Patchwork: The Little House Life of Laura Ingalls Wilder
Monday, February 1, 2010
10:00 a.m./12:30 p.m.

Celebrating 25 Years of Professional Performing Arts for K-12 Students
Horizons School Matinee Series

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

This resource guide has been designed to help you prepare your students with before activities that help them engage in the performance and after activities that encourage them to evaluate the performance and make relevant personal and academic connections. Within the guide you will find a variety of activities that can be used to enhance the core subject areas as well as the creative arts. Wisconsin Academic Standards are listed at the end of the guide to help you link the activities to your lesson plans. The materials in this guide reflect the grade range recommended by the performing arts group. As teachers, you know best what the needs and abilities of your students are; therefore, please select and/or adapt any of the material to best meet the needs of your particular group of students.

Thank you for your support!

Shannon Dozoryst
Education and Outreach Coordinator

Horizons Educator’s Resource Guide: Patchwork
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.
# Patchwork: The Little House Life of Laura Ingalls Wilder

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In Theatre IV's pioneer adventure, Laura Ingalls Wilder and her family relive the hardships and triumphs of their adventures on America's frontier as recorded in the patterns of their patchwork quilts.

“The Rocky Road to Kansas” recalls their journey west to stake a land claim under the Homestead Act of 1862. Their hope for a better life and sense of adventure sustain them on their long and dangerous trip, whether slipping and sliding in their covered wagon across the frozen Mississippi or almost overturning in the turbulent waters of a roaring creek.

“The Log Cabin” pattern reminds them of how Ma and Pa, with the help of Mr. Edwards, built their log cabin by hand, their own “Little House on the Prairie.”

Their courageous pioneer spirit, faith and love of family sustain them as hardships and disappointments force them to return to Minnesota where, as the “Dugout” pattern reminds them, they move to their most unusual house - a dugout in the bank of Plum Creek - where Laura meets a most unusual girl, Nellie Oleson!

Did you know?

Administered by the Association for Library Service to Children, The Laura Ingalls Wilder Award was first given to its namesake in 1954. The award honors an author or illustrator whose books have made a substantial and lasting contribution to literature for children.
A Special Quilt

Easy Activity

If you could create a scrapbook of important events in your life, what events would you include? What things would help you remember those events?

Write down five events that you’d like to remember.

1. _________________________________________________________
2. _________________________________________________________
3. _________________________________________________________
4.   _________________________________________________________
5.   _________________________________________________________

Think about it

A Postplay Discussion

In the play, Laura says, “These quilts are my scrapbook.” What do you think Laura means by that?

Likewise, Mary says, “The patchwork is like a roadmap, and each pattern tells a story.” Do you agree? How are their quilts like a map?

Extension:

Read *Sweet Clara and the Freedom Quilt*, a story about how a slave used her quilting skills to create a secret map to freedom. A lesson plan for upper elementary students can be found at [www.mcps.k12.md.us/curriculum/Socialstd/grade5/Sweet_Clara.html](http://www.mcps.k12.md.us/curriculum/Socialstd/grade5/Sweet_Clara.html)

Creating a Memory Quilt

Laura and Mary received a very special gift at the end of the play. Their friends had made them a legacy quilt that included all of their special family stories and memories. Choose one of the five important events in your life from above, and create a memory quilt square that illustrates that event. You will need scissors, glue, and construction paper.

Extension:

Teachers, once each student has created a quilt square, tie them together using a hole punch and yarn to create a class memory quilt.

Challenge Activity

Read the passage below and answer the questions that follow, using complete sentences.

*Quilts of the nineteenth century were often made from separate blocks sewn together and quilted by women at a gathering called a quilting bee. This was usually a festive occasion for the entire community. The technique of making quilts from individual squares led to the development of a special kind of quilt, known as a signature quilt, (or autograph, album, friendship, or presentation quilt) made for a special friend or event. These quilts, popular during the 1840s and 1850s, were made from blocks donated by friends, who would gather at a special quilting bee, called an “album party,” to piece together and quilt the squares. Album quilts are records of cooperative efforts to honor a recipient or to commemorate an occasion. In their workmanship, patterns, and cultural significance, they are among the most interesting of American quilts.*

- from the National Gallery of Art’s Index of American Design, Textiles Tour

1. Why did people make album quilts? What did they commemorate?
2. What would people do at a quilting bee? What about at an album party?
3. Why do you think album quilts are considered “among the most interesting of American quilts?” What makes an album quilt special?
Vocabulary From the Play

Words in Laura’s Life  Use the word bank below to label the following pictures.

Laura’s Word Bank
- covered wagon
- Indian
- grizzly bear
- sun bonnet
- wheat
- harvest
- log cabin
- china doll

Pioneer Slang  Match each of the following slang words from the play with its definition:

Slang | Definition
--- | ---
a hankerin’ | move to a new place
pull up stakes | creature; animal
a ‘mite | beaten
varmint | joking around
licked | before
what in tarnation… | a craving; a want or need
cut up | to go get something
‘afore | ‘yikes!
‘fetch’ | a little
‘criminy’ | what in the world…

Definition: **Slang** (noun) - Language that usually occurs in playful or casual speech; **slang** is usually made up of ‘figures of speech’ used in place of standard words.

Laura & Nellie

Neither Laura nor Nellie were perfect little girls. They both had character traits that sometimes got them into trouble. Compare and contrast Laura and Nellie’s characters. Use the words given and add your own. Remember, use a dictionary if you come across a word that is unfamiliar to you.
Easy Activity  In the play, set in the late 1800’s, female and male roles were much different than they are today. Use the following graphic organizer to place each task in its place; some tasks might belong in more than one category. Discuss the roles of men and women during the 1800’s and today.

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<tr>
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<table>
<thead>
<tr>
<th>Tasks</th>
<th>Men</th>
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Think About It

Think about the jobs and roles that men and women have today. How have people’s roles changed over the past 125 years? Make a list of the jobs that you are responsible for. What is your role in your family? at school? among friends?

Pioneer Spirit  In the play, Pa Ingalls talks about the courage it takes to live a pioneer life. Ma Ingalls adds, “and the faith it takes to make that kind of courage possible.”

1. Do you think the Ingalls family was courageous? In what ways?

2. What do you think Ma meant when she talked about faith making courage possible?

3. The Ingalls had a “pioneer spirit.” In the late 1800’s in America, that meant that they had the courage, faith, and spirit to move their family west into unknown territory and start a new life. Does the “pioneer spirit” still exist? If so, what kinds of pioneers do we have today? Explain.

Tips for answering essay questions:

1. Read the question carefully. Identify key words and think about their meaning.
2. Plan your writing. Use a pre-writing strategy.
3. Begin your answer by re-stating the question.
4. Re-read your answer. Does it respond to the question?

Reference Tool: Dictionary of Terms

**role** (noun): A person’s expected position, behavior, or job(s).

**courage** (noun): Bravery; the ability to face danger or fear with confidence.

**faith** (noun): A confident belief in a person, idea, or thing.

**spirit** (noun): The most important force within a living being.
Dear Children,

I was born in the “Little House in the Big Woods” of Wisconsin on February 7 in the year 1867. I lived everything that happened in my books. It was a long story, filled with sunshine and shadow, that we have lived since “These Happy Golden Years.” After our marriage Almanzo and I lived for a little while in the little gray house on the tree claim. In the year 1894 we and our little daughter Rose left Dakota in a covered wagon and moved to a farm in the Ozarks. We cleared the land and built our own farmhouse. Eventually we had 200 acres of improved land, and a herd of cows, good hogs, and the best laying flock of hens in the country. For many years we did all our own work, but now almost all of the land has been rented or sold. For recreation we used to ride horseback or in our buggy later on, our Chrysler. We read and played music and attended church socials.

In 1949 Almanzo died at the age of 92. We had been married 63 years. Our daughter, Rose Wilder Lane, the novelist, now lives in Connecticut. You may be interested to know what happened to some of the other people you met in my books. Ma and Pa lived for a while on their homestead then moved into town where Pa did carpentry. After Mary graduated from the College for the Blind she lived at home. She was always cheerful and busy with her work, her books and music. Carrie worked for THE DESMET NEWS for a while after finishing high school, and then she married a mine owner and moved to the Black Hills. Grace married a farmer and lived a few miles outside DeSmet. All of them have been dead for some years now.

Several years before Almanzo’s death he and I took a trip back to DeSmet for a reunion with our old friends. Many of the old buildings had been replaced. Everywhere we went we recognized faces, but we were always surprised to find them old and gray like ourselves, instead of being young as in our memories. There is one thing that will always remain the same to remind people of little Laura’s days on the prairie, and that is Pa’s fiddle. Every year at a public concert, someone plays on it the songs Pa used to play. The “Little House” books are stories of long ago. Today our way of living and our schools are much different; so many things have made living and learning easier. But the real things haven’t changed. It is still best to be honest and truthful; to make the most of what we have; to be happy with the simple pleasures and to be cheerful and have courage when things go wrong. Great improvements in living have been made because every American has always been free to pursue his happiness, and so long as Americans are free they will continue to make our country ever more wonderful.

With love to you all and best wishes for your happiness, I am
Sincerely Your Friend,
Laura Ingalls Wilder
More Teacher Resources
Additional Core Curriculum Activities

GRADE K  SCIENCE: Categorizing Wildlife of the Prairie
On 3 x 5 cards, distribute the names (and/or pictures) of the following: Birds of the Prairie: meadowlark, red tailed hawk, prairie chicken, bobwhite quail, mourning dove; Mammals of the Prairie: bison, coyote, antelope, badger, prairie dog; Lizards of the Prairie: Great Plains earless lizard, Great Plains skink, prairie racerunner, little brown skink, western green lizard (lizards). Ask students to classify the animals according to whether they are birds, mammals, or lizards. Discuss the characteristics of birds, mammals, and lizards. How are they alike and how are they different?

GRADE 1  SOCIAL STUDIES: A Map of the United States
Introduce students to a map of the United States. Locate your state. Explain that, during the Ingalls’ family journeys, there were not as many states in the United States of America. Laura and her family traveled from Wisconsin across the Mississippi River, through Minnesota, Iowa, Missouri, and into Kansas. Locate these states and have the students trace the Ingalls’ path. Discuss their mode of travel (buggy or covered wagon) and what hardships they would have endured on the trip.

GRADE 2  MATHEMATICS: Shapes and Symmetry in a Quilt
Provide students with colorful shapes to design quilt squares. Review geometric shapes such as triangle, rectangle, circle, square, diamond, star, oval, and parallelogram. Explain the idea of symmetry. Ask the students to arrange their shapes in a symmetrical pattern on their quilt square. Piece together students’ symmetrical squares to create a ‘Symmetry Quilt.”

GRADE 3  SCIENCE: Animals of the Prairie
Ask students to brainstorm what animals were mentioned in the play (answers may include grizzly bear, lynx, crab, leech, wolf, coyote, grizzly bear, panther). Working in cooperative groups, ask students to research one of the animals mentioned in the play and present information to the class from the following three categories: physical characteristics, habitat, and behavioral characteristics.

GRADE 4  SOCIAL STUDIES: A Pioneer’s Life
Based upon the play, ask students to brainstorm a list of items that the Ingalls’ family might have taken in the wagon with them on their journeys from one home to the next. Unlike today, they did not have the option of taking all of their belongings with them when they moved. Laura and Mary were choosing important items to take with them to their new homes. Ask students: What were some of the important items that Laura and Mary wanted to take with them? If you had to pack just one backpack for a very long trip away from home, what would you take? Ask students to write a journal entry that explains what they would take on a long journey, and why they chose those items.

GRADE 5  SOCIAL STUDIES: The Homestead Act
Have students research and understand the importance of the Homestead Act in the context of American History. Background information for teachers and a full curriculum of interactive activities for students can be found at the National Park Service’s Homestead National Monument of America’s website. Visit online at www.nps.gov/home/homestead_act.html. Learn all about the Act, the homesteaders, and homesteading in the United States. See a map of homesteading states, learn about the homesteaders, even read a copy of the Act!
MAKING A BRAILLE ALPHABET

Grades: 1-5

Introduction: Laura’s sister, Mary, had become totally blind at the age of fourteen, due to what was then classified as brain fever. Some specialists speculate that it was actually scarlet fever that caused Mary’s blindness. After Mary became blind, younger sister Laura spent many hours reading aloud to Mary and helping her memorize what was regarded as important material for that time. Since there was no school for the blind in South Dakota, the decision was made to send Mary to the school in Iowa on November 23, 1881, at the age of sixteen. There she learned to use the reading and writing system called Braille.

The following is a short history of how Braille was developed…

“When Louis Braille was fifteen, he developed an ingenious system of reading and writing by means of raised dots. Today, in virtually every language throughout the world, Braille is the standard form of writing and reading used by blind persons.”

The definition for the word “Braille” is…

“Braille is a tactile writing system used by blind people. Braille generally consists of cells of 6 raised dots conventionally numbered and the presence or absence of dots gives the coding for the symbol.

Some important milestones in the life of Louis Braille include the following…

1812: Louis becomes blind, the result of an accident while playing in his fathers shop.
1819: Louis sent to Paris to live and study at the National Institute for Blind Children. He learned to read by tracing raised wooden letters in large books, designed by school’s founder, Valentin Haüy
1821: Louis learns about Sonography developed by Charles Barbier de la Serre, who actually invented the basic technique of using raised dots for tactile writing and reading.
1824: Louis had developed the system that we know today as braille, employing a 6-dot cell and based upon normal spelling.
1829: Louis published the Method of Writing Words, Music and Plain Song by Means of Dots
1852: His 6-dot method, became a world wide standard, helping the blind read books, clocks, wristwatches, thermometers, sheet music and even elevator buttons.

MAKING A BRAILLE ALPHABET ACTIVITY SHEET

Materials
Split peas
Glue
Braille Alphabet worksheet, glued to a piece of cardboard (for a more sturdy backing)

Directions
1. Provide a short background of Mary Ingalls and why she came to use the system of Braille.
2. Describe to students what the system of Braille is and how it was developed- who, what, where, when, why, how.
3. Reproduce the Braille Alphabet worksheet below and give one to each student with a dish of split peas and glue.
4. Each student should glue split peas on the dots to complete the raised alphabet.
5. When finished, students should construct a short Braille sentence at the bottom of the page for others to read.

Sentence:
COVERED WAGON TRAVEL

Grades: 4-5

Introduction: Travel for Laura Ingalls Wilder was very slow. The wagons that they used to travel across the wilderness only went about 15 miles per day. If you compare that to the length of time it takes us to travel 15 miles in a car it is amazing!

Materials:
Worksheet of math problems
Pencil

Directions:
1. Have a discussion about the reasons that travel by covered wagon took longer than our travel by car today.
2. Write discussion points on the chalkboard.
3. Give students a worksheet that asks them to figure some travel times based on the fact that settlers traveled about 15 miles per day in a covered wagon.

Extra add-on activity: Give three reasons that you think it took so much longer to travel by covered wagon than it takes to travel by car?
COVERED WAGON TRAVEL

If settlers could travel about 15 miles in one day, how many days would it have taken them to travel:

75 miles?

150 miles?

225 miles?

300 miles?

Challenge question: Find out how many miles from school you live. How long do you think it would take you to drive to school in a covered wagon?
CLASSROOM PATCHWORK QUILT

Grades: K-5

Introduction: In the play there is a quilt that was made to depict the different places that Laura Ingalls Wilder and her family lived. This activity invites the class to show the different places they live.

Materials:
Heavy paper squares
Construction paper
Markers/Crayons
Scissors

Directions:
1. Lead a discussion about how Laura’s family used a quilt to show where they had been.
2. Give each student a paper square to color and decorate to show their own home.
3. Have students cut out the squares.
4. Display squares on a bulletin board either in the classroom or hallway.

Extension activity:
Have students make additional squares to show other things about them (i.e. favorites, family, etc.).
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 the write the review. Prompt students with the following questions: Was there music involved? If so, 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 equal 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: 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/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 attend __________________________ School in _______________________ (city or town).

I just saw ______________________________________________________ (name of show).

I liked the performance because

My favorite part was when

One question that I have is

Signed

________________________________
Wisconsin Academic Standards

Language Arts
A.4.2/A.8.2 Read, interpret, and critically analyze literature
Activity: Read one or more of the Little House book series and discuss
B.4.1/B.8.1 Create or produce writing to communicate with different audiences for a variety of purposes
Activity: Complete the “Reflecting on the Performance” activities in this resource guide

Social Studies
B.4.1/B.8.1 Identify and examine various sources of information that are used for constructing an understanding of the past: textbooks, photos, paintings, architecture, oral presentations, graphs, and charts
Activity: “Social Studies: Using Primary Sources”
B.4.3/B.8.3 Examine information to understand the lives of ordinary and extraordinary people, place them in time and context, and explain their relationships to important historical events
Activities: “A Special Quilt,” “Cowboy Hats & Sun Bonnets,” and “Making a Braille Alphabet”
B.4.7/B.8.7 Identify significant events and people in Wisconsin and the major eras of United States and world history
Activity: Research biographical information about Laura Ingalls Wilder and her family
B.8.10 Analyze examples of conflict, cooperation, and interdependence among groups, societies, or nations
Activity: “Classroom Patchwork Quilt”

Math
A.4.2 Communicate mathematical ideas in a variety of ways, including words, numbers, symbols, pictures, charts, graphs, tables, diagrams, and models
A.4.4 Use appropriate mathematical vocabulary, symbols, and notation with understanding based on prior conceptual work
A.4.5 Explain solutions to problems clearly and logically in oral and written work and support solutions with evidence
Activity: “Covered Wagon Travel”

Theatre Education
A.4.1/A.8.1 Attend a live theatrical performance and be able to analyze, evaluate, and create personal meaning from the experience through small group discussion
C.8.3 Discuss the cultural/historical importance of a play through group discussion or written work
Activity: Attend the play and discuss it as a class
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

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
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.
Courtesies Count

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 rest room before the performance begins.

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

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

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

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

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

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

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

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

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

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

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.

REST ROOM: Main floor men’s and women’s rest rooms are located on each side of the auditorium. On the upper level, the women’s rest room is on the south side and the men’s rest room is on the north side of the building. Please try to limit your rest room 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 only when there is a suitable pause in the performance.
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The Dorothy Remp Elmer
Children’s Arts Outreach Endowment