or short sequence of actions that constitutes the point of attack.

Rising action: the sequence of actions and events that leads to the climax.

Climax: the action that resolves the conflict; the central dramatic question is answered; comes late in the play.

Falling action: the acceptance of the situation derived from the climax; the resolution.

What is the Inciting Incident in *Of Mice and Men*?

List three events in *Of Mice and Men* that can be considered Rising Action.

What is the Climax in *Of Mice and Men*?

What is the Falling Action in *Of Mice and Men*?

16) Write a review of Barter's production of *Of Mice and Men*. Be sure to include all the elements in your critique: the set, costumes, the sound design, the lighting design, the directing and the performances. How did each of these elements influence the final product? Did they work well together? What would you have changed, done differently? Be specific.

17) Social Aggression is defined as actions and behaviors directed at damaging another's self-esteem, social status, or both. What acts of social aggression have you seen in your school and community? What role did the school or community environment play in those acts of aggression? What role did economic factors play? What role did social pressure play? Were there other factors that somehow impacted the situation?

18) List three major causes of social aggression in your life. Are any of these causes similar to the causes of social aggression in *Of Mice and Men*?

19) Has anyone ever taken out his/her anger with something else on you? Write a letter to this person. Explain how his or her actions made you feel. Suggest some other ways this person might deal with his or her anger. What are some alternatives to social aggression? Are there ways to address and respond to the causes of social aggression without attempting to damage someone else's self-esteem or social status?

## Suggested Further Reading

Other novels by John Steinbeck include: *The Grapes of Wrath*, *Tortilla Flat*, *East of Eden*, *In Dubious Battle*, *The Long Valley*, *Cannery Row* and *The Pearl*

To find out more about John Steinbeck, his life and his works go to this link:  
<http://www.steinbeck.org/MainFrame.html>

# Wisconsin Academic Standards

## Language Arts

A.8.1/A.12.1 Use effective reading strategies to achieve their purposes in reading.

A.8.2/A.12.2 Read, interpret, and critically analyze literature.

A.8.3/A.12.3 Read and discuss literary and nonliterary texts in order to understand human experience.

C.8.3/C.12.3 Participate effectively in discussion.

D.8.1/D.12.1 Develop their vocabulary and ability to use words, phrases, idioms, and various grammatical structures as a means of improving communication.

D.8.2/D.12.2 Recognize and interpret various uses and adaptations of language in social, cultural, regional, and professional situations, and learn to be flexible and responsive in their use of English.

## Social Studies

B.8.2 Employ cause and effect arguments to demonstrate how significant events have influenced the past and the present in United States and world history

B.8.3 Examine information to understand the lives of ordinary and extraordinary people, place them in time and context, and explain their relationships to important historical events

B.8.4 Explain how and why events may be interpreted differently depending upon the perspectives of participants, witnesses, reporters, and historians

B.8.10 Analyze examples of conflict, cooperation, and interdependence among groups, societies, or nations

E.8.2 Give examples to explain and illustrate how factors such as family, gender, and socioeconomic status contribute to individual identity and development

E.8.3 Describe the ways in which local, regional, and ethnic cultures may influence the everyday lives of people

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

E.8.6 Describe and explain the influence of status, ethnic origin, race, gender, and age on the interactions of individuals

E.8.7 Identify and explain examples of bias, prejudice, and stereotyping, and how they contribute to conflict in a society

E.12.2 Explain how such factors as physical endowment and capabilities, family, gender, ethnicity, religion, socioeconomic status, attitudes, beliefs, work, and motivation contribute to individual identity and development

E.12.12 Explain current and past efforts of groups and institutions to eliminate prejudice and discrimination against racial, ethnic, religious, and social groups such as women, children, the elderly, and individuals who are disabled

E.12.15 Identify the skills needed to work effectively alone, in groups, and in institutions

## Theatre Education

A.8.1/A.12.1 Attend a live theatrical performance and be able to analyze, evaluate, and create personal meaning from the experience through small group discussion.

C.8.3/C.12.3 Discuss the cultural/historical importance of a play through group discussion or written work.

# Theatre Vocabulary A-Z

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Proscenium: The frame separating the stage from the audience

Rehearsal: A practice session in preparation for a public performance

Script: The text of a musical or play

Set: The complete stage setting for a scene or act

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

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

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

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

● Theatre: A building or area for dramatic performances ●

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

● Upstage: The part of the stage furthest from the audience ●

● Usher: A person who guides audience members to their seats ●

● Wardrobe: The general name for the costume department ●

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

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### A Lesson in Theatre Etiquette

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

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

# Courtesy Counts

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

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

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

**Keep it clean**...Gum, food, and beverages are not allowed in the theatre!

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

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

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

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

# FOR YOUR INFORMATION

## (teachers & chaperones)

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

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

**BUSES:** The east side of Lot 1 is reserved for buses that are staying for the duration of the Horizon's performance. Buses that are not staying will pull into Lot 2 and line up along the curb to drop off and pick up students. Please make sure that your bus driver receives the Bus Driver's Memo available on our website.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

## Policies

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

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

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

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

Patrons arriving late are seated only when there is a suitable pause in the performance.

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

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Staff:

Ken Kohberger, Director

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

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A great nation  
deserves great art.



The Dorothy Remp Elmer  
Children's Arts Outreach Endowment