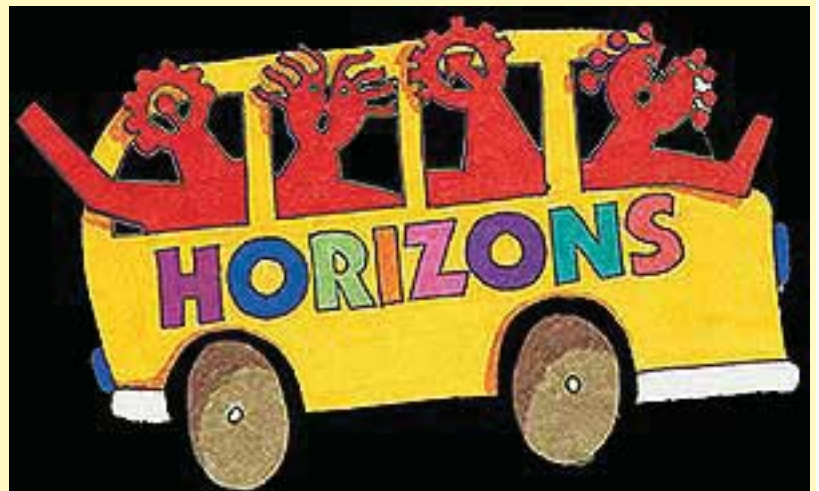


2009-2010
Educator's Resource Guide

Horizons School Matinee Series

Sleepy Hollow
Monday, October 19, 2009
10:00 a.m. / 12:30 p.m.

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



Young Auditorium

Horizons School Matinee Series

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

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

Thank you for your support!

Shannon Dozoryst
Education and Outreach Coordinator



Young Auditorium

UNIVERSITY OF WISCONSIN-WHITEWATER

Credits

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UW-Whitewater
Spring 2009

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ABOUT YOUNG AUDITORIUM AT UW-WHITEWATER

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

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

HORIZONS SCHOOL MATINEE SERIES

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



Classroom Connections

For teachers and students grades K - 5

The Legend of Sleepy Hollow

Script, lyrics & music © 1996 & 2006 by Paul Deiss;
based on the story by Washington Irving

Teacher Resources



In the Classroom

Theatre IV's *The Legend of Sleepy Hollow* and the Classroom Connections Study Guide are produced in support of the teaching of states' standards, as well as national standards set forth by the National Council of Teachers of English (NCTE).

Activities provided support curriculum in grades K-5



At the Library

Chorpenning, Charlotte B. *Rip Van Winkle; A Play for Young People from the Story by Washington Irving*. Chicago, IL: Coach House Press, 1954.

Irving, Washington. *The Legend of Sleepy Hollow and Rip Van Winkle*. New York: Dover Publications, Inc., 1995. (in easy-to-read type)



On the Web

The following web sites have activities and information related to Washington Irving and *The Legend of Sleepy Hollow*.

Audio recording of the story:
www.scifi.com/set/playhouse/sleepy/

Upper Elementary Lesson Plan tied to National Standards
www.hudsonvalley.org/education/LessonPlans/Storytelling/storytelling.html

Smithsonian American Art Museum
http://americanart.si.edu/art_info/1001/2000/10/103100.html

Background on Washington Irving
www.hudsonvalley.org/education/Background/abt_irving/abt_irving.html



John Quidor, 1801–81, The Headless Horseman Pursuing Ichabod Crane, 1858, oil, Smithsonian American Art Museum

Play Synopsis:

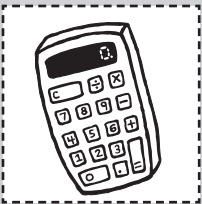
Based on the original story by Washington Irving, *The Legend of Sleepy Hollow* tells the story of Tarry Town, a place where strange things happen and the townsfolk seem entranced by spirits. Ichabod Crane, a well-educated teacher who comes to live in Tarry Town, meets a mysterious fate. Legend has it that he is the victim of the dreaded 'headless horseman' who allegedly haunts Sleepy Hollow.

Before his disappearance, Ichabod had been at a party at the home of Katrina Van Tassel, a young lady with whom Ichabod was much smitten. During the festivities, he was humiliated by Brom Van Brunt, Ichabod's egotistical rival. He is also frightened by tales of spirits and strange happenings in Tarry Town. He left the party wondering whether he had been the target of a cruel joke by all of the partygoers. After his disappearance, his horse was found grazing in a nearby pasture. His hat was found trampled on the path, and the slimy remains of a pumpkin were found nearby.

Whatever happened to Ichabod? No one knows for sure. Perhaps he left town. Perhaps Brom had something to do with his disappearance. Perhaps he was the victim of a cruel prank. Or perhaps a headless ghost spirited him away, as legend has it.

Ichabod's Classroom

Cut out and glue each item on the correct side of the line. Is it something that was used 'back then' during Ichabod's time, or do we use it today?



NOW

THEN

Easy as **ABC**

Here is an excerpt from Ichabod's "ABC" song from the classroom. Discuss the way rhyme is used in the song. As a class, finish the song using the rest of the letters of the alphabet. Then, assign each student a 'page' of the alphabet book to illustrate. When you are done, you will have your own original book!

A is an apple on the tree

B is a busy bumble bee

C is a cat on the window sill

D is a dainty daffodil

E is an egg that soon will hatch

F is a fisherman's daily catch

G is a goat that cries a bleat

H is a hog we raise for meat

Love in Tarry Town?

For class discussion: Who do you think deserved Katrina, Ichabod or Brom? Who do you think deserved Ichabod? Did Katrina, Gretchen, or Edith? List character traits (words that describe the characters) under their names. Choose who you think should have gotten married if the story had ended with a 'and they lived happily ever after.'

Ichabod

Brom

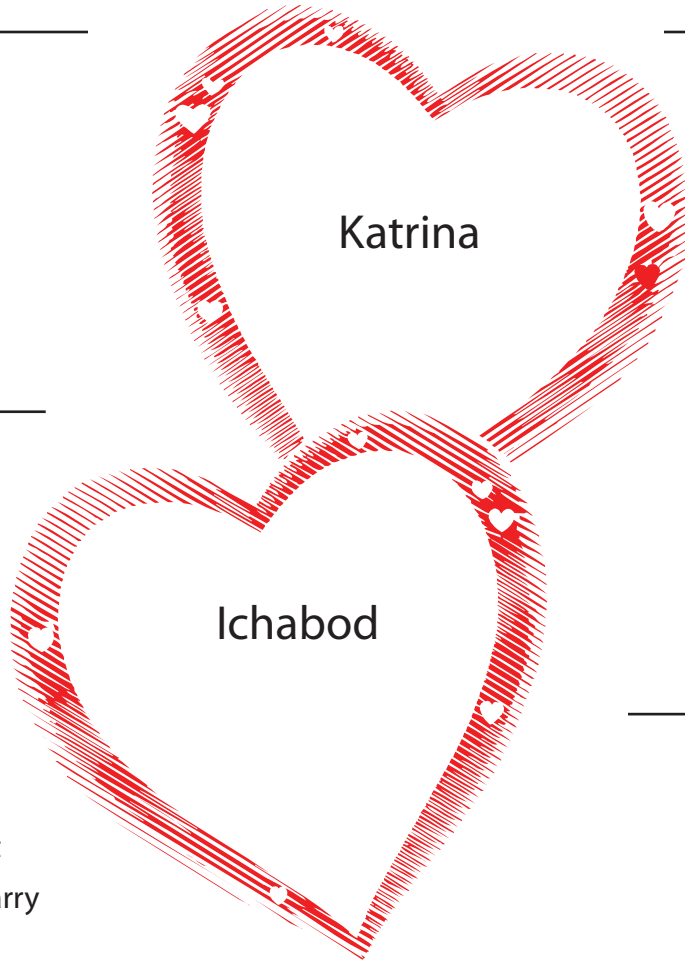
Katrina

Gretchen

Katrina

Ichabod

Edith



Did you want Katrina to marry Ichabod or

Brom? Ask your classmates who they would like Katrina to marry. Then chart the answers on a graph. Who had the most votes? Why?

These words tell about someone in the play. Can you match them to the correct name above?

skinny-legged

mean

singer

pretty

strong

smart

jealous

Legend Has It...


Did You Know?

The Legendary Headless Horseman

.....
For more than 200 years, the exciting story of Ichabod Crane and the headless horseman has thrilled readers of all ages.

The Sleepy Hollow legend was made popular by Washington Irving. However, the legend may be based on a German folk tale written by Karl Musaus (1735 - 1787). Musaus introduced the image of the headless horseman who has since been written about in numerous children's books, cartoons, television shows, videos, and puppet shows.

.....

 What other characters are legendary?

Can you think of three?

- 1.
- 2.
- 3.

Legend: A story that has been handed down from generation to generation and usually includes information about the past. Most cultures have legends.

Discussion:
Brainstorm different types of stories that might be legends (i.e., ghost stories, fables, family stories, or stories about the past).

What stories are most well known? (Some examples may include tall tales such as Paul Bunyan or fairy tales such as Cinderella).



Questions:
1. In what forms do we experience legends?
(For example, a book is one form).

2. Why do you think legends are important to a culture?
3. Do legends teach us anything about people or the past?

Read Aloud:
Choose a legend to read aloud to your class, such as *Rip Van Winkle* (also by Washington Irving) or *Johnny Appleseed*. Then, ask students to answer the following:

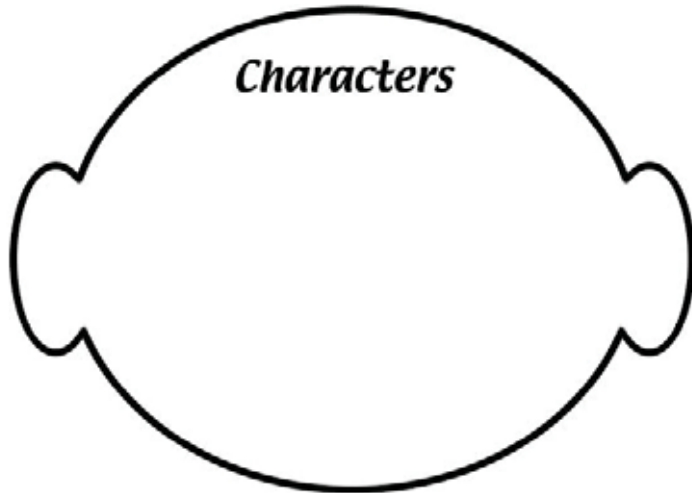
1. How does the legend make you feel?
2. What does the legend tell you about America?
3. Which characters in the story were most important? Most familiar?
4. What makes this story interesting to many people?

.....
Try This!
As legends are told and re-told, the stories sometimes change. Try this in class by playing "telephone." Have your teacher begin by whispering a short couple of sentences to a classmate. Continue whispering around the circle until each student has had a turn listening and "repeating" what the teacher said. Did the message stay the same, or did it change?
.....

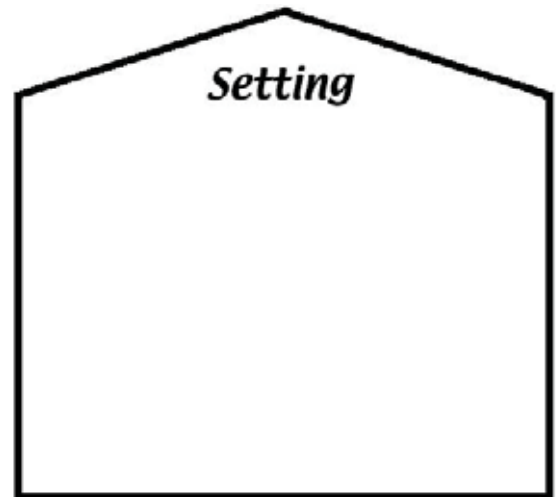
Mapping the Story of Sleepy Hollow

Use the organizer below to map out the storyline from the play. In a story like *The Legend of Sleepy Hollow*, is there a solution to the main problem? How does the lack of information at the end of the story make the story more interesting?

Characters



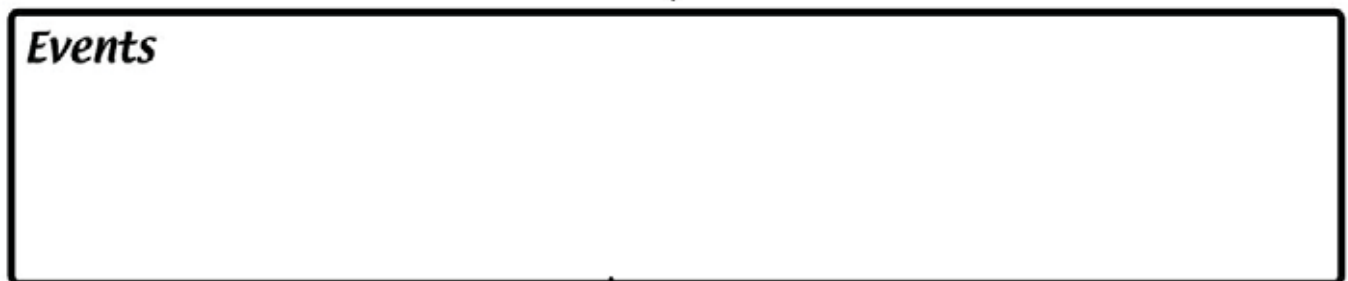
Setting



Problem



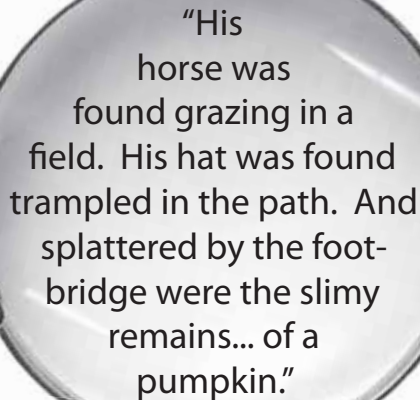
Events




Solution



A Mystery: Ichabod's Final Moment



"His horse was found grazing in a field. His hat was found trampled in the path. And splattered by the foot-bridge were the slimy remains... of a pumpkin."



"Whoever you are, you're scaring my horse! Brom? Is that you?... Ah! That's not Brom!"



Reading Resource:

Epitaph: An inscription on a tombstone in memory of the one buried there.

Try This:

What do you think Ichabod's grave stone would have said? Write an epitaph for Ichabod Crane.

Extend It:

Washington Irving is buried in Sleepy Hollow. What do you think his epitaph says? Research it and find out.



Think about what may have happened to Ichabod:

1. "Some suspect he was the victim of a cruel prank, and blame his disappearance on Brom Van Brunt."
2. "Some say he left on his own accord, too embarrassed to face his beloved Katrina."
3. "It would not surprise me if he had been spirited away by some ... headless ghost."

What is your conclusion about the fate of Ichabod? Why?



Easy Activity

Pretend you met the Headless Horseman. Think of five questions you would ask he to find out more about who he was.



Challenge

You are detective with the Tarry Town Police Department. One night on patrol you pull over the Headless Horseman and bring him in for questioning. Think of five questions you would ask him to help you find out what truly happened the night Ichabod Crane disappeared. Explain how these questions would help you get to the truth.



Extra Challenge

You are detective investigating the disappearance of Ichabod Crane. You are planning an interview with the Headless Horseman, and with Brom Van Brunt. What questions would you ask each of these suspects? Write the answers to your questions, from the perspectives of Brom and the Headless Horseman. What would they say?

About the Author



Portrait of Washington Irving, Esq., by Charles Turner. Smithsonian American Art Museum

Washington Irving was born April 3, 1783, in New York City. He was the youngest of a rich **merchant's** eleven children. In school he was an average student who enjoyed music, books, and art. Though he would practice law on Wall Street, work in his family's cutlery business, and even serve (later in life) as U.S. Minister to Spain, he loved books and writing. By the time he was 35 he **devoted** himself to his writing.

Much of Irving's writing was influenced by his travels. **Excursions** up the Hudson River were followed by a two-year stay in southern Europe. While there, Irving filled notebooks with his **impressions** of people. He wrote **satires** based upon those notes about people. He **published** his first book, *A History of New York*, in 1809, under his **pen name**, *Diedrich Knickerbocker*.

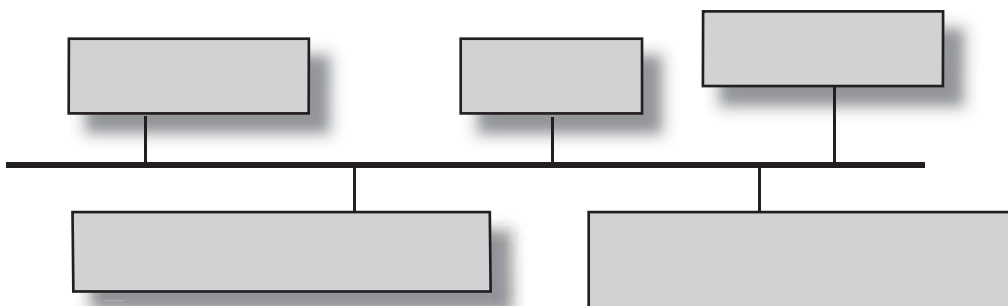
Other famous books included *The Sketch Book* (1819, which included *The Legend of Sleepy Hollow* and *Rip Van Winkle*), *Tales of a Traveler* (1824), and *The Alhambra* (1832).

Irving also wrote biographies of Oliver Goldsmith, Mahomet, and George Washington. Irving never married, being happy to spend his time at home with his brother and five nieces. Washington Irving died on November 28, 1859 in Irvington, New York. He was 76.



Questions to Consider:

1. Why do you think an author would use a pen name? If you were to choose a pen name, what would it be?
2. Do you think Irving ever met anyone like Brom? If he had, what impression do you think he'd have of a Brom-like person?
3. Irving lived from 1783 - 1859. America was a new nation. Technologies that we take for granted were unheard of in that time. In what ways do you think his story *The Legend of Sleepy Hollow* might have been different if it were written in the 21st century?
4. Using the information above, create a timeline of important events in Washington Irving's life. Add boxes if you need to.



Vocabulary

merchant: a businessman who sells goods

pen name: a name an author uses that is not his/her real name

publish: to print, make public, and distribute a book

excursion: a trip, adventure

satire: a type of writing that pokes fun at people or situations

devoted: to be loyal or faithful to something or someone

impression: an observation, thought, or idea about something



Challenge

Re-write Irving's *The Legend of Sleepy Hollow*, changing the setting from that of the 1700's to the 21st century.

If the story were re-written today, how would the characters change or stay the same? Are there still people around like Ichabod, or like Brom?



114 West Broad St.
Richmond, VA 23220
1.800.235.8687
www.theatreiv.org

Theatre IV Presents...
The Legend of Sleepy Hollow, by Paul Deiss.
Based upon the story
by Washington Irving.

Theatre IV...

Bruce C. Miller
Artistic Director

Philip J. Whiteway
Managing Director

Classroom Connections
Study Guide Written by
Heather Widener, MAT
Widener Consulting LLC

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"Text used with permission
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VA."

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10 Fascinating Facts about *The Legend of Sleepy Hollow and Washington Irving*

1. Washington Irving was born at the end of the Revolutionary War on April 3, 1783. He died on the eve of the Civil War, on November 28, 1859.

2. Irving's parents, Scottish-English immigrants, were great admirers of General George Washington, and named their son after their hero.



3. The fictional Sleepy Hollow is actually the lower Hudson Valley area near Tarrytown, N.Y.

4. The legend featured in the story is that of The Headless Horseman, the ghost of a soldier who lost his head to a cannon-ball during "some nameless battle" of the American Revolutionary War and who "rides forth to the scene of battle in nightly quest of his head."

5. "Brom" is short for Abraham.

6. With Irving's companion piece *Rip Van Winkle*, *The Legend of Sleepy Hollow* is the earliest American work of fiction to still be read widely today.

7. In 1842, American President Tyler appointed Irving Minister to Spain - a position we would now call ambassador. This meant he traveled throughout Europe as a diplomatic representative of the United States. (*I wonder if he told the other Ministers scary stories?*)

8. Sleepy Hollow is a village in Westchester County, New York, United States. Known as North Tarrytown from 1874 through 1997, it was officially renamed in March 1997. From the end of the American Revolution to incorporation in 1874, the hamlet was called Beekmantown.

9. Washington Irving is actually buried in Sleepy Hollow Cemetery.

10. *Knickerbocker* (from Irving's pen name) came to mean someone from New York. The basketball team, the New York Knicks (Knickerbockers) still use it today.



Information on Washington Irving and *The Legend of Sleepy Hollow* courtesy of Wikipedia and Historic Hudson Valley.

Behind the Scenes

It Takes a Team to Put on a Play!

Who's Who on the Theatre Team

Actors are the people who perform the story on stage. You see them every time you come to the theatre.

There are a lot of people on the Theater Team you never get to see. The team works hard to get a show ready for you. Here are a few:

The **Director** tells the actors where to move on the stage and oversees the work of everyone involved in the play.

The **Stage Manager** is responsible for calling lighting and sound cues and for supervising the technical crew.

The **Playwright** writes the musical or play. What they write tells the actors what to say on stage.

The **Prop Master** is in charge of the objects used by the actors on stage.

The **Costume Designer** plans the clothing the actors wear, called costumes. Costumes give clues about when and where a story takes place, and the characters who wear them.

The **Lighting Designers** plan the kinds of lights to show the setting and mood of each part of the story.

The **Set Designers** plan the scenery for the play.

In Front of the Stage: Did You Know?

You are an Important Part of the Theatre Team!

It wouldn't be a performance without you. Your part is to pretend with the actors that the action of the play is real. Part of this pretending includes accepting certain theatre ways called **theatre conventions**.

1. Actors sing songs that tell you about the story.
2. Actors talk to the audience.
3. The same actors may play many different characters.
4. Settings are suggested by flipping a panel on the set, and by props.

How to Play Your Part

Attending a play is different from watching television or going to the movies. The actors are right in front of you. You will have to watch and listen carefully to understand the story. The story is told through words, songs, actions, costumes, props, and set.

Remember

Watch with your eyes
Listen with your ears
Keep your mouth quiet
so everyone can hear
Clap with your hands
And laugh out loud
You're a member of the audience,
a jolly good crowd!



Our actors like to hear from their audience!

Write about or, send drawings of the performance to the address to the right.

THEATRE IV

114 W. Broad Street
Richmond, VA 23220
Toll Free (800) 235-8687
www.TheatreIV.org

Philip J. Whiteway
Managing Director

Bruce Miller
Artistic Director

Sleepy Hollow Activities: Before the Play

Pre-Performance Discussion Questions

1. Have you ever met a bully? What did they do or say that made them a bully? How did you react to this person? Have you ever been scared to do something because of a bully?
2. What expectations do you have for this live performance of Sleepy Hollow? How do you think the Headless Horseman will move around the stage without a head?
3. Can you name some of the important people and things that need to happen even before the play goes on stage? (director, costume designer, scene/set designer, prop designer/artist, crew, managers, ticket sellers)
4. How do you think the actors/characters will move on stage to make things seem real?
5. What do you expect the set to look like?
6. What objects might the actors use as props in the play?

Map Making Activity

Review the basic characteristics of a map (compass rose, keys, legends, etc.) After reading Washington Irving's The Legend of Sleepy Hollow and/or discussing the town of Sleepy Hollow, have the students create maps of the town. The students can even use pictures that they take or cut from magazines in order to create the maps. Then have the students write out directions from place to place in the town that they have created. Students can work in pairs to complete this activity and then share their maps with the class when they are completed.

Comparing Folk Tales

Split students into two groups. Assign each group a different folk tale or legend (other than The Legend of Sleepy Hollow). After each group is finished reading their story, show them how to make a T-chart (or provide a ready made handout) and ask them to compare and contrast the story with The Legend of Sleepy Hollow. (If you have not read Sleepy Hollow as a class, you should read the play synopsis in the Theatre IV study guide embedded in this resource guide.) The goal of this activity is to get students to start thinking about common traits that all folk tales and legends share. These traits include, but are not limited to: they are set in the past; contain certain moral elements; are referenced in modern culture; contain exaggerations and fantasy elements; make clear distinctions between good and evil. This is a good way to introduce a folk tale unit. After using this introduction, you may consider having students read local or foreign folk tales and legends.

Writing Activities

This activity will engage students in creative thinking/writing skills and will also enhance some thematic ideas of the play. These activities could be used for pre and/or post production activities.

Introduce students to the major themes of the play: folk tales, humor, differences and bullies. For pre-show activities allow students to use creative writing skills to write about the things that they think will happen during the play. Have the students write about what they already know about folk tales, humor in writing, proper behavior (pertaining to differences and bullying).

Post viewing writing activities will be more in depth and used to create discussions. Some prompts may be, having students write their own folk tales, using some of the humor displayed in the show to write their own funny stories, and having the students write stories about bullies and differences. Once the stories have been completed, allow the students to read them aloud and share some of their preparation/pre-writing ideas. As a class discuss the importance of everyone having their own differences, appropriately using humor in writing, and how to handle bullies and the situations that may occur.

Allowing students to write their own folk tales could give the teacher a number of opportunities to engage students in discussion. These discussion could also be used as a bridge for a social studies unit because of the regional and historical aspects of folk tales. The arts may be used to create art projects to complement their stories. These writing activities could be as brief or open ended as the teacher sees fit.

Sleepy Hollow Activities: After the Play

Post Performance Discussion Questions

1. How are Ichabod Crane and Brom Bones the same? How are they different? Why do you think Katrina liked both of them?
2. What differences are there between Ichabod's school and yours? Are there major differences, or are the differences small?
3. How would you describe the town of Sleepy Hollow? In what ways is it different or similar to the town or city that you live in?
4. Do you think Ichabod was right to have run away, why or why not?
5. Do you think Washington Irving was ever bullied like Ichabod?
6. What did the actors do individually and as a group to make the play as realistic for the audience as possible?
7. What did you notice about scenery and props that made the play special?

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, 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.



Young Auditorium
Horizons School Matinee Series
930 W. Main Street
Whitewater, WI 53190

Dear Horizons:

My name is _____

I attend _____ School in _____ (city or town).

I just saw _____ (name of show).

I liked the performance because

My favorite part was when

One question that I have is

Signed

Wisconsin Academic Standards

Language Arts

A.4.2 Read, interpret, and critically analyze literature

B.4.1 Create or produce writing to communicate with different audiences for a variety of purposes

C.4.2 Listen to and comprehend oral communications

C.4.3 Participate effectively in discussion

Theatre Education

A.4.1 Attend a live theatrical performance and be able to analyze, evaluate, and create personal meaning from the experience through small group discussion



Theatre Vocabulary A-Z

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

Actor: Someone who performs a role on stage

Applause: To show approval by clapping the hands

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

Audience: Spectators that listen to or watch a performance

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

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

Blackout: A fast shutdown of lights to darkness

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

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

Cast: The group of actors or performers in a show

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

Choreographer: A person who arranges dances or other movements

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

Costumes: Clothes worn by the actors on stage

Crew: People that perform the technical tasks for a show

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

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

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

Director: Person who guides the making of a show

Downstage: The part of the stage nearest to the audience

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Proscenium: The frame separating the stage from the audience

Rehearsal: A practice session in preparation for a public performance

Script: The text of a musical or play

Set: The complete stage setting for a scene or act

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

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

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

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

Theatre: A building or area for dramatic performances

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

Upstage: The part of the stage furthest from the audience

Usher: A person who guides audience members to their seats

Wardrobe: The general name for the costume department

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

A Lesson in Theatre Etiquette

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

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

Courtesy Counts

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

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

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

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

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

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

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

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

FOR YOUR INFORMATION

(teachers & chaperones)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Policies

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

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

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

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

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

UW-Whitewater/ Young Auditorium
930 W. Main Street
Whitewater, WI 53190
262-472-4444 (main office)
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NATIONAL
ENDOWMENT
FOR THE ARTS

A great nation
deserves great art.



The Dorothy Remp Elmer
Children's Arts Outreach Endowment