Contents:

Note to Teachers/ About Theatreworks USA.........................1
Credits/ About Young Auditorium....................................2
About the Play.................................................3
About the Book/Author.............4-5
Vocabulary..............................................6-7
Activities..................................................7-12
Activity Sheets........................13-16
Charlotte’s Web Quiz.............17-20
Reflecting on the Performance....21
Letter Template.............................22
Theatre Vocabulary..................23-25
Related Resources.........................26
WI Academic Standards..............27
For Your Information..............29-30

Produced by Theatreworks USA
Welcome to the 2008-09 Horizons School Matinee Series! We are pleased that you have chosen to bring your students to see great performances that enhance learning, fire imagination, and reinforce school curriculum in meaningful ways. We thank you, the educators and administrators, for expanding children's minds each day, and sharing with them the joys of the performing arts!

This study guide has been designed to help you prepare your students by engaging them in before and after activities and giving them things to think about during the performance. Within the study 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 State Academic Standards are listed at the end of the guide. 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 feel free to select and/or adapt any of the material to best meet the needs of your particular group of students.

Thank you!

Shannon Dozoryst
Education and Outreach Coordinator

About Theatreworks USA

Theatreworks USA is one of America's largest and most prolific professional not-for-profit theatres for young and family audiences. Since 1961, Theatreworks has enlightened, entertained and instructed over 78 million people in 49 states and Canada.

Every year, Theatreworks USA tours approximately 16 shows from an ever-growing repertoire of 117 plays and musicals. Theatreworks USA has a distinguished history of not only providing young audiences with their first taste of the performing arts, but also giving young actors, writers, directors, and designers an early opportunity to work in this field. Theatreworks alumni include successful Tony-winning directors and actors, sitcom writers, and Broadway superstars.

Under the direction of Barbara Pasternack (Artistic Director) and Ken Arthur (Managing Director), Theatreworks USA is one of the most honored theatres of its kind. Theatreworks USA's goal is to give America's children their first thrilling day at the theatre!

Visit www.theatreworksusa.org for more information.
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.
Charlotte’s Web

Theatreworks USA recommends this play for students in grades K-5.

The play is approximately 1 hour in length.

Curriculum Connections: Literature Based, Communication & Language Arts, Relationships & Family

SUMMARY

Theatreworks’ play is based on E.B. White’s classic book, CHARLOTTE’S WEB, which has been read by generations of children since it first appeared in 1952 and remains a favorite today. The story opens on a farm with the birth of a litter of pigs. The farmer, Mr. Arable, is about to destroy the tiniest one, or the “runt,” but is stopped by the pleading of his young daughter, Fern. She takes over the bottle-feeding and special care required for such a little pig -- whom she names “Wilbur” -- and the pig flourishes. Now that Wilbur is growing, Mr. Arable must sell him -- but, again at Fern’s urging, the pig is sold to her Uncle Homer Zuckerman. Since the Zuckerman’s farm is just down the road, Fern can still visit him often.

On the Zuckerman’s farm, Wilbur meets many new animals -- Goose and Gander, Sheep, and Templeton the Rat --but without Fern around as much, he admits to feeling lonely. One night, a voice answers his wishes, and promises to be his friend. The next morning, he finds out that the voice belongs to a beautiful grey spider named Charlotte. Although Wilbur is nervous about trusting this new acquaintance (she captures bugs in her web, so he thinks she’s “brutal”), he soon learns that Charlotte is his loyal and true friend when she devises a plan to save him from his inevitable trip to the slaughterhouse. Through her talent at weaving words into her web, and her sacrificing of most of her energy to do so, she convinces “the people” that Wilbur is “some pig,” and he is insured a long life in the barnyard.

CREDITS

Production Directed and Staged by Rob Barron
Costume Designer: Anne-Marie Wright
Scenery Designer: James D. Sandefur
Incidental Music Score: Jeffrey Lunden

CHARACTERS

Charlotte
Wilbur
Fern
Homer Zuckerman
Narrator
Templeton
Farm Animals: Goose, Gander, Sheep
History of Charlotte’s Web

Before it was a play, Charlotte’s Web was a best selling children’s paperback. It was described by its author as, “A story of friendship and salvation on a farm.” If you’ve already read the book, you know about the friendship that grows between Wilbur, a runty pig, and Charlotte, a heroic spider. But you may not know that the book’s author, E.B. White, was himself a friend to animals.

White researched every detail that went into his three books for children: Stuart Little (1945), Charlotte’s Web (1952), and The Trumpet of the Swan (1970). For Charlotte’s Web the research was close to home - at White’s own farm in Maine. As a result, the barnyard in the book seems real in every detail, and so do the habits of its animals. Despite Charlotte’s sophisticated vocabulary, she is still a spider who traps flies in her web and sucks their blood. Likewise, though Wilbur expresses deep emotions, he is still a pig who likes to lie in the mud and breathe in the warm smell of manure.

In Charlotte’s Web, a spider saves a pig from slaughter. In real life, the author tried to save a pig - and failed. A few years before Charlotte’s Web, White wrote an essay about caring for a dying pig at his farm. Even though White had raised the pig to make bacon, at the end he found himself desperately trying to save the pig’s life, “cast suddenly in the role of pig’s friend and physician.” Although farm pigs are, in a sense, born to die - being destined for the butcher - White had always had mixed feelings about this fact of farm life. “One day when I was on my way to feed the pig, I began to feel sorry for the pig because, like most pigs, he was doomed,” he recalled. “This made me sad. So I started thinking of ways to save a pig’s life.” Soon the story of Wilbur was born.

Charlotte A. Cavatica, the heroine of the book, was also born of observations in White’s barn. “I had been watching a big, gray spider at work and was impressed by how clever she was at weaving,” he remembered. But what would happen if a clever spider could weave not only webs, but words? Charlotte’s Web explores this possibility.

Source:
About the Author

E. B. White (1899-1985)

Elwyn Brooks White was born in New York in 1899. He was the youngest child in a large family.

E. B. White graduated from Cornell University in 1921. After he graduated, he worked as a newspaper reporter in Seattle. He returned to New York in 1924, and began working for the New Yorker magazine. The New Yorker is a literary magazine, publishing short stories, essays, and novel excerpts. White joined the staff in 1927. He wrote for the magazine for sixty years.

E.B. White is well known for his essay style, which is spare, clear, and elegant. Some fans have said that White defined the “American voice” in his essays, which were published in the New Yorker and other magazines, as well as several books.

He definitely defined American writing style with his update of William Strunk, Jr.’s Elements of Style. The Elements of Style (also called Strunk & White) has been assigned reading in most high schools and colleges for nearly fifty years. The book's straightforward directions (“Be clear”) and simple format (it’s only 85 pages long) have made this book about grammar and usage an indispensable tool for American writers.

E.B. White is an honored writer for adults, but many people love him best for his children’s books. His first children’s book, Stuart Little, was published in 1945. This tale of a mouse and his adventures with a human family was popular when it was published, and its popularity endures today. He wrote Charlotte’s Web, a story of an unusual friendship between a pig and a spider, in 1952. In 1970, E.B. White’s third and last children’s book, The Trumpet of the Swan, was published. The story about a boy’s observations of nature and a voiceless swan is also well loved.

He married the literary editor of the New Yorker, Katherine Sergeant Angell, in 1929. They had one child together, Joel White, and also raised Roger Angell, her son from a previous marriage. E.B. White died in 1985 at his farm in Maine.

Source:
During the production, students may hear unfamiliar words. Please share the following lists with your students (depending on age or vocabulary level). A brief definition is listed after each word. There are a variety of ways to introduce new vocabulary to students, such as breaking up the word into smaller, more familiar words (a common method is to write the word on the board and have students circle the smaller words within the larger word), use words in sentences and try to have students figure out a definition or a synonym they are aware of, or provide a definition and have students use the words in a sentence they create and check for proper use and meaning. Some students may like to use all of the words on a list and create their own story (have words cut out and in an envelope and have students first categorize the words – i.e. character names, places, action words, etc. – and then use all of the words in a story – this also works well in a group setting and then allowing students time to illustrate and share their stories).

Grade 3

runt  smallest animal of a litter
lair  bed or resting place of a wild animal; den
alders  small trees that grow in cool, moist soils
anxiety  condition of feeling uneasy or worried about what may happen
particles  very small pieces; tiny bits
buttermilk  the sour liquid left after churning butter from milk
gigantic  huge; enormous
gorge  stuff with food in a greedy way
indigestion  pain or discomfort in the stomach
gosling  a young goose

Grade 4

injustice  lack of justice or fairness
trough  a long, narrow, open container from which animals eat or drink
captivity  the condition of being held by force
vanished  went suddenly out of sight; disappeared
salutations  an act of greeting
loathed  hated; detested
sedentary  in the habit of sitting much of the time
Grade 4 (continued)

**spinnerets**  tubular structures from which spiders secrete the silk threads to spin webs

**radiant**  shining brightly; showing joy; beaming

**miraculous**  very remarkable or amazing

Grade 5

**litter**  all the piglets, etc. born at one time to a pig, etc.

**manure**  waste matter of animals, used as fertilizer

**decency**  proper behavior, courtesy, etc.

**hominy**  dry corn kernels boiled for food

**scheming**  sly; tricky; forming schemes

**compunctions**  feelings of guilt about doing something

**oblige**  do a favor for

**summoning**  calling forth; rousing; gathering

**rambled**  talked on and on without sticking to any point or subject

**campaign**  a series of planned actions for getting something done

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**Baby Animals Activity**

**Grades K-2**

Introduction: Make an animal babies booklet as a class or individually. Start by reviewing a common list of farm animals and the names of their babies.

- Horse = foal
- Fly = maggot
- Sow = piglet
- Rabbit = bunny
- Dog = puppy
- Duck = duckling
- Cow = calf
- Rat = pup
- Cat = kitten
- Turkey = poult
- Goat = kid
- Goose = gosling
- Chicken = chick
- Sheep = lamb
- Spider = spiderling

Supplies Needed: crayons, markers, construction paper, stapler, chalk and chalkboard

Directions:
1. Write the animal list on the board as you discuss them or create your own list.
2. Draw pictures of the animals or cut the pictures out of magazines.
3. Paste the pictures on construction paper.
4. Write the name of the animal above or below the picture in crayon or marker. (Use the blackboard for spelling reference, if needed.)
5. Staple the booklet together.
Discussion Questions: Before the Play

Grades 2-5

1. Discuss farm life with students. Do they have any ideas about what life on a farm is like? Does anyone in the class live on a farm? Has anyone visited a farm? What kinds of animals do you normally see on a farm? Would you like to live on a farm? What kinds of chores do you think you would have to do if you lived on a farm?


3. Why are spiders useful?

4. What are some other animals a farmer might have? Why are they important to the farmer?

5. Have you ever considered an animal to be more than just a pet? What could you do if you found that your pet was weak or hurt?

6. What is the meaning of friendship? What makes a good friend? What do you like about your best friend?

7. Preview the book. Look at the cover and read the chapter titles. What are some clues that give you a hint about what the story might be about?

Farm vs. City

Grades 2-5

Introduction: Discuss what you might see, hear, taste, touch or smell on a visit to a farm and make a list of ideas under the heading “Farm” on the board. Then discuss what you might see, hear, taste, touch or smell on a visit to the city and make a list of ideas under the heading “City” on the board.

Supplies Needed: Venn Diagram (next page), pen/pencil, chalk and chalkboard

Directions:
1. Complete the introduction activity.
2. Use the information from the two lists on the board to fill out the Venn Diagram.
3. Compare individual diagrams and discuss the similarities and differences between the farm and the city.
Farm vs. City Venn Diagram
Use the Venn diagram to compare farms and cities. In the outer circles, write what is different about the two. In the center, write about what they have in common.
QWE Quickwrite Activity: On the Farm

Grades 2-5

Supplies Needed: notebook or lined paper, pen or pencil

Directions:
1. Provide students with a written or verbal prompt, such as:
   - Write everything you know about living on a farm.
   - Write a list of animals commonly found on a farm.
2. Provide enough wait time so that students are able to recall what they know and write it down.
3. Pair students and ask them to share what they wrote with their partners.
4. Use the Quickwrites to initiate a class discussion about the topic “On the Farm.” Extend the discussion by reviewing vocabulary words and basic farm operations, such as raising animals, growing crops, and benefits of a state/county fair.

Theatre Conventions

Theatre conventions are elements that are commonly used on stage. These are necessary in order to take events and settings explained in a book and bring them to “life” onstage. Review these common theatre conventions before attending the play and ask students to watch for them during the show.

Doubling: This is when performers play more than one role.

Stage Crew: Depending on the size of the production, some of the actors may move scenery and props between scenes. For productions with larger crews, you may not see actors doing this. When scenes are being moved, pretend you paused a video tape or DVD you were watching and when the props and furniture move again, you pressed play.

Characterization: In Charlotte’s Web, animals are played by human actors. Think about why this is necessary.

Narrator: This person tells the story to the audience. Pay attention to this person and discuss the narrator’s role after watching the play.

Special Effects: In order to add to the performance, music, lighting, and other technical devices may be used.
Comparing Versions

Grades 2-5

Many of your students may already be familiar with the story of Charlotte’s Web, whether they have already read the book, seen a performance, or watched one of the movie versions. There are many interpretations of the original story by E.B. White.

Talk to your students about the play and have them compare it to another version they are already familiar with. Good tools for comparison are Venn diagrams, charts, or posters.

Challenge students by asking them to write about their favorite part of the play versus their favorite part of the book or movie. Also, have your students write about a scene that was not included in the play but was in the book or movie version. Have your students discuss why that scene may not have been included in the Theatreworks production.

Oftentimes in a play that has been adapted from a book, certain characters may be omitted. Ask your students to recall which characters, if any, were absent from the production and discuss why they may not have been included.

Discussion Questions: After the Play

Grades 2-5

After viewing the play, have students discuss or write down their responses to the following questions. After students have written down what they would like to say, assign them to groups and have them compare answers with each other or come together as a full class and take turns sharing responses.

1. What was surprising or unexpected in the play?
2. What design aspects of the production stood out to you? How would you change things if you were directing the play? What would you keep the same? Why?
3. Actors use their voices, bodies, emotions, minds, and senses - was there a particular actor who stood out in their use of their expressive instruments? Who and why?

Continued on next page...
Balloon Journey

Grades K-5

Description: After reading the story and seeing the play have your students re-enact the ending of the novel by creating balloon tags and launching balloons to represent the baby spiders’ journey in the book!

Supplies Needed: Charlotte’s Web by E.B. White, helium balloons, tags

Directions:
1. Explain to students that now that they have completed the book and seen the play they will be performing a fun activity that relates to the ending of the book.
2. Unveil the balloons. Prepare tags ahead of time that have an explanation of the activity printed on one side. For example, the tag might say: “Our class has just finished reading Charlotte’s Web and this balloon represents a spider’s journey at the end of the novel. We’d love to hear about our “spider’s” journey. Please write back to tell us where you found our “spider.” Direct each student to fill out the blank side of the tag with their first name only and school address.
3. Discuss with the class how this reminds them of the ending of the book.
4. Go outside, re-read the ending of the book when the baby spiders float away. At the end of the reading, have the class launch their balloons.
5. Explain to students that some of them may be lucky and get a response from people who find their balloons.
6. Unveil a state map and explain that the class will use this to pinpoint where our balloons are found.

Young Auditorium Study Guide: Charlotte’s Web

4. What role did music play in the production? Did the music add or detract from the play?
5. Did you notice any actors or actresses who played more than one character? If so, which characters did the actor play?
6. On a scale of one to five (five being the highest), what would you rate the play? Why?
Use the following Venn Diagram to compare characters that were in the story. You could compare personalities, looks, actions, vocabulary, important quotes, age, etc. For example, you may want to compare Charlotte and Wilbur. You may also consider comparing yourself to your favorite character in the book.
Choose a character from the story and put that character’s name in the middle of the web. From the spokes of the web write words that describe the character.
Character Web Example

Charlotte

Friend

spinnerets

Grey

Patient

Clever

Blood-sucking

Trapper

Sedentary
This Christmas, Miracles come from above.

Charlotte must think of a new word to describe Wilbur in her web.
Charlotte's Web Quiz

1. Who first saved Wilbur's life?
   - Charlotte.
   - Fern.
   - Mr. Zuckerman.

2. What is the first thing Charlotte writes in her web?
   - "Some Pig."
   - "Terrific."
   - "Spiders are your friend."

3. Who buys Wilbur when the pig is about five weeks old?
   - Homer Zuckerman.
   - The Mayor of Maybury.
   - No one buys him.

4. Who is Templeton?
   - A goose.
   - A rat.
   - Another spider who lives in the barn.

5. Who stays behind at the fairgrounds when everyone else goes home?
   - Templeton.
   - Wilbur.
   - Charlotte.
6. Which character got faint when he saw the writing in Charlotte's web?
   - Mr. Arable.
   - Lurvy.
   - Mr. Zuckerman.

7. Wilbur is the runt of his litter. That means, compared to his siblings,
   he was the
   - smallest.
   - biggest.
   - fastest.

8. Salutations means:
   - Tomorrow.
   - Goodbye.
   - Greetings.

9. Why did Templeton collect magazines?
   - To help Charlotte spell words.
   - To look at pictures of food.
   - To line his rat hole.

10. How many eggs are in Charlotte's egg sac?
    - 339.
    - 514.
    - 541.
1. Who first saved Wilbur's life?
   - Charlotte.
   - Fern.
   - Mr. Zuckerman.
   Fern is the first to save Wilbur's life, right after he is born. Charlotte also saves his life when she writes about Wilbur in her webs, but that happens later.

2. What is the first thing Charlotte writes in her web?
   - "Some Pig."
   - "Terrific."
   - "Spiders are your friend."
   The first thing Charlotte writes in her web is "Some Pig." She's talking about Wilbur, of course.

3. Who buys Wilbur when the pig is about five weeks old?
   - Homer Zuckerman.
   - The Mayor of Maybury.
   - No one buys him.
   Fern’s father says Wilbur must be sold. So Fern sells him to her uncle, Homer Zuckerman, for six dollars.

4. Who is Templeton?
   - A goose.
   - A rat.
   - Another spider who lives in the barn.
   Templeton is the rat who lives under Wilbur's trough.

5. Who stays behind at the fairgrounds when everyone else goes home?
   - Templeton.
   - Wilbur.
   - Charlotte.
   Charlotte stays behind because she is dying and doesn't have enough energy to climb into the crate with Wilbur.
6. Which character got faint when he saw the writing in Charlotte's web?
   - Mr. Arable.
   - Lurvy.
   - Mr. Zuckerman.
   Lurvy got faint when he discovered the writing is Charlotte's web.

7. Wilbur is the runt of his litter. That means, compared to his siblings, he was the
   - smallest.
   - biggest.
   - fastest.
   Wilbur is a runt, which means he's the smallest of his litter.

8. Salutations means:
   - Tomorrow.
   - Goodbye.
   - Greetings.
   Salutations means greetings, it's Charlotte's "fancy way of saying hello."

9. Why did Templeton collect magazines?
   - To help Charlotte spell words.
   - To look at pictures of food.
   - To line his rat hole.
   Templeton found old magazines in the local dump to help Charlotte spell words to weave in her web.

10. How many eggs are in Charlotte's egg sac?
    - 339.
    - 514.
    - 541.
    Inside Charlotte's egg sac, there were 514 eggs.
Reflecting on the Performance

Adapt these activities for Grades 2-5

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 the write the review. Prompt students with the following questions: What kinds of songs did they sing? In what different ways did the actors use their voices? What costumes did the actors wear? 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 in your review
  6) Use the stages of the writing process to produce your review: prewriting, 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/HorizonsSeries.php 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.
Dear Horizons:

My name is

I liked the play because

My favorite part was when

One question that I have is:

Signed:

________________________________
(your signature)
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 spoken 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)

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 or 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
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 study guide with your students.
BOOKS
A list of related books, alphabetical by title

Ananse the Spider: Tales from an Ashanti Village by Peggy Appiah, 1996 (ages 9-12)
Charlotte’s Web by E.B. White, 1952 (ages 9-12)
Diary of a Spider by Doreen Cronin, 2005 (ages 4-8)
Like Jake and Me by Mavis Jukes, 1984 (ages 9-12)
The Magnificent Nose and Other Marvels by Anna Fienberg, 1991 (ages 4-8)
Spiders by Nic Bishop, 2007 (ages 4-8)
Once I Knew a Spider by Jennifer Owings Dewey, 2002 (ages 4-8)
Children’s Guide to Insects and Spiders by Jinny Johnson, 1996 (ages 4-8)
Spider Magic by Dorothy Hinshaw Patent, 1982 (ages 4-8)
Squid and Spider: A Look at the Animal Kingdom by Guy Billout, 1982 (ages 4-8)
Stuart Little by E.B. White, 1974 (ages 9-12)
The Spider and the Fly by Mary Howitt, 2002 (ages 4-8)
The Tarantula Scientist by Sy Montgomery, 2004 (ages 9-12)
The Trumpet of the Swan by E.B. White, 1970 (ages 9-12)

MEDIA

Audio CD: Charlotte’s Web, E.B. White (Reader), 2002 (all ages)
Movie: Charlotte’s Web, Gary Winick (Director), 2006 (all ages)

WEBSITES

Note: It is the responsibility of the teacher to verify website facts and determine appropriate content of websites for students.

E. B. White and Charlotte's Web
www.factmonster.com/spot/charlottes~web.html
www.maslibraries.org/misc/SAMM/picturepg.html

TheatreworksUSA website
www.theatreworksusa.org

Walden Media’s Website on Charlotte’s Web
www.walden.com/walden/create/charlotte

Charlotte’s Web Lesson Plans
http://library.uncc.edu/files/5/cimc/pdfs/units/charlottesweb.pdf
www.lessonplanspage.com/LAScienceArtCharlotteEndBalloonJourney45.htm
**English/ Language Arts**

A.4.1 Use effective reading strategies to achieve their purposes in reading.
   Study Guide Activities: Venn Diagram; QWE; Character Web

A.4.2 Read, interpret, and critically analyze literature.

A.4.3 Read and discuss literary and nonliterary texts in order to understand human experience.

A.4.4 Read to acquire information
   Study Guide Activities: Read and discuss Charlotte’s Web and other books by E.B. White

B.4.1 Produce writing to communicate with different audiences for a variety of purposes.
   Study Guide Activities: Write a friendly letter; write a review; create a theatre journal

B.4.2 Plan, revise, edit, and publish clear and effective writing.
   Study Guide Activities: Use the writing process to write a creative essay and/or a review

C.4.1 Orally communicate information, opinions, and ideas effectively to different audiences for a variety of purposes.
   Study Guide Activities: Discussion questions before and after the play

C.4.2 Listen to and comprehend oral communications.
   Study Guide Activities: Read and discuss the novel; watch the movie and stage play

C.4.3 Participate effectively in discussion.
   Study Guide Activities: Discuss your Charlotte’s Web experience at Young Auditorium

D.4.1 Develop their vocabulary of words, phrases, and idioms to improve communication.
   Study Guide Activities: Study new vocabulary words and listen for how they are used in the production; learn theatre terms and use them when discussing the play

**Science**

F.4.3 Illustrate the different ways that organisms grow through life stages and survive to produce new members of their type.
   Study Guide Activities: Baby Animals activity

F.4.4 Using the science themes, develop explanations for the connections among living and non-living things in various environments.
   Study Guide Activities: Farm vs. City activity

**Theatre Education**

A.4.1 Attend a live theatre performance and discuss the experience
   Study Guide Activities: Attend Charlotte’s Web at Young Auditorium and write a review
Courtesies 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 performer. Concentrate on helping the performer 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 . . . Chewing gum is 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!

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.

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 unload (and pick up) their students. Please make sure that your bus driver receives the Bus Driver's Memo.

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 web site 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 in the closest available seats at a suitable pause in the performance.
The Horizons School Matinee Series is funded cooperatively by the University of Wisconsin-Whitewater, participating schools, grants from the Wisconsin Arts Board, Dorothy Remp Elmer Children’s Arts Outreach Endowment, and Target, and a partnership with the National Endowment for the Arts, in addition to various public and private institutions. Young Auditorium is a non-profit organization under Section 115 of the Internal Revenue Code.