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Part I: The Play

THE CHARACTERS

Fern Arable, a young girl
Mr. Arable, her father
Mrs. Arable, her mother
Avery Arable, her brother
Wilbur, a pig
Homer Zuckerman, Fern’s uncle
Edith Zuckerman, Fern’s aunt
Lurvy, a hired hand
Templeton, a rat

Goose, a farm animal
Gander, a farm animal
Sheep, a farm animal
Charlotte, a spider
Carter, chief reporter for the Weekly Chronicle
Uncle, a large pig
1st & 2nd Spectator, people at the County Fair
Fair President, County Fair President
Spider #1, #2 and #3, baby spiders

TIME: The Present and the Past
PLACE: The Arables’ Farm; the Zuckerman Barn; the County Fair

THE STORY

Wilbur is a newborn piglet. He may be the runt, but he has a BIG problem: how to avoid winding up on the butcher’s block. Enter eight-year-old Fern Arable, who loves this funny-looking little fellow more than anything else in the world and can’t bear the thought of losing him—or even worse, having him fried up crisp for breakfast one morning.

So Fern decides to rescue Wilbur by selling him to her Uncle Homer for six dollars. Wilbur’s new home in Zuckerman’s barn is nice enough, but he’s homesick and lonely until he meets a beautiful gray spider named Charlotte, who wants to be his friend. When they learn that Wilbur is about to be slaughtered, Charlotte springs into action by weaving a series of miraculous words into her silky web.

Charlotte’s astonishing feat transforms Wilbur into a TERRIFIC, RADIANT and HUMBLE pig whose newfound fame ensures that he will live out the rest of his days in the safety and comfort of his cozy old barn. But Charlotte’s own days are dwindling; she dies knowing that her life may have been short, but it was meaningful. In memory of his loyal and loving friend, Wilbur safeguards Charlotte’s egg sac—her magnum opus—until 514 baby spiders emerge in the spring and the cycle of life on Zuckerman’s farm begins anew.
E.B. WHITE’S INSPIRATION FOR CHARLOTTE’S WEB

In 1939, author E. B. White moved his family from Manhattan to Maine, where he first encountered the barnyard animals he would later personify to perfection in Charlotte’s Web. White wrote the story to help explain the harsh duality of life and death on a farm. “The tragedy of animal death by murder, which always haunts a farm, haunted me, and I guess I was trying to write my way out of the dilemma in the story of Charlotte, and with her able assistance.” White’s attempt to make peace with what he believed was a betrayal of the animal by the human resulted in the creation of an enduring classic work that was named by the Children’s Literature Association as one of the best American children’s books of the past 200 years.

MEET THE AUTHOR

E. B. White, the author of such beloved children’s classics as Charlotte’s Web, Stuart Little and The Trumpet of the Swan, was born in Mount Vernon, New York on July 11, 1899. White had two brothers and three sisters, and his father was a piano manufacturer. He graduated from Cornell University in 1921 and, five or six years later, joined the staff of The New Yorker magazine. White authored more than 17 books of prose and poetry and was elected to the American Academy of Arts and Letters in 1973. In addition to writing children’s books, White wrote books for adults, as well as writing poems and essays, and drawing sketches for The New Yorker magazine. Some of his other books include: One Man’s Meat, The Second Tree from the Corner, Letters of E. B. White, The Essays of E. B. White and Poems and Sketches of E. B. White.

Funnily enough for such a famous writer, he always said that he found writing difficult and bad for one’s disposition, but he kept at it!

White received countless awards, including the 1971 National Medal for Literature and the Laura Ingalls Wilder Medal, which commended him for making “a substantial and lasting contribution to literature for children.”

Source: http://www.scholastic.com/teachers/contributor/e-b-white
A LETTER FROM E.B. WHITE

Where did the ideas for Charlotte’s Web and Stuart Little come from? Why did E. B. White choose to write about a pig? Did his stories really happen? Read the answers in this letter, which be wrote to all kids everywhere.

Dear Reader:

I receive many letters from children and can’t answer them all—there wouldn’t be time enough in a day. That is why I am sending you this printed reply to your letter. I’ll try to answer some of the questions that are commonly asked.

Where did I get the idea for Stuart Little and for Charlotte’s Web? Well, many years ago I went to bed one night in a railway sleeping car, and during the night I dreamed about a tiny boy who acted rather like a mouse. That’s how the story of Stuart Little got started.

As for Charlotte’s Web, I like animals and my barn is a very pleasant place to be, at all hours. One day when I was on my way to feed the pig, I began feeling sorry for the pig because, like most pigs, he was doomed to die. This made me sad. So I started thinking of ways to save a pig’s life. I had been watching a big grey spider at her work and was impressed by how clever she was at weaving. Gradually I worked the spider into the story that you know, a story of friendship and salvation on a farm. Three years after I started writing it, it was published. (I am not a fast worker, as you can see.)

Sometimes I’m asked how old I was when I started to write, and what made me want to write. I started early—as soon as I could spell. In fact, I can’t remember any time in my life when I wasn’t busy writing. I don’t know what caused me to do it, or why I enjoyed it, but I think children often find pleasure and satisfaction in trying to set their thoughts down on paper, either in words or in pictures. I was no good at drawing, so I used words instead. As I grew older, I found that writing can be a way of earning a living.

Some of my readers want me to visit their school. Some want me to send a picture, or an autograph, or a book. And some ask questions about my family and my animals and my pets. Much as I’d like to, I can’t go visiting. I can’t send books, either—you can find them in a bookstore or a library. Many children assume that a writer owns (or even makes) his own books. This is not true—books are made by the publisher. If a writer wants a copy, he must buy it. That’s why I can’t send books. And I do not send autographs—I leave that to the movie stars. I live most of the year in the country, in New England. From our windows we can look out at the sea and the mountains. I live near my married son and three grandchildren.

Are my stories true, you ask? No, they are imaginary tales, containing fantastic characters and events. In real life, a family doesn’t have a child who looks like a mouse; in real life, a spider doesn’t spin words in her web. In real life, a swan doesn’t blow a trumpet. But real life is only one kind of life—there is also the life of the imagination. And although my stories are imaginary, I like to think that there is some truth in them, too—truth about the way people and animals feel and think and act.

Yours sincerely,

E.B. White
When Mr. Arable returned to the house half an hour later, he carried a carton under his arm. Fern was upstairs changing her sneakers. The kitchen table was set for breakfast, and the room smelled of coffee, bacon, damp plaster, and wood smoke from the stove.

“Put it on her chair!” said Mrs. Arable. Mr. Arable set the carton down at Fern’s place. Then he walked to the sink and washed his hands and dried them on the roller towel.

Fern came slowly down the stairs. Her eyes were red from crying. As she approached her chair, the carton wobbled, and there was a scratching noise. Fern looked at her father. Then she lifted the lid of the carton. There, inside, looking up at her, was the newborn pig. It was a white one. The morning light shone through its ears, turning them pink.

“He’s yours,” said Mr. Arable. “Saved from an untimely death. And may the good Lord forgive me for this foolishness.”

Fern couldn’t take her eyes off the tiny pig. “Oh,” she whispered. “Oh, look at him! He’s absolutely perfect.”

She closed the carton carefully. First she kissed her father, then she kissed her mother. Then she opened the lid again, lifted the pig out, and held it against her cheek.

At this moment her brother Avery came into the room. Avery was ten. He was heavily armed — an air rifle in one hand, a wooden dagger in the other.

“What’s that?” he demanded. “What’s Fern got?”

“She’s got a guest for breakfast,” said Mrs. Arable. “Wash your hands and face, Avery!”

“Let’s see it!” said Avery, setting his gun down. “You call that miserable thing a pig? That’s a fine specimen of a pig — it’s no bigger than a white rat.”

“Wash up and eat your breakfast, Avery!” said his mother. “The school bus will be along in half an hour.”

“Can I have a pig, too, Pop?” asked Avery.

“No, I only distribute pigs to early risers,” said Mr. Arable. “Fern was up at daylight, trying to rid the world of injustice. As a result, she now has a pig. A small one, to be sure, but nevertheless a pig. It just shows what can happen if a person gets out of bed promptly. Let’s eat!”

But Fern couldn’t eat until her pig had a drink of milk. Mrs. Arable found a baby’s nursing bottle and a rubber nipple. She poured warm milk into the bottle, fitted the nipple over the top, and handed it to Fern. “Give him his breakfast!” she said.

A minute later, Fern was seated on the floor in the corner of the kitchen with her infant between her knees, teaching it to suck from the bottle. The pig, although tiny, had a good appetite and caught on quickly.

The school bus honked from the road.

“Run!” commanded Mrs. Arable, taking the pig from Fern and slipping a doughnut into her hand. Avery grabbed his gun and another doughnut.

The children ran out to the road and climbed into the bus. Fern took no notice of the others in the bus. She just sat and stared out the window, thinking what a blissful world it was and how lucky she was to have entire charge of a pig. By the time the bus reached school, Fern had named her pet, selecting the most beautiful name she could think of.

“Its name is Wilbur,” she whispered to herself. She was still thinking about the pig when the teacher said: “Fern, what is the capital of Pennsylvania?”

Part II: Classroom Activities

BEFORE THE SHOW

These introductory exercises are designed to prepare students for their visit to SCR. Try to complete as many as possible before seeing the production. The more they learn about what they’re going to see, the more benefit they are sure to derive from the experience.

1. Introduce E. B. White’s novel *Charlotte’s Web* to the class by either reading aloud, or asking students to read aloud.

2. Ask students to:
   a. Identify the main events of the plot, their causes, and their effects on future actions.
   b. Discuss the traits of major characters, their motivations and contributions to the dramatic action.
   c. Identify speakers or narrators.
   d. Talk about the story’s underlying theme(s) or message.

3. Discuss the differences between realism and fantasy. Could any of these events really happen?

   Ask students to name other types of fantasy writing, such as fairy tales, legends, fables, and myths. Have them talk about what they like and dislike about this literary genre, identifying universal themes, character types, and actions.

4. Allow students to retell or dramatize this story by employing different vocal tones and attitudes to explore multiple possibilities in a live performance. (What will Wilbur and Charlotte sound like? How will they and the farm animals move? How might this differ from the human characters in the story?)

5. Examine the differences between fiction and drama.

Explore what it means to “adapt” literature from one form to another, specifically from fiction to drama. Discuss various ways that the content of books might have to change in order to be suitable for staging, using information in the book as well as prior knowledge of the conventions of live theatre.

6. Ask students to make predictions about the play they’re going to see based upon their knowledge of the source text and its film adaptations, as well as other works by E. B. White they may have read or seen on film. For example, not every character in the book appears in the play.

   Which ones do you expect to see onstage?

   How do you imagine Zuckerman’s farm and the County Fair will be recreated onstage?

   What will the animals look like? How do you imagine the scenery, costumes and props? Will there be music? If so, how will it sound?

7. Listen for these vocabulary words in the play:

   runt, weakling, injustice, slops, surroundings, resident, charitable, commotion, trifle, glutton, goslings, sulphur, salutations, restore, brutal, bloodthirsty, game, anesthetic, unremitting, dud, conspiracy, hysterics, exhausting, miracle, racket, satisfying, radiant, guarantee, competition, personality, confident, humble, schemer, acute, hankering, distinguished, mysteriously, supernatural, trough, deserted, rafters, medal, rightfully, dedicate

8. FROM THE BOOK: “It is not often that someone comes along who is a true friend and a good writer.” What does this sentence mean to you?

9. *Charlotte’s Web* is set on two farms. Discuss farms and farm life with students, especially ways in which a child’s life on a farm would be very different from living in a house or apartment.
WORDS, WORDS, WORDS!

Match these words with their definition and then listen for them during the performance.

1. ____ Runt 1. a male goose
2. ____ Weakling 2. a greeting
3. ____ Injustice 3. unfair treatment or a situation in which the rights of a person are ignored
4. ____ Salutations 4. an organ of a spider for producing threads of silk
5. ____ Gander 5. a decorative piece of cloth that is given to the winner in a contest or competition
6. ____ Spinnerets 6. an animal that is smaller than average
7. ____ Terrific 7. a person who is involved in making a secret or underhanded plan
8. ____ Blue Ribbon 8. sending out light; shining or glowing brightly
9. ____ Schemer 9. a person or animal that is physically weak and frail
10. ____ Radiant 10. food fed to animals
11. ____ Slops 11. extremely good

Answers: 1. f; 2. i; 3. c; 4. b; 5. a; 6. d; 7. k; 8. e; 9. g; 10. h; 11. j

CHARLOTTE’S WEB: A WORD SEARCH

Find the following words in the word search.

1. Humble
2. Rat
3. Pig
4. Slop
5. Radiant
6. Dud
7. Runt
8. Spider
9. Terrific
10. Fern
WHAT TYPE OF SPIDER IS CHARLOTTE?

She gives us a clue when she tells us her name: **Charlotte A. Cavatica**.

Let’s break that down:

The middle initial—A—stands for Charlotte’s middle name: Aranea. That comes from Latin, since Araneae is the scientific name for spiders who, among other things, weave orb-webs.

Cavatica—Charlotte’s last name—comes from the Latin word cavus (which means a pit, hole or hollow). Spiders such as Charlotte, in other words, prefer to spend their lives in shady places - like one might find in a barn.

At the time E.B. White was working on his book (including the year 1951), Aranea Cavatica was actually the scientific term for barn spiders who mostly live in the area of northern New England and southeastern Canada.

Today, spiders like Charlotte are known as Araneus Cavaticus.

“THE SPIDER’S WEB” BY E.B. WHITE

The spider, dropping down from twig,
Unfolds a plan of her devising,
A thin premeditated rig
To use in rising.
And all that journey down through space,
In cool descent and loyal hearted,
She spins a ladder to the place
From where she started.
Thus I, gone forth as spiders do
In spider’s web a truth discerning,
Attach one silken thread to you
For my returning.
Although not high-profile or glamorous, agriculture is an important industry in Orange county; it contributes more than $300 million annually to our local economy. In addition, the farmers of Orange County maintain tracts of open space, plant trees and crops that help improve air quality; provide a sumptuous harvest of locally grown products and help preserve pockets of tranquility that serve as reminders of our simpler farming past. (It might surprise you to learn that there are still working lima bean and strawberry fields within walking distance to South Coast Repertory!)

Agricultural education, through the Leadership Program of the Orange County Farm Bureau, works with farming partners to provide working classrooms for high school and college students. The Centennial Farm, a four-acre working farm located on the grounds of the OC Fair in Costa Mesa, was created to educate visitors about our region’s agricultural heritage by providing guided tours and demonstrations for local residents and school groups. Centennial Farm is home to fruit and vegetable gardens, livestock and Millennium Barn, where youngsters can view pigs, peacocks, cows, honey bees and more.

Although Centennial Farm is closed during the run of the OC Fair (July-August), there are lots of other opportunities during the year to get up-close-and-personal with farm animals at various agricultural exhibits and contests.

Next year—April 24-25, 2014—the Fair Imaginology (the re-imagined Youth Expo), will feature free family friendly exhibits and hands-on activities for all ages at the OC Fair & Event Center in Costa Mesa.

For more on this event: http://www.ocfair.com/steam/2014/index.php

Find out more about the OC Fair and Centennial Farm www.ocfair.com

More information on farms in Orange County:

http://www.tanakafarms.com/
http://www.southcoastfarms.com/
http://www.ocproduce.com/
AFTER THE SHOW

QUESTIONS FOR DISCUSSION

1. Discuss ways in which the play differed from students’ predictions, paying special attention to the differences between the book, stage and film versions.

2. Ask students to use the vocabulary of theatre (see Part IV of this guide) to describe the performance.
   a. How did the actors look (costumes, makeup, movement)?
   b. How did the actors prepare to play the animal roles?
   c. How did the stage look (scenery, lighting, props)?
   d. How did the play sound (music, singing, special effects)?

3. What does Fern learn about life and caring for animals from saving Wilbur as a runt?

4. What do Wilbur and Charlotte learn from each other about friendship?

5. Talk to the students about adapting the book for the stage. Which plot points did they recognize from the book? Were there any plot points or characters they missed? How different was the stage play from what they read and imagined?

ACTIVITIES

1. Give students an opportunity to create their own variations of the play:
   a. Tell the story from the point of view of another character.
   b. Choose another ending by rewriting the last scene.
   c. Add a brand new character and see what happens.
   d. Imagine a continuation: what happens after the last scene?

2. Ask students to recall the words that Charlotte wove into her web, and the order in which they appeared. Discuss the reasons why she might have chosen each word. Have students select other words to describe Charlotte, Templeton, Fern, and the other characters.

3. Story circle—One person begins a story featuring Fern from Charlotte’s Web and a character from another book by E. B. White, such as Stuart Little or The Trumpet of the Swan. The first person stops after a few sentences. The next person picks up the story and continues it, then stops. Next person adds to it and so on until the tale comes to a resolution. A title can be provided to guide the exercise.

4. Dramatize original stories featuring other characters from the animal kingdom. Personify the objects by giving them names and human characteristics, à la E. B. White. Plan and present to the class as dramatic interpretations.

5. Ask students to come up with definitions for the vocabulary words listed in Question #8 on the previous page. Have students locate each of the words in White’s book in order to discover how context offers clues to their meaning.

6. Have students imagine that they are reporters interviewing one of the human characters in the play about the amazing happenings on Zuckerman’s farm and at the County Fair. Write and present orally to the class a brief newspaper article containing descriptions of concrete sensory details to present and support their impressions of people, places, things or experiences.

LETTERS OF THANKS

Write letters of thanks to SCR describing the most memorable aspects of attending a performance of Charlotte’s Web, and what they enjoyed most about their visit to SCR.
Part III: At The Theatre

WELCOME TO THE ARGYROS

The 336-seat Julianne Argyros Stage is the newest theatre space at SCR. It opened in 2002 with a huge celebration and we are delighted that thousands of Orange County school children fill this state-of-the-art facility each season to enjoy our Theatre for Young Audiences productions. The Argyros is a proscenium theatre designed to provide audiences a feeling of intimacy, with no seat more than 39 feet from the stage.

THEATRE ETIQUETTE

Theatre is an art form that depends on both the artists and the audience. A performance is influenced by an audience, just as an audience is influenced by a performance. The artists and staff of South Coast Repertory are creating a special new world for you to visit. When you walk into the theatre, you will feel that behind the curtain lies the secret of that new world which is about to come to life before your eyes. Sometimes it’s so exciting, you can barely hold still. But remember that once the play begins, you have a very important job to do. Everybody in the theatre is a part of the play. You are connected to all the other people in the audience, as well as to the actors on the stage. Remember, you’re all in the same room. They can SEE you, HEAR you, and FEEL you, just as you can SEE, HEAR, and FEEL them. Your attention, involvement, responses, and imagination are a real part of each and every performance. The play can actually be made better because of you!

STUDENT TIPS FOR THEATRE TRIPS

- Make yourself comfortable while keeping movement to a minimum.
- Do not stand up, walk around, or put your feet on the seat in front of you.
- Absolutely no chewing gum, eating or drinking in the building.
- No backpacks, cameras, or electronic devices are permitted in the theatre.
- Feel free to talk quietly in your seats before the show.
- Show your appreciation by clapping for the actors at the end of the play.
- After the lights come back up, wait for the ushers to escort your group out of the theatre.

PROGRAMS

Everyone who attends a Theatre for Young Audiences performance at SCR receives a program, also called a playbill. Patrons at weekend public performances receive their programs from the ushers upon entering the theatre. At the conclusion of each weekday matinee, teachers will be given programs for their students which can be distributed back in the classroom. In addition to the customary information about the play and the players, the program contains features and activities that students will have fun working on after the show, either in class or at home on their own.
Part IV: Education Station

Here are some of the California state standards that apply to attending this performance of *Charlotte’s Web* and doing the activities in this study guide.

FROM VISUAL AND PERFORMING ARTS:

**Theatre Content Standards for Grade Four**

For other grades, see http://www.cde.ca.gov/be/st/ss/thmain.asp

1.0 **ARTISTIC PERCEPTION**

Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Theatre

Students observe their environment and respond, using the elements of theatre. They also observe formal and informal works of theatre, film/video, and electronic media and respond, using the vocabulary of theatre.

**Development of the Vocabulary of Theatre**

1.1 Use the vocabulary of theatre, such as plot, conflict, climax, resolution, tone, objectives, motivation, and stock characters, to describe theatrical experiences.

**Comprehension and Analysis of the Elements of Theatre**

1.2 Identify a character’s objectives and motivations to explain that character’s behavior.

1.3 Demonstrate how voice (diction, pace, and volume) may be used to explore multiple possibilities for a live reading. Examples: I want you to go. I want you to go. I want you to go.

2.0 **CREATIVE EXPRESSION**

Creating, Performing, and Participating in Theatre

Students apply processes and skills in acting, directing, designing, and script writing to create formal and informal theatre, film/videos, and electronic media productions and to perform in them.

**Development of Theatrical Skills**

2.1 Demonstrate the emotional traits of a character through gesture and action.

**Creation/Invention in Theatre**

2.2 Retell or improvise stories from classroom literature in a variety of tones (gossipy, sorrowful, comic, frightened, joyful, sarcastic).

2.3 Design or create costumes, props, makeup, or masks to communicate a character in formal or informal performances.

3.0 **HISTORICAL AND CULTURAL CONTEXT**

Understanding the Historical Contributions and Cultural Dimensions of Theatre

Students analyze the role and development of theatre, film/video, and electronic media in past and present cultures throughout the world, noting diversity as it relates to theatre.
Role and Cultural Significance of Theatre

3.1 Identify theatrical or storytelling traditions in the cultures of ethnic groups throughout the history of California.

History of Theatre

3.2 Recognize key developments in the entertainment industry in California, such as the introduction of silent movies, animation, radio and television broadcasting, and interactive video.

4.0 AESTHETIC VALUING

Responding to, Analyzing, and Critiquing Theatrical Experiences

Students critique and derive meaning from works of theatre, film/video, electronic media, and theatrical artists on the basis of aesthetic qualities.

Critical Assessment of Theatre

4.1 Develop and apply appropriate criteria or rubrics for critiquing performances as to characterization, diction, pacing, gesture, and movement.

4.2 Compare and contrast the impact on the audience of theatre, film, television, radio, and other media.

Derivation of Meaning from Works of Theatre

4.3 Describe students responses to a work of theatre and explain what the scriptwriter did to elicit those responses.

5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS

Connecting and Applying What Is Learned in Theatre, Film/Video, and Electronic Media to Other Art Forms and Subject Areas and to Careers

Students apply what they learn in theatre, film/video, and electronic media across subject areas. They develop competencies and creative skills in problem solving, communication, and time management that contribute to lifelong learning and career skills. They also learn about careers in and related to theatre.

Connections and Applications

5.1 Dramatize events in California history.

5.2 Use improvisation and dramatization to explore concepts in other content areas.

Careers and Career-Related Skills

5.3 Exhibit team identity and commitment to purpose when participating in theatrical experiences.
BASIC THEATRE VOCABULARY

**Acting** The process by which an individual interprets and performs the role of an imagined character.

**Action** The core of a theatre piece; the sense of forward movement created by the sequence of events and the physical and psychological motivations of characters.

**Ad-Lib** To improvise stage business or dialogue; to make it up as you go along.

**Apron** The area of the stage that extends toward the audience, in front of the main curtain.

**Backstage** The space behind the acting area, unseen by the audience.

**Balcony** An upper floor of seats projecting out over the main seating area of a theatre.

**Blocking** The movement and stage business, designed by the director and performed by the actors.

**Boxes** Seats separated from the main seating area located on the upper level near the stage.

**Box Office** A windowed space at the front of the theatre building where tickets are sold.

**Business** Any action performed on stage.

**Character** The role played by an actor as she or he assumes another’s identity.

**Choreography** The art of creating and arranging dances onstage.

**Conflict** The problem or incident that creates the action and is resolved by the end of the play.

**Costume** The carefully selected or specially designed clothing worn by the actors.

**Cross** The actor’s movement from one stage location to another.

**Cue** The last words or action of an actor immediately preceding the lines or business of another actor.

**Dialogue** The stage conversation between characters.

**Diction** The clarity with which words are pronounced.

**Director** The person who oversees the entire process of staging a theatrical production.

**Downstage** The part of the stage closest to the audience. At one time stages were raked, or sloped, with the lower (“down”) part closest to the audience, and the higher (“up”) part further away.

**Ensemble** A cast of actors working together effectively to present a theatrical performance.

**Flats** Canvas or wood-covered frames that are used for the walls of a stage setting.

**Green Room** A room near the stage where actors await entrance cues and receive guests. The room’s name comes from Elizabethan times, when actors waited on a real “green” (or patch of grass).

**Improvisation** The spontaneous use of movement and speech, made up by an actor to create a character.

**Lobby** The public waiting area outside the theatre space.

**Mezzanine** Lower level seating area beneath the balcony overhang.

**Monologue** A solo speech during which the character reveals personal thoughts.
**Narrator** A character who tells the story of the play directly to the audience.

**Orchestra** Lower level seating area immediately in front of the stage.

**“Places”** Direction given by the Stage Manager for actors to be in position before each act begins.

**Plot** The “what happens” in a story: beginning (the setting, characters, and problem); middle (how the characters work to solve the problem); and the ending (resolution of the problem).

**Project** To speak loudly so the entire audience can hear you.

**Props** All the stage furnishings, including furniture, that are physically used by the actors.

**Proscenium Stage** A traditional theatre with the audience seated in front of a proscenium arch framing the stage. SCR’s Argyros Stage is a proscenium stage.

**Run** Length of time the play will be presented (i.e. two weeks, two months, two years).

**Script** The text of the play, including dialogue and stage directions, all written by the playwright.

**Set** All of the scenery that makes up the physical environment of the world of the play.

**Stagecraft** The knowledge and skills required to create the physical aspects of a production; i.e., scenery, lighting, costumes, props and recorded sound and music.

**Stage Left** That part of the stage to the actor’s left when the actor faces the audience.

**Stage Manager** The person who supervises the physical production of a play and who is in charge of the stage during the performance.

**Stage Right** That part of the stage to the actor’s right when the actor faces the audience.

**Strike** Dismantling the set, costumes and props at the end of the run of a show.

**Theme** The central thought, idea, or significance of the action of a play.

**Upstage** The area of the stage farthest way from the audience and nearest to the back wall.
PART V: Resources

CHARLOTTE’S WEB - OTHER ADAPTATIONS:

Charlotte’s Web (1973 film): The book was adapted into an animated feature in 1973 with a song score by the Sherman Brothers (who also wrote the music for Mary Poppins).

Charlotte’s Web 2: Wilbur’s Great Adventure: This is the sequel to the 1973 film, released direct-to-video.


Charlotte’s Web (video game): A video game of the 2006 film was released in 2006 for the Game Boy Advance, Nintendo DS, PlayStation 2 and PC.

CHARLOTTE’S WEB - MORE RESOURCES FOR TEACHERS:


RESOURCES - MORE FUN LINKS:

Fun on the Farm:
Visit: http://www.visitcalifornia.com/Articles/16-Ways-to-Have-Fun-on-the-Farm/
Jokes: http://www.enchantedlearning.com/jokes/topics/farm.shtml

About spiders:
http://nature.berkeley.edu/~callobius/cbcsstuff/common_spiders/big_spi_quilt.html
World’s largest: http://video.nationalgeographic.com/video/tarantula_goliath

About the County Fair:
How to eat healthy at the Fair: http://www.ihcbesthealth.com/articles/10-tips-for-healthier-eating-at-the-state-fair/
Templeton after the Fair (from the 1973 movie): http://www.youtube.com/watch?v=8A0l-eBK9KF