



The Molitor Foundation Presents

ROALD DAHL'S  
**Matilda**  
THE MUSICAL

JANUARY 16 - FEBRUARY 21, 2019

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*preparing for the play*

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# A NOTE TO TEACHERS AND PARENTS

## ROALD DAHL'S MATILDA THE MUSICAL

Dear Educators and Parents,

Widely considered one of the finest children's novels of all-time, Roald Dahl's "Matilda" has been brought to life on stage in spectacular West End and Broadway productions which garnered international acclaim and stunned audiences young and old. Now, the smash hit comes to Milwaukee, as First Stage Children's Theatre presents: "Matilda the Musical". Both children and grownups will be moved and delighted as Matilda refuses to "grin and bear" her family and the evil Ms. Trunchbull's wicked ways and takes her story into her own hands...

Enclosed in this enrichment guide is a range of materials and activities intended to help you discover connections within the play through the curricula. It is our hope that you will use the experience of attending the theater and seeing Roald Dahl's MATILDA THE MUSICAL with your students as a teaching tool. As educators and parents, you know best the needs and abilities of your students. Use this guide to best serve your children— pick and choose, or adapt, any of these suggestions for discussions or activities. We encourage you to take advantage of the enclosed student worksheets— please feel free to photocopy the sheets for your students, or the entire guide for the benefit of other teachers.

Enjoy the show!

Julia Magnasco  
 Education Director  
 (414) 267-2971  
 Julia@firststage.org

## First Stage Policies

- The use of recording equipment and cameras are not permitted during the performance.
- Food, drink, candy and gum are not permitted during the performance.
- Electronic devices are not permitted in the theater space.
- Should a student become ill, suffer an injury or have another problem, please escort him or her out of the theater space.
- In the unlikely event of a general emergency, the theater lights will go on and the stage manager will come on stage to inform the audience of the problem. Remain in your seats, visually locate the nearest exit and wait for the stage manager to guide your group from the theater.

Seating for people with special needs: If you have special seating needs for any student(s) and did not indicate your need when you ordered your tickets, please call our Assistant Patron Services Manager at (414) 267-2962. Our knowledge of your needs will enable us to serve you better upon your arrival to the theater.

# SETTING THE STAGE SYNOPSIS

*Courtesy of the Royal Shakespeare Company*

A large group of somewhat spoiled children attend a birthday party, each one boasting about his or her own uniqueness; their indulgent parents do little to dissuade this image, instead showering the youths with praise and attention ("*Miracle*"). Meanwhile, the dimwitted, superficial, and ballroom dancing-obsessed Mrs. Wormwood visits the hospital, somehow oblivious to the fact that she is nine months pregnant. When the doctor tells her that she must immediately enter delivery, Mrs. Wormwood protests, insisting that she must instead travel to Paris for a dancing competition instead. As Mrs. Wormwood reluctantly delivers the child, the doctor sings that he views every baby as a miracle. Mr. Wormwood, a sleazy used-car salesman, arrives at the hospital and immediately begins insulting his newborn child, whom he insists must be a boy without a "thingy." The Wormwoods complain about their horrible luck while the doctor insists that the baby girl is a beautiful child. The scene returns to the birthday party, which the now five-year-old Matilda, a brilliant child prodigy, attends; instead of joining the other children in their bragging, she reveals that her parents continually insult her.

At the Wormwood household, Mr. and Mrs. Wormwood and their incredibly stupid son Michael spend all their days either watching television, practicing dancing, or scheming. Mr. Wormwood in particular is up to no good; he is attempting to sell 155 horribly damaged cars to a Russian businessman, using trickery to make the vehicles appear like new. When Matilda complains that such thievery is wrong, her father snaps at her. Upset, she goes to her room and begins to review her favorite books, which line every wall. Matilda, remarking that many stories have either unhappy endings or deus ex machinas that resolve them happily, realizes that the only way to change her bad situation is to take action ("*Naughty*"). She strikes back against her father by placing some of her mother's platinum blonde hair dye into his own bottle of hair oil, which results in his hair becoming irreversibly bright green.

Matilda travels to the local library, where she briefly sees a young woman alone; as the mysterious woman leaves, Mrs. Phelps, the librarian and one of the few people who recognizes Matilda's amazing gifts, asks Matilda to tell her one of the stories she loves to create. Matilda, seemingly without having to think at all, begins to tell a tale about a world-famous acrobat and escapologist couple who long to have a child but cannot. To distract themselves from their sadness, they announce to the world's press that they will perform an exciting and dangerous new act. Matilda ends the story there to Mrs. Phelps's protests; the girl explains that she does not know what happens next, but will return when she does.

The next day, Matilda and the other local children attend their school, Crunchem Hall, for the first time. As the frightened kids try to remind themselves that they are "miracles," older students burst forward and warn them that Crunchem is more like a prison than a playground, and that everyone will suffer there ("*School Song*"). The new students meet their teacher, the sweet and kind Miss Honey, who Matilda recognizes as the woman from the library. As Matilda casually demonstrates her amazing knowledge of mathematics and literature, Miss Honey becomes extremely impressed, and worried when she realizes that the child does not grasp the depths of her own abilities. The teacher decides to travel to the Headmistress's Office to recommend that Matilda be placed in the top form with other, more mature students; before she can enter, though, she becomes terrified and cannot bring herself to knock ("*Pathetic*"). Miss Honey overcomes her fear by determining that Matilda needs her, and enters, where she speaks with the fearful Agatha Trunchbull, headmistress of the school and a former English hammer throwing champion. Miss Trunchbull despises children and insists that they must be treated with nothing but discipline, punishment, physical education, and rules ("*The Hammer*"). As such, she dismisses Miss Honey's claims and forces her from the office.

At the Wormwood's house, Mr. Wormwood is frustrated, as the Russians he tried to cheat caught on to his trick and returned the broken-down cars he tried to sell them. He takes his anger out on Matilda and destroys one of her library books, prompting her to put superglue in his hat ("*Naughty [Reprise]*").

In the schoolyard, Matilda befriends a fellow student named Lavender, and, from some older students, learns of "The Trunchbull's" cruel punishments, including the Chokey, a tiny cupboard lined with sharp objects in which she locks disobedient children for hours ("*The Chokey Chant*"). Nigel, a neurotic boy from Matilda's class, then runs in terrified; Miss Trunchbull has accused him, without any



# SETTING THE STAGE SYNOPSIS (Cont.)

proof, of putting treacle on her chair, and he is frightened of what she might do. Matilda, angered at this injustice, rallies the other students to hide Nigel beneath their blazers, then tells Miss Trunchbull that the boy has been sleeping beneath them for an hour, as he suffers from narcolepsy. The other students support the claim, and Miss Trunchbull reluctantly stops pursuing Nigel--but as she is still desperate to punish someone, she instead tells a girl named Amanda that her pigtails are against school rules, then grabs the girl by them and hurls her across the playground.

Meanwhile, Miss Honey decides to visit the Wormwood family to express her recommendation that Matilda be put in an advanced class. Mrs. Wormwood, who is practicing with her dancing partner Rodolfo, mocks Miss Honey's education and (perceived) homeliness, insisting that appearance matters more than intelligence ("*Loud*"). With her mission failed, Miss Honey tries to reenter the house, but cannot do so. She knows that Matilda needs someone to champion her abilities, and feels inadequate for the task ("*This Little Girl*").

Matilda returns to the library and, as promised, tells Mrs. Phelps the next part of her story. As the escapologist and acrobat prepare their death-defying routine, the acrobat's sister, a cruel woman who hates children, arranges business matters by selling tickets. On the day of the performance, however, the escapologist announces that the trick has been canceled, as the acrobat has become pregnant. Though the crowd is delighted, the acrobat's cruel sister, despising the prospect of returning the spectators' money, reveals that she has a contract binding the two to perform the stunt, swearing to put them both in prison if they refuse. Unable to break the agreement, the escapologist and acrobat consent. Matilda again ends the story with a promise of more to come, as she seems unable to see what happens next.

The following day, Miss Honey arranges for Matilda to read a series of advanced books while she teaches the rest of the class simpler subjects; Matilda is so overwhelmed by this kindness that she throws her arms around the teacher in an enormous hug. The tender moment is interrupted when Miss Trunchbull storms into Miss Honey's class and accuses Bruce Bogtrotter, an overweight boy, of sneaking into her office and eating a slice of her personal chocolate cake. Bruce confesses, and Miss Trunchbull acts surprisingly kind and understanding, explaining that if the boy enjoyed the cake so much, he should have more. The school's cook produces an enormous chocolate cake, and Miss Trunchbull angrily announces that Bruce must now eat the whole dessert, despite Miss Honey's protests.

As Bruce begins the process, the rest of the students express concern which turns to jubilant support, and even Miss Honey joins them ("*Bruce*"). With their encouragement, Bruce is able to devour the whole cake, which Miss Trunchbull seems to respect--but she is furious that her rule has been challenged, and drags the boy off to the Chokey for further punishment. A furious Matilda declares "But that's not right!"

## ACT II

Mr. Wormwood strides onto the stage and addresses the audience, announcing that the musical is teaching a dangerous moral--namely, that books are superior to television. He sings a song (reminiscent of British music hall performances) about the joys of watching programs, with Michael accompanying him on an out-of-tune ukulele ("*Telly*"). After the performance and entr'acte, Lavender enters and eagerly informs the audience about her plan to revolt against Miss Trunchbull by placing a newt in a jug of water the headmistress always uses while teaching. The musical's action then resumes, with the schoolchildren pondering life as adults and swearing that they will someday be capable of handling all of life's challenges ("*When I Grow Up*"). Miss Honey joins the song, and Matilda reaffirms her decision to fight against injustice.

Matilda returns to the library and tells Mrs. Phelps the third part of her story. The escapologist and acrobat's trick begins well, and the two survive the deadly obstacles they have placed for themselves--but the acrobat falls just short of the platform where her husband waits, and plummets to the ground. She is fatally injured, living just long enough to have their baby, a girl. Heartbroken, the escapologist invites the acrobat's sister into his home to help raise the child. Unfortunately, the woman is wicked, and begins a torrent of physical, emotional, and verbal abuse to the little girl; the child remains silent as she does not wish to add to her father's pain, and the pattern continues for years. A breathless Mrs. Phelps begs to know the ending, but Matilda again cannot produce it.

Mr. Wormwood returns home from work pleased with his success in selling 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; furious, he locks her in her bedroom. Left alone, Matilda abruptly begins to tell the final part of the story she has been telling. After years of abuse, the aunt snaps, screams at her niece, and physically beats her before locking her in the cellar. That day, however, the escapologist returns home early and discovers the truth; he realizes that he has been blinded by his grief and swears to protect his daughter for the rest

## SETTING THE STAGE SYNOPSIS (Cont.)

of his life ("*I'm Here*"). After safely putting the child to bed, he is filled with rage and vows to attack his sister-in-law for her hatred and cruelty. He is unsuccessful, however, and disappears, never to be seen again.

The next day, Miss Trunchbull forces Miss Honey's class to undergo a grueling physical education lesson in an attempt to find anyone conspiring against her ("*The Smell of Rebellion*"); many students complain, while Bruce, psychologically broken by his earlier punishments, obeys without question. Lavender again breaks the fourth wall to remind the audience of her prank, which she puts into action. When Miss Trunchbull discovers the newt, she accuses Eric, a boy who had previously irritated her during the phys ed. class, of the trick. This drives Matilda to her breaking point, and she finally stands up to the cruel headmistress, who is stunned. As Miss Trunchbull delivers a diatribe against Matilda and swears to punish her, the girl reflects on the building anger and pressure inside of her, which she has long repressed; today, though, she lets the anger reach its peak, and it suddenly breaks to a sense of complete inner calm and control ("*Quiet*"). In this state, Matilda discovers that she possesses telekinetic abilities, which she uses to tip over the water jug and send the newt onto Miss Trunchbull. The headmistress panics and runs out, and Miss Honey dismisses the class. Matilda confesses what has happened to her teacher and demonstrates her powers; the stunned Miss Honey invites the girl over for tea.

On the way to Miss Honey's, the teacher shares her life story with Matilda: her father died when she was very young, and she was raised by her cruel aunt, who still controls her life by garnishing her wages as "payment" for the years she spent raising her. Despite her poverty, though, Miss Honey finds happiness in her simple farmer's cottage ("*My House*"). As they drink tea, Miss Honey produces a scarf that belonged to her mother; Matilda recognizes the scarf from the story she has been telling, and realizes that what she thought was an imagined tale was a psychic vision of the past. Miss Honey's father Magnus was the escapologist, while her mother was the acrobat. The teacher believes that her cruel aunt killed Magnus when he attempted to bring her to justice, and Matilda makes the final connection--the evil woman is none other than Miss Trunchbull.

Back at school, Miss Trunchbull forces Miss Honey's class to take a spelling test, threatening that anyone who misspells a word will be sent to the Chokey. Thanks to Miss Honey's clever teaching methods, the students spell every word correctly. Furious, Miss Trunchbull invents an impossible-to-spell word in order to punish Lavender; when the girl predictably fails to pass the

test, the headmistress grabs her and begins to drag her away. Suddenly, though, the rest of the students stand and begin deliberately misspelling simple words, insisting that Miss Trunchbull take all of them to the cupboard for punishment. Undaunted, Miss Trunchbull brags that she can, as she has secretly built dozens of Chokeys for just this purpose, and will soon lock every child in the school inside one. As she boasts, Matilda uses her psychic abilities to levitate a piece of chalk and write a message, apparently from Magnus, on the blackboard; the words threaten Agatha and tell her to give Miss Honey back her wages and home, or he will return from the grave to wreak vengeance. The terrified Miss Trunchbull flees, and Bruce, revitalized by the class's newfound freedom, leads the children in a defiant song as they swear to continue to fighting for their rights ("*Revoluting Children*").

With Miss Trunchbull gone for good, Mrs. Phelps and Miss Honey tell the audience the next part of the plot: Magnus's will suddenly reappears after vanishing for years, and Miss Honey inherits both his fortune and her childhood home. The teacher then becomes Crunchem's new headmistress, and quickly removes all of Miss Trunchbull's cruel practices, turning the school into a paradise for children. Meanwhile, Matilda is placed in an advanced grade, and consequently loses her abilities; the women theorize that this is a combination of her brain finally being adequately challenged and a lack of a just cause to stand for. However, Miss Honey is still upset that Matilda is forced to live with a family that does not appreciate her. While Matilda, Miss Honey, and Mrs. Phelps chat at the library, the Wormwoods suddenly rush in, preparing to flee the country--the Russia mafia has caught on to their scam. Matilda begs to stay with Miss Honey, with the teacher supporting the idea, but the mobsters arrive before Mr. and Mrs. Wormwood can make a decision. The older Wormwoods hide, only to be given away by Michael's stupidity. Sergei, the head of the mob, prepares to attack, when Matilda suddenly interrupts in perfect Russian. The two have a brief discussion, and Sergei is impressed by the girl's wisdom and maturity ("*This Little Girl [Reprise]*"). He agrees to leave the Wormwoods alone on the condition that they never bother him again. Mr. Wormwood then agrees to let Matilda stay with Miss Honey, finally acknowledging her as a girl and shaking her hand to say goodbye.

With a happy ending thus achieved, Matilda and Miss Honey literally turn cartwheels on their way home together. The entire cast then enters the stage on scooters for a joyous finale, reminding the audience that "sometimes you have to be a little bit naughty" ("*When I Grow Up/Naughty [Reprise]*").

## ABOUT THE AUTHOR: ROALD DAHL

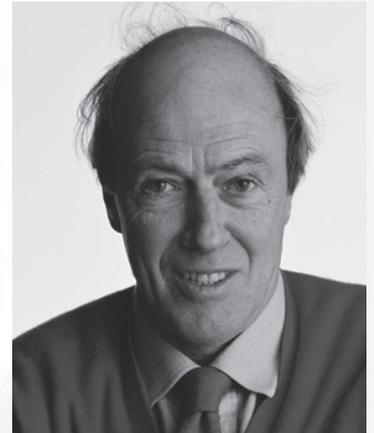
Roald Dahl, (born September 13, 1916, Llandaff, Wales—died November 23, 1990, Oxford, England), British writer, a popular author of ingenious, irreverent children's books.

Following his graduation from Repton, a renowned British public school, in 1932, Dahl avoided a university education and joined an expedition to Newfoundland. He worked from 1937 to 1939 in Dar es Salaam, Tanganyika (now in Tanzania), but he enlisted in the Royal Air Force (RAF) when World War II broke out. Flying as a fighter pilot, he was seriously injured in a crash landing in Libya. He served with his squadron in Greece and then in Syria before doing a stint (1942–43) as assistant air attaché in Washington, D.C. (during which time he also served as a spy for the British government). There the novelist C.S. Forester encouraged him to write about his most exciting RAF adventures, which were published by the *Saturday Evening Post*.

Dahl's first book, *The Gremlins* (1943), was written for Walt Disney but was largely unsuccessful. His service in the RAF influenced his first story collection, *Over to You: Ten Stories of Flyers and Flying* (1946), a series of military tales that was warmly received by critics but did not sell well. He achieved best-seller status with *Someone like You* (1953; rev. ed. 1961), a collection of macabre stories for adults, which was followed by *Kiss, Kiss* (1959), which focused on stormy romantic relationships.

Dahl then turned primarily to writing the children's books that would give him lasting fame. Unlike most other books aimed at a young audience, Dahl's works had a darkly comic nature, frequently including gruesome violence and death. His villains were often malevolent adults who imperiled precocious and noble child protagonists. *James and the Giant Peach* (1961; film 1996), written for his own children, was a popular success, as was *Charlie and the Chocolate Factory* (1964), which was made into the films *Willy Wonka & the Chocolate Factory* (1971) and *Charlie and the Chocolate Factory* (2005). His other works for young readers include *Fantastic Mr. Fox* (1970; film 2009), *Charlie and the Great Glass Elevator* (1972), *The Enormous Crocodile* (1978), *The BFG* (1982; films 1989 and 2016), and *The Witches* (1983; film 1990). One of his last such books, *Matilda* (1988), was adapted as a film (1996) and as a stage musical (2010).

Dahl also wrote several scripts for movies, among them *You Only Live Twice* (1967) and *Chitty Chitty Bang Bang* (1968). His autobiography, *Boy: Tales of Childhood*, was published in 1984.



## ABOUT THE PLAYWRIGHT: DENNIS KELLY

Dennis Kelly is an internationally acclaimed playwright. Stage plays include *DEBRIS* (Theatre 503 and Battersea Arts Centre, 2003 & 2004); *OSAMA THE HERO* (Paines Plough and Hampstead Theatre 2004 & 2005; winner of the Meyer Whitworth Award 2006); *AFTER THE END* (Paines Plough, Traverse Theatre, Bush Theatre, UK and international tour, 2005); *LOVE AND MONEY* (Young Vic Theatre and Manchester Royal Exchange, 2006); *TAKING CARE OF BABY* (Hampstead Theatre and Birmingham Repertory Theatre, 2006; winner of the John Whiting Award 2007); *DNA* (NT Connections, National Theatre, 2007–8); *ORPHANS* (Paines Plough, Traverse Theatre, Soho Theatre and Birmingham Rep, 2009; winner of a Fringe First and Herald Angel Award 2009) and *THE GODS WEEP* (Royal Shakespear Company and Hampstead Theatre).

In 2009 Dennis was voted Best Foreign Playwright 2009 by Theatre Heute, Germany. Work for radio includes *The Colony* (BBC Radio 3, 2004; Prix Europa Award - Best European Radio Drama and Radio & Music Award - Scripting for Broadcast 2004) and *12 Shares* (BBC Radio 4, 2005). Dennis co-wrote the award winning comedy series *Pulling* (Silver River and BBC 3, 2006 - 09) and wrote the stage adaptation for ROALD DAHL'S MATILDA, which won the Olivier award for Best New Musical in 2012.



# ABOUT THE COMPOSER: TIM MINCHIN

Adapted from: <https://www.broadwayworld.com/bwwmusic/artistinfo.cfm?page=bio&article=Tim-Minchin>

Tim Minchin is an Australian musician, composer, songwriter, actor, comedian and writer.

Originally from Perth, he completed a Bachelor of Arts in English and Theatre at the University of Western Australia in 1995, then an Advanced Diploma in Contemporary Music at the Conservatorium of WA – part of the WA Academy of Performing Arts – in 1998.

In 2002, he moved to Melbourne, where he began to develop the solo comedy shows which have gained him public and critical acclaim. He developed his unique style during an 18-month period when he played regularly in the famous 40-seat cabaret room of The Butterfly Club in South Melbourne, before producing his break out show, *Dark Side*, at the Melbourne International Comedy Festival in 2005. This show won the inaugural Festival Directors' Award and was picked up by legendary Edinburgh producer, Karen Koren, matriarch of the Gilded Balloon.

At the Edinburgh Fringe, Tim became one of the most successful ever debut acts, selling out the 300-seat Debating Hall and winning the Perrier Award for Best Newcomer. He subsequently went on to perform *Dark Side* at the Soho Theatre and the Lyric Theatre in London's West End, and also appeared on a bill with Mariah Carey and Westlife for the Tickled Pink Breast Cancer Fundraiser at the Royal Albert Hall (RAH), London.

*Rock n Roll Nerd*, a documentary about Tim's life as he rose from obscurity to celebrity, between 2005 and 2006, was written, directed and filmed by Rhian Skirving. It premièred at the Melbourne International Film Festival in July 2008 and was released on DVD by Madman Entertainment in May 2009. It was shown at the Australian Film Festival at the Barbican, London in 2009.

Tim has released four live comedy albums: *Dark Side* (2005), *So Rock* (2006) and *Ready For This?* (2009) which was recorded with a band at the Queen Elizabeth Hall, London. Tim Minchin & the Heritage Orchestra was recorded at the Manchester Arena in December 2010.

Television credits in the UK include the Royal Variety Performance (ITV1), *Comedy Shuffle* (BBC), appearing on and guest hosting *Never Mind The Buzzcocks* (BBC), *Genius* (BBC), *8 Out of 10 Cats* (Channel 4), *The World Stands Up* (Paramount Comedy), *Comedy Cuts* (ITV), *The Graham Norton Show* (BBC) and he performed original songs on two appearances on *Friday Night with Jonathan Ross* (BBC) and *The Big Fat Quiz of the Year 2009* (Channel 4) in 2010. In Australia: *Spicks and Specks* (ABC), *The Sideshow* (ABC), *Good News Week* (Network Ten), *Adam Hills In Gordon St Tonight* (ABC1), and he performed a new song 'Lullaby' with part of the Melbourne Symphony Orchestra on Ben Elton's *Live from Planet Earth* (Channel 9). In the US: *Conan* (11/10c on tbs) three times and *The Late, Late Show* with Craig Ferguson (CBS).

As a stage actor, Tim has played the title roles in *Hamlet* and *Amadeus* (Perth Theatre Co), Pilate in *Jesus Christ Superstar* and the writer in Reg Cribb's *The Return*. In November 2009, he was a guest performer in Tim Crouch's two-handed comic play, *An Oak Tree*, whilst in Perth, Australia. In September 2012 Tim will be touring with the first ever UK arena tour of Tim Rice and Andrew Lloyd Webber's legendary rock classic *Jesus Christ Superstar*, cast in his dream role of Judas Iscariot.



# ABOUT THE COMPOSER: TIM MINCHIN (Cont.)

Adapted from: <https://www.broadwayworld.com/bwwmusic/artistinfo.cfm?page=bio&article=Tim-Minchin>

He wrote a musical play, *Pop – a Tragically Musical Romantic Black Comedy*, and in 2001 recorded an album, *Sit*, with his band, *Timmy the Dog*. He has composed and written songs for theatre and documentary, including *This Blasted Earth* (Tamarama Rock Surfers), *Somewhere* (Q Theatre) and most recently the soundtrack for *The Kindness of Strangers* (Prospero) – an award-winning documentary by Rhian Skirving.

Tim has written the music and lyrics for *Matilda the Musical* for the Royal Shakespeare Company: an adaptation of the Roald Dahl children's story about a very bright and rebellious little girl, with special powers. Mathew Warchus is directing, with the book by Dennis Kelly. The show previewed in November 2010, at the Courtyard Theatre in Stratford-upon-Avon, opened on the 9th December and ran until January 30th 2011. In January 2011, Tim hosted *A Conversation With Tim Minchin*, at the Courtyard Theatre where he talked about the creative process and performed songs from the show. *Matilda The Musical* transferred to the Cambridge Theatre in London's West End in October 18th 2011 and has since received great critical acclaim and won many awards, including a world record breaking seven Laurence Olivier awards. Tim won The Whatsonstage London Newcomer of the Year Award for his work on the music and lyrics for *Matilda*. *Matilda* opens in Broadway's Shubert Theatre, April 2013.

Tim is an Ambassador for The Prince's Foundation for Children and the Arts and ran a Half Marathon in 2010 on their behalf, Patron of the WA Youth Theatre and Kings Place Artist-In-Residence.

When not on tour, Tim lives in London with his wife and two young children.

## RECOMMENDED READING: THE WORKS OF ROALD DAHL

***The Gremlins***

***Danny, the Champion of the World***

***The Giraffe and the Pelly and Me***

***James and the Giant Peach***

***The Enormous Crocodile***

***Matilda***

***Charlie and the Chocolate Factory***

***The Twits***

***Esio Trot***

***The Magic Finger***

***George's Marvelous Medicine***

***The Vicar of Nibbleswicke***

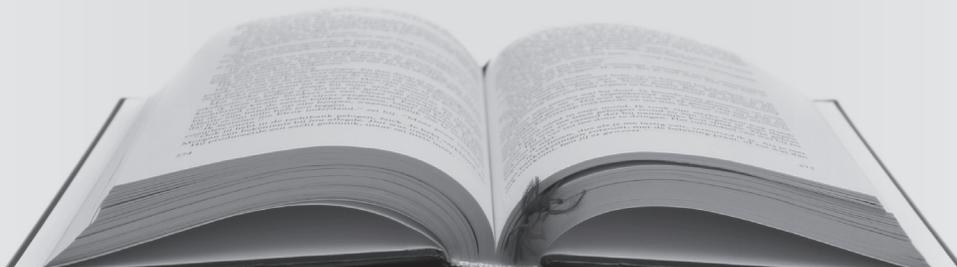
***Fantastic Mr. Fox***

***The BFG***

***The Minpins***

***Charlie and the Great  
Glass Elevator***

***The Witches***



# THE ORIGINAL REVOLTING CHILDREN

Taken directly from: <https://www.telegraph.co.uk/active/10744247/The-child-stars-of-the-West-End.html>

**Some of the weightiest roles in musical theatre are played by some of the smallest performers.**

## THE LION KING

**Ella Marshall—Pinder nine, lives in Essex**

'When I was about two or three I was on the coffee tables dancing at home and my mother was like, "Get down!" And I was, "No, Mummy, it's a stage,"' Ella Marshall-Pinder says. She is honest about why she likes performing, saying, 'I don't want to admit it but it's probably the attention.' At four Ella went to Saturday classes at her local Stagecoach performing arts school. At six she was cast as a Munchkin in Andrew Lloyd Webber's *The Wizard of Oz*.



She won the role of Young Nala, Simba's best friend, in *The Lion King* musical last December.

The miniature costume, especially the printed leotard, still thrills her, as do the plaits made to look like ears on the top of her head. 'The orange flowers are my little touch,' she says of her hair clips.

On a performance day (the children are on six month renewable contracts and perform twice a week, with a matinee every other week, and are on standby for two) she either eats at home after school, or (ideally) has duck salad in a restaurant near the theatre. 'Everyone thinks I get time off from school, but mostly I only leave early for matinees,' she says. Often she is not in bed until 11pm. She is not allowed sweets or chocolate ('it makes your voice claggy'), and she has to do extra homework to make up for what she has missed. But the theatre is full of friends, and there is plenty of laughter backstage. This has a lot to do with Neisha Blake, the children's chaperone, who has a nice way of teasing her charges.

Performing involves long periods of waiting (for rehearsals, make-up, being on standby), and they occupy themselves playing card games. On the walls of her dressing room are many score charts for Uno. Who's winning? 'Me.' Pause. 'Oh, OK, Neisha.'

**Ezrae Maye 11, lives in east London**

At six Ezrae Maye was being driven through Newham, east London, when he saw the sign for the Deborah Day Theatre School. 'My mum said, "That would be good for you, because you're a drama king,"' he says. His mother was right. Saturday morning classes were not enough and he was soon going on Thursdays after school, too. In 2012 he was selected for the *Lion King* Cub Camp, the training pool (two hours a week during term time) for young hopefuls, then graduated to Cub School, which prepares children for the show, where he spent six months learning the part. He debuted as Young Simba, the lion cub prince, in the West End, last December. Every other Wednesday he leaves school at midday, is met by one of his parents (or occasionally his grandmother), who takes him to the theatre ('Mum on the Tube; Dad mostly drives') for the matinee. For evening shows he does a full school day and goes to the theatre after eating in a nearby restaurant - a favourite is burger and chips. He is normally in bed by midnight. 'I'm tired, really tired, after a long day at school, but when I come to the theatre everyone's energy is so up it makes mine go up and then I am excited. Performing is fun,' he adds, 'it feels like you are a celebrity.'

# THE ORIGINAL REVOLTING CHILDREN (Cont.)

Taken directly from: <https://www.telegraph.co.uk/active/10744247/The-child-stars-of-the-West-End.html>



## **BILLY ELLIOT**

### **Mitchell Tobin 13, from Florida, America**

From the moment he saw the musical on Broadway in 2010 Mitchell Tobin knew he wanted to be Billy Elliot, the coal miner's son who dreams of being a ballet dancer. Then aged nine, he had already won several dance competitions, so his agent put him up for the role in the American touring production. But Mitchell, they said, was too small. It wasn't until Mitchell was 12 that he was cast for the Broadway show. He had five weeks to learn the part, including dance steps and the regional Geordie accent. His first performance was in December 2012, and he transferred to the London production a year later.

Mitchell now lives with the three other Billys in the official house during the week (they each do two performances a week and are on standby for another two), and spends weekends with his mother, a nurse (and former dancer). She has put her career on hold and divides her time between London and the family home in Florida with Mitchell's father (a lawyer), sister, 20, and brother, 18. Mitchell's sister is the reason he took up dancing, aged three. 'She was like my dance teacher at home, critiquing me,' he says.

The routine for the young actors is strictly scheduled: up at 8am, three hours' tutoring each morning; only one 'candy bar' a day. 'They make sure we are eating healthily and staying fit,' Mitchell says. On performance nights he is in bed by 11.45pm. The role requires him to be proficient in tap, ballet, modern dance and a bit of hip hop. 'I find flying quite hard [Billy soars above the stage in a dream ballet], but there is always someone there to tell me that it's going to be OK.' As for friends, they are mainly back in Florida, but there's a lot of larking about in the Billy house, and he enjoys the dedicated attention he gets. 'During the show they are handing you water, giving you a tissue if you need one, right there, ready for you.'

## **MATILDA**

### **Elise Blake 10, lives in Essex**

After a year in the title role in Matilda the Musical Elise Blake is the most experienced as well as youngest of the four Matildas (the children are on six-month renewable contracts). She already has West End credits to her name: Ripp the Munchkin (The Wizard of Oz) and Little Cosette/Young Eponine (Les Misérables). At three she was having lessons twice a week at the Emery Stage School, Essex. 'I just loved it because I've got two aunts and one uncle and my mum and her sister who were all dancing from a young age,' she says. She speaks of her routine of getting up at 7.30am and going to bed at 11pm (on a show night) with the professionalism of someone who toured the country with The Sound of Music (as Gretl Von Trapp) when she was six.

'We flew to places like Liverpool and Birmingham and Ireland, and it wasn't easy to go back home. The biggest thing I've had to give up is spending time with my family. When I was touring my sister was born and my brother was born when I was in another show. It does feel like you're missing out.' Each Matilda performs in two shows a week and is on standby for two more; they are also required to do a minimum of 15 hours of schooling a week. Elise loves the spectacle, the glamour and the pizzas with the cast before the show - but not Matilda's sensible schoolgirl sandals. 'I would be embarrassed to wear them as me - not my style,' she says.

# THE ORIGINAL REVOLTING CHILDREN (Cont.)

*Taken directly from: <https://www.telegraph.co.uk/active/10744247/The-child-stars-of-the-West-End.html>*

She knows she's lucky. 'It's a privilege being born talented - not everyone has the same opportunity, so you have to take it when you've got it.'

## **Georgia Pemberton 10, lives in Surrey**

For Georgia Pemberton her acting debut came when she was 10 days old, in the television comedy William and Mary. 'My line was "Wah!" she says. By the time she was training at Julie Sianne Theatre Arts, a dance school in Surrey, aged six, she had already been in television advertisements for Clover and Specsavers. 'My mum had been a dancer and an actor and I wanted to be like her, to do everything that she did.' Her breakthrough role was Young Eponine in Les Misérables when she was eight.

Last September Georgia took on the role of Matilda - initially spending seven weeks in full-time rehearsals. She uses her evenings at home to practise and to go through her lines with her mother. She gets up for school at 7.30am, and when it is her turn to perform doesn't get back to bed until 11pm. She admits she is shattered, saying, 'I don't even turn the lights out [before going to sleep]. I don't like it when you do a performance and have to get up for school the next day. I literally crawl out of bed.' Other sacrifices include friends. 'The last time I had tea with my friends was not last holiday but the holiday before that,' and spending time with her family. 'My brother is 24 and he's just opened a new art gallery and I really want to see it but I feel I can't.'

## **Cristina Fray 10, lives in London**

Having played Matilda for nearly a year, Cristina Fray says she still finds something magical about being on stage and 'feeling everyone laughing and clapping. It's amazing to feel the buzz of the audience.' Neither of her parents is a performer, but she says, 'I grew up listening to music. We are great fans of Abba and Queen.' Her Bohemian Rhapsody, she says, was word-perfect by the time she was eight. She says she was lucky to do Saturday classes at the Sylvia Young Theatre School in London when she was six because it is so attuned to the West End. 'Every time we would sing a song it would be, this is how you would do it on a West End stage.' Her cv includes an advertisement for Sky Movies and Little Cosette in Les Misérables. Her father does most of the toing and froing with her to the theatre. 'I've got an older brother and a younger sister and my mum has to take care of them, so my dad normally comes with me on the Tube,' she says. 'A whole day of Matilda is quite tiring, but when you get into bed you are buzzing. You think of all the lovely things - the amazing show, the moments you had and being with your Matilda friends.'

## **Lollie McKenzie 10, lives in Bath**

Lollie McKenzie has been playing Matilda for nearly six months. One of a family of four from Bath, where her father is a doctor and her mother a former film director, her only previous role was as young Snow White in the pantomime Snow White and the Seven Dwarfs at the Theatre Royal, Bath, in 2012, in which she also played a fox and a villager. She started dance classes at the Dorothy Coleborn School of Dancing, in Bath, when she was four because her older brother had friends there. 'I went to watch Matilda about a year before I auditioned for the role and I thought, I really, really want to do that because I'd never done anything big before. Mum was like, well, maybe.' When required on stage Lollie stays with the other long-distance-based child actors in the Matilda house in London, and then goes home for five days between performances. 'This morning I had breakfast in Bath and then Mum drove me to London,' she says. She gets back to the Matilda house at about 11.30pm. 'We have something to eat, maybe toast or cereal - Krave is my favourite - and then go to bed.' Her school sends her work which is overseen by a tutor who comes to the Matilda house every morning. 'When I was rehearsing I learnt my lines before I went to bed. Instead of reading books I read the script over and over. Mum would test me every evening.' Her favourite moment in the show 'is when we go for our bows at the end. You think, I've done a good show for the directors.'

'I've done a good show for everyone watching, and I've done a good show for myself.'

# IT'S SHOWTIME!

## Theatre Etiquette Activity

Adapted from: <http://www.louisvilleorchestra.org/wp-content/uploads/audience-etiquette-activity.pdf> , <http://www.musical-theater-kids.com/theater-etiquette.html>

There are many people involved, both on stage and behind the stage, who are working to put on the best performance possible for you and the rest of the people in the audience. Unlike watching television or a movie, the performers and crew can see and hear the audience members—therefore, it is the audiences' job to watch and listen carefully to the action on stage. The audience helps the performers and crew concentrate on doing their job when we practice the rules of theater etiquette:

- Visit the restroom before the performance begins.
- Don't speak during the performance...whispering is still speaking, so make sure you are only speaking in an emergency.
- Do not eat or drink in the theater.
- Do not put your feet up on the seats or balcony and do not kick the seat in front of you.
- Don't put or throw anything on the stage.
- Do laugh when the performance is funny.
- Do applaud when it is appropriate during the performance.
- Do applaud when the performance is over...this tells the performers and crew that you appreciate their work.

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### CONTINUED ACTIVITY:

1. Hand out the included worksheet to students.
2. Together as a class, go through the different event locations listed on the worksheet and discuss each event: What can you do there? What can't you do there? Why?
3. Fill out the worksheet using Always, Sometimes or Never. Ask students why they think we behave differently at these different places (different atmospheres, expectations, traditions, etc.).
4. Share the theater etiquette with students and discuss in details the behavior expectations we have at the theater.



# IT'S SHOWTIME!

## Theatre Etiquette Activity (Cont.)

Adapted from: <http://www.louisvilleorchestra.org/wp-content/uploads/audience-etiquette-activity.pdf>.

Look at the different events listed across the first row in the table below. For each event, fill in **ALWAYS**, **SOMETIMES** or **NEVER** with the listed behavior expectations. Note the different behavior expectations there are for different events we attend.

	<b>BASEBALL GAME</b> 	<b>CHURCH/ WORSHIP SERVICE</b> 	<b>LIVE THEATER PERFORMANCE</b> 	<b>ROCK CONCERT</b> 	<b>MOVIE THEATER</b> 
<b>Cheer</b>					
<b>Clap politely</b>					
<b>Talk to those around you</b>					
<b>Eating</b>					
<b>Standing up and walking around</b>					

# FACTS ABOUT NEWTS

## Classroom Science Information

Taken directly from: <https://sciencing.com/newts-kids-8593965.html>

A newt is a type of salamander. This amphibian stands out from the crowd with its bright colors, especially the variations of yellow, red and orange found on different types. This mainly solitary animal is found throughout Asia, Europe and North America. Newts are also available for purchase in pet stores.

### HABITAT

Newts enjoy wet environments such as forests and grasslands. They have the ability to breathe underwater and on land. Some newts live on both land and in water. Their skin is soft and moist, making humid and wet climates ideal.

### SIZE AND OTHER CHARACTERISTICS

Newts range from 2.75 inches to nearly 4 inches long, with the females being slightly larger than the males. They have four fingers on the front two legs and five toes each on the back two legs. If a newt loses a tail, part of its spinal cord or its eyes, it has the ability to regenerate. Unlike salamanders, newts do not have costal or rib grooves along their sides.

### DIET AND PREY

Newts eat a diet of worms, small fish, snails and insects. Newts hunt by sight, so their prey must be moving for them to see it in order to attack. To fend off predators, newts have secret toxins in their skin that they secrete if needed. They also use bright underbelly colors to scare off any attackers.

### REPRODUCTION

Newts mate in early spring. Newts lay up to 400 eggs at a time. They either lay them in water, or choose to wrap their eggs around leaves to keep them safe from predators. A baby newt develops front legs first, the opposite of frogs.

### MAIN TYPES OF NEWTS

Four main types of newts exist: the common or smooth newt, the palmate newt, the crested newt and the fire belly newt. The newts differ in belly color. For example, the common newt has an orange belly, and the palmate newt has a yellow belly.

### ENDANGERED NEWTS

The great crested newt, or warty newt, is only found in Europe. It is endangered and a special license is required in Europe to handle one.



## PRE-SHOW QUESTIONS

1. "Matilda" is based on a novel by Roald Dahl, and was adapted into a film in 1996. Have you read the book and/or seen the movie? What differences do you think there will be between the musical and the original novel and film?
2. Roald Dahl, the author of "Matilda", has written many other children's novels. Have you read or heard any of his other stories? Did you enjoy them?
3. "Matilda" features many young performers in the cast. Have you ever been in a play or musical? What was the experience like?
4. Matilda struggles against a family who does not care for her and a headmistress who bullies her and her friends. However, she believes it is possible to change her story and have a happy life, regardless. What goals do you have? What are some of the obstacles that stand in the way of those goals? How could you overcome those conflicts?

# SPLENDID SYNONYMS

## Classroom Language Arts Activity

Taken from: <http://www.roalddahl.com/>

**Words that have the SAME or very SIMILAR meanings are called SYNONYMS.**

At the beginning of his career as a writer, Roald Dahl collected lists of words in an old school notebook. "When you're describing something or someone," he said, "you can't just choose dull words like beautiful, pretty or nice. You must search for more meaty and imaginative words."

Here is a list of words Roald Dahl collected under the heading **BEAUTIFUL**

agreeable	beaming	brilliant	charming	comely	dainty
delicate	dazzling	elegant	engaging	exquisite	glorious
graceful	glowing	handsome	intriguing	lovely	nice
pretty	radiant	shining	sparkling	splendid	superb

Here is a list of words Roald Dahl collected under the heading **ANGRY, RUDE or NASTY**

arrogant	blazing	brutal	choleric	coarse	cruel
devilish	dangerous	disdainful	disgusting	evil	fierce
furious	ghoulish	grim	gruff	harsh	hostile
icy-frosty	inflamed	impudent	infuriated	insinuating	intolerable
irritable	malicious	malignant	menacing	mocking	murderous
nauseating	nettled	noxious	odious	offensive	ominous
piqued	rapacious	repellent	repulsive	revolting	rough
scowling	shrill	smoldering	smug	snapping	snarling
stern	superior	taunting	truculent	tyrannical	vengeful
venomous	vindictive				

Now, make a list of all the words you can think of that mean the same as:

**BIG**


**FUNNY**


# SPLENDID SYNONYMS (Cont.)

## Classroom Language Arts Activity

Taken from: <http://www.roalddahl.com/>

Create three new sentences that incorporate at least one synonym for the words **BEAUTIFUL, ANGRY (OR RUDE OR NASTY), BIG** and **FUNNY** in each sentence.

1. \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

2. \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

3. \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**ANGRY** dainty  
Beautiful  
Rough lovely  
**funny**  
**SPARKLING**

# ENGLISH ENGLISH

## Classroom Social Studies Activity

British slang adapted from: <https://www.smartling.com/blog/50-british-slang-words-phrases-you-need-to-know/>

Matilda is set in Britain, where the primary spoken language is English. However, there are differences between American and British English- in Britain many people use expressions that we do not use in America. See if you can correctly match each British term to its American counterpart.

Draw a line between each American English term and it's British English match

### BRITISH ENGLISH

Telly

Marbles

Chuffed

Rozzer

Laughing Gear

Paste

Kerfuffle

Spawny

Paddy

Hard Cheese

Gutted

Lag

### AMERICAN ENGLISH

Lucky

Temper Tantrum

Sad

Convict

Punch

Brains

Policeman

Happy

Television

Fight

Bad Luck

Mouth

# ENGLISH ENGLISH ANSWERS

## Classroom Social Studies Activity

British slang adapted from: <https://www.smartling.com/blog/50-british-slang-words-phrases-you-need-to-know/>

### BRITISH ENGLISH

Spawny

Telly

Chuffed

Kerfuffle

Marbles

Gutted

Hard Cheese

Lag

Laughing Gear

Paste

Rozzer

Paddy

### AMERICAN ENGLISH

Lucky

Television

Happy

Fight

Brains

Sad

Bad Luck

Convict

Mouth

Punch

Policeman

Temper Tantrum

# MENTAL MATH LEVEL 1

## Classroom Math Activity

Taken directly from: <https://www.math-salamanders.com/mental-math-3rd-grade.html>

Matilda amazes her classmates and Ms. Honey with her amazing mental math skills. See if you can solve the following math equations in your head, just like Matilda!

\_\_\_\_\_

Name

\_\_\_\_\_

Date

1) $500 + 70 + 4$	
2) half of 30	
3) What is this triangle called? 	
4) $30 - 6$	
5) What is the value of the digit 7 in the number 1726	
6) Double 14	
7) $5 \times 6$	
8) Write down all the odd numbers from the list below: 42, 37, 21, 26, 38, 63	
9) Round 67 to the nearest 10.	
10) What number comes halfway between 30 and 50?	
11) How many nickels make 30¢?	
12) The time is 4:30PM. What will the time be in half an hour?	
13) How much is 3 dimes and 3 nickels?	
14) What fraction of this shape is shaded? 	
15) I am facing north. I turn 2 half turns. Which way am I facing now?	
16) How many inches in 2 feet?	

# MENTAL MATH LEVEL 2

## Classroom Math Activity

Taken directly from: <https://www.math-salamanders.com/image-files/4th-grade-math-worksheets-mental-math-4th-grade-1.gif>

Name \_\_\_\_\_

Date \_\_\_\_\_

1) Work out $0.7 + 0.8$	
2) Write the Roman numerals XXXVII in figures?	
3) Which of these fractions is equivalent to a half? $\frac{1}{3}$ $\frac{2}{5}$ $\frac{3}{6}$ $\frac{4}{9}$ $\frac{5}{8}$	
4) $42 \div 6$	
5) Write down the number eighteen thousand two hundred seven.	
6) Fill in the missing number $4081 = 4001 + \text{-----}$	
7) Write down two numbers with a sum of 9 and a difference of 1.	
8) How many vertices in a triangular pyramid? 	
9) Write down all the factors of 15. _____	
10) Add together $6\frac{1}{2}$ , 5 and $3\frac{1}{2}$	
11) I have \$10. I spend \$2.70. How much do I have left?	
12) What is the value of the expression $x + 7$ when $x = 3$ ?	
13) What is $\frac{1}{3}$ of 21?	
14) A plane journey takes $6\frac{1}{2}$ hours. If I set off at 8:40AM, what time will I arrive?	PM
15) A pen costs \$4.60. How much will 2 pens cost?	
16) A piece of rope measuring 4m is cut into 8 equal lengths. How long will each piece be?	

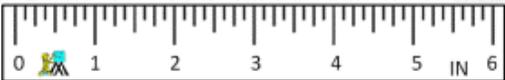
# MENTAL MATH LEVEL 3

## Classroom Math Activity

Taken directly from: <https://www.math-salamanders.com/image-files/5th-grade-mental-math-worksheet-5th-grade-2.gif>

Name \_\_\_\_\_

Date \_\_\_\_\_

1) Find $\frac{3}{4}$ of \$32.	
2) $1 - 0.92$	
3) Find the value of $(x - 6)/3$ if $x = 21$	
4) $10 \times 4 = 26 + \underline{\hspace{2cm}}$	
5) Round 6.283 to 1dp	
6) What is the missing number? 7.3 <u>      </u> 8.1    8.5    8.9	
7) What 3D shape is this the net for?	
8) How many faces does a triangular prism have?	
9) In a group of children, $\frac{3}{5}$ like to play tennis. If there are 25 children, how many do not like tennis?	
10) Timmy and Tommy are two boys whose ages add up to 23. Timmy is 5 years older than Tommy. How old are they?	
11) How many inches on the ruler?	
12) What is the MEAN of 13, 7, 8, and 4?	
13) Whis is the smallest? 0.37    0.194    0.6    0.473    0.29	
14) $3 \frac{2}{5} + 2 \frac{1}{5}$	
15) How much is half of a fourth?	
16) A rectangular swimming pool measures $5 \frac{1}{2}$ meters by $3 \frac{1}{2}$ meters. What is the PERIMETER?	
17) What do angles around a point add up to?	
18) The RATIO of lions to tigers in a zoo is 1:3. If there are 4 lions, how many tigers will there be?	

# BUILDING CLASSROOM COMMUNITY

## Classroom Social/Emotional Well-Being Activities

There are many things we can do to help create a safe classroom environment where every student feels valued and respected. Whether it is the beginning of the year or the middle of the year, we can implement new strategies to nurture this positive classroom culture. A few ideas include:

- All of us learning each others' names
- Students being grouped with classmates they might not seek out on their own and then being asked to learn something new about them
- Pictures of student work posted around the classroom
- Photographs of students used to organize students into groups
- A class poem that is written together
- A class webpage where students can find blog posts of class work and photographs of their contributions

**Here are some simple activities to do with your students to build community in your classroom:**

### **GETTING TO KNOW YOU GAME**

Copy the worksheet on the adjacent page for each student. Instruct students that this is a game – they must go up to their classmates and ask them if they have ever done anything on the page. If they have, that student must sign their name in the box. Each student can only sign one box per student – so students must try to get 12 different signatures to fill their sheet, and the student who does this first is the winner! Afterwards, go through the sheet one question at a time, asking for students to voluntarily share their experience with the class.

### **3 – 2 – 1 CHALLENGE**

This little challenge is a great, easy way to reinforce character education lessons throughout the year. Use the ideas below or create your own based on your students' particular needs.

- 3 – Help three people out today (holding the door for them, helping them pick up a dropped pencil box, sincerely complimenting someone for something positive they did).
- 2 – Say 'hi' and start a conversation with two new people today.
- 1 – Perform one act of random kindness for someone today.

### **KINDNESS CHAIN**

As a class, create a number of different colored strips of paper and have these pieces of paper accessible to students. Inform students that every time they witness another student performing an act of kindness and/or courage, they are to write that act on a strip of paper and create a paper-link chain of kindness and courage. This chain will remind everyone that acts of kindness and courage do not go unnoticed, and encourage students to perform these acts every day. See how far your chain will go!

# HELPING CHILDREN COPE WITH ANGER

## Classroom Teacher Resource

Taken directly from: <http://www.kellybear.com/TeacherArticles/TeacherTip4.html>

By Leah Davies, M.Ed.

All human beings experience anger. But children, in particular, have difficulty channeling their strong emotions into acceptable outlets. Anger is a response to a real or perceived loss or stress. It results when a person's self-esteem, body, property, values or sense of entitlement are threatened. It is often a reaction to feeling misunderstood, frustrated, hurt, rejected or ashamed.

Children often blame other people or events for their anger instead of assuming responsibility for it. If children do not learn how to release their anger appropriately, it can fester and explode in inappropriate ways or be internalized and damage their sense of self-worth. When children express their anger inappropriately, it may mean that they lack coping skills to deal with their emotions in positive ways.

To assist children in becoming emotionally competent so that they are ready to learn, educators need to help them:

1. Understand their anger and the emotions of others.
2. Develop positive social interaction skills.
3. Realize that they are responsible for the choices they make.
4. Learn how to express anger in ways that aren't harmful to themselves or others.

### How can educators do this?

- Model acceptance of each child as a valuable human being worthy of respect.
- Accentuate each child's strengths.
- Make your expectations compatible with children's level of development.
- Provide a safe, responsive, predictable environment.
- Provide children the opportunity to make choices.
- Send honest, congruent messages, making sure your words match your facial expressions and body language.
- Be fair, supportive, firm, and consistent. Never ridicule a child.
- Watch for and acknowledge appropriate behavior.
- Teach decision making and problem-solving skills.
- Use role-playing, puppets, or videos to teach social skills. For example, how to treat each other or how to work out disagreements.
- Involve children in making rules such as:
  - ◆ We are kind to each other
  - ◆ We listen to others
  - ◆ We use self-control
  - ◆ We work out differences peacefully.
- Make the rules clear and follow through with meaningful consequences which are appropriate for the age of the child.
- Be aware of nonverbal signs that a child is angry such as a red face, tensed muscles, or clenched fists.
- Understand that a child's headaches, upset stomach, or withdrawn behavior may be a symptom of repressed anger.
- Watch the child carefully, noting the antecedents to aggressive behavior. Ask yourself:
  - ◆ What happened right before the outburst?
  - ◆ How was the child feeling?
  - ◆ What does he or she need/want?
  - ◆ What can I do to make the situation better for the child?
- Anticipate angry outbursts and arrange activities to reduce them. For example, if the child gets angry when it is time to go inside, talk with the child ahead of time and share your expectations. Then comment when the child acts appropriately.
- Arrange the seating to decrease conflict. Separate children who arouse angry responses in each other.
- Help children understand that anger is a natural emotion that everyone has. Say things like, "It's okay to feel angry. Everyone feels angry sometimes, but it is not okay to hurt yourself or others."
- Stop any aggressive behaviors. Say, "I can't let you hurt each other," or "I can't let you hurt me." Then remove the child or children as gently as possible.

# HELPING CHILDREN COPE WITH ANGER (Cont.)

## Classroom Teacher Resource

Taken directly from: <http://www.kellybear.com/TeacherArticles/TeacherTip4.html>

- If the child is out-of-control, provide a quiet place where he/she can calm down.
- Resist taking a child's angry outburst personally. Deal with the child in a calm, matter-of-fact way.
- Acknowledge strong emotions, helping the child control him/herself and save face. For example, say, "It must be hard to get a low score after you tried so hard."
- Assist the child in using a vocabulary of feeling words. Read books that ask the children to verbalize a time when they felt various emotions.
- Use feeling words to help the child understand the emotions of others. For example, "Mary is sitting alone and looks very sad; she may be lonely," or "When Joe tripped, he looked embarrassed."
- Help children understand their own emotions by putting their feelings into words. For example, say, "It made you angry when they called you names."
- Listen, reflect and validate without judgment the feelings the child expresses. After listening, help the child identify the true feeling underlying the anger such as hurt, sadness, disappointment, fear, or frustration. For example, "That hurt when your best friend was mean to you," or "It was scary to have them gang up on you."
- Encourage the child to accept responsibility for the anger and to gain control over him/herself by asking him/herself the following:
  - Did I do or say anything to create the problem?*
  - If so, how can I make things better?*
  - How can I keep this from happening again?*
- Facilitate communication and problem solving with the child or between children by asking questions such as:
  - ◆ What do you want/need?
  - ◆ How can I help you?
  - ◆ What can you do to help yourself?
- Help children understand that they can choose how to react when they feel angry. Teach them self-control and positive ways to cope with their negative impulses. The following are choices they can make:
  - ◆ Stop and think
  - ◆ Calm self by breathing deeply
  - ◆ Count slowly
  - ◆ Tense body and relax
  - ◆ Find a quiet place or sit alone
  - ◆ Write about feelings
  - ◆ Tell someone how you feel
  - ◆ Problem solve
  - ◆ Look at books or read
  - ◆ Draw or play with clay
  - ◆ Exercise, walk or run
  - ◆ Play music or sing
  - ◆ Rest or take a shower
  - ◆ Hug someone, a pet or a stuffed animal
- Stress that the children must accept responsibility for their actions. Reinforce any constructive steps.
- Establish an open, caring relationship with other adults who care about the child, so that jointly you can help the angry child meet his/her psychological needs of being accepted, secure, and recognized as a valuable human being.
- Help the parent or guardian understand that giving in to a child's outburst or exposing him/her to verbal or physical violence can be detrimental to a child's growth and development. If needed, provide parenting information or suggest a parenting class.
- If the problem is beyond your scope of expertise, seek additional assistance and/or recommend professional help.
- Lastly, find healthy outlets for your own strong emotions, so that you will be open to the needs of the children with whom you work.

# WHO SAID IT?

1. Just because you find that life's not fair, it doesn't mean that you just have to grin and bear it."
2. "Do all those brains in your head give you a headache?"
3. "Of course they don't believe me, I've got green hair!"
4. "Bambinatum est maggitum. Children are maggots."
5. "But this little girl is a miracle."
6. "What is the matter with you? What have we done to deserve a child like you?"
7. "It was the biggest burp I had ever done."
8. "Am I strange?"
9. "In this world, children, there are two types of human being. The winners and the losers."
10. "All I know, I learnt from telly."

## POST-SHOW QUESTIONS

1. In "Matilda", the schoolchildren sing about what life might be like when they are grownup. What kinds of things do you look forward to as a grown-up? What are the benefits of being young and being a kid?
2. Ms. Trunchbull insists that you must always follow the rules even though they are unfair to the children. Is it important to always follow the rules or are there times when it is appropriate to break them? Can you think of examples of rules that you find unfair? If you could change those rules what would you change them to? Why?
3. Matilda took revenge upon many of the adults in her life, because of the way that they treated her. In the end, she decides to give up taking revenge and to forgive others instead. Do you think that revenge is a strong or weak choice to make? Do you think that taking revenge helped Matilda solve her problems? What are some other choices that she could have made besides taking revenge?
4. Matilda's family does not treat her with respect. She is much happier when she is with Ms. Honey, who believes she is a miracle, than with her own family. How do you define family? Is it always the people you are related to?

# WHO SAID IT? (ANSWERS)

1. Just because you find that life's not fair, it doesn't mean that you just have to grin and bear it." ..... MATILDA
2. "Do all those brains in your head give you a headache?" ..... LAVENDER
3. "Of course they don't believe me, I've got green hair!" ..... MR. WORMWOOD
4. "Bambinatum est maggatum. Children are maggots." ..... MS. TRUNCHBULL
5. "But this little girl is a miracle." ..... MS. HONEY
6. "What is the matter with you? What have we done to deserve a child like you?" .. MRS. WORMWOOD
7. "It was the biggest burp I had ever done." ..... BRUCE
8. "Am I strange?" ..... MATILDA
9. "In this world, children, there are two types of human being. The winners and the losers." ..... MS. TRUNCHBULL
10. "All I know, I learnt from telly." ..... MR. WORMWOOD