

EDUCATIONAL GUIDE

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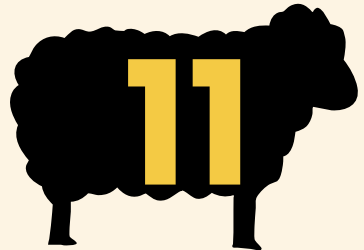
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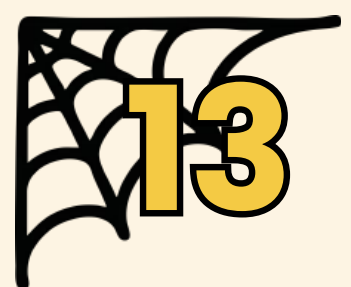
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HISTORY OF CHARLOTTE'S WEB



SHOW SUMMARY

Wilbur is the smallest pig in his family, born on the Arable family farm. After the Arables' daughter Fern saves Wilbur's life, he grows up on her uncle Homer Zuckerman's farm. Wilbur meets other animals and becomes good friends with the intelligent spider Charlotte. But when the time comes for Wilbur to become food, Charlotte weaves a plan to protect her friend, setting off an adventure nobody could have imagined.

This classic story of friendship, love, and sacrifice will charm audiences of all ages.

When E. B. White wrote his first book for young readers, the Head of Work with Children at the New York Public Library said it should not be published. She believed the book, in his words, was "bad for children." But White kept faith in his book and himself as an author. He worked with illustrator Garth Williams, who created the pictures for his book. White's book was indeed published, and it was called *Stuart Little*. It has sold millions of copies and is a classic.



In 1952, a few years after *Stuart Little*'s success, White arrived to his editor with a surprise: a brand new children's book. He based this book off a pig and spider at his own farm. Garth Williams would create the illustrations for this new book, which was published in 1952 as *Charlotte's Web*.



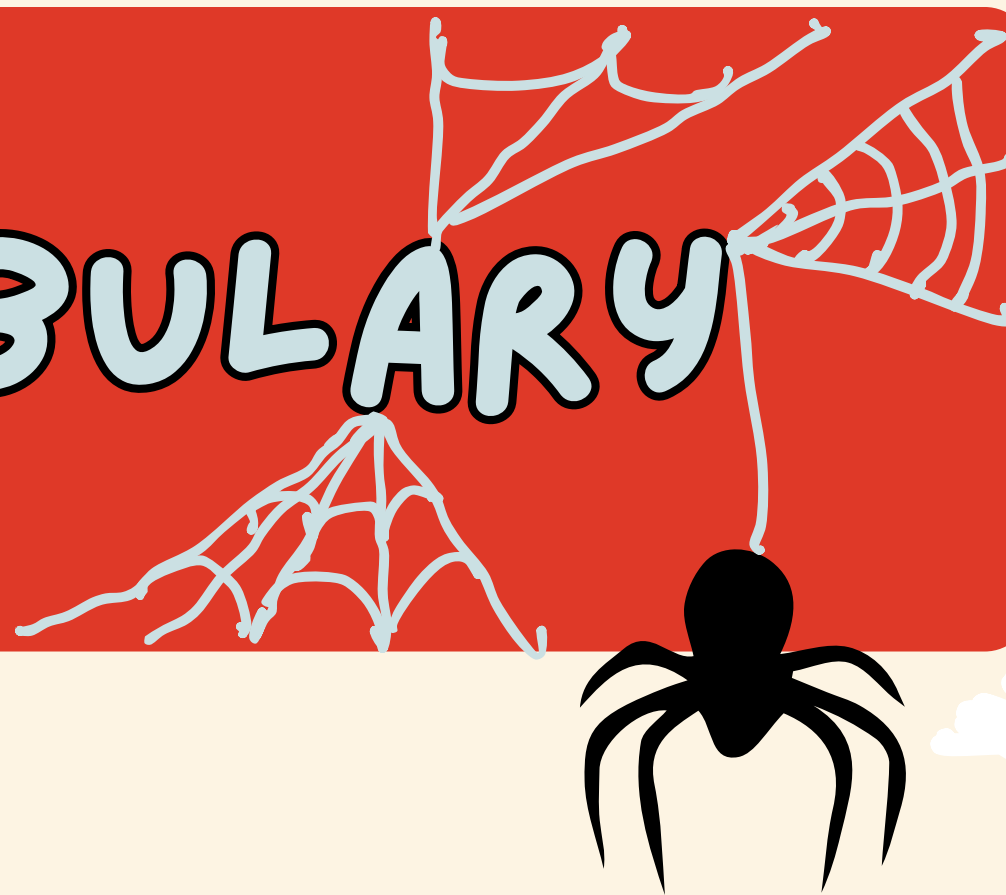
Joseph Robinette, a theatre professor at Rowan University, wrote the stage version of *Charlotte's Web*, working with E. B. White. He was nominated for a Tony Award in 2013 for writing the book of *A Christmas Story: The Musical*. He created play versions of other beloved books, such as *The Lion, The Witch, and the Wardrobe*, *Anne of Green Gables*, and *Sarah, Plain and Tall*. He loved both theatre and sports, covering college sports on the radio and building a reputation in his town for his basketball skill. He passed away last year, in 2025.



Barn rats are known to be social and have even been spotted "laughing" while being tickled



VOCABULARY



Spider silk is strong AND lightweight: Scientists study spider silk to improve parachutes, telescopes and even bullet proof vests!

SLOP

A mixture of food leftovers often used to feed pigs on a farm; Mr. Arable feeds Wilbur slop to help him grow!

In the play...

ARABLE. Okay, pig, it's time you graduated to slops. Skim milk, potato skins, leftover sandwiches and marmalade drippings. (*WILBUR repeats each item after ARABLE with growing enthusiasm. He fairly swoons as ARABLE hands him the bucket, takes the bowl, and exits. WILBUR quickly drinks from the bucket, stopping occasionally to chew.*)

SALUTATIONS

A formal greeting that means "hello"; Charlotte says "Salutations!" when she first meets Wilbur in the barn.

In the play...

CHARLOTTE. Salutations.
WILBUR (excitedly). Oh, hello. What are salutations?
CHARLOTTE. It's a fancy way of saying "hello."

HUMBLE

Modest and generous; Charlotte writes "humble" in her web to describe Wilbur's kindness.

In the play...

TEMPLETON. "Humble." (He spells it out.) H-u-m-b-l-e.
CHARLOTTE. Humble has two meanings. It means "not proud" and it means "close to the ground."
That's Wilbur all over.

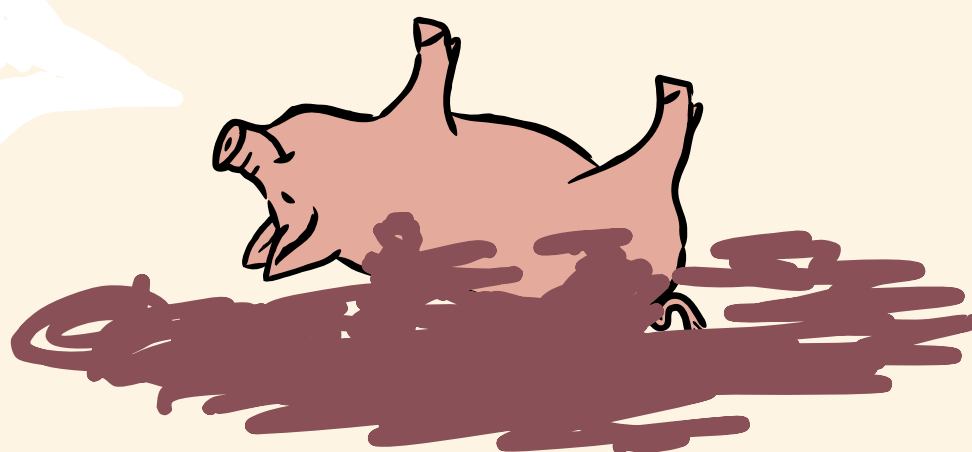
RUNT

An animal that is born smaller than its siblings; Wilbur is considered the runt of his litter until Fern saves him and he grows big and strong!

In the play...

CHORUS 6.. No longer was Wilbur a runt. (*WILBUR pulls himself up.*)
CHORUS 3. He was growing each day. (*Somewhat cockily, WILBUR strikes a pose.*)
CHORUS 8. He was becoming quite a specimen of a pig.

Pigs don't have sweat glands, so they need to roll around in the mud to stay cool!



CLASSROOM APPLICATION #1

SUPPORTING OUR FRIENDS

for before
or after
seeing the
show

Time Needed: 20 Minutes

Materials Needed: Ball of Yarn

(OPTIONAL: Dry Erase Board/Projections displaying the activity prompts)

Space Needs: Space for participants to be in a standing or seated circle (either in chairs or on the ground)

Grade(s): 3rd - 5th.

MA THEATER STANDARDS

3-4.T.P.06: Convey meaning through the presentation of artistic work.

3-4.T.R.08: Explain how a theatrical work can help identify multiple perspectives and diverse community ideas, and can help connect to a community or culture.

1-2.T.Co.10: Make connections between personal experience and a character's actions or emotions.

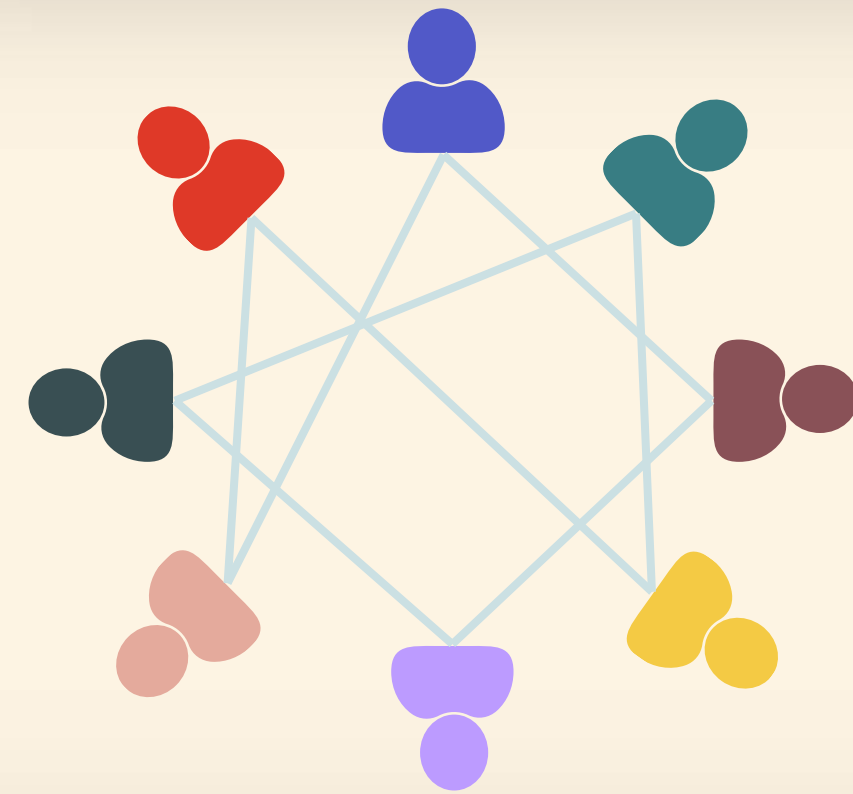
STEP ONE: Introduction

- Begin by asking students to share examples of a time a close friend or peer supported them or uplifted them.
- Compare their examples to how Charlotte supported and uplifted Wilbur by not only having her web resemble written words, but having those words directly reflect Wilbur's character.

Follow-up Question: How did it make you feel to be supported or uplifted by a friend/peer?

STEP TWO: Perspective Web

- Have students form a sitting or standing circle, either in chairs or on the ground (whatever fits the access needs of your group).
- Share this reflective prompt with the group and have them ponder a response for a minute or two: **“What is one thing that you can do to be a supportive friend?”**
 - Have the group make eye contact or give a thumbs up so that you know they have a response ready.
- Once everyone is ready to proceed to the next step, offer your own answer to the group to start. Once you've answered the prompt, wrap the end of the ball of yarn around your finger once or twice to hold it in place as the game goes on. Instruct your students to do the same once they receive the ball of yarn.
- Say the name of one of your students in the room so that they can be prepared for you to lightly toss the ball of yarn to them. Have them answer the prompt, and then pick another student to continue the cycle until all students have gone.
- There should be a “support web” formed by the yarn at the conclusion of the game. End the activity by stating that these are all methods of support that we can all keep in mind and use for one another to promote an uplifting environment in the classroom.



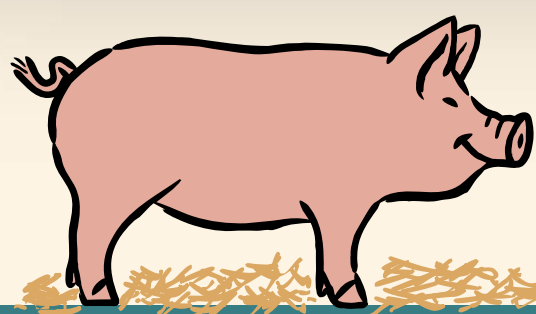
CHALLENGE FOR OLDER STUDENTS

Provide a secondary prompt once the initial web has been constructed: **“What are acts that make YOU personally feel supported or uplifted in a friendship?”**

Have the last student from the first cycle of the game go first, letting go of their hold from the yarn and passing the yarn ball to the person who threw it to them. Have the cycle repeat itself until the web is deconstructed and back to being a regular ball of yarn.

REFLECTION QUESTIONS:

- How did it feel to hear all of the ways that we can support our friends?
 - Were there any common themes that stood out to you?
 - TEACHER TIP: Write these themes on the board, if you think having them in front of everyone will be helpful for the remainder of the reflection!
 - Did anyone in particular have an answer that stuck with you? Why?
- What are some similarities between what we've pointed out as acts of support, and the way Charlotte supported Wilbur, both at the barn and at the fair?
- Think back to the common themes that were discussed in the first reflection question. How can we display those themes for one another in our own classroom?



Spiders have tiny hairs on their feet that allow them to stick to different surfaces

for after
seeing the
show

CLASSROOM APPLICATION #2

UPLIFTING FRIENDSHIP

MA THEATER STANDARDS

Time Needed: 20 Minutes

Materials Needed: A long strip of paper or a large poster board & drawing/coloring materials such as markers, crayons, and/or colored pencils.

Space Needs: Space for participants spread out and independently draw on the same paper.

Grade(s): 3rd - 5th.

5-6.T.1: Generate and conceptualize artistic ideas and work. Generate interdisciplinary design ideas that support the story and given circumstances in a theatrical work.

3-4.T.4: Select, analyze and interpret artistic work for presentation. Explain how choices about technical elements (e.g. lighting, sound) in theatrical work support the author's purpose.

1-2.T.Co.10: Make connections between personal experience and a character's actions or emotions.

STEP ONE: Introduction

- Start by asking students to recall images from Charlotte's Web that are sticking with them.
- **Why do we think these visuals (ex., lighting, staging, props and scenery) are sticking with us? How do they help us understand the story?**

STEP TWO: Visual Dramaturgy or Collective Drawing

- Lay out a piece of paper large enough for everyone in the class to comfortably have a spot to sit and draw. Invite students into a group discussion to reflect on Charlotte's Web's themes and how they were displayed onstage through the show's visuals (ex., lighting, staging, props and scenery).

- **Round One:** Allow 5-7 minutes for students to silently draw any characters, scenery, props, etc. visuals that they remember from Charlotte's Web on the paper with their markers/crayons/colored pencils. Motivate students to get as many of their ideas on the paper as possible, and encourage the class to contribute images rather than words until the final round. Instrumental music is a helpful cue for when it is time to start and end each round of drawing. At the conclusion of this round, invite students to walk around the drawing to observe one another's work.

Possible guidance: Try to create large drawings so that we may eventually fill our mural.

- **Round Two:** Allow 3-5 minutes for students to choose another classmate's drawing and add to it (encourage students to build off of another's contribution rather than add more of their own). At the conclusion of this round, offer another opportunity for the class to walk around the drawing and take in the progression of their mural.

Possible guidance: Could you look at our mural and know what our story is about? Is there any part of Charlotte's Web that is missing from our mural?



- **Round Three:** For 2-3 minutes, allow students to fill in any blank spaces with anything they believe is missing from the drawing. Encourage students to add any words or phrases they think are needed to tell the story visually. At the conclusion of this final round, invite students to take a last observational lap around the drawing.
- **Possible guidance:** What emotions are visible on our mural? Do the colors and shapes we're choosing create a certain feeling?

REFLECTION QUESTIONS:

- What did we draw on our mural?
- Are there any recurring themes on our mural/images that we are seeing appear more than once in our artwork?
- What images on our mural do you think show the themes of Charlotte's Web? Do the colors and shapes we chose show specific emotions and themes?

CLASSROOM APPLICATION #3

EXPLORING SETTING

for before or
after seeing
the show

STEP ONE: Introduction

- Begin by having a conversation about setting and physical place.
 - **How does a space change our perspective of a story?**
 - **What, if anything, would change if the story took place in a completely different setting?**
 - Examples: hanel and gretel in the city, Cinderella at a school dance, Charlotte's Web at a T station
 - **How does sound effect and audience's understanding of the story or setting?**
 - **How does sound help our understanding of the world around us?**
- Discuss sound, how sound can be made on stage, and how it can be used to convey meaning during a performance.
 - "Real Life" Examples: car horns, fire truck sirens, tire screeching, crickets chirping etc.

Time Needed: 20 Minutes

Materials Needed: White board and dry erase markers

Space Needs: Large space, enough for students to be in a circle (either seated or standing)

Grade(s): 3rd - 5th.

MA THEATER STANDARDS

3-4.T.Cr.03 Refine and complete artistic work. Respond to a theatrical challenge and hypothesize possible solutions.
3-4.T.P.04 Select, analyze and interpret artistic work for presentation. Explain how choices about technical elements (e.g. lighting, sound) in theatrical work support the director's purpose.
3-4.T.R.09 Apply criteria to evaluate artistic work. a. Identify how the basic technical elements of theatre (e.g., lighting, sound) are used to support the artist's purpose. b. Identify the basic elements of theatre (e.g., character, plot).
3-4.T.Co.11 Relate artistic ideas and works to societal, cultural and historical contexts to deepen understanding. Describe ways theatre is different from everyday life. (i.e., what the role of artistic intent is in theatre).

BAA OINK
HONK MOO NEIGH SQUEAK WOOF

STEP TWO: Soundscapes

STEP 1:

- Have students form a sitting or standing circle, either in chairs or on the ground (whatever fits the access needs of your group).
- Invite students to think about the setting and world of the play. You can ask things such as: **Where does the action take place? What places are represented in the play?** As the students share their ideas, write them down on a white board to refer to as the activity continues.
- Have the students think about the different sounds that may be contained in those places (example: farm= pigs pinking, horse neighing) Write those underneath the appropriate places

STEP 2:

- READ the following excerpt from the play:

CHORUS 2. Shhh! Listen to the sounds of the morning. Very very early morning. So early, in fact, the sun isn't even up yet.

CHORUS 3. Listen to the crickets...the hoot-owls...a frog down by the pond, a dog up at the next farm.

CHORUS 4 And today there's another sound. It tells that something exciting happened during the night.

- Invite the students to add or edit any of the list they have brainstormed.

STEP 3:

- Invite the students to pick a sound that has been discussed, or come up with a new one if they have thought about other sounds that could be heard on that "very, very early morning" As the students choose their sounds, ask for a physical indication (thumbs up, hand on head, etc.)

STEP 4:

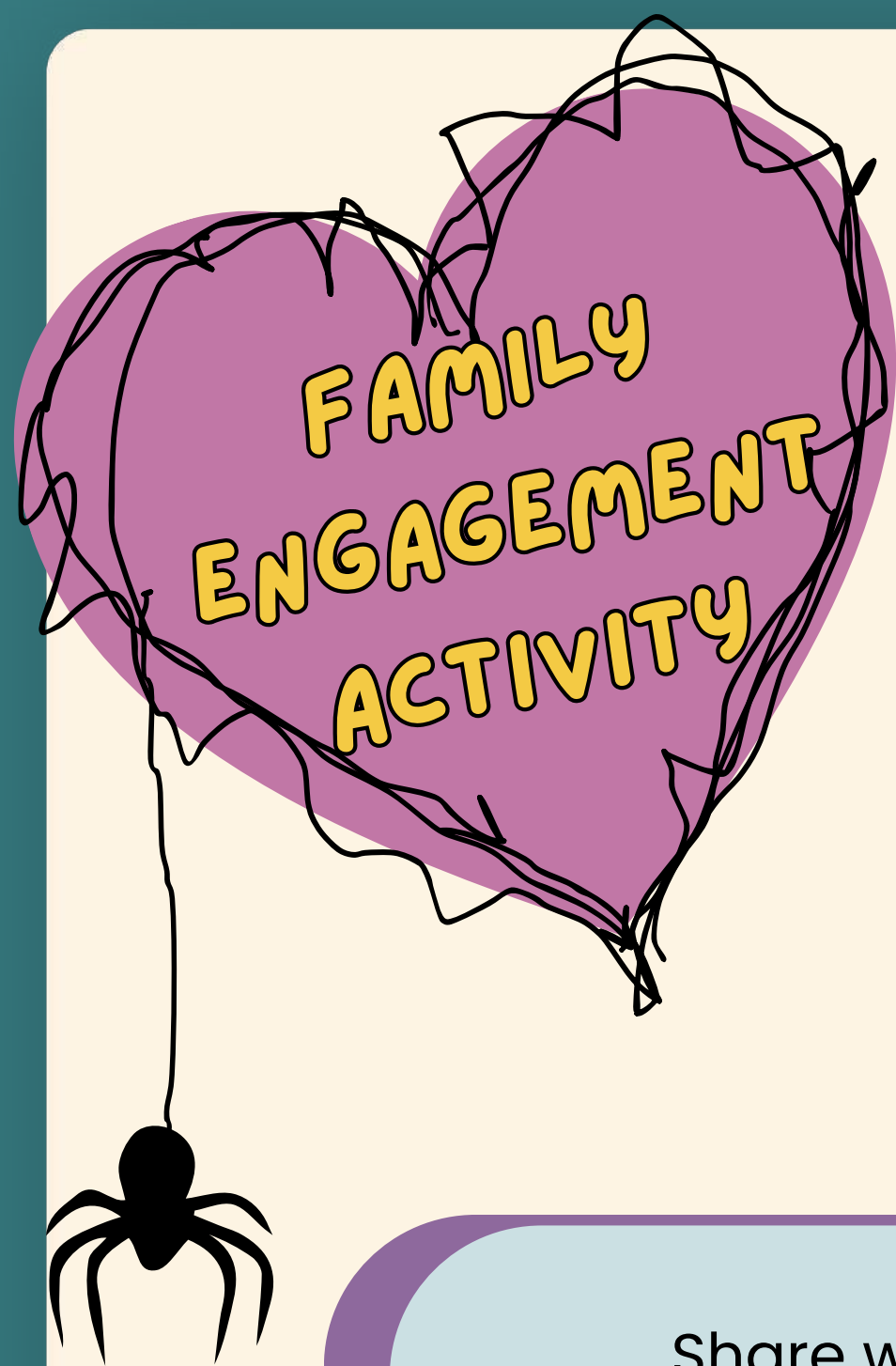
- Invite the children to close their eyes, or focus on the floor – let them know that you will be coming around the circle and tapping them gently on the shoulder. When they feel the tap on the shoulder, they can begin making their sound. If they feel a second tap, they will know to turn their sound off. Explore turning off and on the sounds, once you feel that the activity is ready to end, invite them to open their eyes.

CHALLENGE FOR OLDER STUDENTS

Invite the students to reread the introduction to the play, without guidance from the facilitator. As they read, have them highlight, take note of, or remember any sounds or physical noises that are present in the text. You can give them approximately 5 minutes in small groups – after they are finished, they can share their findings with the rest of the group, and you can form the list from those ideas, inviting them to add to or share other ideas as they share. You can also ask: **What other sounds could be heard that may not be mentioned directly in the text? What sounds are the actors making as they move through the scene (example: whining, crying, stomping, etc.)?**

REFLECTION QUESTIONS:

- What did we draw on our mural?
- Are there any recurring themes on our mural/images that we are seeing appear more than once in our artwork?
- What images on our mural do you think show the themes of Charlotte's Web? Do the colors and shapes we chose show specific emotions and themes?



Making friendship bracelets is a hands-on way for kids to explore what makes the bonds of friendship strong. As you weave the threads together, you will discuss the qualities that make friendships last.

What you'll need

Embroidery floss
Scissor
Tape
A ruler or measuring tape
(optional)

Share the Six Pillars of Friendship

Share with your children that each color represents one of the six pillars of friendship. Take a moment to discuss what each one means before you begin making your bracelet.

Yellow is Kindness: Treating others with warmth, just like Charlotte spinning "SOME PIG" to show the world Wilbur's worth

Blue is Loyalty: Sticking by your friend through every season, just like Wilbur carrying Charlotte's memory long after she was gone

Green is Honesty: Telling the truth even when it's hard, just like the barn animals who always spoke plainly with one another

Red is Courage: Being brave enough to reach out first, like how Goose was the first to greet and introduce themselves to Wilbur

Orange is Empathy: Truly listening to how someone else feels, just like Charlotte taking every one of Wilbur's fears seriously

Purple is Effort: Showing up again and again, just like Charlotte weaving through the night because Wilbur was worth saving

The Bracelet Challenge

Charlotte didn't wait until it was convenient or easy. She saw someone who needed a friend and she acted. Challenge your children to give their bracelet to a friend, or someone who could become one. Sometimes the smallest gesture can change someone's day - or life!

Remind your children that just like a bracelet, all six threads must be woven together to make something strong and unbreakable and that friendship works the same way.

Talk While You Braid!

Some of the best conversations happen when hands are busy!
Use these prompts to discuss what makes a good friendship and how they can be a good friend to others.

Spider webs come
in many shapes
and sizes



SOCIAL, EMOTIONAL, AND COMMUNITY CONNECTIONS

RECIPROCITY

Reciprocity is a fancy way of saying: in friendships and other relationships, we do kind things for each other. When someone cares for us, it's nice to do something caring for them in return.

- Charlotte – and Templeton! – both do kind things for Wilbur. What does Wilbur do in return?
- What kind things do you and your friends do for each other?
- When your friend does something to care for you, what do you say or do in return?



Sheep have two
toes on each
foot!

Charlotte's Web teaches us about caring for our communities and the people who are special to us.

- Can you think of a time in the play when a character offered their special skills to help somebody else?
- What are some special skills you have that you can share with others?
- In your own family or community, why do you think it's important that everyone "pitches in" to help do things?

(For example, why do some of us make dinner together or clean up together after free time?)

INTERDEPENDENCE

Interdependence is an even fancier word that means: in a community, we rely on each other.

(Charlotte would love these words!)

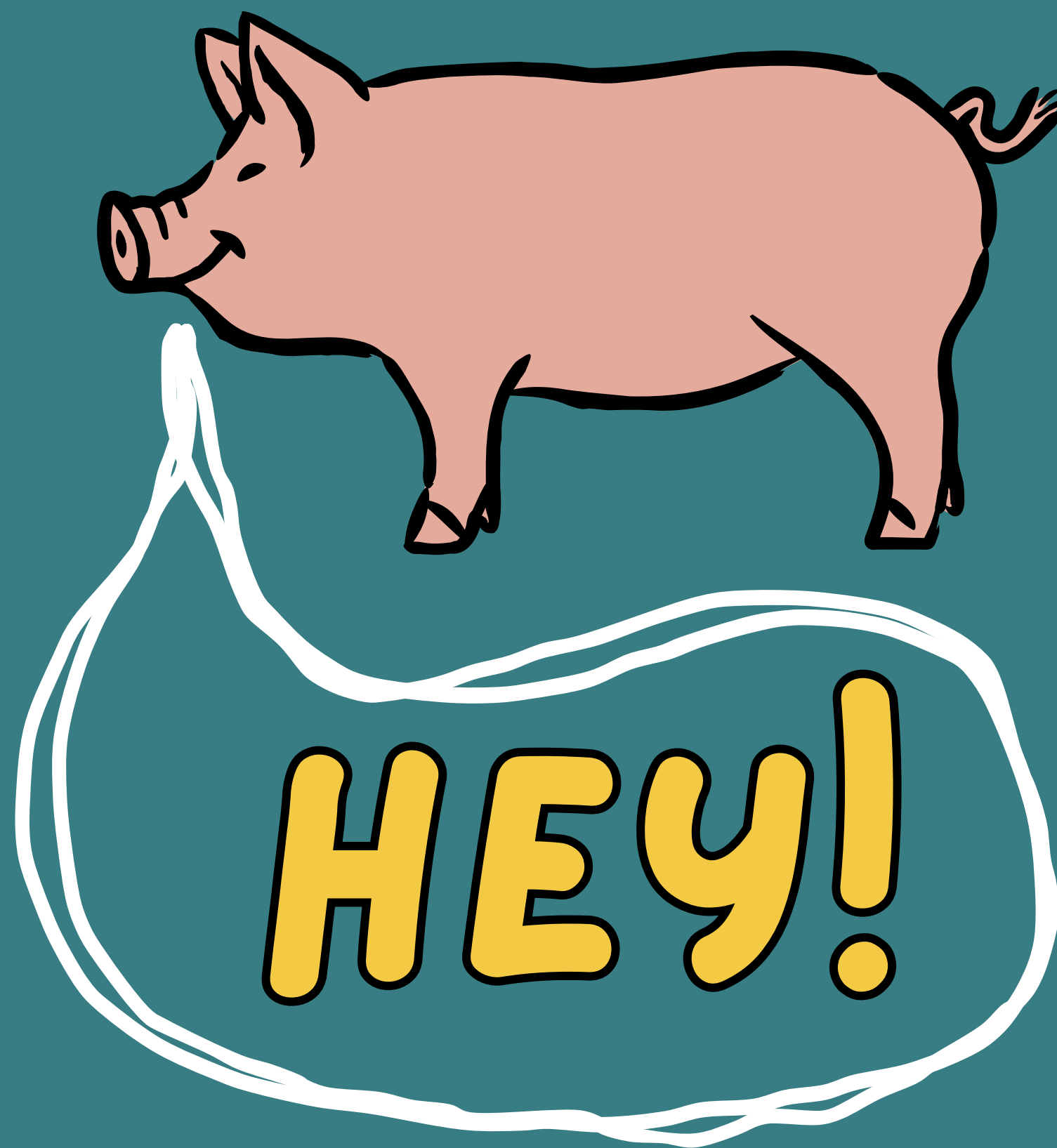
This includes plants and animals, too. For example, humans need trees to breathe, just as much as trees need humans! We need each other.

Charlotte's Challenge: Write a Letter to Your Friend!

Friends are special people in our lives. It's important that we *let them know* what they mean to us! Grab a piece of paper and something to write with and – like Charlotte – write a few kind words to your friend.

Dear _____,
I'm glad you are my friend because _____.
I appreciate it when you _____.
Because I am your friend, I promise to _____.
Thank you for being you!

Your friend,



**THIS NEXT PAGE IS AIMED
FOR YOUNG PEOPLE TO
INTERACT WITH DIRECTLY**

**EDUCATORS/FAMILIES, FEEL FREE TO PRINT OR SHOW
IT TO YOUR STUDENTS**

USE YOUR VOICE!



Even though she is a **supporting character**, this story would not have happened without Fern, the young person we meet at the very beginning of the play. When Fern learns that one of the little pigs is in danger, she uses her voice to speak up. Let's look at the **dialogue**, or what she says:

Supporting Character
Someone in the play who is not the main character, but is still important to the story.

Dialogue
The words that one character says to another in a play or other story (like a book).

FERN: I've got to stop him. Papa can't just kill it because it's smaller than the others.

FERN: Papa, please don't kill it. It's unfair.

FERN: ... The pig couldn't help being small, could it? This is the most terrible case of injustice I ever heard of.

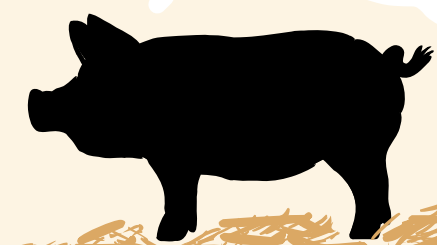
Fern's parents listen to her, and decide to trust her to take care of Wilbur for awhile. Because one young person used their voice to stick up for someone else, later on, Charlotte is able to help Wilbur, too.

Talk or Write About:

- What does it feel like or look like when something is unfair?
- How do you know when it's time to use your voice to stick up for what you believe in?
- Looking at the dialogue above, or based on your own experience, what does injustice mean to you? Is it the same as "unfair," or different?
- Are there other stories that you can think of where a young person used their voice, and the whole world changed? What about experiences in your own life?
- What is something – or someone – that you think is important enough to speak out about?

Raise
YOUR
Voice

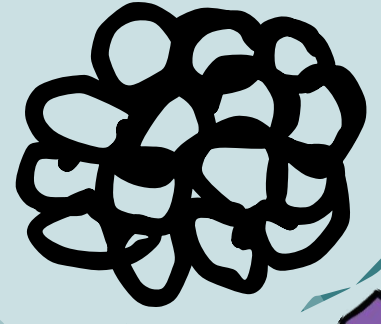
A group of pigs is called a "Sunder".



With Your Family, Class, or Community, Talk or Write About:

- Fern could not have saved Wilbur without her parents, and other adults in her life, listening to her and respecting her voice.
- What does it look like to listen to young people in your family or community?
 - How do you make sure that each person's voice is heard and respected?
 - What do you do when people disagree about what is and isn't fair?
 - What are some decisions that you make together?

Eggs
Eggs develop inside a sac like structure.




Adult
Once spiders reach adulthood they lay eggs and die

Egg sack
The egg sack protects the eggs until they hatch into spiderlings



Spiderlings
Spiderlings are young spiders that have many growth stages to reach adulthood



THE LIFE CYCLE OF A SPIDER

Resources for Supporting Young People Experiencing Grief

***Charlotte's Web* contains themes of death, loss, and grief.**

The death of a loved one is one of the most impactful losses a young person can experience. It often comes without closure. To move through the grieving process, kids need to be allowed to be very sad, cry and see others grieve. Showing your own grief helps them learn it's normal and part of life. These resources can help process feelings of grief together with children.

Arts Activities for processing grief with Children

Hand Tracing

This activity allows children to use their senses when remembering their person. Ask the child to think of a memory of their special person. Then have the child trace their hand on a piece of paper with a pen or pencil.

Ask the child to think about the memory using their senses of touch, sight, smell, hearing, and taste and have them write one "sense memory" in each of the fingers.

For example, if the memory involves sledding, they might use snowflakes on the tongue (taste), slippery sled (touch), children laughing (hearing), the person's jacket covered with snow (sight), and hot chocolate consumed after sledding (smell).

Parents/guardians can connect the sense memories to other activities the child enjoys and reinforce positive associations with the deceased.

Creating a Memory Box

The purpose of a memory box is to protect the important object(s) connected to a significant person and symbolically and physically contain them, allowing children to visit with their person whenever they choose.

Children may associate certain objects such as photos or articles of clothing with their significant person. Allow the child to pick a box of their choice – it can be any size – and decorate it as they wish, at their own pace.

Parents/guardians can encourage the child to name the items and describe why they chose them as they are put in the box. If children do not have objects or photos, they can write or draw a memory of their person. Children should be reminded that anytime they are thinking of their person they can return to the box.

Book Recommendation

Ella and the Balloons in the Sky

by Danny Appleby (*Author*), Lauren Pirie (*Illustrator*)
Ages: 5-9 years


The Children's Room: Arlington, MA

The Children's Room is dedicated to supporting children, teens, and families in Massachusetts who are grieving. They provide free-of-charge grief support services at our Arlington center, in schools and community organizations, as well as education and training for professionals. You can learn more about their services at www.childrensroom.org


WRITTEN BY JENNA LABOMBARD

Source: <https://www.calvaryhospital.org/coping-with-grief-activities-for-children-teens/>

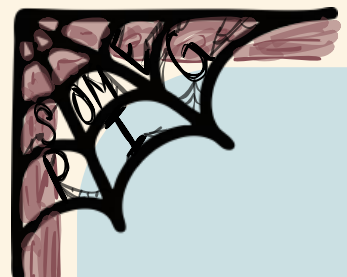
Conversations about Grief with Young People



when a young person experiences loss or death, it can be hard to know what to say



whether you're an educator or a caretaker, our instincts are often to try to make it better



sometimes the best thing you can do is be a listening ear

for families and guardians

Talking about grief with young people can be difficult, especially if we are also affected by the loss of a loved one. The most important thing we can do is **acknowledge** what happened and the feelings that come along with it.

Try conversation starters like **"I know you miss... I miss them too. Why don't we take turns saying something we loved about them?"**

instead of using euphemisms like **"passed away"** it is best to use clear, direct language when speaking about loss. Use words like **"They died."**

This kind of language may seem harsh or blunt to adult ears, but for young people (especially children under the age of 7) euphemisms can obscure the truth of what happened to their loved one and make it harder to process.

for educators and mentors

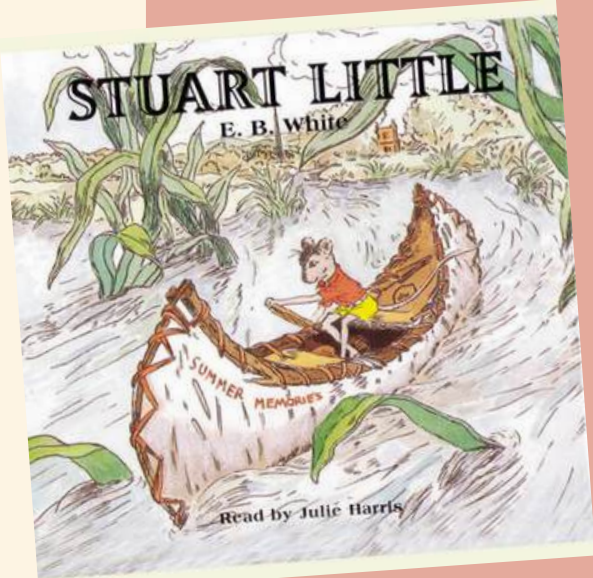
As educators, we hope our students feel safe coming to us when they need to talk. Especially if they are going through an adverse childhood experience like grief. We want them to know we care about their wellbeing. But not all moments in the day are right for opening conversation.

instead of **"How are you doing?"** when you want to show you care but don't have the time or space to listen if the young person wants to have an in-depth conversation, try **"I'm so happy to see you today."** It shows your support without requiring anything of the young person.

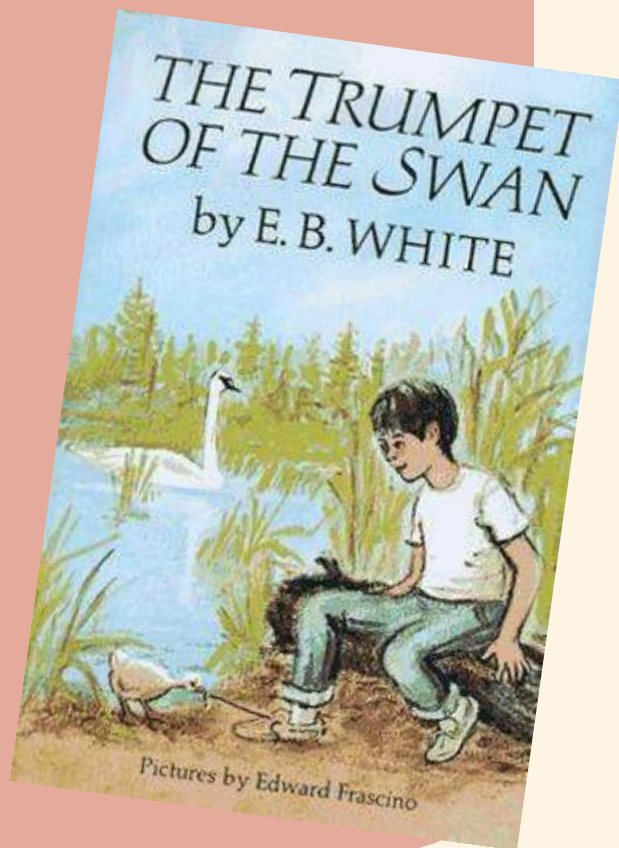
This is especially relevant when a young person is returning to your space after being out because of a loss.

COMPANION LITERATURE & MORE

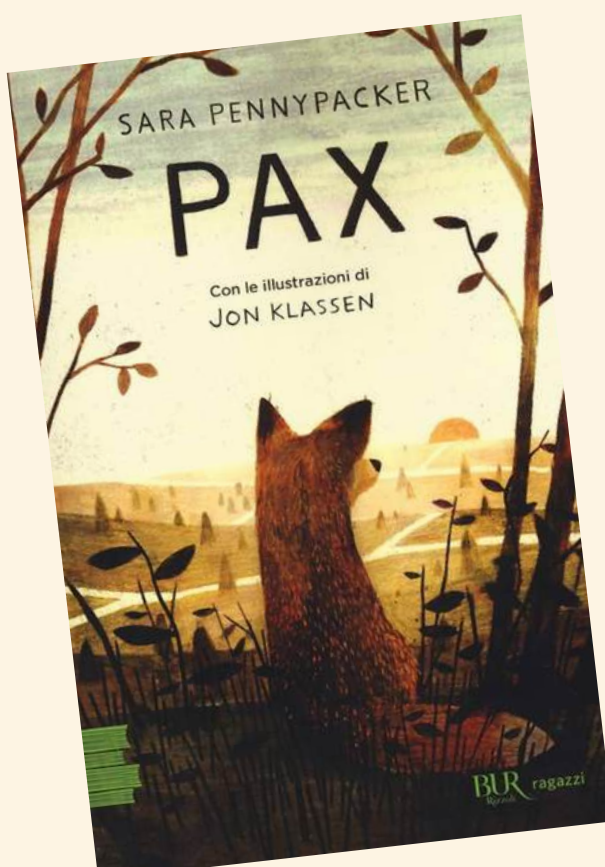
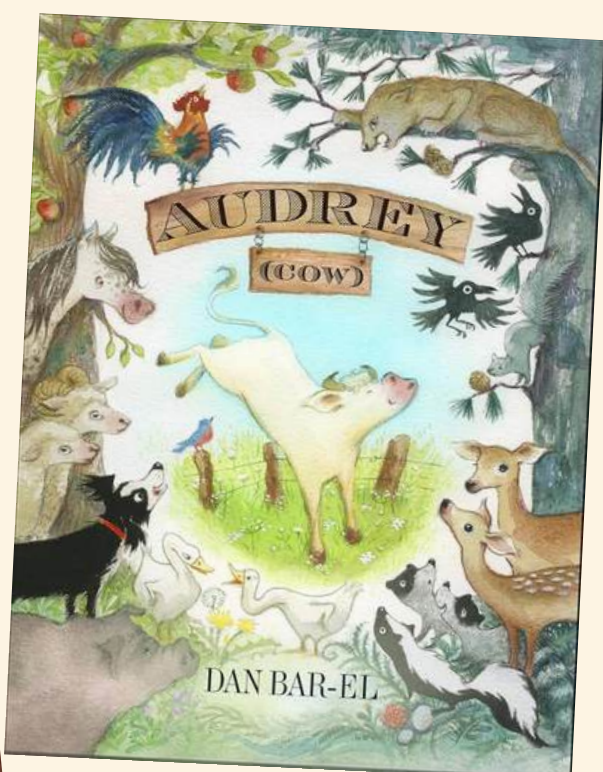
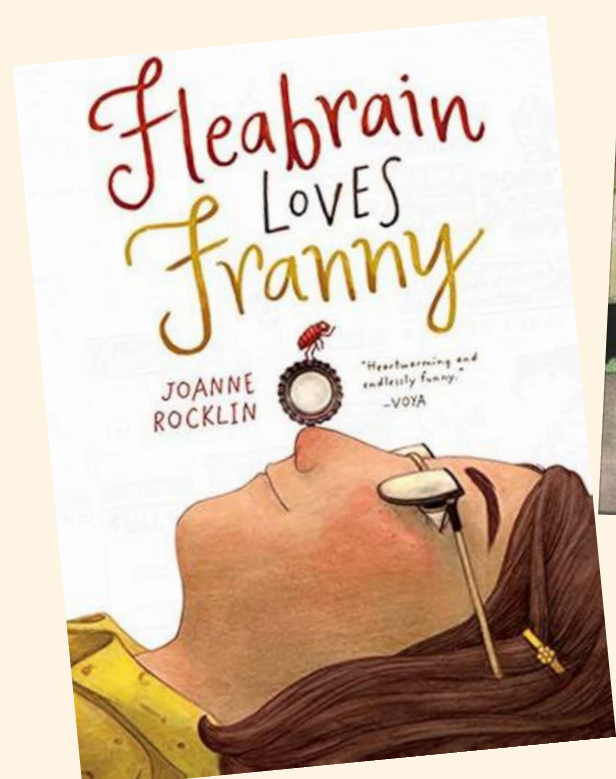
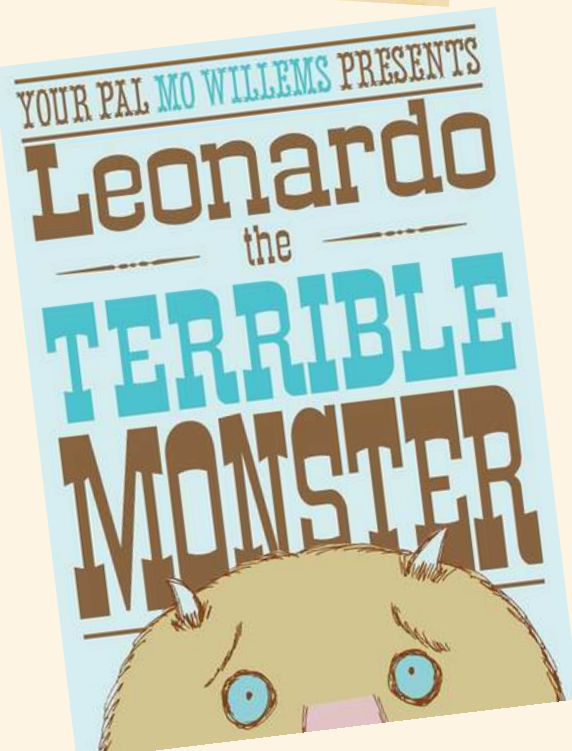
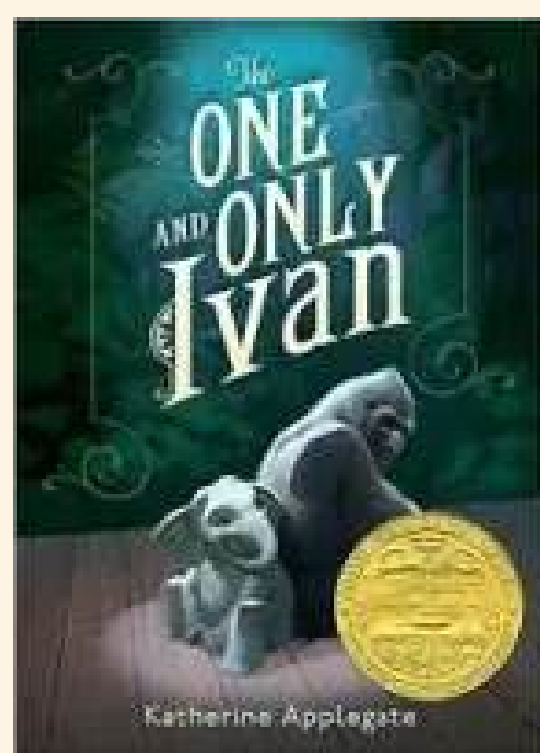
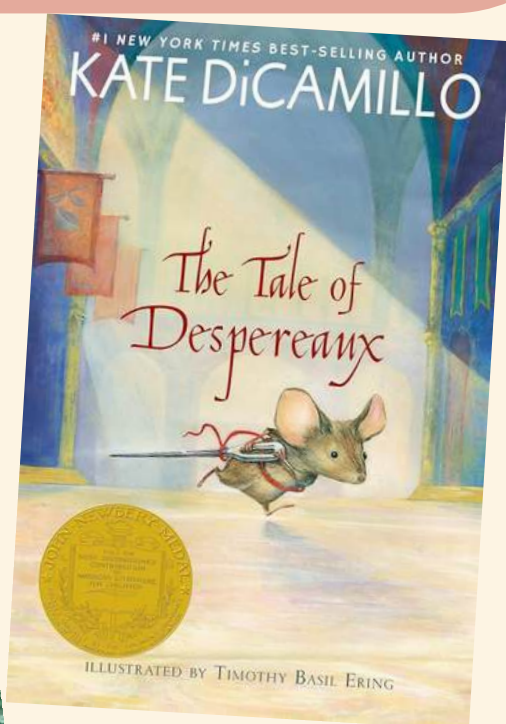
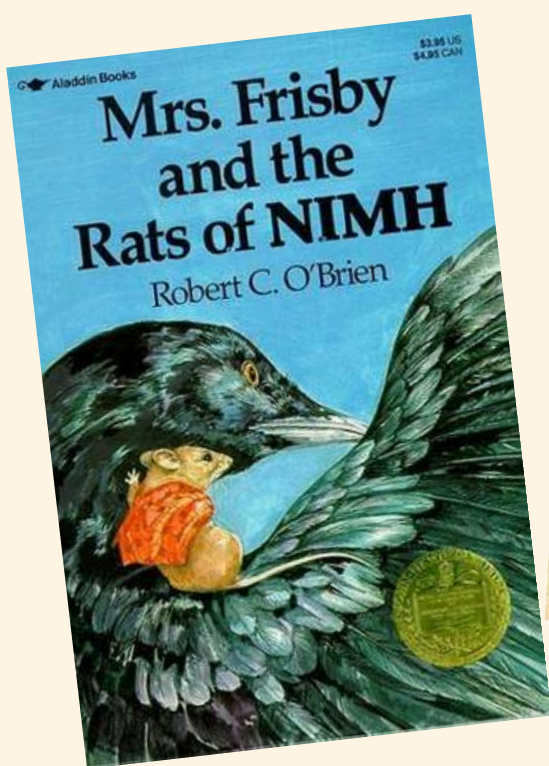
Also by E.B. White



Stuart Little



The Trumpet of the Swan



Mrs. Frisby and the Rats of NIMH

by Robert C. O'Brien (1971)

The Tale of Despereaux

by Kate DiCamillo (2003)

Leonardo the Terrible Monster

by Mo Willems (2005)

The One and Only Ivan

by Katherine Applegate (2012)

Audrey (cow)

by Dan Bar-El (2014)

Fleabrain Loves Franny

by Joanne Rocklin (2014)

Pax

by Sara Pennypacker (2016)

**Main themes:
Friendship &
Animals**

COMPANION LITERATURE & MORE

**Movies
& TV Shows**

Babe (1995)

Soul (2020)

The One and Only Ivan (2020)

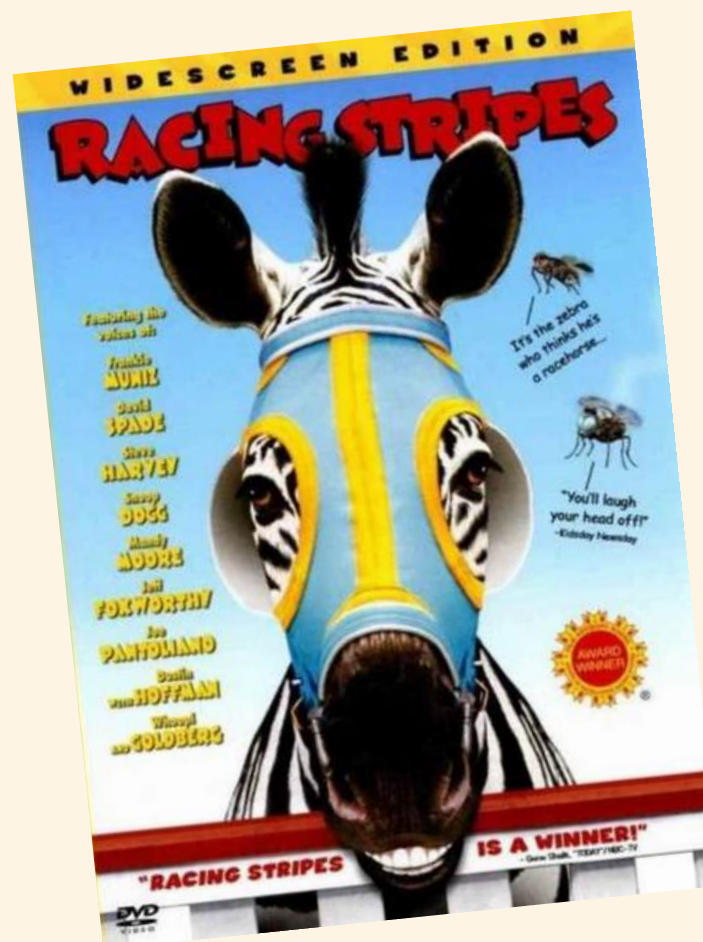
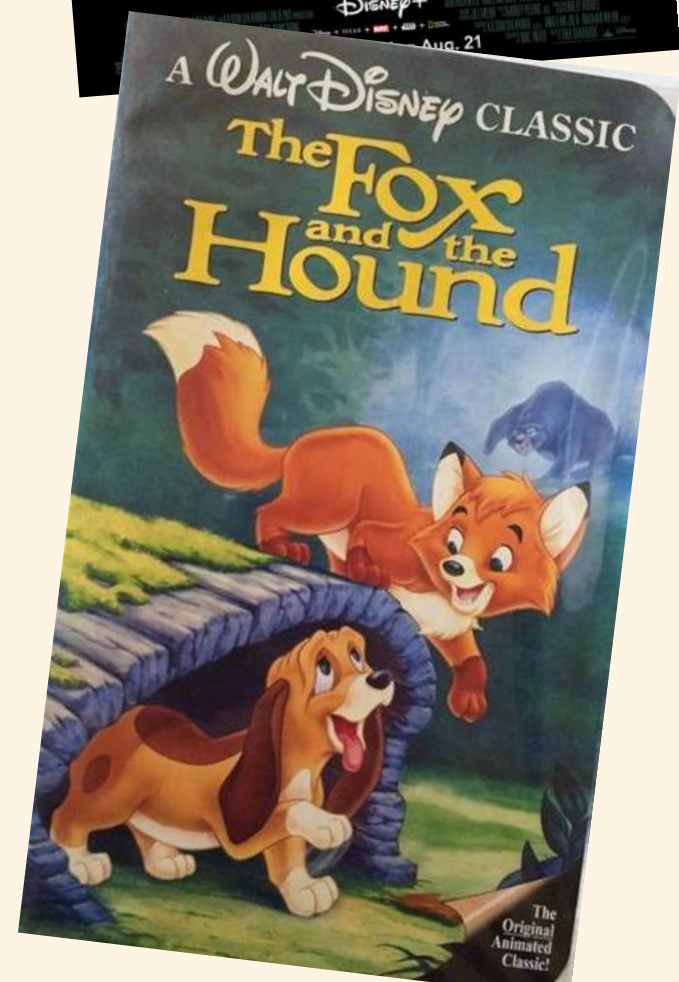
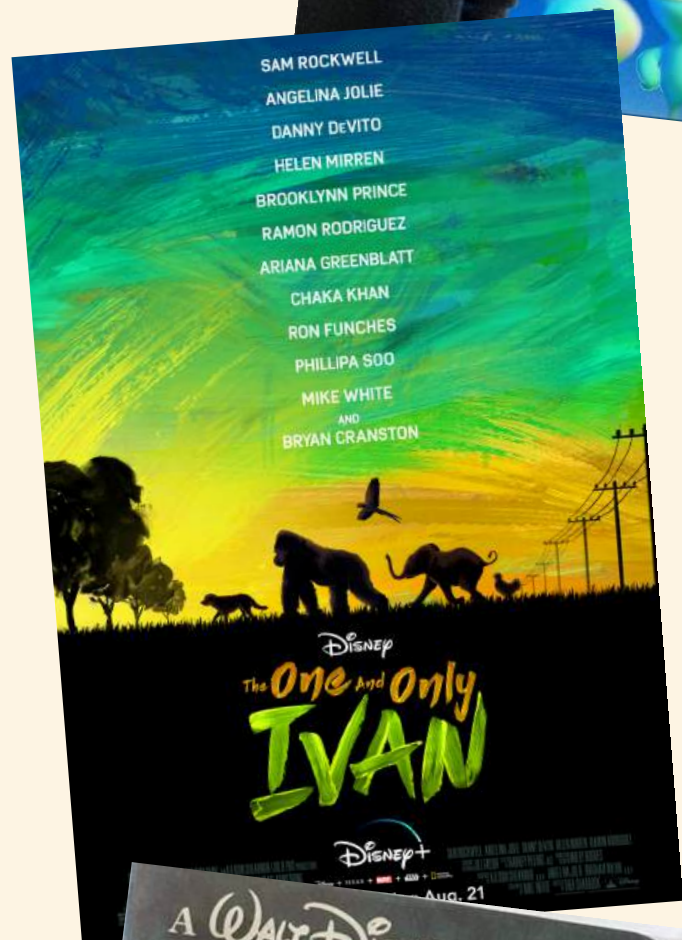
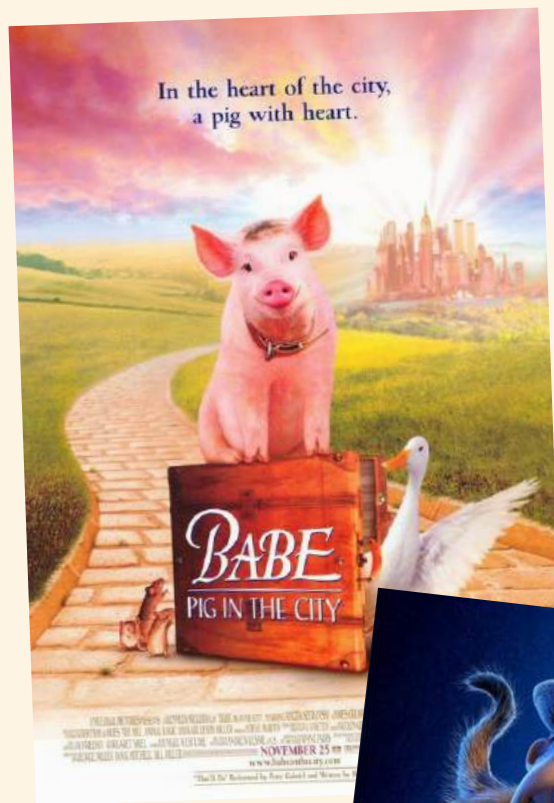
The Fox and The Hound (1981)

Happy Feet (2006)

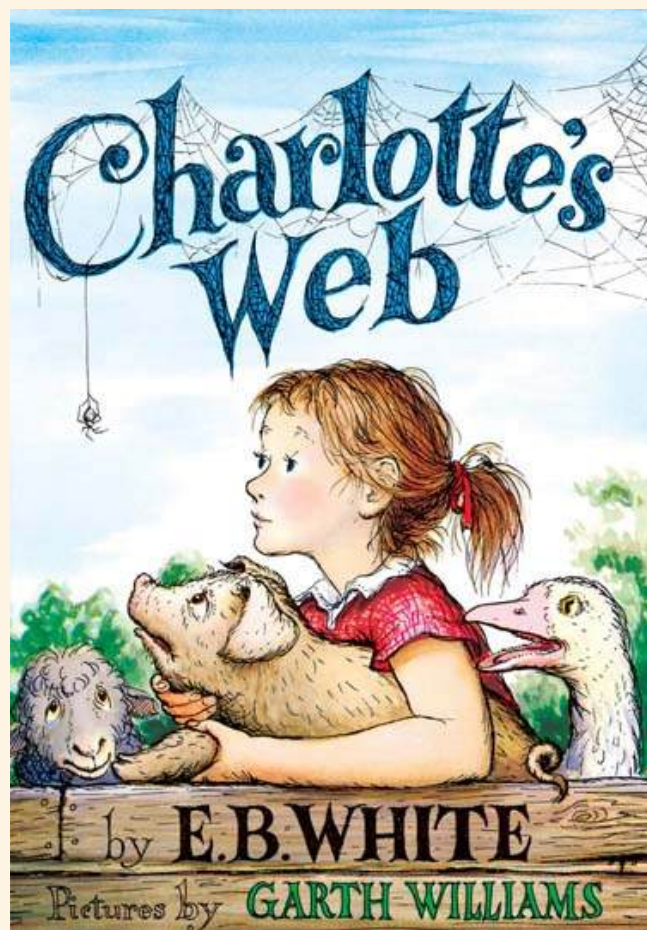
Racing Stripes (2005)

Between the Lions (2000)

Elemental (2023)



COMPANION LITERATURE & MORE



Important People

E.B. White

author of Charlotte's Web

Garth Williams

illustrator of Charlotte's Web

Joseph Robinette

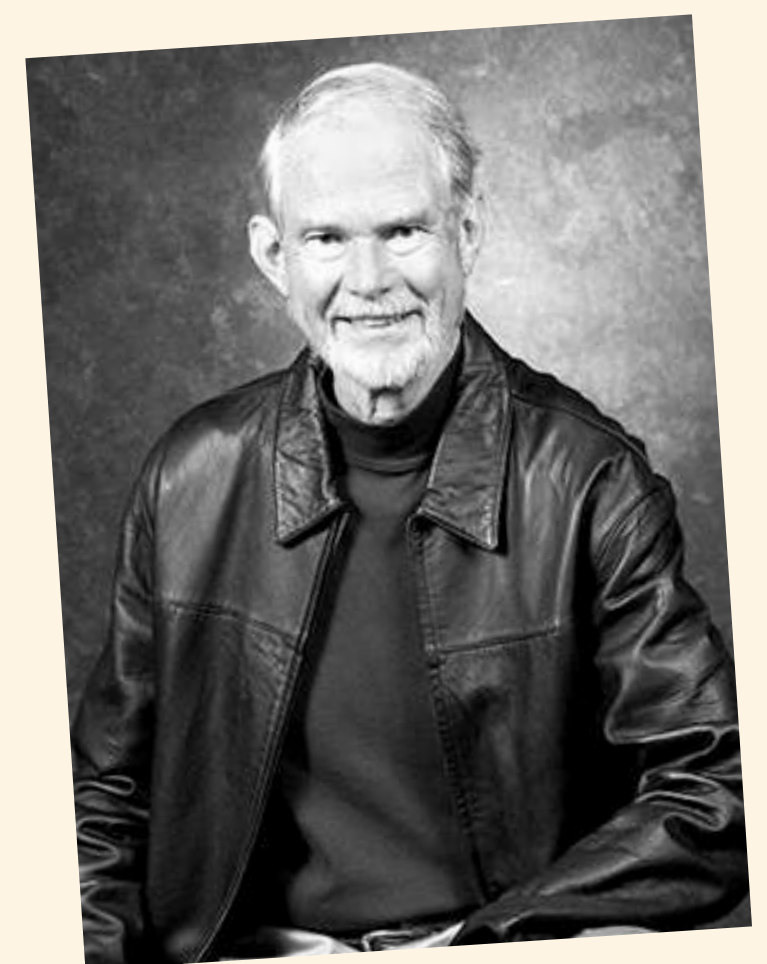
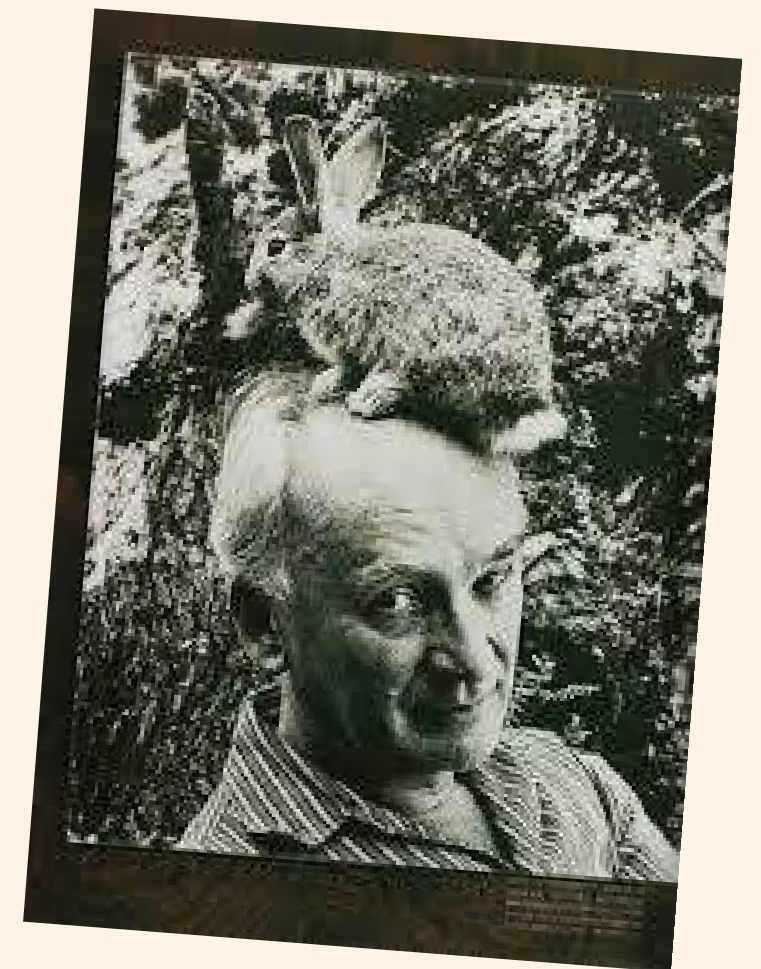
playwright of Charlotte's Web

Katherine Applegate

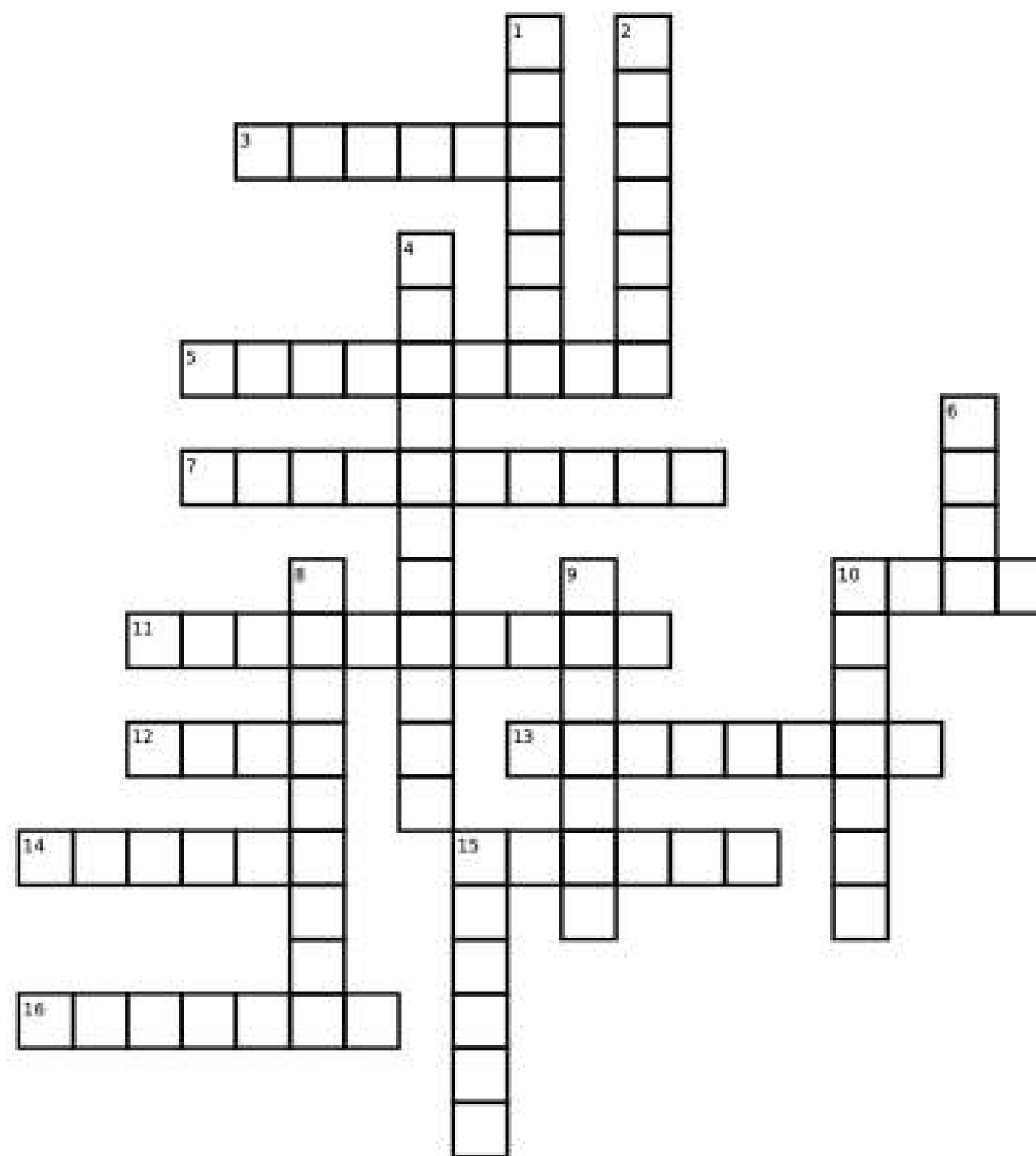
author of the One and Only Ivan

Robert Irwin

Conservationist and zookeeper



Charlotte's Web Crossword



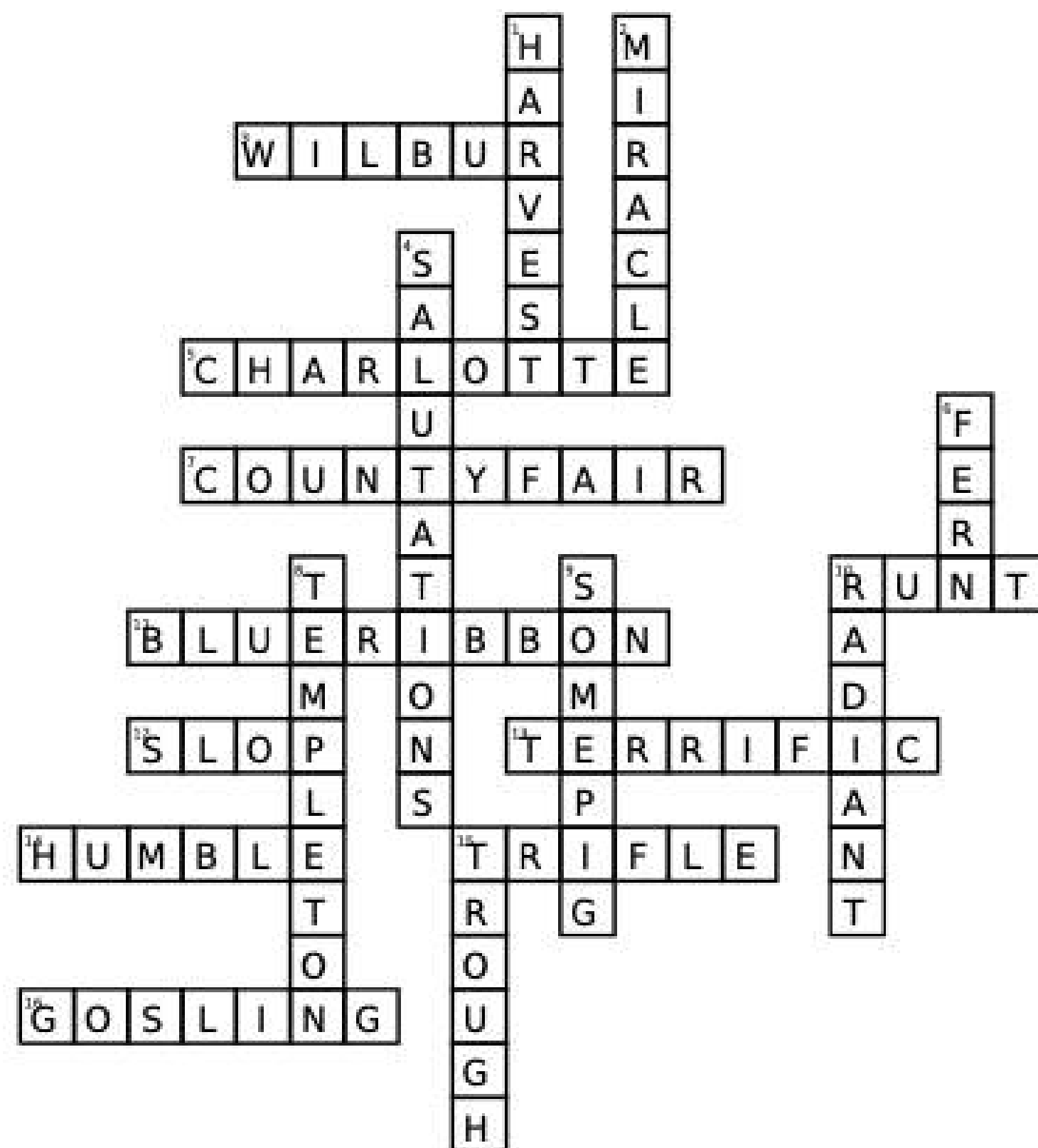
Down:

1. The season for gathering crops on a farm.
2. An extraordinary event without a logical explanation, like a spider weaving a word into her web!
4. A formal greeting that means "hello"
6. This character saves Wilbur when he is a runt
8. This character brings Charlotte's egg sac back to the barn
9. Charlotte weaves these two words in her web at the County Fair
10. Shining or glowing brightly, like Wilbur!
15. The container that pigs eat out of

Across:

3. This character is some pig!
5. A. Cavatica. Eats flies and makes webs
7. Where Mr. Zuckerman takes Wilbur
10. An animal that is born smaller than its siblings
11. What Wilbur hopes to win at the County Fair?
12. A mixture of food leftovers often used to feed pigs on a farm
13. Excellent, like the first word Charlotte spins in her web
14. Modest and generous
15. A little bit, like how Wilbur was concerned about the Old Sheep's remarks
16. the name for a baby goose

Charlotte's Web Crossword



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Charlotte's Web Word Search

F P Z P V G F N V X M D L B L F K I P W H H G A S M D I S I
 L W L I F C A G C N D R G W S A E D Q Z T O D Q Z X D A L B
 T G I F R S P D U H D M A I T E O Q S M V O Y B R D Z N O X
 B K A M P F U E M C C K V U M X B N B W P X L J U N E D P S
 T T H N J Q I V X E H M T P P M G H P I Z T F S L K V K P O
 F W T Y X C T K L V E A R Q J M L P W Q M A L O L Y D P B M
 I J X X A Q K Z H E Y E R V X B T S H G O S L I N G G G S E
 S X P N D T V K E E N Y V L G R X G M A W I J O V D B O I P
 Y A T R O U G H F H Z T U I O R E L Y H R G Q Q R B X O T I
 Y T D N M P H K V E A I R W R T Q F S A E V M D J O L Z S G
 O O L Y C N V D X D S I S Y T Z T B T Q C N T K B N Z B S P
 G Q N Z G K V M B M Z A T M A B B E E A Y G E A Y E G E R J
 V J Z R N N G Q J G M Z L Y Z U U W R B I Z R O S Q C A W O
 Z X V G B X Y Q L B F J B U D Z S H I L H D R H O W L V R H
 T X X I H W Q D D D Z U W Q T G Y L O V Q S I Y A C K F N T
 R F B T Z R Y Y D D W N C I I A W M U X Z V F G X R G C L N
 I M U V N B E C T Q W B U M L N T E S M R Y I Y Q L V K U P
 F F Q X R D B V E J S I J F J I S I R G O T C J G K Q E D E
 L F G C H X O T M Z I R H W I H I I O D J E R U N T S Z S G
 E K H O R H N H P B I S P S H S H T F N Z C Q D X W E G I T
 F C E U M G I W L B K L F C K B R J X X S M U B B W K B E Q
 P P M N P H N X E M B V V G I P W S C M Q O L X L K W X D W
 G N I T C L Q L T N M V A C M J N B F L I X K I U A R A H X
 I H R Y X I I A O Q G E V J X X H L Z E X M S P E G N M N B
 O U A F N G Y W N J R A Y B U E M B Y Y R F V S R V Y M F U
 X M C A Q E F I T L J Q K R A D I A N T M N J Y I X T K W U
 N B L I F C E L P A I E W U F Z C G C F R K K V B H J P D L
 S L E R Y F T B G Y D A C G G J A M J M T C T I B Z N X U V
 M E H I V F Y U D S U K G Q B O Y J Y K E Q P M O F A D O G
 G S G K U W B R A R H G Q U P O B U W Q A O T N N E Y I G F

Salutations

Blue Ribbon

County Fair

Trifle

Mysterious

Templeton

Charlotte

Slop

Terrific

Gosling

Radiant

Runt

Harvest

Miracle

Humble

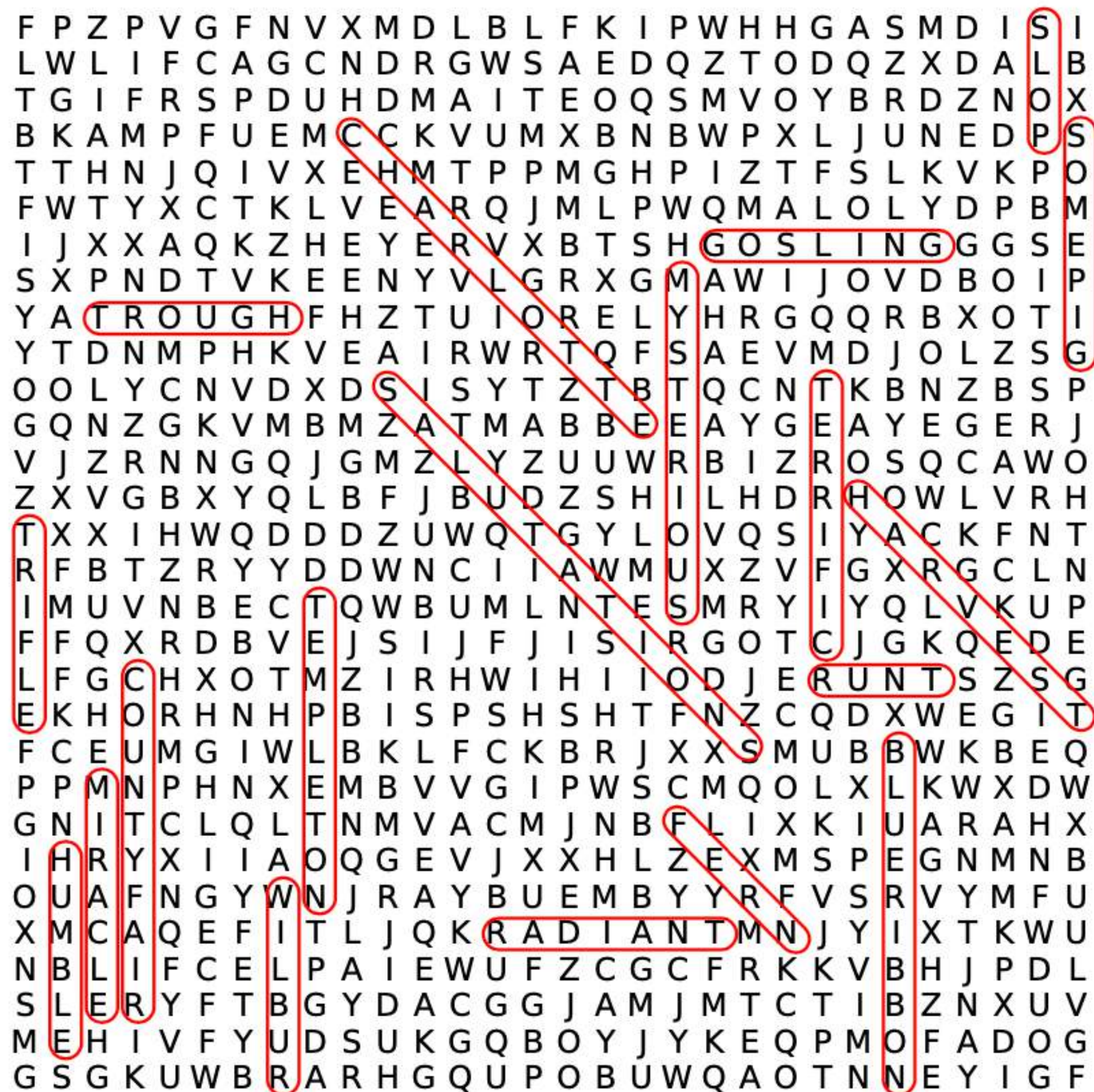
Fern

Some Pig

Wilbur

Trough

Charlotte's Web Word Search



Salutations

Blue Ribbon

County Fair

Trifle

Mysterious

Templeton

Charlotte

Slop

Terrific

Gosling

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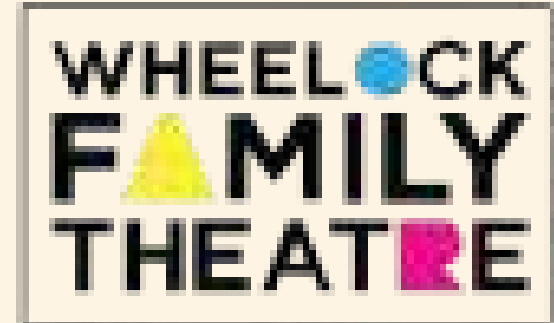
Trough

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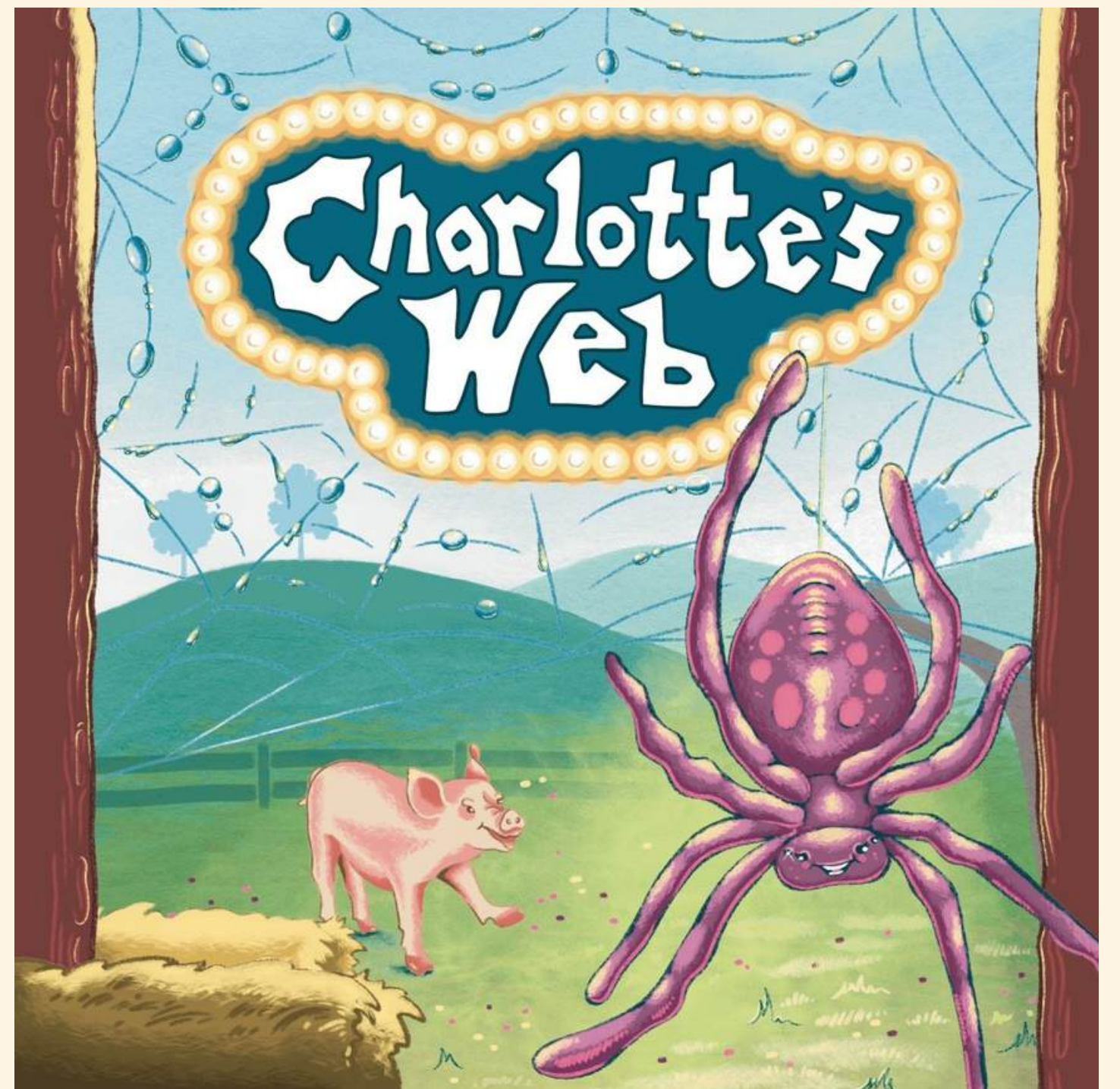


Wheelock Family Theatre
Boston University, Fenway Campus
180 Riverway, Boston, MA

VISIT THE BOOK CART

More Than Words, a wonderful organization in the Boston area, will be featuring its own book cart with a selection of titles during the show's run!

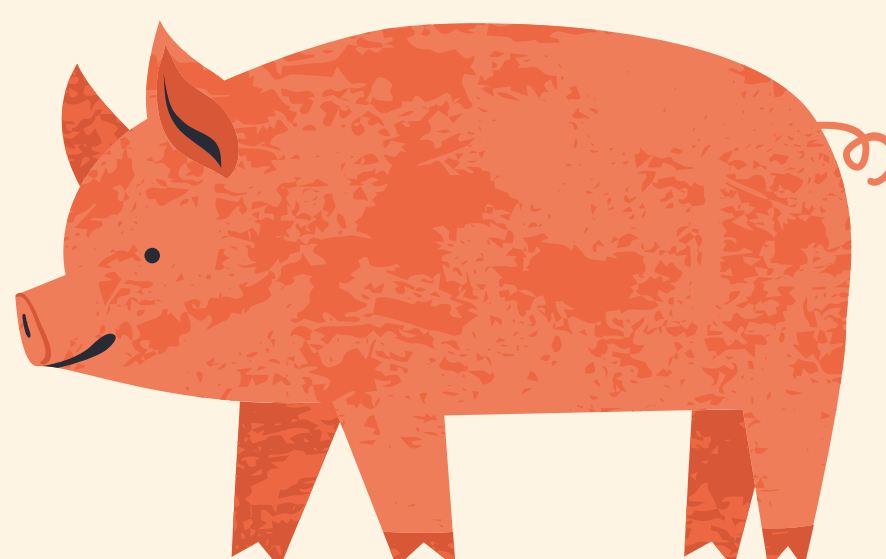
check out their self-service cart at any of the performances and join them at their pop-up bookstore on 4/3 & 4/26



Cows are some of the most social animals in the barnyard. They are known to form groups of buddies, just like you and me!



Pigs are formally known as the 4th most intelligent animal on earth! The top three are Chimpanzees, Dolphins, and Elephants.



A group of Geese is called a Gaggle

