

A Guide for Teachers

February, 2018

The HOUSE at POOH CORNER

BY A. A. MILNE

ADAPTED BY
BETTYE KNAPP



Directed by
James Ogden

Scenic and Costume Design by
Scott Dunlap

THE HEFFALUMP CAST

PUBLIC PERFORMANCE DATES:

Feb. 16 & 24 at 7pm; Feb. 17 & 25 at 2:30pm

SCHOOL SHOWS:

Feb. 21 & 23 at 10 & 11:30am

(Alphabetical by last name)

BREE BRANTLEY
as Early Rabbit

AIDEN DICHIACCHIO
as Christopher Robin

ANNABELLE HILL
as Rabbit

LYRIC HOUSTON
as Winnie the Pooh

KRISTIN LOWERY
as Owl

IAN PARTEN
as Tigger

SARAH RAD
as Piglet

NATALIE SHELBURNE
as Late Rabbit

SYDNEY TERFLOTH
as Kanga

EMMA WESOLOWSKI
as Eeyore

JULIANA WILLIAMS
as Roo

Stage Manager
OLIVIA KELLY

THE WOZLES CAST

PUBLIC PERFORMANCE DATES:

Feb. 17 & 23 at 7pm; Feb. 18 & 24 at 2:30pm

SCHOOL SHOWS:

Feb. 20 & 22 at 10 & 11:30am

(alphabetical by last name)

JOHNATHAN ROSS ADAMS
as Christopher Robin

ELLA KATE ANTANAITIS
as Late Rabbit

SAVVY BETRO-GROSS
as Tigger

HANNAH CARTER
as Kanga

CHARLIE CLEVINGER
as Roo

RACHEL LOWE
as Piglet

IRIE OLSSON
as Rabbit

MAYA SCRIBNER
as Owl

MADELINE WARREN
as Winnie the Pooh

KYNNEDY WATSON
as Early Rabbit

CORA GRACE WILLIAMS
as Eeyore

Stage Manager
WILL TUTOR

About the Director

James Ogden has been working in the Chattanooga theater community for as long as he can remember, having started as a Weasel in *The Wind in the Willows* at The Colonnade in 2003. He went on to graduate from Center for Creative Arts in 2014 as a theater major, having appeared in shows such as *Our Town* and *Shrek, the Musical*. In the last few years, he has directed several productions including *Pippin*, *Peter Pan*, and *Godspell* at The Colonnade, but he is very excited to make his directorial debut with the Theatre Centre. This will be his third show here, having appeared as Boy in *Peter and the Starcatcher* last season, but he is looking forward to many more!

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The Chattanooga Theatre Centre is thrilled that you are coming to the show! A few reminders for you and your students to ensure the best experience possible for everyone!

This performance will take place on our Main Stage.

- Please be on time to a performance. Usually this means arriving 30 minutes before curtain time to ensure proper time for parking and seating.
- This performance will be in the Main Stage Theatre (the double doors closest to the river).
- Upon arrival, one person should check in at the Will Call desk on the left side of the lobby.
- Please line up in the lobby the way you would like your class to be seated. If you must move someone please do so before entering the theatre
- There will be on no intermission for this show so please use the restroom before the performance to avoid a disruption during the performance.
- Turn off your cell phones and refrain from using them during the performance.
- Please pay close attention to the curtain speech before the performance. There is critical information given about the safety of our patrons while watching the performance.
- Please be mindful that any noise can be distracting for the audience...whispering is still speaking. Even unwrapping a piece of candy is more distracting than you know!
- Taking photos or video is strictly prohibited during a performance by our contractual agreement with the publisher.
- Please remain in your seat for the entire performance. If you must leave, do so discreetly so as not to disturb others. In an emergency, please walk, do not run, to the nearest exit.
- Please refrain from eating or drinking in the theatre.
- Keep feet off the seats and do not kick the seat in front of you.
- Applause at the end of the performance tells the performers and crew that you appreciate their work. Standing and applauding means you really liked the show.
- It is distracting and inappropriate to whistle or scream out to the performers (even if you know them).

Please consider filling out our survey after seeing the Production:

https://docs.google.com/forms/d/e/1FAIpQLScTytr4Qz0D4pWGu38yrykKoSCx34yORyskQBUw91690rXJQw/viewform?usp=sf_link

Alan Alexander Milne 1882 - 1956

A. A. Milne was born in Kilburn, England, a suburb of London, to Sarah Marie and John Vine Milne. His father was headmaster of a private school, Henley House, which, at one time, employed H. G. Wells as a teacher.

At Cambridge, Milne wrote for the student magazine, *Granta*. His writing talent came to the attention of the editor of the literary magazine *Punch*, and, after receiving his degree in mathematics, he contributed essays and poems to it. Later, he became an assistant editor. It was here, he caught the eye of the goddaughter of *Punch* editor Owen Seaman. Milne married Dorothy “Daphne” de Sélincourt in 1913. In 1920, they had their only child, Christopher (who they called Billy).

When War broke out in 1914, Milne, though an ardent pacifist, joined the Royal Warwickshire Regiment. Later in the war, he was transferred to a secret military unit called MI7b. Their task was to write propaganda to keep the public engaged and supporting the war.

After the war Milne turned his writing talent to the world of the stage, penning several plays including *Mr. Pim Passes By* (1921) and *Michael and Mary* (1930), and a few novels. In what seems to have been a high point for mystery novels, Milne penned *The Red House Mystery* (1922), which came out about the same time as Agatha Christie’s first novel, *The Mysterious Affair at Styles*. He also adapted Kenneth Grahame’s *The Wind in the Willows* into the popular children’s play *Toad of Toad Hall*. During this time, when his son Christopher was young, he wrote a series of poems for him, Milne collected into two volumes titled, *When We Were Very Young* (1924) and *Now We Are Six* (1927). At this time, Milne moved his family to Cotchford Farm, on the edge of Ashdown Forest. Here, Milne’s son Christopher played with his stuffed animals: a bear (originally named Edward), a donkey, a small pig, a tiger and a kangaroo with a baby in its pouch. This provided the material from which Milne created his book *Winnie the Pooh* in 1926. He would follow this book up with the sequel, *The House at Pooh Corner* in 1928.

Before *Winnie the Pooh*, Milne was a popular and successful writer. His stories based on his son’s animal friends, took his success to another level. This popularity had a darker side to it. Christopher Milne, as a young boy, gloried in the attention, answered many fan letters and made personal appearances. But, upon going away to boarding school, he was mercilessly teased and bullied for his fame. Later in life, he blamed his inability to find work on the expectations of his name. He was quoted as saying his father, “had got where he was by climbing on my infant shoulders, that he had filched from me my good name and had left me with nothing but the empty fame of being his son.” His tension with his past seemed to be quelled somewhat during World War II when he was a platoon commander and was able to separate himself from “Christopher Robin.” However, after the war, his marriage to Lesley de Selincourt, the daughter of his mother’s estranged brother, further alienated him from his parents. Before his father’s death, he seldom saw them, and after his father died, he never spoke with his mother. The autobiographies he wrote later in life gave him the closure to his past that he desperately needed. In his last years, he made peace with his father and Pooh, and even brought them back into his life again.

In A. A. Milne’s last years, he carried a great deal of resentment for his books about Winnie the Pooh. In his career, he had been a successful satirist, playwright, mystery writer, and children’s writer, but none of the former ever eclipsed the later. He wrote other acclaimed books after *The House at Pooh Corner*, but none of them mattered. To the public, he would always be the creator of Winnie the Pooh and nothing else. A. A. Milne died in 1956 in East Sussex,



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“Jolly Good Detecting.” Google Books, books.google.com/books?id=gwxWAgAAQBAJ&pg=PA78&lpg=PA78&dq=n%C3%A9%2BHeginbotham&source=bl&ots=MVulDIWl0l&sig=F3WAcTQgvRydANVkr59W-vQL_M&hl=en&sa=X&ved=0ahUKEwiTkZiuoZfZAhUHOKwKHdS-ALYQ6AEISjAG#v=onepage&q=n%C3%A9%20Heginbotham&f=false.

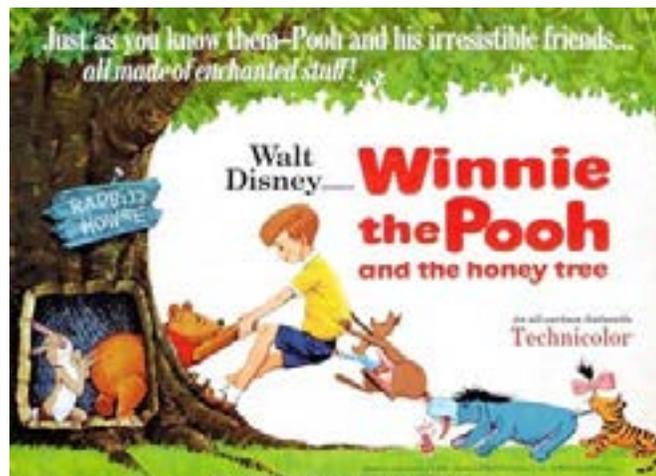
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Thwaite, Ann. “Obituary: Christopher Milne.” *The Independent*, Independent Digital News and Media, 22 Apr. 1996, www.independent.co.uk/news/obituaries/obituary-christopher-milne-1306346.html.

The Disney Connection

In 1961, Disney bought the rights to produce and merchandise all *Winnie the Pooh* stories and products. Here is a short list of *Winnie the Pooh* films:

- Winnie the Pooh and the Honey Tree (1966)
- The Many Adventures of Winnie the Pooh (1977)
- Pooh's Grand Adventure: The Search for Christopher Robin (1997)
- Winnie the Pooh: Seasons of Giving (1999)
- The Tigger Movie (2000)
- Winnie the Pooh: A Very Merry Pooh Year (2002)
- Piglet's Big Movie (2003)
- Winnie the Pooh: Springtime with Roo (2004)
- Pooh's Heffalump Movie (2005)
- Pooh's Heffalump Halloween Movie (2005)
- My Friends Tigger & Pooh: Super Sleuth Christmas Movie (2007)
- My Friends Tigger & Pooh: Tigger & Pooh And A Musical Too (2009)



The Story of Winnie the Pooh

Christopher Milne was given a stuffed bear by his mother. The bear's original name was Edward Bear, but Christopher was enamored of a baby bear at the London Zoo named Winnie, so he changed the name of his bear. The bear at the London Zoo came to England by way of Canada.

A bear cub was found by a hunter in the woods of Ontario. He brought it to the town of White River and sold it to a Lieutenant named Harry Coleman for \$20. Coleman was on his way to the east coast and then by ship to England. He named the bear Winnie after his home town of Winnipeg. Winnie became a companion to the Lieutenant and a mascot to his fellow soldiers.

But it was the outbreak of the Great War (World War I) and he could not take the bear with him to the front lines. So he made arrangements to leave Winnie at the London Zoo until he could return. Lieutenant Coleman visited Winnie whenever he was in London and saw that he was a popular attraction for the children. The keepers would let the children hand feed the bear and even ride on its back, something they would not do with the other bears. When the war was over, Lieutenant Coleman returned to London, but seeing how popular Winnie was with the children, he donated her to the London Zoo where she lived out the rest of her life. This is where a young Christopher Milne first saw Winnie (he added "the Pooh" from the name he gave a swan he was also fond of feeding).



The illustration and Animation of Winnie the Pooh over the years.



When Milne created his first book of children's poems, when *We Were Very Young*, he was recommended an illustrator who had contributed to *Punch Magazine*, which Milne had been an assistant editor. E.H. Shepard became an important part of all four children's books written by A. A. Milne. It is fair to say that much of what we think Winnie-the-Pooh today was created by Shepard.

His first sketches of Pooh from Christopher's own stuffed bear, seemed both Milne and him, seemed too harsh. So Shepard patterned his Pooh on his own boy's stuffed bear named

Growler. The Winnie the Pooh books were the first books to use illustrations as an integral part of the story, and it became clear to both men that the Illustrations were a large reason for the books' success.

In 1930, An American Literary agent named Stephen Slesinger obtained the rights to license Pooh products in the United States. In order to sell the merchandise, color was added to the characters. In addition, Pooh's coat, which he wears in the winter scenes, becomes more prominent in the merchandise. Because of the enormous popularity of the books, the company posted 51 million dollars in revenue in the first year.



By 1961, Disney came knocking and the Slesinger company sold it rights to the Winnie the Pooh franchise for a royalty agreement. Since Disney studios was most interested in animating the stories, a new version of Pooh would be needed that could be animated. The Disney's characters were drawn with a more cartoonish flare, adding brighter colors.

In 1969, a Russian version, called Vinnie Pukh, was developed by director Fyodor Khitruk. This animated short covers the first three chapters of Winnie the Pooh and has a much more philosophical take on the story. It has all the familiar characters, except no Christopher Robin. Winnie the Pooh has a very different look, being oval shaped, with brown fur, dark brown around the eyes, and claws.

If you are interested, here is the link to the video:

<https://www.youtube.com/watch?v=sqdiEUp6s4E>

Jansen, Charlotte. "Winnie-the-Pooh's 90-Year Journey from Pencil Sketch to Disney Icon." *Artsy*, 12 Dec. 2017, www.artsy.net/article/artsy-editorial-winnie-the-poohs-90-year-journey-pencil-sketch-disney-icon.

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Moscow, Phil Reeves in. "Vinni Pukh, the bear of very little brain from the land with no pooh." *The Independent*, Independent Digital News and Media, 20 June 1998, www.independent.co.uk/news/vinni-pukh-the-bear-of-very-little-brain-from-the-land-with-no-pooh-1166523.html.

The Characters in The House at Pooh Corners in the words of A. A. Milne



Winnie the Pooh -

When you are a Bear of Very Little Brain, and you Think of Things, you find sometimes that a Thing which seemed very Thinkish inside you is quite different when it gets out into the open and has other people looking at it.



Piglet-

Piglet took Pooh's arm, in case Pooh was frightened.



Eyore -

"And how are you?" said Winnie-the-Pooh.
"Not very how," he said. "I don't seem to have felt at all how for a long time."



Tigger -

"That's my tablecloth," said Pooh, as he began to unwind Tigger.
"I wondered what it was," said Tigger.
"It goes on the table and you put things on it."
"Then why did it try to bite me when I wasn't looking?"
"I Don't think it did," said Pooh
"It tried," said Tigger, "but I was too quick for it."



Rabbit -

"Rabbit's clever," said Pooh thoughtfully.
"Yes," said Piglet, "Rabbit's clever."
"And he has Brain."
"Yes," said Piglet, "Rabbit has Brain."
There was a long silence.
"I suppose," said Pooh, "that that's why he never understands anything."



Christopher Robin -

"I'm not going to do Nothing any more."
"Never again?"
"Well, not so much. They don't let you."



Owl -

And he respects Owl, because you can't help respect-ing anyone who can spell Tuesday, even if he doesn't spell it right...



Kanga -

Now it happened that Kanga had felt rather motherly that morning, and Wanting to Count Things...



Roo -

We can't get down, we can't get down!" cried Roo. "Isn't it fun?"



Famous Fictional Bears

There are a plethora of bears to be found in popular literature. Whatever the reason, we do seem to love bears. Here is a small list of other fictional bears. You can challenge yourself, and your students, to add to the list.

Teddy Bear - This stuffed bear was named after President Theodore Roosevelt after an account of a hunting trip he took in Mississippi. President Roosevelt refused to shoot a trapped and bound bear. The encounter was chronicled by a political cartoon in the Washington Post. This cartoon inspired Morris Michtom and his wife Rose, shop owners in Brooklyn, New York, to fashion a small stuffed bear. They wrote the president to get permission to use his name, to which he agreed, and they began selling the stuffed animal as “Teddy’s Bear.”

Corduroy - The bear and book were created by Don Freeman in 1968. The name came from Mr. Freeman’s own nickname given to him by his father because young Don always wore corduroy overalls. The story started with the idea of someone being left alone in a department store at night and illustrating the difference between the luxury of the department store and way most people lived. It also tells the message of loving someone despite their defects.

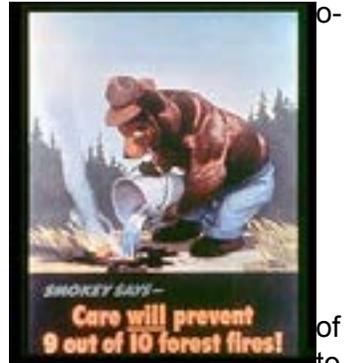
Smokey Bear - Smokey was a creation of the U.S. Forest Service and the Ad Council in 1944 as a part of the war effort in World War II (lumber being an important wartime commodity).



Baloo (from *The Jungle Book*) - A character in *The Jungle Book* written by Rudyard Kipling in 1894. Baloo, “the sleepy brown bear who teaches the wolf cubs the Law the Jungle” stands up for the man’s cub, Mowgli, and agrees to teach him.



Paddington - The polite bear was the creation of Michael Bond. Like Pooh, Paddington’s inspiration was a stuffed bear Bond brought home to his wife on Christmas Eve. Paddington was from “Darkest Peru,” and was found by the Brown family at Paddington Station, so they named him Paddington (because his bear name was too difficult for humans to say), and took him home. He is a very polite bear, but curious, which gets him all sorts of trouble.



Three Bears - This popular fairy tale’s first known recording was in a book by a Canadian woman, Eleanor Mure in 1831. Its likely origin is an old English story, “Scrapefoot.” In Mure’s telling, it is an old woman who invades the bears’ house. In 1837, Robert Southey includes the story in a collection of essays titled, “The Doctor.” Other later versions changed the old woman to a girl named “Silver Hair” then “Silver Locks” then “Golden Hair” and finally “Goldilocks” in 1904.



“Don Freeman.” *The Story Behind Corduroy* -. Web. 25 Jan. 2016.

“History of Winnie the Pooh.” *Just Pooh News*. Web. 25 Jan. 2016.

“How Smokey Bear Has Saved Millions of Acres of Forests from Fire.” *About.com Education*. Web. 25 Jan. 2016.

“SurLaLune Fairy Tales: History of Goldilocks and the Three Bears.” *SurLaLune Fairy Tales: History of Goldilocks and the Three Bears*. Web. 25 Jan. 2016.

“*The Jungle Book*.” *The Project Gutenberg EBook of The Jungle Book, by Rudyard Kipling*. [Http://www.gutenberg.org](http://www.gutenberg.org), 4 Nov. 2012. Web. 25 Jan. 2016.

“Who Invented the Teddy Bear?” *History.com. A&E Television Networks*. Web. 25 Jan. 2016.

WHAT IS DRAMA?

Aristotle (384-322BC) was one of the first philosophers to begin to explain Drama. He wrote an essential list of elements in Drama. Even though he wrote this list well over 2000 years ago, we still reference Aristotle's elements when discussing the definition of Drama.

Aristotle's six Elements of Drama:

Plot: What happens in the play; the storyline.

Theme: Meaning of the Play; lessons learned from story.

Characters: Usually people in the play but at times characters can be animals, inanimate objects, or simply an idea.

Dialogue: The words spoken in the play written by the playwright. It helps move the plot.

Music/Rhythm: Sometimes Plays use music to help tell the story, but Aristotle was also talking about the rhythm of the dialogue of the characters. The pace of the play.

Spectacle: Visual elements of the play: costumes, set, lights, sound, etc.

TECHNICAL ELEMENTS OF THEATRE:

Scenery: The Set; The equipment, such as curtains, flats, backdrops, or platforms, used in production to communicate environment.

Costumes: Clothing and accessories worn by the actors to portray character and period.

Props: Properties; Any article except costumes and scenery, used as a part of a dramatic production; any movable object that appears on stage during performance.

Lights: The placement, intensity, and color of lights to help communicate environment, mood, and/or feeling.

Sound: The audible effects heard by the audience to communicate character, context, and/or environment.

Have your students write a sentence explaining how each of the technical elements were used in the play to help create the mood, accentuate the characters or tell the story. What kinds of technical elements would you use to tell this story?

Activities

Writing



Poetry

“But it isn’t easy,” said Pooh. ‘Because Poetry and Hums aren’t things which you get, they’re things which get you. And all you can do is to go where they can find you.’”

Poetry comes from the most unexpected places. There is no right or wrong way to help children write poetry but prompts can help. Try these ideas and see what happens. Try these two exercises to see it stimulates poetic creativity in your students. Note: poetry is as much about the rhythm as the words. See if it helps your students to keep a favorite song in their heads as they write.

Word poetry

Take a word or the child’s name and use each letter of the word to begin a line of the poem. Example

Apples are tasty, you can eat them for a snack,
Place in your lunch or keep them in your pack.
People need healthy foods and apples fit the bill,
Leave it in the refrigerator and give it a little chill.
Everyone should have a fruit like apples everyday
Sweet and juicy apples will make you say hurray!

Rhyming is optional but a lot of fun. You can also simplify it for lower grades. Example:

Orange
Round
A fun snack
Nice and juicy
Good
Eat one!

Add to the poem

Put the first line of a poem on the top different pieces of paper. One piece of paper to each student. Pass these out randomly to students. Give them one minute to write to write the next line. At the end of that time, have them pass the paper to another student (to the right, left, behind, around). Give them another minute to add the next line to the poem, then pass again. Do this five times, then collect the poems and read them.

Examples first lines:

My stomach growls at ten...
When I looked in my pocket...
This is where I sit....
Were I King/Queen, I could do anything...

Portraying Animals

Plays and movies must rely on humans to tell stories, even when those stories are about animals. In cartoons, the animals that are drawn and animated are voiced by people. No matter how realistic the animals look, if they talk, there are people portraying them. When people portray animals, the animals take on human traits. This is called anthropomorphism.

In order to portray animals on stage the actor must think about how the animal would move and then blend that movement to human movement. If the animal is four-footed, in most cases, an actor will try to adapt the movements and behavior to a two-footed version of the animal, allowing them easier and better mobility and visibility on stage.



Warm-up

(To be done in an open area) Tell everyone to find a spot not near anyone or anything (you can check this by walking between them if you think they are too close). Tell them to remember this spot. Tell them to walk around and when you say, "Spot," they must return to their spot.

Tell them this time they will move around the room and you will say, "freeze." When you say freeze they must stop exactly as they are when you say freeze. Do this. They may throw their hands in the air and make a fancy pose. Tell them that that is not freezing since that is not how they were when you said, "freeze,"

Tell them this time you will have them walk around the room and you may say "freeze," or you may say "pose." If you say "freeze," they must freeze. If you say "pose," they must pose until you say something else.

Now make your arm into a gauge. To the right is 0. At 0 they are completely still. To the left is 10. At 10 they are moving as fast as they can. Tell them 5 is walking normally. Tell them to move around the room at 3. If this seems too fast you can slow it to 2. If this is too fast, slow it to 1. Be sure to let them go at least at 8. Say "spot."

Animal Transformation

Start with everyone standing up. "I'm going to count from one to ten. As I count you will slowly turn your body into a gross and disgusting monster. When I reach ten it should be the most gross and disgusting monster you can make."

Start counting slowly. When you get to ten, tell them to move around like the monster. Then, "I'm going to count from one to ten again and I want you to slowly turn your monster back into your lovely, everyday self."

Diminish the count from 10 to eight, then six, then four, then two then one. They should have fun doing this.

Then change to doing a dog. You can just do the one to 10 count, then let them move around as the dog. Sometimes students want their dogs to fight. If so, you can tell them that these are happy dogs. If they want to bark, tell them you just hit the mute button on the remote so they can't make any sound

Tell them they'll next do a cat. Ask them how a cat and a dog are different. They might mention that cats meow and dogs bark but remind them that the mute button is on. Do the exercise with cats and coach them to think about how a cat does things different than a dog. You can give them suggestions like you are cleaning yourself. Now you are eating, now you are sleeping. Count them back to their lovely, everyday selves.

You can do as many animals as you wish. Each one will have a different movement challenge and make them think about what makes each animal unique.

Variation: You can tell them that you want to make them half animal and half human. You'll count to five and they have to stop transforming halfway to being an animal. Have them move around and do different things.

Look for these Youth Theatre plays
in our

2018 - 2019 season

