



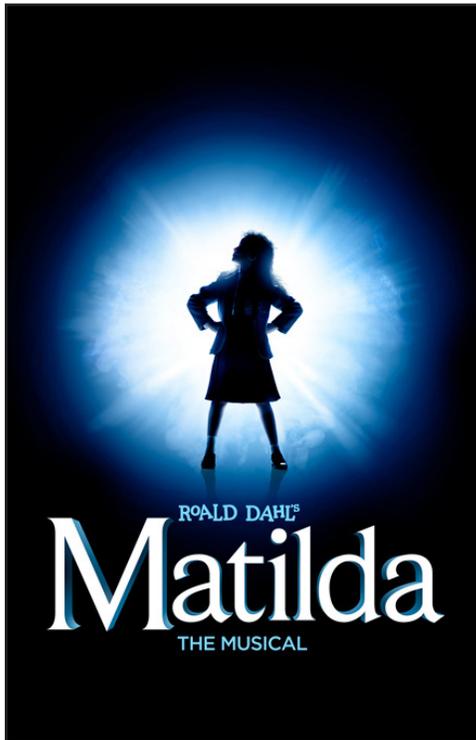
Resource Guide | for Educators and Audiences

We include information about our production along with creative activities to make connections both before and after the show. For educators, all activities are aligned to the Common Core Standards and North Carolina Essential Standards. Look for the symbol below throughout the guide.



NCES-TheaArts.(K-5).TA.A.1: Analyze literary texts and performances. NCES-TheaArts.(K-5).TA.A.1.1: Recall the basic parts of a story, such as characters, setting, and events.

Mainstage production
ages 6 and older



Adapted from the book by Roald Dahl

Book by Dennis Kelly
Music & Lyrics by Tim Minchin
Orchestrations and Additional
Music by Chris Nightingale

Director
Adam Burke

Music Director
Drina Keen

Choreographer
Ron Chisolm

Themes explored
bullying, imagination, freedom
vs. confinement, perseverance

Article excerpts: Tim Minchin

This article originally appeared in The Sydney Morning Herald on May 22, 2015. Tim Minchin explains how he came to write the music and lyrics for the show. Click on the title to read the full article: [Tim Minchin: I'm bringing Matilda the Musical home.](#)

Skipping forward: towards the end of 2008, I got an email from my UK manager asking me if I'd like to meet with the Royal Shakespeare Company about "a potential project". Things had changed significantly for me in the intervening eight years ... I had become known – much to my surprise – as a comedian, and as far as I was concerned, things couldn't have been going better.

So I had become accustomed to "so-and-so wants to meet about a potential project" emails. But I was not so blasé as to shrug off an approach from the RSC. They are, after all, the bloody RSC. They have the word "Royal" in their title. And "Shakespeare", for Pete's sake.

* * *

So it was with Willy on the mind that, at the appointed time on the chosen day, I wandered through Soho to the Royal Shakespeare Company's London offices on Earlham Street, to meet a guy called Matthew Warchus. I'd been too lazy to Google him, so I didn't know he was a Tony and Olivier award-winning theatre director; I didn't know he was massively respected; I didn't know he was slightly feared.

He said, "The RSC wants to turn Matilda into a musical. Dennis Kelly has written the script and I'm directing. We are considering several composers and lyricists."

* * *

I wrote most of the songs for Matilda in a blurry seven-week period, wedged between an Australian tour and the birth of my son, Caspar, in the middle of 2009. I didn't at the time know whether the songs were any good ... I still don't, really. To be honest, I didn't feel qualified to be working on the adaptation of such a well-loved text, and I was very aware of the massive gap in theatremaking experience between the rest of the creative team and me.

But there was something I felt pretty secure about: I knew I didn't have to worry about Dahl. I wasn't compelled to go back and read all his books, I didn't feel the need to examine other adaptations, I didn't search for academic analysis of his style. I could see no reason why any other songwriter would know what Dahl felt like better than I. I figured all I had to do was make sure my songs felt to me like Dahl felt to me.

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Mainstage Resource Guides.

**WELLS
FARGO**

Synopsis

Act I—Mrs. Wormwood gives birth to a baby girl called Matilda, and the doctor thinks she is the most beautiful child he has ever seen. Mrs. Wormwood is only worried about a dancing contest she has missed and Mr. Wormwood, a used-car salesman, dismisses the child as ugly and also believes she is a boy. Five years later, Matilda—an avid reader—lives unhappily with her parents and older brother Michael. The Wormwoods frequently mock and verbally abuse her.

At the local library Matilda tells Mrs. Phelps a story about a world-famous acrobat and escapologist who long to have a child but cannot. To distract themselves from their sadness they announce to they will perform a dangerous, new act. The next day is Matilda's first day at school. Her teacher Miss Honey is impressed by her precociousness and ability, so she recommends that Matilda is moved to the class with the older children. However, the child-hating, headmistress Miss Trunchbull dismisses her suggestion.

At the Wormwood's house, Mr. Wormwood is frustrated about losing a sale of worn-out cars to a group of rich Russians. He takes his frustration out on Matilda and destroys one of her library books. At school, Matilda learns of Miss Trunchbull's cruel punishments to the children including Chokey, a tiny cupboard lined with sharp objects. Meanwhile, Miss Honey decides to visit the Wormwoods to recommend Matilda be put in an advanced class. She meets Mrs. Wormwood and her dance partner Rudolpho. It soon becomes apparent Mrs. Wormwood does not care and mocks Miss Honey's and Matilda's interest in books.

Matilda tells Mrs. Phelps more about the acrobat and the escapologist. The acrobat's sister, a former world champion hammer-thrower, has arranged their performance. The escapologist announces the performance has been cancelled because the acrobat is pregnant. The acrobat's sister is furious at the prospect of refunding the crowd's money and produces a contract binding them to perform the act or go to jail. At school, Bruce Bogtrotter, a boy in Matilda's class, has stolen a slice of Miss Trunchbull's personal chocolate cake. Miss Trunchbull punishes Bruce by forcing him to eat the entire cake in front of the class. After Bruce has finished the cake, Miss Trunchbull drags Bruce away to Chokey.

Strong language such as “hell” is used. Mr. Wormwood is confused that Matilda is born without male genitalia and loudly expresses his disdain. Matilda and other kids experience insults and bullying language from adults.

Act II—The children dream about their hopes for when they grow up. Matilda resolves to end Miss Trunchbull's cruelty. She tells Mrs. Phelps more of the story of the acrobat and the escapologist. Bound by their contract, they perform the act, but the acrobat is fatally injured, living just long enough to give birth to a girl. The escapologist invites the acrobat's sister to move in with him and help look after his daughter. Unknown to the escapologist, the girl's aunt is secretly cruel to her.

Mr. Wormwood returns home from work pleased because he has sold his worn-out cars to the wealthy Russians, having used an automatic drill to wind back their speedometers. Matilda is annoyed at her father's deceit and scolds him, so he locks her in her bedroom. That night, Matilda continues the story of the acrobat and the escapologist. After years of cruelty, the aunt's rage has grown. One day she beats the child, locks her in the cellar and goes out. That evening, the escapologist returns home and discovers the extent of the aunt's cruelty. Filled with rage, he runs out to find the aunt but is never seen again.

The next day, Miss Trunchbull forces the students to undergo a grueling PE lesson. Miss Trunchbull discovers a newt in her water jug. She accuses one of the boys, Eric, who has already riled her during the lesson. She starts to punish him, but Matilda scolds her for being a bully. At that moment, Matilda discovers she can move objects with her mind. She tips over the water jug and the newt lands on Miss Trunchbull and climbs up her leg. After Miss Trunchbull leaves, Matilda demonstrates her powers to Miss Honey, who is surprised and invites Matilda to her house for tea. Miss Honey tells Matilda of her cruel and abusive aunt, who looked after her as a child after her parents died. As she tells her story, she produces a scarf which Matilda recognizes from her story of the acrobat and the escapologist—which she realizes is the true story of Miss Honey's childhood, and that her wicked aunt is Miss Trunchbull.

Back at school, Miss Trunchbull forces the children to take a spelling test. Anyone who misspells a word will be sent to Chokey. The children fail to misspell a single word, so Miss Trunchbull invents a word to be able to punish Lavender. As Lavender is about to be taken to Chokey, her classmates deliberately misspell simple words, telling Miss Trunchbull she cannot send them all to Chokey. However, Miss Trunchbull has built many more Chokeys. Matilda uses her powers to write on the blackboard and convinces Miss Trunchbull it is the ghost of Miss Honey's father, demanding she gives his daughter back her house or he will get her. Miss Trunchbull runs from the school screaming.

After Miss Trunchbull ran away, Miss Honey becomes the new headmistress of the school. The Wormwoods arrive in a panic, telling Matilda she must leave with them because they are fleeing to Spain. The wealthy Russians are the Russian Mafia, who are unhappy about being sold broken cars. Miss Honey asks if Matilda can stay with her, but the mafia arrive before a decision can be made. Sergei, the head of the Mafia, is impressed and moved by Matilda's intellect and respect, and he agrees not to harm the Wormwoods providing he never has to deal with Mr. Wormwood again. Mr. Wormwood agrees to let Matilda live with Miss Honey.

On your way to ImaginOn

The Story Jar



The Story Jar is a unique sculpture outside the McColl Family Theatre. It's an ever changing exhibit that features items from current and past shows at Children's Theatre of Charlotte. Our current show is *Matilda: The Musical*. Can you find all of the items listed below?

chains chalkboard
Olympic medal cake

About our theatre

Founded in 1948, Children's Theatre of Charlotte has opened young minds to the wonders of live theatre for more than half a century. Today, it continues to be one of the most technically imaginative and resourceful theatres in the country. Annually, it reaches nearly 300,000 young people and their families through our Mainstage productions, Resident Touring Company and its Education Department's classes and workshops. Children's Theatre of Charlotte shares a space with the Charlotte Mecklenburg Library at **ImaginOn: The Joe and Joan Martin Center**. Learn more about Children's Theatre of Charlotte at ctcharlotte.org.

Audience expectations

Young audiences should know watching live theatre isn't like watching more familiar forms of entertainment: they can't pause or rewind it like a DVD, there are no commercials for bathroom breaks, nor can they increase the volume to hear it if someone else is talking. Encourage your students to listen and watch the play intently, so they may laugh and cheer for their favorite characters when it's appropriate.

At the end of the play, applause is an opportunity for students to thank the actors. Live theatre only exists when an audience is present, and your students' energy and response directly affects the actors on stage! Here are some other guidelines to keep in mind while you are watching the performance:

- Respect others during the performance. Stay seated and keep your hands to yourself.
- Please turn off all cell phones and other electronic devices during the performance.
- Photography and video of the performance is prohibited by copyright law.
- We do not permit food and drinks in the theatre.



NCES-TheaArts.(K-5).TA.CU.2: Understand the traditions, roles, and conventions of theatre as an art form. NCES-TheaArts.3.TA.CU.2.1: Illustrate theatre etiquette appropriate to the performance situation.



Theatre 360 connections

Theatre 360 provides a way to interact with Children's Theatre of Charlotte productions by extending the theatre experience for families and classroom—providing access to all! Best of all, many programs are free. Go to ctcharlotte.org/online/article/theatre-360 to view the full list of events throughout the year.

Audience engagement These interactive experiences located around ImaginOn are available from the first public performance of a production through the entire run of the show. We change the exhibits to reflect the uniqueness of each show.

Online engagement Whether you're a teacher or a parent looking for quality activities, we've assembled a collection of online games, websites and articles that deepen the connections of elements from the show. [Click here](#) for online content for *Matilda: The Musical*.

Workshops and residencies Teachers, are you looking for a way for your class to make stronger connections with our shows? You can add our workshops, led by our professional teaching artists, before or after you view the performance. Or incorporate the arts into your everyday classroom through a residency created to fit your subject area. Contact our programs coordinator, Tommy Prudenti, at tommyp@ctcharlotte.org to book yours today!

Before the show

Vocabulary enrichment

miracle *n.* a surprising event not explicable by natural or scientific laws; usually considered to be divine

cynical *adj.* doubtful as to whether something will happen or whether it is worthwhile

bestow *v.* confer or present (an honor, right, or gift)

infinitely *adv.* without limit

escapologist *n.* an entertainer specializing in escaping from the confinement of such things as ropes, handcuffs, and chains

“knackered old bangers” *British expression:* severely damaged cars

subsequent *adj.* coming after something in time; following

gory *adj.* involving or showing violence and bloodshed

glimpse *n.* a momentary or partial view

oblige *v.* do as (someone) asks or desires in order to help or please them

pathetic *adj.* miserably inadequate

disdain *n.* the feeling that someone or something is unworthy of consideration or respect

“knickers” *n. British:* a woman’s or girl’s underpants

suppurating *v.* undergoing the formation of pus; festering

solemnly *adv.* in a serious manner

carbuncle *n.* a severe abscess or multiple boils in the skin, typically infected

fiend *n.* a person who is excessively fond of or addicted to something

consign *v.* assign; commit decisively or permanently

nocturnal *adj.* done, occurring, or active at night

reeking *v.* smelling strongly and unpleasantly; to stink

“aiding and abetting” *idiom:* helping and encouraging

insurgency *n.* an act of rebellion; insurrection; revolt

solicitor *n. British:* a member of the legal profession qualified to deal with the drawing up of wills and other legal matters

gawping *v.* stare openly in a stupid or rude manner

verruca *n.* a contagious and usually painful wart on the sole of the foot

**“We are
revolting
children, living
in revolting
times.”**

In the song *Revolting Children*, students at the school stand up to Headmistress Trunchbull for their “right to be a little bit naughty.”

The word ‘revolting’ takes on a double meaning in the lyrics, both causing intense disgust and rising up in rebellion.



CCSS.ELA-Literacy.L.(K-5).4: Determine or clarify the meaning of unknown and multiple-meaning words and phrases.

The BIG questions before the show

1. What does it mean to have freedom? Imagine you’ve been given a magic wand, and when you wave it, you will truly be free. What would that mean for you?
2. In the musical, the many adults in Matilda’s life don’t seem to know what she needs. Do you ever feel like the adult’s in your life don’t understand what your needs are? Did you communicate to them what you weren’t getting? If so, how? Have you ever thought that children and adults may communicate differently?



CCSS.ELA-LITERACY.SL.(K-5).2: Ask and answer questions about key details in a text read aloud or information presented orally or through other media. NCES-HealthEd.4.MEH.2.1: Identify unique personal characteristics that contribute to positive mental health NCES-Guidance.EI.SE.3: Use communication strategies to share information effectively for a variety of purposes and audiences.

Before the show

Finding strength in quietness

In the world of the musical, many of the adults are quite loud. Mrs. Wormwood loves the attention she gets from her appearance and dancing in competitions, Mr. Wormwood is a flashy car salesman hiding the poor quality of his cars, and Mrs. Trunchbull knows of no other way to teach children than to shout them into submission. But Matilda prefers the quietness of a book. It allows her to explore different ideas and imagine the possible outcomes before she takes action.

Our modern world puts a greater emphasis on the outward appearance which can be loud, fast and shallow rather than focusing on our deeper, inner landscape. Below are two exercises to encourage quiet mindfulness to help students begin to cultivate awareness, the first step in developing a deeper understanding of self.

- **Listening to the Bell** – Ring a bell and ask the students to listen closely to the vibration of the ringing sound. Tell them to remain silent and raise their hands when they no longer hear the sound of the bell. Then tell them to remain silent for one minute and pay close attention to the other sounds they hear once the ringing has stopped. Afterwards, go around in a circle and ask the students to tell you every sound they noticed during that minute. This exercise is not only fun and gets the students excited about sharing their experiences with others, but really helps them connect to the present moment and the sensitivity of their perceptions.
- **The Heartbeat Exercise** – Have the students jump up and down in place for one minute. Then have them sit back down and place their hands on their hearts. Tell them to close their eyes and feel their heartbeats, their breath, and see what else they notice about their bodies.



NCES-HealthEd.(K-2).MEH.1: Understand the association of healthy expression of emotions, mental health, and healthy behavior. NCES-HealthEd.(3-5).MEH.1: Understand positive stress management strategies. NCES-Guidance.EEE.SE.1.2: Illustrate personal responsibility in a variety of settings and situations.

Making a machine

Start with one student making a noise and a simple, repeatable movement. When the student has established a rhythm, another student connects to the first student by creating a new noise and movement. Each student adds to the machine, connecting to the other students in some way until everyone is involved. Once all the students have joined the machine, the teacher should control the speed of the machine by speeding up or slowing down. Eventually, bring the machine to a stop.

After everyone is seated, ask the following questions ... and it's alright if students have different answers!

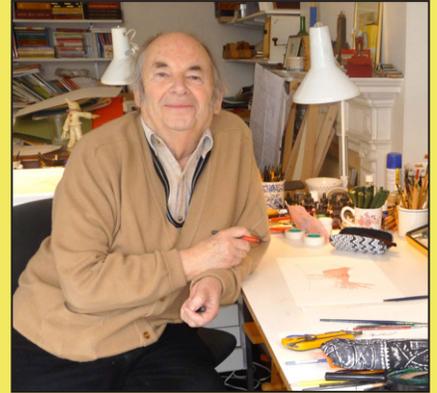
- What did you imagine the machine was making?
- What was your part in the machine?
- Was it difficult to keep your concentration when making the machine?
- How could we make the machine better?

Next, give a suggestion to the class of a type of machine they can create together that makes a specific item, like cookies or pencils. And finally, in the musical, Miss Trunchbull refers to educating children as putting them through a machine. What would an education machine look like? Is that a good idea or a bad idea?



CCSS.ELA-LITERACY.SL.(K-5).2: Ask and answer questions about key details in a text read aloud or information presented orally or through other media. NCES-TheaArts.(K-5).TA.C.1: Use movement, voice, and writing to communicate ideas and feelings.

Sir Quentin Blake



If you've ever seen one of Roald Dahl's books, then you've probably seen Sir Quentin Blake's illustrations. His characters are shaped funny, with long legs or pot bellies. Their physical characteristics often exaggerated. Much of his work is drawn with black ink and if the illustrations included color, Blake used watercolor over the ink.

Talking about his collaboration with Dahl, Blake said, "In a sense, what he wrote was like what I drew in the degree of exaggeration and comedy in it. But it was a bit fiercer."

In *Matilda*, the characters are drawn to show how the reader is supposed to feel about them. The villains are ugly and nasty-looking, while the heroes are silly or sweet-looking.

[Click here](#) to learn more about Sir Quentin Blake.

Worksheet for before the show

NAME _____

COPY PAGE

Below are illustrations by Sir Quentin Blake from the book *Matilda* by Roald Dahl. Based on the character's appearance in the picture, what type of person do you think they might be? Write on the back of this paper or say aloud three short sentences describing the action you see in each picture. After watching the production, were your guesses correct about these characters?



Mrs. Phelps, the librarian.



Mr. Wormwood, the car salesman.



Miss Honey, the teacher.



Miss Trunchbull, the headmistress.

Before the show

Character walks with different body leads

This activity explores walking while leading with different parts of the body. It's a great foundation to creating a character, especially one that is very different than you are.

Invite the entire class to walk silently around the room. First, have them walk as they normally would. This will be called their "neutral walk." Next, ask them to imagine there is a string attached to their nose, pulling it slightly forward. Allow them to move around the room exploring this idea. After a minute or so, tell them to return to their neutral walk or "return to neutral."

Then, call out different parts of the body, always returning to neutral walking in-between. Examples of other body leads to call out: chin, forehead, toes, knees, chest, stomach, etc. While the students are walking around with each body lead, ask them to think about what type of character would lead with that part of the body.

After the activity is over, gather students and ask them what sensations they experienced. Ask if different types of walks evoked different attitudes. Were some movements more confident than others? Did some students change the tempo of their movement based on a different body lead? Write down the various prompts from the activity and ask the class for suggestions on which types of characters would lead with that part of the body.

As a final exploration, have the students pick one of the characters from *Matilda: The Musical* and create a character walk for them based on their description. Then have the students develop a "day in the life" routine for that character, either on their own or side-coached by the teacher. Don't forget your leading body part in each of the daily activities!



NCES-TheaArts.(K-5).TA.A.1: Analyze literary texts and performances. NCES-TheaArts.(2-3).TA.C.1.1: Use non-verbal expression to communicate elements of characterization, including age and physicality.

Adults vs. children

In all of Roald Dahl's books, he looks at the differences between what it means to be an adult and what it means to be a child. Divide the class into two groups. One group will brainstorm about adults while the other group will brainstorm about children.

In your group come up with five adjectives describing either adults or children. After creating a list of adjectives, create a list of five activities that either adults or children do.

As a whole class create a Venn diagram using the small groups' lists. Were they all differences? Were there any similarities? Then as a whole class, write five adjectives describing both adults and children, and five activities adults and children can do together.

After completing the Venn diagram, ask students to draw a picture of one of the activities adults and children can do together.



CCSS.MATH.PRACTICE.MP3: Construct viable arguments and critique the reasoning of others. CCSS.ELA-LITERACY.W.(3-5).8: Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories. CCSS.ELA-LITERACY.RI.5.6: Analyze multiple accounts of the same event or topic, noting important similarities and differences in the point of view they represent.

Circle story

In the musical you will see Matilda read a lot of stories. And she likes to create her own! Most stories have a beginning, a middle and an end. As a class, create a story together. Students should sit in a circle with their teacher. The teacher begins the story by saying, "Once upon a time there was a little girl who had a dream." The next student in the circle will add one sentence to the story. Just one sentence! Then the next student will add one sentence and so on. The class creates a complete story one sentence at a time.

Teachers should encourage students to listen to what has come before their turn. It may be helpful to write the sentences on the board, if students are having a difficult time remembering previous parts of the story. At a certain point, the teacher may need to remind the class to work towards an ending for the story; or if an ending presents itself, the teacher can say, "The end."

Additionally, this could be a writing activity between pairs of students as they write one sentence before passing the paper to their partner, who will read it and then add on to the story. Feel free to create your own opening sentence!



CCSS.ELA-LITERACY.SL.(K-2).1.A: Follow agreed-upon rules for discussions (e.g., listening to others with care, speaking one at a time about the topics and texts under discussion). CCSS.ELA-LITERACY.SL.(3-5).1.B: Follow agreed-upon rules for discussions and carry out assigned roles. NCES-TheaArts.3.TA.C.2.1: Use improvisation to present a variety of simple stories or situations.

After the show

The BIG QUESTIONS after the show

1. What made Matilda different from her classmates and family? How did she feel at the beginning of the the musical? Did she feel the same way at the end?
2. Throughout the musical, Matilda tells the “Story of the Escapologist.” What similarities do you see in this story and Matilda’s story?
3. Musical theatre combines songs, spoken dialogue and dance. Each element helps tell the story. Did any one song from the musical stand out to you in particular? Which song was it and why?



CCSS.ELA-Literacy.SL.(K-5).2: Ask and answer questions about key details in a text read aloud or information presented orally or through other media. CCSS.ELA-LITERACY.RL.1.9: Compare and contrast the adventures and experiences of characters in stories. NCES-TheaArts.4.TA.A.1.2: Critique choices made about characters, settings, and events as seen, or portrayed in, formal and informal productions.

What’s in a name?

An acrostic poem is one in which a certain feature from every line combines to spell out a message, usually the name of the subject, for instance the person to whom the acrostic poem is dedicated. Below is an acrostic poem describing Matilda. It focuses on her love of reading and making up stories.

M-ighty, tiny, clever
A-cademic achiever
T-alented storyteller
I-nnovative problem solver
L-ittle reader with a big brain
D-etermined to be a great friend
A-mazing trickster

Now, use your name to create an acrostic poem with traits describing you! Then, see if you can make an acrostic poem for other characters from *Matilda: The Musical*.



NCES-TheaArts.(K-5).TA.A.1: Analyze literary texts and performances. CCSS.ELA-LITERACY.W.(3-5).2: Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

Worksheet key for after the show

Matilda (3)
Miss Honey (2)
Mrs. Wormwood (6)
Miss Trunchbull (5)
Mr. Wormwood (7)
Bruce Bogtrotter (1)
Mrs. Phelps (4)

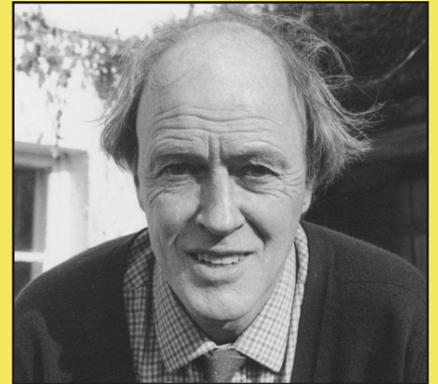
Customer service

Two students come to the front of the class facing each other. One student becomes Mr. Wormwood, the other student becomes his dissatisfied customer. The customer complains about everything wrong with the item, and Mr. Wormwood can only deflect. For example, the customer says the car is rusty but Mr. Wormwood says it’s vintage. The student who keeps going the longest wins.



NCES-TheaArts.(K-5).TA.C.2: Use performance to communicate ideas and feelings. NCES-TheatreArts.2.TA.A.1.2: Analyze the relationships between events, characters, and settings.

Roald Dahl



He was the author of *Charlie and the Chocolate Factory*, *Matilda*, *The BFG*, and a treasury of other beloved children’s books.

Born in Llandaff, Wales in 1916 to Norwegian parents, Dahl was named after Roald Amundsen, the Norwegian who had been the first man to reach the South Pole just four years earlier.

He enlisted in the Royal Air Force at 23 years old. After sustaining injuries, he worked as an intelligence officer for MI6. In 1960 he helped invent the Wade-Dahl-Till valve, prompted by the need to alleviate head injuries endured by his young son.

Dahl also enjoyed success as a television writer including episodes on *Alfred Hitchcock Presents* and *Tales of the Unexpected*.

[Click here](#) to learn more about Roald Dahl.

Worksheet for after the show

NAME _____

COPY PAGE

When reading *Matilda* by Roald Dahl, one has to imagine how characters look based on the descriptions in the book. These descriptions may also inspire the designers when creating the costumes you saw in the play, or help the actors learn more about their characters. Can you match the description or quotation below with the characters' names on the right?

Description or Quotation

1. The boy was by now so full of cake he was like a sackful of wet cement and you couldn't have hurt him with a sledge-hammer.
2. A mild and quiet person who never raised her voice and was seldom seen to smile, but there is no doubt she possessed that rare gift for being adored by every small child under her care.
3. Extra-ordinary, sensitive and brilliant – her mind was so nimble and she was so quick to learn. By the time she was three, she had taught herself to read by studying newspapers and magazines that lay around the house.
4. "Did you know that public libraries like this allow you to borrow books and take them home?"
5. Looking at her, you got the feeling that this was someone who could bend iron bars and tear telephone directories in half.
6. "A girl should think about making herself attractive so she can get a good husband later on. Looks is more important than books."
7. A small ratty-looking man whose front teeth stuck out underneath a thin ratty moustache. He liked to wear jackets with brightly coloured checks and he sported ties that were usually yellow or pale green.

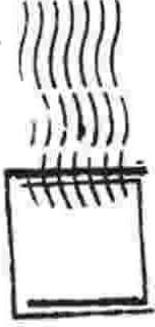
Characters

- _____ Matilda
- _____ Miss Honey
- _____ Mrs. Wormwood
- _____ Miss Trunchbull
- _____ Mr. Wormwood
- _____ Bruce Bogtrotter
- _____ Mrs. Phelps

NAME _____

COPY PAGE

Mr. and Mrs. Wormwood have written a postcard to Matilda andn Miss Honey now that they are safely in another country. What do they say in the postcard? Or draw a picture of where they went.



TO:

If you enjoyed the show, travel to **ImaginOn** or your local **Charlotte Mecklenburg library branch** and check out these books. Check availability at cmlibrary.org.

Recommended for elementary

The BFG

by **Roald Dahl**

The BFG—Big Friendly Giant—kidnaps Sophie from her bed in the orphanage and takes her back to Giantland where she becomes involved in a scheme to end the loathsome activities of nine evil giants.

Stuart Little

by **E.B. White**

The adventures of the debonair mouse Stuart Little as he sets out in the world to seek out his dearest friend, a little bird who stayed a few days in his family's garden.

Half Magic

by **Edward Eager**

Faced with a dull summer in the city, Jane, Mark, Katharine, and Martha suddenly find themselves involved in a series of extraordinary adventures after Jane discovers an ordinary-looking coin that seems to grant wishes.

Recommended for middle school

Chitty Chitty Bang Bang

by **Ian Fleming**

When the Potts go to buy a new car, they come back with a wreck. But then they find out she can fly. And swim. And has a name! Chitty Chitty Bang Bang is a car on a mission to stop a criminal gang in its tracks—and she is taking the Potts.

The Secret of Platform 13

by **Eva Ibbotson**

Odge Gribble, a young hag, accompanies an old wizard, a gentle fey, and a giant ogre on their mission through a magical tunnel from their Island to London to rescue their King and Queen's son who had been stolen as an infant.

The Moffats

by **Eleanor Estes**

Relates the adventures and misadventures of the four Moffat children living with their widowed mother in a yellow house on New Dollar Street in the small town of Cranbury, Connecticut.

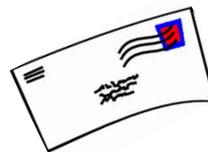
Every play Children's Theatre of Charlotte produces is created by a talented team of designers, technicians, actors and a director. As a class, discuss what you experienced when you saw the performance.

THEATRE CORNER

1. Name three things you noticed about the set. Did the set help tell the story? What sort of set would you have designed?
2. What did you like about the costumes? Did the costumes help tell the story? What sort of costumes would you have designed?
3. What role did lighting play in telling the story? How did the lights enhance what you were seeing?
4. Talk about the actors. Were there moments you were so caught up in the story you forgot you were watching a play?
5. Were there any actors who played more than one character? What are some ways you can be the same person but play different characters?



NCES-TheaArts.(K-5).TA.A.1: Analyze literary texts and performances. NCES-TheaArts.(K-5).TA.AE.1.2: Understand how costumes [and technical elements] enhance dramatic play.



Write to Us!

Children's Theatre of Charlotte
300 E. Seventh St.
Charlotte, N.C. 28202



CCSS.ELA-LITERACY.L.(K-5).1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

The Kindness Project

With this season, Children's Theatre of Charlotte launches a unique endeavor, The Kindness Project.

We've commissioned three world-premiere plays—two this season, *Last Stop on Market Street* and *A Sick Day for Amos McGee*—that feature kindness as the central theme. We've invested in this project because we recognize the power simple acts of kindness hold.

As The Kindness Project grows, there will be multiple ways for you to get involved. Visit ctcharlotte.org/kindness to learn more.