

BEHIND THE CURTAIN

A CREATIVE & THEATRICAL STUDY GUIDE FOR TEACHERS



By Roxanne Schroeder-Arce and María F. Rocha
Music by Héctor Martínez Morales
Co-Produced with Cara Mía Theatre Company

RECOMMENDED FOR AGES 6 AND UP
MARCH 27 – APRIL 6 STUDENT MATINEE
MARCH 23 – APRIL 8 PUBLIC SHOWS

As part of DCT's mission to integrate the arts into classroom academics, the ***Behind the Curtain Resource Guide*** is intended to provide helpful information for the teacher and student to use before and after attending a performance. The activities presented in this guide are suggested to stimulate lively responses and multi-sensory explorations of concepts in order to use the theatrical event as a vehicle for cross-cultural and language arts learning.

Please use our suggestions as springboards to lead your students into meaningful, dynamic learning; extending the dramatic experience of the play.

Your Family Arts Center
DALLAS CHILDREN'S THEATER
Astonishing kids & families with the fun of Broadway-like plays & much more!

Dallas Children's Theater

BEHIND THE CURTAIN

A Creative & Theatrical Resource Guide for Teachers

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Play YANA WANA'S LEGEND OF THE BLUEBONNET

By Roxanne Schroeder-Arce and María F. Rocha

Music by Héctor Martínez Morales

Commissioned by Dallas Children's Theater, Robyn Flatt, Executive Artistic Director, Dallas, TX

in partnership with Cara Mía Theatre Co., David Lozano, Artistic Director, Dallas, TX

with contributions by Mitotiliztli Yaoyollohtli Danza Azteca, Evelio Flores, Director, Dallas, TX

and the Indigenous Cultures Institute of San Marcos, TX

DALLAS CHILDREN'S THEATER, one of the top five family theaters in the nation, serves over 250,000 young people from 196 zip codes, 146 cities and 78 counties and 32 states each year through its mainstage productions, touring, educational programming and outreach activities. Since its opening in 1984, this award-winning theater has existed to create challenging, inspiring and entertaining theater, which communicates vital messages to our youth and promotes an early appreciation for literature and the performing arts. As the only major organization in Dallas focusing on theater for youth and families, DCT produces literary classics, original scripts, folk tales, myths, fantasies and contemporary dramas that foster multicultural understanding, confront topical issues and celebrate the human spirit.

DCT is committed to the integration of creative arts into the teaching strategies of academic core curriculum and educating through the arts. Techniques utilized by DCT artists/teachers are based upon the approach developed in *The Integration of Abilities and Making Sense with Five Senses*, by Paul Baker, Ph.D.

DCT founder and Executive Artistic Director, Robyn Flatt defines the artistic mission and oversees the operations of the organization, consisting of twenty-five full time staff members and more than 200 actors, designers, theater artists and educators.

TEKS that your field trip to Dallas Children's Theater satisfies are listed at the back of this guide.

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CURTAINS UP ON PUTTING A PERFORMANCE TOGETHER

Every DCT performance you see is the result of many people working together to create a play. You see the cast perform on stage, but there are people behind the scenes that you do not see who help before, during, and after every production.

The DIRECTOR

Determines the overall look of the performance.

Guides the actors in stage movement and character interpretation.

Works with designers to plan the lights and sounds, scenery, costumes and make-up, and stage actions.

The DESIGNERS

Plan the lights, sounds, scenery, costumes, make-up, and actions to help bring the director's vision to life.

There are also designers who work to create the posters, advertisements, programs, and other media for the performance.

The STAGE MANAGER

Before the performance, they create a cue sheet to guide the crew in getting set pieces on and off the stage during the performances.

During the performance, the stage manager uses this cue sheet to direct people and things as they move on and off the stage.

The CREW

Build and operate the scenery, costumes, props, and light and sound during the performance.

The CAST

Includes all of the performers who present the story on stage.

The AUDIENCE

That's right! There can be no performance without you—the audience. The role of the audience is unique because you experience the entertainment with the performers and backstage crew.

You are a collaborator in the performance and it is important to learn your role so you can join all the people who work to create this Dallas Children's Theater production.



CURTAINS UP ON THE ROLE OF THE AUDIENCE

Watching a play is different from watching television or a sporting event. When you watch T.V., you may leave the room or talk at any time. At a sporting event you might cheer and shout and discuss what you're seeing. Your role as a member of the audience in a play means you must watch and listen carefully because:

- You need to concentrate on what the actors are saying.
- The actors are affected by your behavior because they share the room with you. Talking and moving around can make it difficult for them to concentrate on their roles.
- Extra noises and movement can distract other audience members.



Are you ready for your role in this performance?

Check the box next to the statements that describe proper etiquette for an audience member.

- Try your best to remain in your seat once the performance has begun.
- Share your thoughts out loud with those sitting near you.
- Wave and shout out to the actors on stage.
- Sit on your knees or stand near your seat.
- Bring snacks and chewing gum to enjoy during the show.
- Reward the cast and crew with applause when you like a song or dance, and at the end of the show.
- Arrive on time so that you do not miss anything or disturb other audience members when you are being seated.
- Keep all hands, feet, and other items out of the aisles during the performance.

CURTAINS UP ON THE ROLE OF THE AUDIENCE (cont'd.)



1. Draw a picture of what the audience might look like from the stage. Consider your work from the viewpoint of the actors on stage. How might things look from where they stand?
2. Write a letter to an actor telling what you liked about his or her character.
3. Write how you think it might feel to be one of the actors. Are the actors aware of the audience? How might they feel about the reactions of the audience today? How would you feel before the play began? What about after the show ends?
4. Which job would you like to try? Acting, Directing, Lighting and Sounds, Stage Manager, Set Designer, Costume Designer, or another role? What skills might you need to complete your job?

CURTAINS UP ON THEATER VOCABULARY

ACTOR	any theatrical performer whose job it is to portray a character
CAST	group of actors in a play
CENTER STAGE	the middle of the stage
CHARACTER	any person portrayed by an actor onstage. Characters may often be people, animals, and sometimes things.
CHOREOGRAPHER	the designer and teacher of the dances in a production
COSTUME DESIGNER	the person who creates what the actors wear in the performance
DIRECTOR	the person in charge of the actors' movements on stage
DOWNSTAGE	the area at the front of the stage; closest to the audience
HOUSE	where the audience sits in the theater
LIGHTING DESIGNER	the person who creates the lighting for a play to simulate the time of day and the location
ONSTAGE	the part of the stage the audience can see
OFFSTAGE	the part of the stage the audience cannot see
PLAYWRIGHT	the person who writes the script to be performed. Playwrights may write an original story or adapt a story by another author for performance
PLOT	the story line
PROSCENIUM	the opening framing the stage
PROJECT	to speak loudly
PROP	an object used by an actor in a scene
SET	the background or scenery for a play
SETTING	the time and place of the story
SOUND DESIGNER	the person who provides special effects like thunder, a ringing phone, or crickets chirping
STAGE CREW	the people who change the scenery during a performance
STAGE MANAGER	the person who helps the director during the rehearsal and coordinates all crew during the performance
UPSTAGE	the area at the back of the stage; farthest from the audience

CURTAINS UP AFTER THE PERFORMANCE

Attending a play is an experience unlike any other entertainment experience. Because a play is presented live, it provides a unique opportunity to experience a story as it happens. **Dallas Children's Theater** brings stories to life through its performances. Many people are involved in the process. **Playwrights** adapt the stories you read in order to bring them off the page and onto the stage. **Designers and technicians** create lighting effects so that you can feel the mood of a scene. **Carpenters** build the scenery and make the setting of the story become a real place, while **costumers** and **make-up designers** can turn actors into the characters you meet in the stories. **Directors** help actors bring the story to life and make it happen before your very eyes. All of these things make seeing a play very different from television, videos, computer games, or CDs of stories.



Hold a class discussion when you return from the performance. Ask students the following questions and allow them to write or draw pictures of their experience at DCT.

- What was the first thing you noticed when you entered the theater?
- What did you notice first on the stage?
- What about the set? Draw or tell about things you remember. Did the set change during the play? How was it moved or changed?
- Was there any space besides the stage where action took place?
- How did the lights set the mood of the play? How did they change throughout? What do you think the house lights are? How do they differ from the stage lights? Did you notice different areas of lighting?
- What did you think about the costumes? Do you think they fit the story? What things do you think the costume designers had to consider before creating the costumes?
- Was there music in the play? How did it add to the performance?
- What about the actors? Do you think they were able to bring the characters to life? Did you feel caught up in the story? What things do you think the actors had to work on in order to make you believe they were the characters?

CURTAINS UP ON THE PLAYWRIGHTS



ROXANNE SCHROEDER-ARCE is a teacher, scholar, playwright and director. She joined the faculty at the University of Texas Department of Theatre and Dance in 2010 where she works with pre-service theater teachers. Her theater practice is integral to her pedagogy. A commissioned playwright, her bilingual plays have been presented to children and families in theaters around the United States. Her plays *Señora Tortuga, Legend of the Poinsettia, Sangre de un Ángel* and *Mariachi Girl* are available through Dramatic Publishing. Professor Schroeder-Arce has published articles in journals such as *Youth Theatre Journal, TYA Today, Theatre Topics* and *Gestos*. She has taught workshops on issues of diversity in theater for young audiences and culturally responsive teaching artistry throughout the Americas and beyond. Professor Schroeder-Arce has served as a board member of the American Alliance for Theatre and Education and Theatre for Young Audiences/USA. She was the U.S. representative to the NEXT program through TYA/USA and ASSITEJ. She is a cadre member of the Center for Education and the Arts, and was on the committee that wrote the new Texas Essential Knowledge and Skills for Theatre K-12. She is active in the Texas Educational Theatre Association, the American Society for Theatre Research and the International Theatre for Young Audiences Research Network. Her research interests include culturally responsive theater education and Latino/a theater for young audiences in relation to teacher training. Schroeder-Arce was recently awarded the Ann Flagg Multicultural award from AATE.

Prior to UT, Professor Schroeder-Arce served as an assistant professor of theater education at Emerson College in Boston and at California State University Fresno. Professor Schroeder-Arce received her M.F.A. in Drama and Theatre for Youth and Communities from the University of Texas at Austin and her B.S. degree and teaching credentials from Emerson College. Prior to her college level appointments, Professor Schroeder-Arce taught high school theater both in Laredo, Texas and in Austin. She served for several years as artistic and education director of Teatro Humanidad. A product of Upward Bound, she taught performing arts for the Keene State College Upward Bound program. Professor Schroeder-Arce has taught teachers at programs throughout the U.S. and in Switzerland. She has worked with secondary school students in numerous projects and has taught drama at multiple elementary and middle schools throughout the nation. She also served as an apprentice at the Dramashop Program at Seattle Children's Theatre.

Adapted from <http://www.roxanneearce.com>

CURTAINS UP ON THE PLAYWRIGHTS (cont'd.)



MARÍA F. ROCHA is an Elder of the Miakan-Garza Band of the Coahuiltecan people, a state-legislature-recognized tribe of Texas. Rocha was a board member and administrator of Teatro Humanidad in Austin, Texas for eight years and during that time founded the renowned Latino Comedy Project troupe that continues to perform to date. She has been the executive director of Indigenous Cultures Institute since 2006, which produces cultural initiatives such as the annual Sacred Springs Powwow, Indigenous Arts Summer Camp, Repatriation (of ancient Native remains) Project, Performances Program, and six other programs. Rocha is a member of the Paxé Pilam Church of Texas, a Native American spiritual practice for Coahuiltecan people who believe that they originated at the Sacred Springs in San Marcos, Texas. Over the past five years Rocha assisted in establishing the first Texas city repatriation burial ground, located in San Marcos, and on May 6, 2017, reburying the first set of ancient remains obtained from Texas State University through the Native American Graves Protection and Repatriation Act. Through the Institute's Nakum Press, Rocha has assisted in writing, editing, and publishing several publications.

Provided by María F. Rocha

CURTAINS UP ON THE COMPOSER

HÉCTOR MARTÍNEZ MORALES is originally from Hermosillo, Sonora, Mexico, and of Yaqui descent. He grew up with the music traditions of the Yaqui tribe, and often went to reservations in Sonora, Mexico and Arizona to experience their music. He performed the deer dance as a child, reinforcing his indigenous heritage. Mr. Martínez sings, plays guitar, piano and a variety of string instruments from Latin America as well as Latin American folk and indigenous music and mariachi.

From 1996-2003 Mr. Martínez performed educational presentations with the Latin American music group Nosotros. The group researched and performed traditional folk and indigenous music from areas of Latin America and the Andes of South America. They also played string instruments like the charango from Bolivia, the cuatro from Venezuela, the jarana and vihuela from Mexico, and the cuatro from Puerto Rico. The company introduced this music and instruments to thousands throughout the Southwest, thanks to the Arizona Commission on the Arts, Young Audiences and through their own private bookings. They appeared on TV shows, played festivals and formal evening concerts.

Mr. Martínez studied composition and theory in the United States and Paris, France. His works for soloists, chamber ensembles and orchestra have been performed throughout the US and Mexico. He has appeared as a soloist with orchestras such as the Baltimore Chamber Orchestra and lectured at the Boston Museum of Fine Arts, Tufts University and the Istanbul Technical University in Turkey. He has received commissions from Chicago Symphony Orchestra players and the American Composers Forum. He composed the original music and lyrics for the musical play *Mariachi Girl* by Roxanne Schroeder-Arce, published by Dramatic Publishing, was musical director for *Esperanza Rising* at Emerson College in Boston, and was a composer in residence at

CURTAINS UP ON THE COMPOSER (cont'd.)

the Cité Internationale des arts in Paris, France where he completed his concerto. Mr. Martínez is an educator and freelance composer based out of Somerville, Massachusetts.

Provided Héctor Martínez Morales

CURTAINS UP ON DISCUSSION

Use the following questions to lead a discussion with students after attending DCT's performance of YANA WANA'S LEGEND OF THE BLUEBONNET.

- How do you think María feels about school?
- Why does María need to go stay with her abuela in Laredo over the school break?
- What does María's mom reveal to Abuela about the real reason María is spending the week in Laredo?
- What is wrong with the water in Abuela's part of town? What about in the colonias?
- What does María's abuela want to teach her while she's in town?
- What does María learn at the library about the stories she is looking for?
- What kind of research are María and Tcakei doing at the library?
- How has María changed by the end of her stay with Abuela?
- What did María and Tcakei do to help with the water problem in Laredo?
- What story is selected for the performance at school?
- What is the Coahuiltecan story of how the bluebonnets came to be in Texas?

CURTAINS UP ON NATIVE AMERICAN LANGUAGES

Many different Native American tribes have called Texas home. Try out the different ways these tribes said "hello."

Apache (Jicarilla): *Da'anzho* (pronounced "dah-ahn-zho")

Alabama: *Chikmaa* (pronounced "chick-mah")

Caddo: *Kua'at* (pronounced "koo-ah-aht")

Cherokee: *Osiyo* (pronounced "oh-see-yo")

Coahuiltecan: *A-manām* (pronounced "ah-mah-nahm")

Comanche: *Maruawe* (pronounced "mah-ruh-ah-way")

Coushatta: *Ciká'nó* (pronounced "chee-kah-no")

Kickapoo: *Ho* (pronounced "hoe")

Kiowa: *Hacho* (pronounced "hah-cho")

Wichita: *Aah* (pronounced "ah")

Information from <http://www.native-languages.org/texas-greetings.htm>

CURTAINS UP ON MATHEMATICS

Read the following Native American story and complete the accompanying word problems.

"Brother Bear"
a true Menominee story retold by
Louise Bear and Terri Zhuckkahosee

A long time ago on the Menominee Indian Reservation there lived a very old couple. The husband loved hunting and fishing. One winter night he decided to go on a hunting trip. So, the next day his wife packed some warm clothes and lots of dried meat and berries for him and he set off on his trip.

He followed deer trails through the woods for a long time without seeing a deer. Then, at the edge of a meadow, he spotted one. Carefully, he aimed the arrow in his bow and let it fly. The arrow struck the deer but only wounded it. The deer leaped into a thicket of trees, and the old man quickly followed. He tracked the deer for many miles but eventually lost its trail. When he finally decided to return home, he realized that he was lost. The old man panicked and started to run, but he could not find a familiar trail. The old man remained lost for many days.

Late one afternoon, while trying to save time, he decided to walk across a lake. He had not gone far, when suddenly he broke through a weak spot in the ice! He carefully pulled himself from the water and crawled to shore. There, he took off his snowshoes and other heavy clothing and started walking. He became very cold and tired. Fortunately, he noticed a small cave and went inside. A bear was hibernating in the cave, but that didn't bother him. The old man cuddled close to the bear to keep warm, and while lying next to the bear, he ate the dried meat and berries his wife had sent with him. He stayed with the bear until his clothing dried and he regained his strength.

When he finally returned home, his wife asked, "Where have you been?"

The old man answered, "I was staying with my brother bear."

Activity on following page, taken from
<http://www.uwosh.edu/coehs/cmagproject/ethnomath/legend/legend8.htm>



Fill in the blanks with the numbers appropriate to your students' level. Adjust the word problems as necessary.

Note about this activity – Over 20 Anishinabe high school students wrote down the legends and created the word problems for this activity while attending a week-long program learning how to teach mathematics with the University of Wisconsin Oshkosh. Learn more at:

http://www.uwosh.edu/coehs/cmagproject/ethnomath/legend/legend_2.htm

Brother Bear Word Problems

1. The old man lay next to the bear eating berries. First he ate _____ berries.
Then he ate _____ more. How many berries did the old man eat?

2. The old man had _____ berries. He ate _____ of them.
How many berries didn't he eat?

3. The old man has _____ blueberries and _____ strawberries.
How many berries does the old man have?

4. The old man saw _____ crows and _____ blue jays.
How many more blue jays than crows did the old man see?

5. There were _____ oak trees. In each oak tree there were _____ blue jays.
How many blue jays were there altogether?

6. The old man gave _____ berries to some animals. He gave _____ berries to each animal.
How many animals got berries?

7. The old man stayed with the bear for two days.
On the first day, he ate _____ pieces of venison.
On the second day, he ate some more pieces of venison.
Altogether he ate _____ pieces of venison.
How much venison did the old man eat on the second day?

8. The old lady packed _____ pieces of venison for the old man.
When he returned home, he still had _____ pieces of venison.
How many pieces did he eat on his trip?

9. The old man saw _____ birds. _____ of the birds were blue jays.
The rest were crows.
How many crows did the old man see?

10. To celebrate the old man's safe return, the old lady held a feast.
_____ friends came to the feast.
Each friend ate _____ pieces of frybread.
There were _____ pieces of frybread leftover.
How many pieces of frybread had the old woman fried?

CURTAINS UP ON LANGUAGE ARTS

Oral history is important. It's how our people told stories.

As María's abuela explains in YANA WANA'S LEGEND OF THE BLUEBONNET, oral story telling was (and continues to be) very important to Native Americans, including the Coahuiltecan people. Many different types of stories have been passed down for generations, including creation stories, stories that teach lessons, and transformation stories.

As a class, listen to some Native American storytellers at:

<http://www.pbs.org/circleofstories/storytellers/index.html>

Questions for discussion:

- What did the storytellers/stories have in common?
- How were they different?
- What did the stories do (teach a lesson, explain something, etc.)?
- What did you notice about the way the stories were told?



"I Remember When" story activity

In this activity, students will share a story with the class that is about a personal or historical event, a personal memory, or a story that was passed down in their family.

You will need:

- Pencil, pen, markers, crayons
- Beginning, Middle, and End story handout
- Props or costume pieces to help tell the story (optional)

Start by explaining that each story must begin with "I remember when...". Encourage the students to brainstorm an idea that is original. It can be a historical event that impacted them personally, a personal memory, or a story that was passed down to them. Pass out the handout and instruct the students to draw a picture of the beginning, middle, and end of their stories (they can use the handout as a reference if needed while re-telling the story). The students should rehearse their stories before telling them to the class. They could also create props or costume pieces to enhance their story. When all the students have prepared, gather the students in a circle and have them each take turns telling their stories in the center of the circle. Don't forget to start the stories with "I remember when..."

Activity adapted from <http://www.pbs.org/circleofstories/educators/lesson1.html>

Name: _____

Date: _____

I Remember When...

Beginning

Middle

End

CURTAINS UP ON HELPING OTHERS

In YANA WANA'S LEGEND OF THE BLUEBONNET, María visits the colonia and learns about the water crisis in the area. Unfortunately, this story isn't just a part of the play. The colonias have lacked basic necessities (like running or clean water) for years, impacting thousands of people. Learn more about the water problems facing many near the Texas-Mexico border:

<https://apps.texastribune.org/undrinkable/>

<https://www.theatlantic.com/business/archive/2016/03/the-americans-without-running-water/471909/>

<http://www.star-telegram.com/news/state/texas/article13043894.html>

But, you don't have to travel hundreds of miles away to see suffering. People in other communities face hardships, as well. As a class, research and/or brainstorm about problems that exist in your community. Hold a class discussion about ways you, the students, can help make the problem better (just like María and Tcakei helped organize a petition in the play). Pick one problem to focus on and, as a class, work on a project that can positively impact the people affected by the problem. Maybe you will create anti-bullying posters to put up around school, write letters to seniors in a nursing home, or organize a school canned food drive for a local food bank. The possibilities are endless! And, like Tecumseh (Shawnee) said, "Seek to make your life long and of service to your people."

CURTAINS UP ON MUSIC

Coahuiltecan Ceremonial Songs

Music (and dancing) is an important part of Coahuiltecan ceremonies. Check out the following website to listen to traditional ceremonial songs.

<http://www.indigenouscultures.org/programs-coahuiltecan-language.html>

Hold a class discussion about the songs:

- What did you notice about the music?
- What was the singing like?
- What instruments did you hear?

New-To-You Instruments

In CURTAINS UP ON THE COMPOSER, we learned that Héctor Martínez Morales was a member of a group that has performed indigenous and folk music, utilizing stringed instruments that many people have never seen before. Look at the following resources to learn more about these instruments:

The Charango from Bolivia: <http://www.fernandezmusic.com/CharangosfromBolivia.html>

The Cuatro from Venezuela: <https://www.youtube.com/watch?v=OxQ3cRGBmO0>

The Jarana and Vihuela from Mexico: <https://www.loscenzontles.com/learn/instruments>

The Cuatro from Puerto Rico: <http://www.cuatro-pr.org/node/70>

CURTAINS UP ON MORE

Learn more about organizations working to preserve and promote indigenous culture:

<http://www.indigenouscultures.org/about.html>

<http://www.nativeland.org>

<http://www.ncai.org>

<https://www.culturalsurvival.org>

Read more Native American stories:

<http://www.native-languages.org/legends.htm>

<http://aktalakota.stjo.org/site/News2?page=NewsArticle&id=8816>

More plays by Roxanne Schroeder-Arce

Mariachi Girl

Señora Tortuga

Legend of the Poinsettia

Sangre de un Ángel

<http://www.roxannearce.com/playwriting/>

T.E.K.S. SATISFIED BY YANA WANA'S LEGEND OF THE BLUEBONNET

110.12 – English Language Arts and Reading, Grade 1

- 1.6 – Reading/Vocabulary Development. Students understand new vocabulary and use it when reading and writing.
- 1.9 – Reading/Comprehension of Literary Text/Fiction. Students understand, make inferences and draw conclusions about the structure and elements of fiction and provide evidence from text to support their understanding.
- B – Describe characters in a story and the reasons for their actions and feelings.
- 1.18 – Writing/Literary Texts. Students write literary texts to express their ideas and feelings about real or imagined people, events, and ideas.

110.13 – English Language Arts and Reading, Grade 2

- 2.5 – Reading/Vocabulary Development. Students understand new vocabulary and use it when reading and writing.
- 2.8 – Reading/Comprehension of Literary Text/Drama. Students understand, make inferences and draw conclusions about the structure and elements of drama and provide evidence from text to support their understanding. Students are expected to identify the elements of dialogue and use them in informal plays.
- 2.9 – Reading/Comprehension of Literary Text/Fiction. Students understand, make inferences and draw conclusions about the structure and elements of fiction and provide evidence from text to support their understanding.
- B – Describe main characters in works of fiction, including their traits, motivations, and feelings.
- 2.18 – Writing/Literary Texts. Students write literary texts to express their ideas and feelings about real or imagined people, events, and ideas.

110.14 – English Language Arts and Reading, Grade 3

- 3.4 – Reading/Vocabulary Development. Students understand new vocabulary and use it when reading and writing.
- 3.7 – Reading/Comprehension of Literary Text/Drama. Students understand, make inferences and draw conclusions about the structure and elements of drama and provide evidence from text to support their understanding. Students are expected to explain the elements of plot and character as presented through dialogue in scripts that are read, viewed, written, or performed.
- 3.8 – Reading/Comprehension of Literary Text/Fiction. Students understand, make inferences and draw conclusions about the structure and elements of fiction and provide evidence from text to support their understanding.
- B – Describe the interaction of characters including their relationships and the changes they undergo.
- 3.18 – Writing/Literary Texts. Students write literary texts to express their ideas and feelings about real or imagined people, events, and ideas.

110.15 – English Language Arts and Reading, Grade 4

- 4.2 – Reading/Vocabulary Development. Students understand new vocabulary and use it when reading and writing.

4.5 – Reading/Comprehension of Literary Text/Drama. Students understand, make inferences and draw conclusions about the structure and elements of drama and provide evidence from text to support their understanding. Students are expected to describe the structural elements particular to dramatic literature.

4.6 – Reading/Comprehension of Literary Text/Fiction. Students understand, make inferences and draw conclusions about the structure and elements of fiction and provide evidence from text to support their understanding.

B – Describe the interaction of characters including their relationships and the changes they undergo

4.16 – Writing/Literary Texts. Students write literary texts to express their ideas and feelings about real or imagined people, events, and ideas.

110.16 – English Language Arts and Reading, Grade 5

5.5 – Reading/Comprehension of Literary Text/Drama. Students understand, make inferences and draw conclusions about the structure and elements of drama and provide evidence from text to support their understanding. Students are expected to analyze the similarities and differences between an original text and its dramatic adaptation.

5.6 – Reading/Comprehension of Literary Text/Fiction. Students understand, make inferences and draw conclusions about the structure and elements of fiction and provide evidence from text to support their understanding.

5.16 – Writing/Literary Texts. Students write literary texts to express their ideas and feelings about real or imagined people, events, and ideas.

111.3 – Mathematics, Grade 1

1.3 – Number and operations. The student applies mathematical process standards to develop and use strategies for whole number addition and subtraction computations in order to solve problems.

111.4 – Mathematics, Grade 2

2.4 – Number and operations. The student applies mathematical process standards to develop and use strategies and methods for whole number computations in order to solve addition and subtraction problems with efficiency and accuracy.

111.5 – Mathematics, Grade 3

3.4 – Number and operations. The student applies mathematical process standards to develop and use strategies and methods for whole number computations in order to solve problems with efficiency and accuracy.

111.6 – Mathematics, Grade 4

4.4 – Number and operations. The student applies mathematical process standards to develop and use strategies and methods for whole number computations and decimal sums and differences in order to solve problems with efficiency and accuracy.

111.7 – Mathematics, Grade 5

5.3 – Number and operations. The student applies mathematical process standards to develop and use strategies and methods for positive rational number computations in order to solve problems with efficiency and accuracy.

117.106 – Music, Grade 1

1.6 – Creative evaluation and response. The student listens to, responds to, and evaluates music and musical performances.

A – Identify and demonstrate appropriate audience behavior during live or recorded performances.

117.109 – Music, Grade 2

2.6 – Creative evaluation and response. The student listens to, responds to, and evaluates music and musical performances.

A – Begin to practice appropriate audience behavior during live or recorded performances.

117.112 – Music, Grade 3

3.6 – Critical evaluation and response. The student listens to, responds to, and evaluates music and musical performances.

A – Exhibit audience etiquette during live and recorded performances.

117.115 – Music, Grade 4

4.6 – Critical evaluation and response. The student listens to, responds to, and evaluates music and musical performances.

A – Exhibit audience etiquette during live and recorded performances.

117.118 – Music, Grade 5

5.6 – Critical evaluation and response. The student listens to, responds to, and evaluates music and musical performances.

A – Exhibit audience etiquette during live and recorded performances.

117.107 – Theatre, Grade 1

1.5 – Critical evaluation and response. The student responds to and evaluates theatre and theatrical performances.

A – Discuss, practice, and display appropriate audience behavior.

B – Respond to dramatic activities through discussion.

117.110 – Theatre, Grade 2

2.5 – Critical evaluation and response. The student responds to and evaluates theatre and theatrical performances.

A – Discuss, practice, and display appropriate audience behavior.

B – React to and discuss dramatic activities.

117.113 – Theatre, Grade 3

3.5 – Critical evaluation and response. The student responds to and evaluates theatre and theatrical performances.

A – Apply appropriate audience behavior consistently.

C – Discuss the use of music, movement, and visual components in dramatic activities and performances

117.116 – Theatre, Grade 4

4.5 – Critical evaluation and response. The student responds to and evaluates theatre and theatrical performances.

A – Apply appropriate audience behavior at formal and informal performances.

C – Discuss how movement, music, or visual elements enhance ideas and emotions depicted in theatre.

117.119 – Theatre, Grade 5

5.5 – Critical evaluation and response. The student responds to and evaluates theatre and theatrical performances.

A – Analyze and apply appropriate audience behavior at a variety of performances.

C – Identify and discuss how movement, music, or visual elements enhance ideas and emotions depicted in theatre.