

Horizons School Matinee Series

2011-2012 Educator's Resource Guide

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guide provided by
Theatreworks USA.

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Ramona Quimby

December 8, 2011 - 10 a.m. and 12:30 p.m.

ABOUT YOUNG AUDITORIUM AT UW-WHITEWATER

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

comedy; and lectures.

The ground breaking for the auditorium in June 1991 was made possible through the Irvin L. Young Foundation. The Foundation, along with the auditorium, honors an individual whose name has long been associated with philanthropy and humanitarianism throughout the state of Wisconsin and around the world. From humble beginnings, without the advantages of a high school or college education, Mr. Irvin Young used his time, talents and strong entrepreneurial spirit to establish a variety of successful businesses. Inspired by a business trip to Africa and the commitments he formed

there, Mr. Young established the Irvin L. Young Foundation in 1949. Mrs. Fern Young continued her husband's benevolence until her death in January 2002. Thousands of people, both at home and abroad, have been positively affected by their kindness. It is our goal that, by bearing Mr. Young's name, we continue in his path of serving Wisconsin residents for years to come.



Horizons School Matinee Series

The mission of the Horizons program is to support the curriculum of schools by providing culturally diverse programs and outreach opportunities for K-12 students. This will be accomplished through
1) providing performances

and hands-on, interactive outreach opportunities that cultivate 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.

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 for each lesson to help you link them to your existing curriculum. The materials in this guide reflect the grade range recommended by the performing arts group. As teachers, you know best what the needs and abilities of your students are; therefore, please select and/or adapt any of the material to best meet the needs of your particular group of students.

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

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

Thank you for your support!
Young Auditorium



Two Beans Productions

Rob Barron, Artistic Director

RAMONA QUIMBY

Study Guide

Introduction

Beverly Cleary (1916--) got the idea to write children's books when she was just a child herself. As she struggled with reading in school (suffering the indignity of being in the "slowest" reading group when she was in the first grade), young Beverly found many books for young readers were boring and predictable. "I wanted to read funny stories about the sort of children I knew, and I decided that someday when I grew up I would write them," she later recalled.¹

Despite her early difficulties with reading, Beverly learned to appreciate books under the influence of her mother, who established the first library in their small town of Yamhill, Oregon. When the family later moved to Portland, she spent much of her childhood in that city's public library. This love of books led her to study to become a children's librarian, a position she held in Yakima (Washington) before achieving success as a children's author. Her initial publication was *Henry Huggins* (1950), the first of many books about the children that live on Klickitat Street, whose ranks later included Beezus and her younger sister, Ramona. Mrs. Cleary's repertoire (which includes the popular Ramona series as well as numerous other stories) now includes over thirty books. Beverly Cleary's books appear on virtually every list of "recommended reading" for children (as suggested by professional librarians and young readers themselves!). Among many other awards, Cleary's *Ramona* series has been recognized with Newbery Honors for *Ramona and Her Father* (1978) and *Ramona Quimby, Age 8* (1981).

About the Play

BEEZUS: *Being a grownup is hard work.*

RAMONA: *Being a kid and trying to become a grownup is even harder.*

This exchange between Beezus and her younger sister Ramona illustrates one of Beverly Cleary's favorite themes: grownups should never forget how hard growing up can be! The play, *Ramona Quimby*, brings to life stories from several of Cleary's books, including *Ramona the Pest* (Ramona thinks her teacher hates her so she "drops out" of school for a few days); *Ramona and Her Father* (Dad loses his job, and his daughters try to help him quit smoking); and *Ramona Forever* (Aunt Bea meets Howie's Uncle Hobart and the two get married and move to Alaska). As Ramona is faced with problems beyond her control (Why does her teacher unfairly accuse her of copying another student's work? Why does Beezus get to do everything first, and boss her around? What will happen if her father doesn't find another job? How will she manage if her mother goes to work instead of staying home to take care of her?), she learns that although her life is not "perfect," it is full of people that care about her... which is wonderful. By working together, and remembering how lucky they are, somehow the Quimbys will be able to cope with life's daily trials and tribulations.

¹Quoted by Karen Pederson in her *Beverly Cleary Homepage* (see *For More Information*).

Before Seeing the Performance

1. **FAMILY.** Ask students to describe their **families** -- either in a drawing, an essay, or a class discussion. Older students can explore more advanced questions, such as:

What does each member of the family mean to you? Does anyone in your family ever annoy you? If you have an argument with someone in your family, what do you do to resolve it? Watch closely for examples in the play and keep them in mind for a post-performance discussion. [Note: In conjunction with your discussion about families, younger children may benefit from an introduction to the characters they will see in the play... see *Who's Who in Ramona Quimby*, below.]

2. **SCHOOL.** What do students like and dislike about **school**? How do they get along with classmates and teachers? If they don't always get along with someone at school, what can they do to make the situation better? (Again, have students watch the play for examples.)
3. **GROWNUPS.** Do students ever wish that they were already **grownups**? What are the advantages of being an adult? What are the disadvantages? Compare these to the advantages and disadvantages of being a child. Do they think that grown-ups ever wish that they were still children?

Who's Who in Ramona Quimby

Ramona Quimby -- an energetic third grader with her own unique way of looking at things; Beezus' younger sister, who has a knack for getting into trouble and, according to Beezus, being a "pest" (someone who bothers everyone)

Beezus Quimby -- in junior high school, her real name is Beatrice, but she has been nicknamed Beezus after the way her younger sister, Ramona, used to pronounce her name when she was younger; plays her role as older sister well (although she can be bossy) and tries to be responsible

Mr. (Bob) Quimby -- the father of Beezus and Ramona, he still has a sense of fun (for a grownup); would like to go back to college and become a teacher; for now, he works in a frozen food warehouse

Mrs. (Dorothy) Quimby -- the mother of Beezus and Ramona, she is the practical type (in contrast to her more fun-loving sister Bea) who is good at taking care of everyone

(Aunt) Bea -- Mrs. Quimby's younger sister, a third grade teacher, and the aunt of Beezus and Ramona (who thinks her aunt is "the coolest person in the entire world")

Howie Kemp -- Ramona's best friend and neighbor, also in the third grade

Mrs. Kemp -- the grandmother of Ramona's friend and neighbor, Howie (and his Uncle Hobart's mother). Mrs. Kemp watches Ramona after school (in between soap operas)

(Uncle) Hobart -- Howie's uncle (Mrs. Kemp's son), likes children and has an offbeat sense of humor; he has made a lot of money working in the oil business in Saudi Arabia (a country where there is a lot of oil, and deserts, and camels); soon he'll be moving to take another job in Alaska, the northernmost state in the U.S. (another oil-rich place)

Mrs. Griggs -- Ramona's third grade teacher

Susan -- one of Ramona's classmates (who always tries to show how perfect she is)

After Seeing the Performance

1. What did Ramona do to “cause trouble”? Could she have prevented any of the problems she encountered? In what ways does she “grow up” during the course of the play (what does she learn?) ?
2. Keeping in mind the pre-performance discussion on **families** (if applicable), have students describe the Quimbys. Are the Quimbys a “perfect” family? Why or why not? What kinds of things did Beezus and Ramona argue about? What did they learn by talking to their mother and Aunt Bea (their mother’s sister)? Can you love someone but still “hate” them sometimes? How do students’ own experiences with their brothers and sisters (or other family members) compare to the relationship between Beezus and Ramona?
3. Why does Ramona think her Aunt Bea is “the coolest person in the whole world”? How is an aunt or uncle different from a parent? How does Ramona feel when she learns that Aunt Bea is getting married and moving away? Have you ever had someone close to you move far away? If so, how were you able to cope with their leaving?
4. What do Beezus and Ramona do to help their father quit smoking? What other methods could they have used? Why is it so hard for Mr. Quimby to quit his bad habit? Do grownups always do the smartest things?
5. When Ramona’s classmate, Susan, copies her Halloween mask, how does Ramona react? Was there a different way that she could have handled the situation? How could she have made her teacher understand that Susan was the one who copied Ramona’s work? Are grownups always fair?
6. Why does Ramona dislike Howie’s Uncle Hobart when she first meets him? Are first impressions always reliable? Have you ever met someone and later changed your opinion about them?
7. Why does the “Old Man” pay for the Quimbys’ dinner at Whopperburger? What does his act of kindness remind the Quimby family of?
8. How does the Quimby family adjust when Mr. Quimby loses his job and Mrs. Quimby has to go back to work? How must each person (including Beezus and Ramona) change to help out the whole family? What other things can change a family? (Examples: new baby, divorce, illness, etc.) Has your family ever had to go through these kinds of changes? How did you handle them?
9. Recall the discussion about grownups that you had before seeing the play. Using examples from the play, talk about what is difficult about being a grownup. (Example - Mr. Quimby loses his job; both parents worry about paying the monthly bills.) Mrs. Quimby says, being a grownup is about “doing things you need to do, but maybe you don’t want to do.” What does she mean by this?

10. Suggested Activity. Start a **Ramona** Reading Club. Each person (or divide the class into groups) can read a different Ramona book and report on it to the class (see listing below). Compare the different books (for example, how does Ramona change as she gets older?). *Alternate Activity*: Have each group take a different scene from a Ramona book and write a scene *dramatizing* it (as they saw in the play), then act it out for the class!

For More Information

READ more about Ramona in these other Beverly Cleary books (most are available in both hardcover and paperback versions):

Beezus and Ramona (1955)

Ramona the Pest (1968)

Ramona the Brave (1975)

Ramona and Her Father (1978)

Ramona and Her Mother (1979)

Ramona Quimby, Age 8 (1981)

Ramona Forever (1984)

Ramona's World (1999)

SEE more about Ramona:

Ramona and Beezus – a 2010 film adaptation of the book series starring Selena Gomez, Ginnifer Goodwin, Josh Duhamel and Sandra Oh, produced by Fox 2000 Pictures and Walden Media.

FIND OUT more about Beverly Cleary:

A Girl from Yamhill, A Memoir (1988), Beverly Cleary's autobiography aimed at young readers, tells about her childhood and what inspired her to become a children's writer.

The (Unofficial) Beverly Cleary Homepage contains a lot of information about the author and her work (plus links to other sites, including a description of the Beverly Cleary Sculpture Garden in Portland, Oregon, which includes a life-like sculpture of Ramona herself!). The website address is: <http://www.teleport.com/~krp/cleary.html>

LEARN more about how to lead "a smoke-free life":

Check out the American Cancer Society's **Great American Smokeout** campaign, by logging on to their website at <http://www.cancer.org/smokeout/> or contacting: The American Cancer Society, 1599 Clifton Road, NE, Atlanta GA 30329-4251 1-800-ACS-2345

Activity: Before the Play

KWL chart about Beverly Cleary

Grade Range: 2-5

WI State Standards Addressed:

Wisconsin State Standard Writing

W.3.7. Conduct short research projects that build knowledge about a topic.

W.3.8. Recall information from experience or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories.

Curriculum Connections: Language Arts

Sources: <http://www.beverlycleary.com/>

Objectives:

Given a KWL chart, students will fill in the K (Know) part with at least one piece of information they know about Beverly Cleary.

Given a KWL chart, students will fill in the W (Want to know) part with at least three things they want to know about Beverly Cleary.

Given a KWL chart, students will fill in the L (Learned) part with at least five pieces of information they discovered about Beverly Cleary.

Materials:

KWL chart

Internet access

Computers

Writing utensil

Chalkboard/SMART board/whiteboard for class KWL

Picture of Beverly Cleary

Procedure:

- 1.) Have the class KWL chart posted and ready for students to participate.
- 2.) Hold up a picture of Beverly Cleary.
- 3.) Ask students who this person is and what they know about her. You may have to provide students with some context, such as a short blurb or bio of the author to read first.
- 4.) Fill in the class K (Know) part of the KWL chart (teacher or students may do this).
- 5.) Pass out the individual KWL charts for students to fill out.
- 6.) Have students individually fill in the W (Want to know) portion of the chart.
- 7.) As a whole class, students will take turns sharing what they want to know (teacher/student may write this in the class KWL).
- 8.) Students will then either work individually or in pairs, based on students' learning profiles and computers available, to use Beverly Cleary's website to find out information about her and fill out the "L" portion of the chart.
- 9.) After working individually or in groups, they will come back together as a class to share their ideas.

Activity: Before the Play

Web Search Scavenger Hunt

Grade Range: 2-5

WI State Standards Addressed:

Wisconsin's Model Academic Standards for Information and Technology Literacy

A.4.4 Use a computer and communications software to access and transmit information; Log on and view information from preselected sites on the Internet.

Wisconsin State Standard Writing

W.3.8. Recall information from experience or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories.

Curriculum Connections: Language Arts

Sources: <http://www.beverlycleary.com/>

Objectives:

Given the Web Search Scavenger Hunt worksheet, students will answer the questions with 100 percent completion and learn more about Beverly Cleary and her books.

Materials:

Computers
Internet access
Web Search Scavenger Hunt worksheet
Writing utensil

Procedure:

- 1.) Get the class excited by telling them, "You are going to go on a scavenger hunt!"
- 2.) Students will be able to work individually, in pairs, or in groups of three (depending on the computers available).
- 3.) Teacher will hand out a worksheet to each student.
- 4.) The students will be responsible for using Beverly Cleary's webpage to answer the questions provided with 100 percent completion.
- 5.) Once the students have completed the worksheet, the class will get back together to have a discussion. Each group or individual can share something they learned or a question they answered. (Discussion can continue as time permits.)

Name: _____ Date: _____

Web Search Scavenger Hunt!

Directions: You are the detective!! Go to the website: <http://www.beverlycleary.com>. Make sure you look closely for the correct answers! Your responses do not have to be in complete sentences.

1. Where was Beverly Cleary born?

2. Where does Beverly Cleary like to spend her time?

3. Click on the Meet the Characters link. Click on two characters that interest you. Fill out the following information about each character.

A. Full Name: _____

Likes:

Dislikes:

B. Full Name: _____

Likes:

Dislikes:

Activity: Before the Play

Web Search Scavenger Hunt (Continued)

4. What is the title of the first chapter book listed on the website?

5. Beverly Cleary's books appear in how many countries?

6. Name two memoirs on the website.

7. Where does Beverly Cleary find her ideas?

8. Name two picture books Beverly Cleary has written.

9. How many statewide awards has she won? _____

10. If you could meet Beverly Cleary right now, what is one question that you would ask her?

ANSWER KEY!

Web Search Scavenger Hunt!

Directions: You are the detective!! Make sure you look closely for the correct answers! Your responses do not have to be in complete sentences.

1. Where was Beverly Cleary born? Oregon
2. Where does Beverly Cleary like to spend her time? Library
3. Click on the Meet the Characters link. Click on two characters that interest you. Fill out the following information about each character.

Answers will vary-use the URL: <http://www.beverlycleary.com/characters.aspx#Ramona>

4. What is the title of the first chapter book listed on the website?

Two Times the Fun

5. Beverly Cleary's books appear in how many countries? 20

6. Name two memoirs on the website. A Girl from Yamhill and

My Own Two Feet

7. Where does Beverly Cleary find her ideas?

Her own experiences and the world around her

8. Name two picture books Beverly Cleary has written.

Answers will vary-

use URL http://www.beverlycleary.com/books.aspx#Picture_Books

9. How many statewide awards has she won? 35

10. If you could meet Beverly Cleary right now, what is one question that you would ask her?

Answers will vary

Activity: Before the Play

YES or NO

Grade Range: 2-5

WI State Standard(s) Addressed:

Wisconsin State Standard Speaking and Language

SL.3.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their clearly. (grade level appropriate)

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

Explain their own ideas and understanding in light of the discussion.

Curriculum Connections: Language Arts

Sources: Ramona Quimby, Age 8 by Beverly Cleary

Anticipatory Questions (teacher created, using Theatreworks USA study guide as a resource)

Objectives:

Students will listen to the statements provided by the teacher and be able to pick a side-yes or no.

Students will participate in a respectful discussion/debate on the side that they chose.

After the discussion/debate, students will make a hypothesis about how this relates to Ramona.

Materials:

Painter's tape (to divide the room)

Teacher's question sheet

Yes and No Signs

Procedure:

- 1.) Before class, teacher will divide the room in half using the tape.
- 2.) At the beginning of class, instruct all students to stand and spread out on the line of tape.
- 3.) Teacher will then explain to the students that they need to listen carefully to the following statements and then decide if they would answer yes or no. (They must choose yes or no-not in between).
- 4.) The teacher will go over the rules for this activity such as: no laughing, keep an open mind and respect your classmates, one person talks at a time and you must raise your hand and be given permission to talk by the teacher, etc. (depending on the grade level)
- 5.) The teacher will read the first statement and allow about 20 seconds for the students to think about their choice of yes or no.
- 6.) When the teacher holds up her hand, the students need to go directly to the side that they agree with.
- 7.) Then, each side will take turns explaining why they chose that side and trying to convince other students to join their side. (This will be managed as a discussion/debate and the teacher will call on a student who has their hand raised to share their thoughts)
- 8.) Once the statement has been fully discussed, the teacher will read the next statement and repeat the above steps.
- 9.) Then, the class will come back together as a whole and talk about how difficult or easy it was to make decisions.
- 10.) The class then will hypothesize how this relates to Ramona Quimby.

Activity: During the Play

Feelings Log

Grade Range: 2-5

WI State Standard(s) Addressed:

Wisconsin State Standard Reading Literature

RL.3.3 Describe characters in a story (e.g. their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.

Curriculum Connections: Language Arts

Sources: Play: Ramona Quimby

Ramona Quimby, Age 8 by Beverly Cleary

Objectives:

While watching the play, Ramona Quimby, students will complete the feelings log with 100 percent completion.

Materials:

Feelings Log

Writing Utensil

Something hard to write on (clipboard, book, etc)

Procedure:

- 1.) Prior to the play talk to students about feelings. (How do you feel when you are happy? What does it take to make you happy? What events take place when you are happy? Etc.)
- 2.) Give every student a Feelings Log before going to the play and go over the directions in detail so that there is no confusion while at the play.
- 3.) Directions: While watching the play, take note of the problems that the characters come across. Take notes (not complete sentences) for a main problem that Ramona and her Dad come across. The last character is your choice to write about (write that character's name on the line). Then, write notes about how the characters feel while going through this problem. *(Depending on the grade level-may need to discuss vocabulary terms, may need to model and example if there is confusion, etc)**
- 4.) Attend play and students fill out worksheet by taking notes
- 5.) Collect worksheet for further class discussion.

This activity may also be completed on the bus ride back to school, or immediately upon return to school while the information is still fresh in students' minds.



Two Beans Productions' RAMONA QUIMBY
(L. to R): Alison Barton, Michele Dumoulin as Ramona, Maggie Wetzel.
Photo by Vijay Nazareth.

Name: _____ Date: _____

Feelings Log: Ramona Quimby

Directions: While watching the play, take note of the problems that the characters encounter. Take notes (not complete sentences) for a main problem that Ramona and her Dad come across. The last character is your choice to write about (write that character's name on the line). Then, write notes about how the characters feel while going through these problems.

Character: Ramona
Problem:

Feelings:

Character: Dad
Problem:

Feelings:

Character: (Your Choice)- _____
Problem:

Feelings:

Activity: During the Play

Story Map

Grade Range: 2-5

WI State Standard(s) Addressed:

Wisconsin State Standard Reading Literature

RL.3.9 Compare and contrast the themes, settings, and plots of stories written by the same author about the same or similar characters (e.g. in books from a series)

Curriculum Connections: Language Arts

Sources: http://www.eduplace.com/rdg/gen_act/pigs/story_mp.html

Play: Ramona Quimby

Ramona Quimby, Age 8 by Beverly Cleary

Objectives:

Students will complete the story map with 100 percent completion.

Students will identify the parts of a story in order to complete the story map.

Materials:

Story Map

Writing utensil

Something hard to write on (clipboard, book, etc.)

Procedure:

1.) Prior to the play go over the parts of a story map:

Setting, main characters, problem of the story, story events, and the resolution.

**** Teachers may need to model or give examples depending on grade level**

2.) Explain to students that they need to complete the story map by creating bullet points or taking notes while watching the play (complete sentences are not necessary).

3.) Students will be handed a story map prior to attending the play.

4.) Attend the play, and students will complete the story map by taking notes.

5.) Students will hand in worksheets for further discussion.

This activity may also be completed on the bus ride back to school, or immediately upon return to school while the information is still fresh in students' minds.

Name: _____ Date: _____

Story Map: Ramona Quimby

Main characters

Setting

Problem of the story

A story event

A story event

How the problem is solved

The ending

Activity: After the Play

Second Chance

Grade Range: 2-5

WI State Standard(s) Addressed:

Wisconsin State Standard Writing

W.3.1. Write opinion pieces on topics or texts supporting a point of view with reasons.

Provide reasons that support the opinion

Curriculum Connections: Language Arts

Sources: Play: Ramona Quimby

Ramona Quimby, Age 8 by Beverly Cleary

Objectives:

Given a “second chance” writing prompt, students will respond appropriately with three supporting details to support their answer.

Materials:

Writing utensil

Writing Prompt worksheet

Procedure:

- 1.) Students will be asked to remember a time when they wish they could get a second chance to go back and change something that happened to them or a friend.
- 2.) Students will turn to their partners and have a five minute discussion to answer this.
- 3.) Every student will be given a worksheet with the writing prompt: **Imagine yourself as Ramona. Identify a time that you wish you could go back and change something that happened and why. For younger grades, have students create a story board with short sentences describing the events.**
- 4.) Give students time in class to complete the writing prompt.
- 5.) Have students exchange papers with a partner and make changes (peer edit).
- 6.) When time permits, students should revise their papers before submitting them.
- 7.) Ask for volunteers to orally share their second chances.



Two Beans Productions' RAMONA QUIMBY (L to R): Jason Martin, Michele Dumoulin, Alison Barton, Maggie Wetzel. Photo by Vijay Nazareth.

Activity: After the Play

Interview

Grade Range: 2-5

WI State Standard(s) Addressed:

Wisconsin State Standards Theater Performance

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

Curriculum Connections: Theater

Sources: Play: *Ramona Quimby*
Ramona Quimby, Age 8 by Beverly Cleary

Objectives:

Given a role, students will pretend to be that character and participate in an interview by asking and answering questions related to *Ramona Quimby*.

Materials:

Chairs

Clipboard for teacher to keep track of the number of questions each student has asked, at least two per student

Microphone (for “host”)

Camera (optional)

Props/costumes (optional)

Procedure:

- 1.) Teacher will call out a character from *Ramona Quimby*. Students will volunteer to play that role. It is up to the teacher’s discretion who gets to play that role (if there is more than one student who wants to play a given role, their names can be drawn out of a bag).
- 2.) Once all the characters have been assigned, allow students time to develop their role.
- 3.) Students who are not assigned a role are considered to be part of the audience and are required to ask at least two questions.
- 4.) While the characters are developing their roles, the audience members should be developing their questions
- 5.) Once the characters are ready to be interviewed they will take their place on the “Stage” where the chairs are located.
- 6.) The teacher will be the “host” of the interview and will ask audience members to ask the characters questions.
- 7.) Students will take turns asking characters questions until each student has asked at least two questions.
- 8.) The characters will have one chance to ask a member of the audience a question.
- 9.) Students will do an exit slip containing what they thought about the interview experience.

Ramona Quimby Interview

Below are some possible characters that may be used during the interview process. Characters may be added or removed based on the play and grade level. Also, there are some possible questions that the audience members may want to ask the characters or just to get the students thinking.

Possible Characters:

Ramona
Beezus
Dad
Mom
Aunt Bea
Aunt Bea's boyfriend
Teacher

Possible Questions:

- Ramona, are you jealous of your sister? Why? Why not?
- Teacher, why do you get so mad at Ramona?
- Ramona, where were you going to run away to?
- Dad, how did you feel when you lost your job?
- Mom, what are you most proud of Ramona for?
- Sister, do you think you are better than Ramona? Why?
- Aunt Bea, what made you decide to go back to your old boyfriend?
- Boyfriend, what were you thinking when all that paint spilled on the car?
- Ramona, how did you feel making the mural with your dad?
- Ramona, do you think you and Beezus are treated differently? Why or why not?



Two Beans Productions' RAMONA QUIMBY
Beezus and Ramona: Alison Barton and Michele Dumoulin.
Photo by Vijay Nazareth.

Activity: After the Play

Distance Dash

Grade Range: 2-5

WI State Standard(s) Addressed:

Wisconsin State Standard Math Measurement and Data

2.MD.3 Estimate lengths using units of inches, feet, centimeters, and meters

Wisconsin State Standard Social Studies-Geography

A.4.6 Identify and distinguish between predictable environmental changes, such as weather patterns and seasons, and unpredictable changes, such as floods and droughts, and describe the social and economic effects of these changes.

A.4.7 Identify connections between the local community and other places in Wisconsin, the United States, and the world.

Curriculum Connections: Math and Geography

Sources:

<http://www.united-states-map.com/usa7241z.htm>

Objectives:

Given a map of the United States, students will identify where they are going to run away to by drawing a line from their current location to their new destination.

Students are going to calculate or estimate the distance and how long it would take to reach their destination.

Students will make connections between their state and new destination in areas such as weather, seasons, social and economic life. (Extensiveness will depend on grade level.)

Materials:

Map of the United States

Writing utensil

Colored pencils/markers/crayons

Calculator

Ruler

Computer

Internet access (to gain information about new location)

Procedure:

- 1.) Start the class by having a discussion about how Ramona ran away from home. First, ask students if they know which state Ramona lives in. (Oregon)
- 2.) Ask the students to think about if they were Ramona and think of where she was planning on running away to. (It needs to be in the United States.)

- 3.) Once students are done brainstorming where Ramona is going, pull down the class map of the United States and have a volunteer point to Oregon (which is the starting point) **(For older students; pass out the map worksheet first before pointing to it as a class to see if they can find it on their own.)**
- 4.) Then, pass out a map to each student of the United States, and have the students put a star on Oregon.
- 5.) Students can work individually or in pairs to finish this project. Students will pick a destination that they think Ramona may run away to (for the older students, they can come up with a reason for why they think that she would run away to this place).
- 6.) Students will put a dot or mark with a crayon, marker, colored pencil, etc. on their destination and draw a line from Oregon to that location.
For the older students, they have to measure using the scale how far of a distance this would be. -
For younger students, they can just measure the line in centimeters and inches to work on measurement.
- 7.) Students can then estimate how much time they think that it would take for Ramona to get to her new location. (Teacher could tell students depending on grade level that 100 miles=2 hours, and then use that information to figure out how much time it would take.)
- 8.) Then, have students think about the geography. Have students discuss and write down notes of what is going to be different in the new state that Ramona travels to: weather, seasons, social and economic life when running away to that different state. Write responses on the back side of the map.
- 9.) Come back together as a class and share ideas.



<http://www.united-states-map.com/usa7241z.htm>

Activity: After the Play

Egg Extravaganza

Grade Range: 2-5

WI State Standard(s) Addressed:

Wisconsin State Standard Science performance

C.4.2 Use the science content being learned to ask questions, plan investigations, make observations, make predications, and offer explanations.

Curriculum Connections: Science

Objectives:

Given an egg and recycled materials, students will create a contraption to protect their egg from breaking when dropped from different heights.

Students will make predictions about weight and determining factors such as solids and liquids.

Based on their results, students will be able to determine why their egg did or did not break.

Materials:

Scales

Ladder

Tape measure or yard stick

Eggs

Recycled materials and other materials that students can use to protect their eggs.

Examples: paper towel, foam, boxes, bubble wrap, string, etc. (Ask students to collect and bring these materials to class during the two weeks prior to beginning this project.)

Procedure:

- 1.) Start the class by having the discussion about what happened with the egg in the play. Talk about the difference between a hardboiled egg and a raw egg.
- 2.) Then, have the students predict if the hardboiled egg or the raw egg will weigh more, or if they will weigh the same. Also, talk about solids and liquids and how this may relate.
- 3.) The teacher will put a hardboiled egg on the scale and see how much it weighs, and then do the same with the raw egg. Talk about the results.
- 4.) Have the students get in groups of four and give every group a raw egg (like Ramona had).
- 5.) The students need to come up with materials that they want to use to support their egg from breaking when dropped from different heights. (Up to teacher's discretion which materials the students can use depending on available materials)
- 6.) When testing the egg contraptions, start by dropping the eggs 3 feet. Whichever eggs survive should then be dropped from 6 feet. Of those that survive, drop them from 13 feet.
- 7.) If their eggs did not survive, students will discuss in their groups what they would change about the design of their protection. If their eggs did survive, they will discuss what materials or elements of design made the difference in protecting the eggs from the fall(s).
- 8.) The class will talk about if it would make a difference to use a hard boiled egg if they were to do this experiment again. Bring up the ideas and concepts that were discussed at the start of the lesson such as weight, solids, and liquids.

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

Theatre Vocabulary A-Z

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

Act I, Act II

Actor: Someone who performs a role on stage

Applause: To show approval by clapping the hands

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

Audience: Spectators that listen to or watch a performance

Backstage: The part of the stage and theater that the audience cannot see

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

Blackout: A fast shutdown of lights to darkness

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

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

Cast: The group of actors or performers in a show

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

Choreographer: A person who arranges dances or other movements

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

Costumes: Clothes worn by the actors on stage

Crew: People that perform the technical tasks for a show

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

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

Dialogue: The spoken text of a play, conversations between characters

Director: Person who guides the actors in the development of a show

Downstage: The part of the stage nearest to the audience

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

Dressing Rooms: Room in which actors change into their costumes and apply makeup

Equity: Short for American Actors' Equity Association, the trade union of actors, directors, designers and stage managers (www.actorsequity.org)

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

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

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

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

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

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

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

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

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

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

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

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

Proscenium: The frame separating the stage from the audience

Rehearsal: A practice session in preparation for a public performance

Script: The text of a musical or play

Set: The complete stage setting for a scene or act

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

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

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

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

Theatre: A building or area for dramatic performances

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

Upstage: The part of the stage furthest from the audience

Usher: A person who guides audience members to their seats

Wardrobe: The general name for the costume department

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

A Lesson in Theatre Etiquette

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

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

Courtesy Counts

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

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

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

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

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

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

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

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

FOR YOUR INFORMATION (teachers & chaperones)

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

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

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

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

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

SEATING: An auditorium escort has been assigned to your school. The escort will direct you to your seats. All seats are reserved; thus each group must adhere to the seating assignment and may use only the number of seats reserved. Please plan to have chaperones seated with the students under their supervision. Chaperones - please do not bring infants/babies to the school matinee performance. After all the students and respective chaperones have been seated, please settle in and remain seated during the entire show. No one should leave the hall until after the final curtain, except in the case of emergency. Leaving during the performance is exceedingly distracting for both the performers and members of the audience. If students must leave during the performance for any reason, re-entry into the auditorium will be allowed only when there is an appropriate pause in the program.

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

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

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

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

CONTINUED ON NEXT PAGE

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

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

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

LUNCH SPACE: Schools may request a place to eat their bag lunches. Young Auditorium can accommodate a very limited number of people eating lunch picnic-style seated on the floor. This must be scheduled in advance. You will receive an admission slip in the mail confirming lunch space, which you must bring along with your lunches. We thank you, in advance, for cooperating in implementing these procedures, giving all audience members the opportunity to sit back, relax, and enjoy the show.

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

SPECIAL NOTE: Please print the Bus Driver Memo/ Map from our website www.uww.edu/youngauditorium 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.

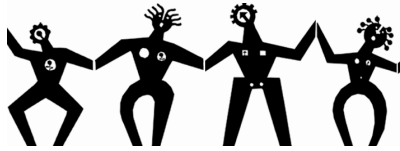
A seat must be purchased for everyone attending an event, including teachers, chaperones, and bus drivers.

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.

Young Auditorium

UNIVERSITY OF WISCONSIN WHITEWATER



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John F. Kennedy Center Partners in Education Program

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



NATIONAL
ENDOWMENT
FOR THE ARTS

A great nation
deserves great art.



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Creativity. Culture. Community. Commerce.

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