



STUDY GUIDE

Door Open On...

What Goes Into A Performance

A performance is the result of many people working together. As the audience, you mostly see the performers on stage, but there are many more people working behind the scenes that you never see. Each person, both on stage and off, serves an important role to create the performance you see as an audience member.



Role of the Director

- Responsible for the overall vision of the production.
- Guides actors in interpreting characters and provides them with stage movement.
- Works with designers in planning the sound, lights, costumes, make-up, props, scenery, stage effects.



Role of the Designers

- Responsible for creating the look of the lights, scenery, costumes, make-up, sound and stage effects.
- Works with the director in realizing the overall vision of the production.



Role of the Stage Manager

- Responsible for organizing the production, including schedules, resources, communications, technical effects and personnel.
- In charge of making sure everything runs smoothly both during rehearsals and performances.



Role of the Crew

- Responsible for building the scenery, costumes, props and stage effects that you see on stage.
- Work backstage during the performance operating the scenery, props, costumes, effects, lights and sound.



Role of the Cast

- Responsible for performing the characters in the play on stage in front of the audience.



Role of the Audience

- The play doesn't exist without you! That's right, you are a collaborator in any performance you see. All of the work that goes into a production means nothing without the audience there to experience the performance. It is a unique responsibility. It is important for you to learn your role so you can join everyone else who has worked to create the production.

Door Open On...

The Role of the Audience

The audience has an important role in the theatre experience. When the lights go down, a performance, especially for you, begins. This special relationship only happens in live theatre. When you take your seat in the audience, you accept the responsibility of a special agreement.

The Audience Agreement

1. Believe what happens is real. It is happening live, before your eyes!
2. Listen carefully and quietly.
3. Let the production unfold and enfold you.
4. Respond honestly and sincerely. The actors are aware of your presence and your responses.
5. Tune in to what is happening on the stage.
6. Remain polite throughout the performance.

How to be a Polite Audience Member

1. Avoid anything that distracts the performers. Unnecessary talking, rustling papers, gum-snapping, jangly jewelry, cellophane wrappers, cell phones, and pagers are all examples of unhelpful sounds during the play.
2. Photography is not allowed. Flashes can be an actual danger to the actors.
3. Finally, when the play is over, show your appreciation with hearty applause. These are the sounds that warm the hearts of the actors.

Before the Show Activities

1. Have students make a list: "What do we do when we watch television or go to a movie?" Compare the results to the theatre audience etiquette list above. How are they similar? How are they different?
2. Take some time to practice being an audience member. Turn down lights to darken the room. Have a student tell or read a story. When the speaker is done, have the audience applaud. Ask the speaker how the quiet listening and the applause made him or her feel? How did it make the audience feel?
3. Before the play, discuss the elements that go into a theatrical production. Scenery, make-up, costumes, lighting, properties, and sound effects each has a unique design and a unique designer. In consultation with the director, each of these designs is coordinated to produce an overall design concept. By making students aware of these production aspects, you can then ask them to comment on their observations of specific design elements after viewing the play.

CHARLES M. SCHULZ - CREATOR, PEANUTS

Charles M. Schulz, nicknamed “Sparky”, was born in Minneapolis in 1922 and grew up in St. Paul. He is widely regarded as one of the most influential cartoonists of all time, cited as a major influence by many later cartoonists. Peanuts made its first appearance on October 2, 1950, in seven newspapers. At its height, Peanuts was published daily in 2,600 papers in 75 countries, in 21 languages. Over the nearly 50 years that Peanuts was published, Schulz drew nearly 18,000 strips. Schulz received the National Cartoonists Society’s Humor Comic Strip Award in 1962 for Peanuts, the Society’s Elzie Segar Award in 1980, and was also the first two-time winner of their Reuben Award for 1955 and 1964, and their Milton Caniff Lifetime Achievement Award in 1999. Schulz passed away in 2000 after a valiant fight with colon cancer. His legacy is still with us today in the many parades, amusement parks, and museums created in his honor.

-Taken in part from en.wikipedia.org

BILL MELENDEZ AND LEE MENDELSON - CREATORS, TELEVISION SPECIAL

José Cuauhtémoc “Bill” Meléndez (November 15, 1916 – September 2, 2008) was a Mexican American character animator, film director, voice artist and producer, known for his cartoons for Walt Disney Productions, Warner Bros. Cartoons, UPA and the Peanuts series. Melendez provided the voices of Snoopy and Woodstock in the latter as well. Melendez was the only person Charles M. Schulz trusted to turn his popular comic creations into television specials. He and his studio worked on every single television special and direct-to-video film for the Peanuts gang and Melendez directed the majority of them.

After a hurried six-month production period, A Charlie Brown Christmas aired December 9, 1965 on CBS. The show went on to win both the Emmy and Peabody award, and was the first of over 40 animated Peanuts specials created by the Mendelson, Melendez, and Schulz.

Lee Mendelson (born March 24, 1933) is an American television producer. He is best known as the executive producer of the many Peanuts animated specials. Mendelson left his job as a public service announcement creator to form his own production company in 1963. His first work was a documentary on Willie Mays, A Man Named Mays. Shortly after the documentary aired, Mendelson came across a Peanuts comic strip that revolved around Charlie Brown’s baseball team. Mendelson thought that since he’d just “done the world’s greatest baseball player, now [he] should do the world’s worst baseball player, Charlie Brown.” Mendelson approached Charles Schulz with the idea of producing a documentary on Schulz and his strip. Schulz, who had enjoyed the Mays documentary, readily agreed. The 1965 documentary, Charlie Brown & Charles Schulz, was the beginning of a 30-year collaboration between Schulz and Mendelson.

-Taken in part from en.wikipedia.org

ERIC SCHAEFFER - CREATOR, STAGE ADAPTATION

Eric Schaeffer is an American actor, writer and director. He was born on January 22, 1962 in New York, New York and later graduated with a degree in drama and dance from Bard College. After graduating, he drove a New York City taxi for nine years, during which time he wrote two stage plays, a novel, twenty screenplays and various other works. Schaeffer is best known for his independent film, *My Life's in Turnaround* (1993), which was made in fifteen days for only \$200,000. He adapted the stage version of *A Charlie Brown Christmas*, based on the television special, incorporating the original music by Vince Guaraldi, in 2012. Tams-Witmark Music Library, Inc. began licensing this official stage version in 2013. It has been performed at hundreds of schools, churches and community theatres throughout the country. In recent years Schaeffer has been writing an autobiographical blog, *I Can't Believe I'm Still Single*, about his relationships and ongoing search for love.

-Taken in part from en.wikipedia.org

Door Open On...

The Story



Play Synopsis

Join Charlie Brown, Snoopy and the whole Peanuts gang as they grapple with the real meaning of Christmas. When Charlie Brown complains about the overwhelming materialism he sees among everyone during the Christmas season, Lucy suggests that he become director of the school Christmas pageant. Charlie Brown accepts, but this proves to be a frustrating endeavor. When an attempt to restore the proper holiday spirit with a forlorn little Christmas fir tree fails, he needs Linus' help to learn what the real meaning of Christmas is. A musical adaptation that brings the warmth of the season to life in this cherished production filled with the music you love and remember.

A few words about the play and its history

The stage adaptation was created by Eric Schaeffer and is based on the television special by Bill Melendez and Lee Mendelson, which was based on the Peanuts comic strip created by Charles M. Schultz.

A CHARLIE BROWN CHRISTMAS was first shown as an animated television special in 1965 and has been part of the holiday tradition ever since. The stage adaptation was completed in 2013 and is an adaptation that is officially authorized by Lee Mendelson and the Schultz family. It includes the music written by Vince Guaraldi for the television special. The stage adaptation has been presented on stages all over the United States.

Door Open On...

Points of Discussion

The ideas and questions in this section are designed as a springboard for student discussion after attending the play.

BIG IDEAS

- Family Traditions
- Celebrations
- The true meaning of Christmas
- Commercialization (not just a bunch of stuff)
- Giving vs. Getting



WHAT TO WATCH FOR?

Below are a few things to watch out for as you experience the production, A Charlie Brown Christmas:

- Transformation – Watch for the magical transformation of Charlie Brown's scrawny little tree into the beautifully decorated tree at the end.
- Mechanics - How do you think the little tree will bend when it is weighted down with a heavy ornament? Will it bend the way it does in the television special?
- Special Effects - There is a scene in the play on an ice skating rink. How will the theatre put ice on stage? Will it be something to walk on, skate on or both?
- Puppetry Magic – Look for the characters that are created with puppetry. Can you see the puppeteer? Or is the puppeteer hidden from view? Does it matter?
- Costumes - How will the theatre turn two-dimensional cartoon characters into three-dimensional characters played by human actors live on stage? How will human actors become live cartoon drawings? Look for how the costumes help in this transformation.

UP FOR DISCUSSION

- Charlie Brown tells Linus that he doesn't "feel the way I'm supposed to feel" at Christmastime. Why do you think he says that? What makes him feel sad? What does it mean to "be in the Christmas spirit?" What are examples of "being in the Christmas spirit?" What makes you feel in a holiday mood?
- When they visit the tree lot, Linus tells Charlie Brown that the little green tree "doesn't seem to fit the modern spirit" but Charlie Brown thinks it will give the pageant the "proper mood." What does Charlie Brown mean by this? What does Linus mean when he tells him it doesn't fit? Would it have been the tree you would have chosen? Why or why not?
- For some people, watching the television special, A Charlie Brown Christmas is a holiday tradition. What are some of the traditions that you have with your family around the holidays or other celebrations? (Note: the traditions don't have to be related to Christmas!)
- The music for this play was written specifically for the TV special by the composer, Vince Guaraldi. Did it sound familiar to you? How does the music add to the story? If you have a soundtrack to your life, what would it sound like? Would the music be fast or slow? Loud or quiet? What instruments would be used? Can you hum some of it?

Door Open On...

Across the Curriculum

The possibilities are numerous for using the book, the television special and the musical adaptation of A Charlie Brown Christmas as a jumping off point for cross-curriculum and interdisciplinary study in your classroom. From units on comparing and contrasting the television version to the stage version to lessons on traditional celebrations around the world or from lessons on personality traits to writing comic scripts, this classic story offers a platform for reaching any number of educational goals.

Below are a few suggestions for curriculum incorporating A Charlie Brown Christmas into your classroom studies.

Please also refer to the ADDITIONAL RESOURCE section at the end of this guide for links and resources to more curriculum ideas and lesson plans.

Theatre Arts



ACTIVITY – Pre & Post Play Discussion (All Grades)

BEFORE THE PLAY: Read a book version or watch the television version of A Charlie Brown Christmas. With student input, establish the expectations for the upcoming play. What actions or events might be seen on stage? What characters might the play include from the story? Students may draw or write about what they anticipate seeing.

Also, think about some of the logistics of transferring the story of the television series to the stage. Such as, the characters of Snoopy and Woodstock, which are animals or that all the characters are cartoon characters. How do the students envision humans playing these characters? What are some of the things that you might see the actors do to portray these characters? What else might the director and designers do to help support the cartoon elements of the story? How may this be presented on stage?

AFTER THE PLAY: Revisit the expectations to see how many were realized. Discuss the similarities and differences from the television special to the musical, in terms of plot, characters, and action. Were the characters as portrayed on the stage faithful to the characters in the special? How or why? How would you describe the main “message” of the play? How was it similar or different from the original? Were the ideas and expectations you had going into the play different than what you saw? Did you see some of your expectations happen on stage?

ACTIVITY – COMPARE AND CONTRAST

The popularity of the Peanuts and wide-spread access to various aspects of the characters, story and music present a unique opportunity to compare and contrast different story telling mediums using the same elements. Below are a few suggestions for student activities and discussion in comparing and contrasting different aspects of the story.

TELEVISION SPECIAL TO STAGE VERSION

Before or after seeing the play, watch the television special with your students and compare and contrast the two dramatic mediums.

Some sample questions:

1. How were the characters portrayed on stage as compared to in the television special?
2. How was the music used in the stage version as opposed to the television version?
3. How was light used differently? Costumes? Sound? Set?
4. What are the limitations of the stage that don't exist when animating a story for television?
5. What can you do on stage that you can't do in animation?
6. What is the difference between two-dimensional and three-dimensional storytelling?
7. Did the story change from the television version to the stage version? How?
8. Did the characters change between the two mediums? How?
9. Did the setting change between the two mediums? How?

ADD-ON VARIATION: There are also many book versions of the television special currently available. The book version could also be added to the compare and contrast exercise above.

“CHRISTMAS TIME IS HERE” – DIFFERENT VERSIONS OF THE SAME SONG

The song, written by Vince Guaraldi, especially for the 1965 television special has been performed by many other artists over the years. Versions by Patti Austin, Tony Bennett, Sarah McLachlan and Diana Kall, among others could be considered. Students can find the different versions and compare and contrast them. They can listen for different arrangements, vocal delivery and style.

EARLY COMIC STRIP DRAWINGS, EARLY ANIMATION AND DIGITAL ANIMATION

Charles M. Schultz started drawing the Peanuts comic strip in 1950, the animated television special first aired in 1965 and this year the new Peanuts Movie is being released. This history provides an opportunity to compare contrast several different depictions of the characters. Some ideas would be:

- The early drawings compared to the later comic strip
- The 1965 animation compared to 2015 digital version
- Comic strip drawings compared to animation

Links to help with finding drawings and animation stills of different characters:

- <https://www.pinterest.com/pin/555279829026298709/>
- <http://www.animationconnection.com/cat/peanuts>
- <http://www.telegraph.co.uk/film/the-peanuts-movie/trailer-snoopy-charlie-brown/>
- <http://www.peanuts.com/comics/#.VjkT3CtUWfk>
- <http://www.gocomics.com/peanuts>

Links to printable Venn diagrams:

- http://www.educationworld.com/tools_templates/venn_diagram_templates.shtml
- <http://www.eduplace.com/graphicorganizer/pdf/venn.pdf>
- <http://www.studenthandouts.com/Assortment-01/Graphic-Organizers/Blank-Venn-Diagrams-Instructions.html>

ACTIVITY – PERSONALITY & CHARACTER TRAITS (Grades K-5)

OVERVIEW

Students will:

1. Use grade-appropriate vocabulary words to describe some of the Peanuts characters.
2. Use grade-appropriate vocabulary words to describe themselves
3. Identify the difference between “inside traits” and “outside traits”
4. Use reading comprehension skills to connect behaviors with character traits

LESSON PLAN- GRADES K-2

1. Play a guessing game with your students – Ask them to guess who they think you are describing, then describe yourself (“brown hair”, etc.)
2. See how long it takes for students to guess that you are describing yourself.
3. Ask students to identify others with some of the same physical traits.
4. Describe character traits such as kindness and perseverance as “inside traits” that are revealed by how we act rather than by how we look.
5. Provide pictures of several Peanuts characters. Have students describe their “outside traits.”
6. Discuss what happens in the story of “A Charlie Brown Christmas” and have students describe the “inside traits” of Charlie Brown, Linus, Lucy and Sally.

GRADES 3-5 VARIATION

Have students write down three adjectives describing themselves and then use each one in a sentence to describe their character.

ACT IT OUT VARIATION

Thinking about the different character traits of each of the Peanuts characters, have student come up with one sentence (or line) that would be something that one of the Peanuts characters would say. Have them “act out” the line for the class and see if the other students can guess which character the student is acting out. EXAMPLE – “I want everything for Christmas!” (Sally)

DRAW IT OUT VARIATION

Have students answer the question, if you could choose a character to play in A Charlie Brown Christmas, who would it be? Discuss why? Then, have the students look at the descriptions they used for themselves and draw themselves as a Peanuts character. Display the drawings in a classroom gallery.

Language Arts



ACTIVITY: GRADES 3-6 SKETCHES & STORIES

"The only thing I ever wanted to be was a cartoonist. That's my life. Drawing."

- Charles Schulz, from the Charles M. Schulz Museum Website

OVERVIEW

Before A Charlie Brown Christmas existed as a stage version, and even before the television special first aired in 1965, Charlie Brown and Snoopy were cartoon creations from the pen of Charles Schulz.

The first Peanuts cartoon appeared on October 2, 1950 and the first featuring Snoopy ran two days later. In this activity, students will create their own comic strip and share both the finished work and their thought process behind it with their fellow classmate.



This Peanuts cartoon ran on October 4, 1950 and was the first to feature Snoopy.

For this cartoon and others, please visit the Peanuts wiki site at http://peanuts.wikia.com/wiki/October_1950_comic_strips

October_1950_comic_strips

Comic strips often express messages or provide brief glances of events or stories. An effective comic tells a story by combining images with a few choice words - or sometimes, by using no words at all! Key elements of a comic strip include character, setting, and plot — all conveyed in a few frames through a combination of pictures, captions, and dialogue. Due to its condensed format, a comic strip highlights only the most important elements of its targeted topic. In this lesson, students will use character, setting, and plot to retell and make up their own version of a story or event using a comic strip format.

GET STARTED

- Have students analyze a series of comic strips to identify characters, setting, dialogue and plot. This can be done as a large group first and then in small groups.
- Working with one comic strip at a time, analyze with students how the comic-strip creator combined text, quotes, and images to tell a story or event or convey a message. Have students identify the characters, setting, and plot in each one. Point out any captions that appear and explain that these are often used to provide a brief narration or give additional information. Have students identify speech and thought bubbles in the examples, and tell how these devices are used: a speech bubble contains the character's spoken words while a thought bubble expresses the character's unspoken thoughts. Sum up this step by telling students that, due to limited space, comic strips focus on the main idea and the most important elements of the topic, event, or message to be communicated.
- Have students choose a moment from their day, a moment from their past, or perhaps a well-known moment from history. Guide their thinking to focus on one moment and think about something unusual, funny, or strange that did or could happen in that moment - and think about how they might be able to share that moment in the form of a cartoon or comic.

USEFUL WEBSITES FOR GETTING STARTED:

- <http://www.peanuts.com/comics/#.Vje51ytUWFk> – a website filled with Peanuts comic strips. Students can read and analyze any number of Peanuts comics.
- <http://www.gocomics.com/?ref=comics> – Another website filled with a variety of different syndicated comic strips for students to read and analyze.
- http://www.readwritethink.org/files/resources/lesson_images/lesson195/comic-strip-planning.pdf - printable on comic strip planning
- http://content.scholastic.com/content/collateral_resources/pdf//lessonplans_graphicorg_pdfs_storytrain.pdf - Story Train - Another planning printable.
- http://content.scholastic.com/content/collateral_resources/pdf//lessonplans_graphicorg_pdfs_problemdiagram.pdf - Problem and solution story planner, another printable to organize story thinking.

LESSON PLAN

1. Using the links above for reference, ask students to bring in theatre reviews or print out your own handpicked reviews found on these links.
2. Using the professional reviews as a jumping off point, discuss the purpose of a theatre review and the elements of an informative and well-written review. Remind students that a review is a type of persuasive writing that includes an opinion supported by facts and details. Have students analyze the professional reviews and find examples of these elements.
3. Define and review literary terms that are potentially useful such as plot, characters, setting, and theme.
4. Discuss elements students may want to examine while experiencing the play, such as credible acting, supporting musical composition, design elements and effective directing/staging.
5. After seeing the play, instruct students to write a three to five-paragraph review of Stage Theatre Company's production of *There's A Boy in the Girls' Bathroom*. This may be done as an in-class assignment or assigned as homework.

Possible Extensions

- Publish the reviews in the school newspaper.
- Diagram the elements reviewed by various students.

CREATE

Use the online resources below to help with creating the comic strip in the proper format or use traditional tools like paper and pencils! Have students choose a format for their comic. Will they work in a multi-panel style like Charles Schulz? Do they prefer a one-panel style? Do they prefer to work in black and white or color? Have them go through the process of choosing the format that will work best to convey their message.

EVALUATE

Have students share their comic with their classmates. Invite them to talk through their decision making process with creating their comic. Did their classmates understand the message they were trying to convey?

USEFUL ONLINE RESOURCES:

- <http://www.readwritethink.org/files/resources/interactives/comic/> (interactive comic creator, use to create the sketch in comic strip format.)
- www.pixton.com/schools/overview
- <http://www.bitstripsforschools.com/>

ACTIVITY: GRADES 3-8

WRITE A REVIEW

Attending a performance is an opportunity for your students to become critical theatre viewers. Using the tips below, have students organize their thoughts about the performance into writing a critical review of what they saw. Students can share their review with the class, the school, their family and even with us!

HERE ARE SOME TIPS TO GET STARTED:

- Point of View - Have students share a short summary of the performance by placing their reader in the middle of the action by describing some of the productions high points.
- Was there a scene or character that they especially liked? Have the student write about what made that character or scene special to them.
- Most reviews comment on the acting, the direction, the script, the sets, the music or the costumes. Have students choose at least three from this list to include in their reviews.
- Have students add their opinion – how did the play make them feel? But have them back up their thoughts and opinions with reasons about why.
- Have students add a picture by drawing something they liked about the production.

PARTS OF A REVIEW:

- INTRODUCTION – The set up. What did you see? Where did you see it?
- EXECUTION – How was the play done?
- SPECIFICS – Is there anything unique about the production?
- OPINION – Was the production successful in how it was done?
- RECOMMENDATION – Is this play worth seeing? Why or why not?

CROSS-CURRICULUM ACTIVITIES: LANGUAGE ARTS, GEOGRAPHY & SOCIAL STUDIES

HOLIDAY TRADITIONS AROUND THE WORLD (LINKS FOR ALL GRADES)

OVERVIEW & PLAN

The month of December offers a vast array of traditional celebrations around the world, including Christmas and Hanukkah, but also Las Posadas, Sinterklaas, Boxing Day, Kwanzaa Ramadan, St. Lucia Day, . This fact offers the opportunity for many curriculum connections. Below are several websites with offering dozens of different lesson plan ideas for this cross-cultural learning:

- http://www.educationworld.com/a_lesson/lesson213.shtml - Lists links to over 10 different lesson plans.
- http://www.educationworld.com/a_lesson/Christmas-Around-the-World-Lessons-and-Activities.shtml – Lists about 10 different activity ideas.
- <http://www.scholastic.com/teachers/collection/celebrating-holidays-classroom> - A list of links to lessons and activities for celebrations around the world.
- <http://www.nea.org/tools/lessons/december-holidays-k-5.html> - Links and resources for incorporating lessons, activities and units on world celebrations throughout the month of December.
- <http://mrsnelsonclass.com/lesson-units/thematic-units/holidays-around-the-world-unit/> Lesson plan for a unit on holidays around the world for Kindergarten or Grade 1.
- <http://www.todayschild.us/education/holidays%20around%20world.pdf> – Lesson plan ideas for holidays around the world. (Pre-K-Grade 3)
- <http://www.whychristmas.com/cultures/> - Interactive site to learn about Christmas celebrations around the world.
- https://www.readinga-z.com/newfiles/levels/lesson_plans/t/holidays/holidays_print.html - A comprehensive lesson plan for learning about holiday traditions around the world. (Grades 3-6)
- <https://www.readinga-z.com/book.php?id=140> – Main website with the link above (Grade 3)
- <http://lessonplanspage.com/sschristmasaroundtheworldk1-htm/> - Lesson plan for learning about winter holidays around the world (Grades K-1)
- <https://images.epals.com/holidays/Holidays%20Around%20the%20World%20Unit%20Plan.pdf> – A comprehensive lesson plan and project guide for learning about holiday traditions around the world. (Grades 3-6)

Door Open On...

Beyond The Classroom

ADDITIONAL RESOURCES

Please review all links below before sharing with students.

- <http://schulzmuseum.org/> - The official Charles M. Schulz Museum website.
- <http://sbomagazine.com/current-issue/5012-such-spirit-through-the-years-guaraldi-s-peanuts-music-turns-50.html> - A website dedicated to the music of Vince Guaraldi, includes several lesson ideas incorporating the Peanuts and the music.
- <http://ymiclassroom.com/lesson-plans/peanutsmovie/> - Lesson plans using the new Peanuts movie.
- <http://www.sharemylesson.com/teaching-resource/fall-in-love-with-charlie-brown-and-amp-peanuts-gang-50036678/> - Shared lesson plans using the Peanuts characters. These are based on the Valentine's Day specials. You have to sign up to use the lessons but they are free.
- <http://ymiclassroom.com/lesson-plans/peanuts/> - More lesson plans using the Peanuts gang. These are based on Spring.
- http://www.eslprintables.com/teaching_resources/kids_worksheets/charlie_brown/ - Printables for ELL students using the Peanuts characters.
- <http://www.lessonplanet.com/search?keywords=charlie+brown+christmas> – Ideas for incorporating the TV special and characters into your classroom studies.
- FURTHER READING
- The Art and Making of Peanuts Animation: Celebrating Fifty Years of Television Specials – Charles Solomon & Lee Mendelson
- Peanuts: The Art of Charles M. Schulz by Chip Kidd (Editor) & Charles M. Schulz (Illustrator)
- Peanuts 2000: The 50th Year of the World's Favorite Comic Strip by Charles M. Schulz
- It's a Dog's Life, Snoopy by Charles M. Schulz
- Being a Dog Is a Full-Time Job by Charles M. Schulz
- Charlie Brown and Friends: A Peanuts Collection by Charles M. Schulz
- It's a Big World, Charlie Brown by Charles M. Schulz
- Peanuts Guide to Life by Charles M. Schulz
- The Complete Peanuts 1950-1954 Box Set by Charles M. Schulz