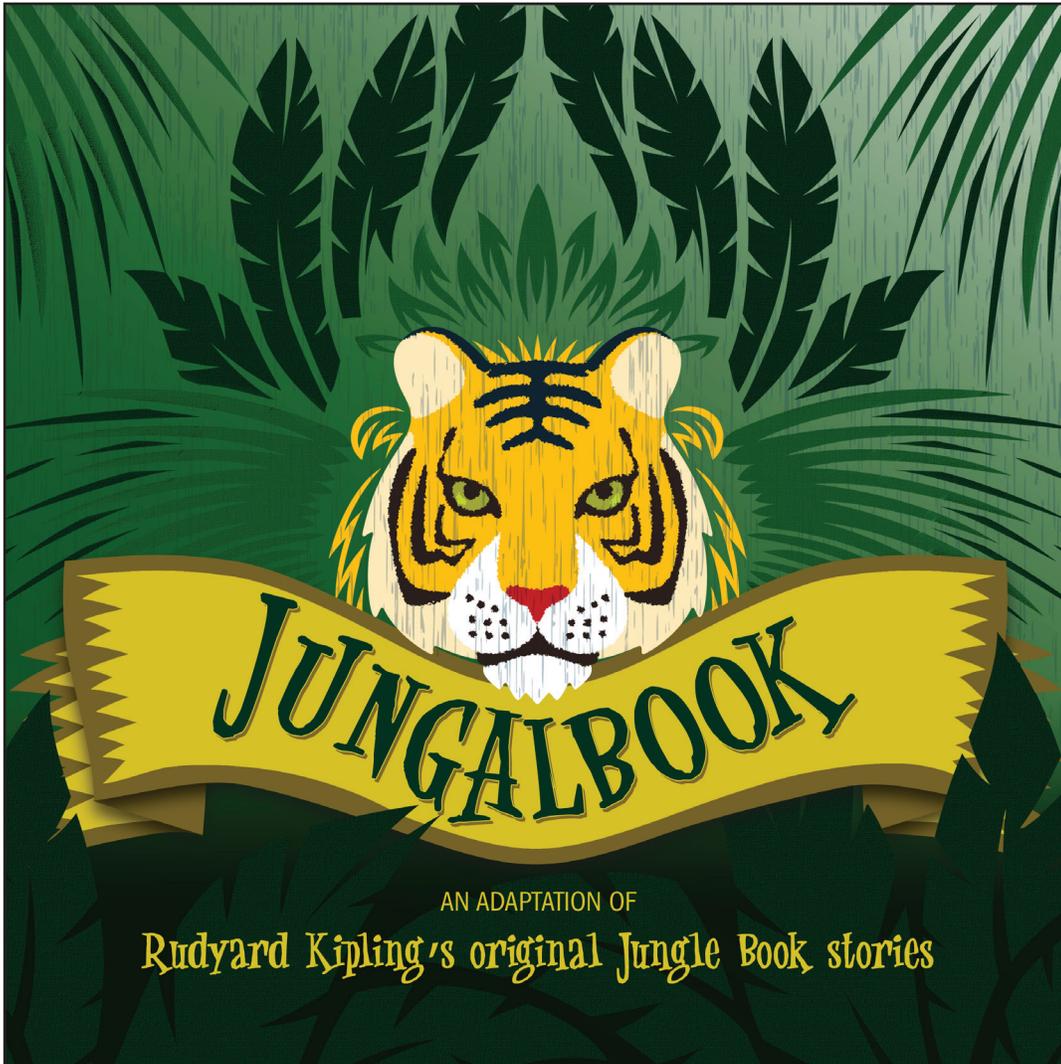


BEHIND THE CURTAIN

A CREATIVE & THEATRICAL STUDY GUIDE FOR TEACHERS



An adaptation of Rudyard Kipling's *The Jungle Book* stories
By Edward Mast

RECOMMENDED FOR AGES 7 AND UP

MAY 2 – 25 STUDENT MATINEE

MAY 4 – MAY 26 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

DCT Executive Artistic Director Robyn Flatt

Resource Guide Editor Jessica Colaw

Resource Guide Layout/Design..... Jamie Brizzolara

Play..... JUNGALBOOK

An adaptation of Rudyard Kipling's *The Jungle Book* stories

By Edward Mast

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.

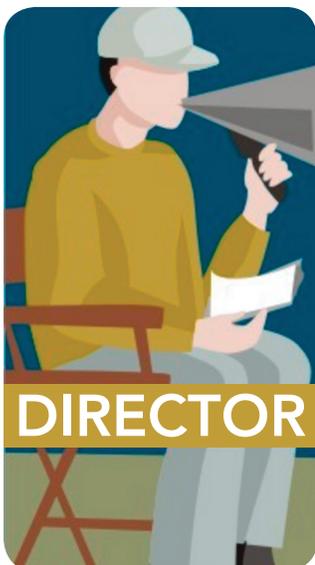
The CAST

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 ADAPTATION

An *adaptation* is a change made to something so that it can fit a new use. JUNGALBOOK is an **adaptation** of a book, which is meant to be read, into a play, which is meant to be performed and viewed. Edward Mast took the work of Rudyard Kipling and **adapted** it so that it could be performed for an audience on stage.

Consider these questions for discussion before you attend the performance:

- What kinds of things did Edward Mast have to consider in writing a script of the story?
- If he was alive today, what kinds of things would Rudyard Kipling be concerned about with an adaptation of his story?
- Do you think the performance will be shorter or longer than the book?
- What about the story? What changes might you expect in adapting it for the stage? Why would these changes be necessary?

After the performance, consider these questions:

- Were there any characters or events that were in the book but not in the play? Why do you think these choices were made?
- Did the changes make the story stronger or was it weaker because of them?
- What do you think the set and costume designers need to consider when bringing the book to the stage?
- What things helped to tell the story on stage?



Use the following template to illustrate the similarities and differences between the book and DCT's performance of JUNGALBOOK.

JUNGALBOOK COMPARE AND CONTRAST

HOW ARE THE PLAY AND THE BOOK SIMILAR?

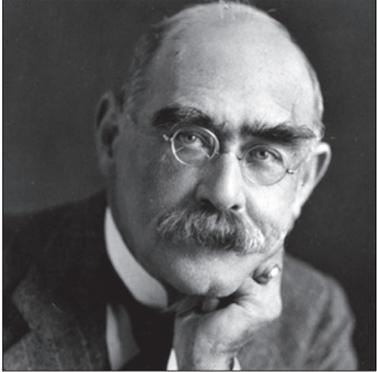
HOW ARE THEY DIFFERENT?

Play

Book

Play	Book

CURTAINS UP ON THE AUTHOR



RUDYARD KIPLING was born in Bombay (Mumbai), India, on December 30, 1865. His father was an artist and teacher. In 1870, Kipling was taken back to England to stay with a foster family in Southsea and then to go to boarding school in Devon. In 1882, he returned to India and worked as a journalist, writing poetry and fiction in his spare time. Books such as *Plain Tales from the Hills* (1888) gained success in England, and in 1889 Kipling went to live in London.

In 1892, Kipling married Caroline Balestier, the sister of an American friend, and the couple moved to Vermont in the United States, where her family lived. Their two daughters were born there and Kipling wrote *The Jungle Book* (1894). In 1896, a quarrel with his wife's family prompted Kipling to move back to England and he settled with his own family in Sussex. His son John was born in 1897.

By now Kipling had become an immensely popular writer and poet for children and adults. His books included *Stalky and Co.* (1899), *Kim* (1901) and *Puck of Pook's Hill* (1906). The *Just So Stories* (1902) were originally written for his daughter Josephine, who died of pneumonia aged six.

Kipling turned down many honors in his lifetime, including a knighthood and the poet laureateship, but in 1907, he accepted the Nobel Prize for Literature, the first English author to be so honored.

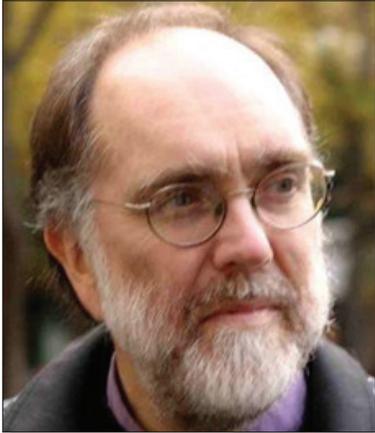
In 1902, Kipling bought a 17th century house called Bateman's in East Sussex where he lived for the rest of his life. He also travelled extensively, including repeated trips to South Africa in the winter months.

In 1915, his son, John, went missing in action while serving with the Irish Guards in the Battle of Loos during World War One. Kipling had great difficulty accepting his son's death - having played a major role in getting the chronically short-sighted John accepted for military service - and subsequently wrote an account of his regiment, *The Irish Guards in the Great War*. He also joined the Imperial War Graves Commission and selected the biblical phrase inscribed on many British war memorials: 'Their Name Liveth For Evermore'.

Kipling died on January 18, 1936 and is buried at Westminster Abbey.

Excerpted from: http://www.bbc.co.uk/history/historic_figures/kipling_rudyard.shtml

CURTAINS UP ON THE PLAYWRIGHT



EDWARD MAST was born in California and now lives in Seattle with his wife and daughter. His plays and solo performances have been seen in New York, Chicago, Seattle, San Francisco, Kansas City, Honolulu, Oxford, Tashkent, Jerusalem, and other cities. Recent productions include *Seneca* with Samizdat Theatre; *Shearwater River* with Chain Link; *No Problem*, a puppet show with Cardboard Theatre; *S2* at Annex Theatre; *Tent City Planet*, *Antigone's Nation*, *Sleepwalking Apocalypse*, and *Shadows of Exile* with the Theatre Squad; *The Million Bells of Ocean* at Moving Arts and American Theatre Company; and adaptations of *Prometheus Bound/Unbound* at the Bailiwick Theatre, *The War Prayer* at The Coterie, *Uncle Vampire* at Write/Act, the Chinese classic *Peach Blossom Fan* at the CalArts Center for New Theatre, and *Twenty Thousand Leagues Under the Sea* at the Resident Theatre Company. His play *Sahmatah; Memory of Stones* (co-written with Hanna Eady), has been touring Israel since 1998. His plays *Jungalbook*, *Dionosaurus*, and *Wolf Child: The Correction of Joseph* are published by Anchorage Press, and his plays *The Hobbit* and *Trickster Mountain or the Tengu of Kami* by Dramatic Publishing Company. He has received commissions, awards, grants and fellowships from Seattle Arts Commission, Artist Trust, Seattle Children's Theatre, American Alliance for Theatre and Education, CalArts Center for New Theatre, and The John F. Kennedy Center for the Performing Arts.

Excerpted from: [http://www.mosaictheater.org/single-post/2017/05/02/Thur-June-8-at-815PM-\"Creating-The-Return\"-featuring-Hanna-Eady-Playwright-Edward-Mast-Playwright](http://www.mosaictheater.org/single-post/2017/05/02/Thur-June-8-at-815PM-\)

CURTAINS UP ON DISCUSSION

- What are the “Laws of the Jungal”?
- Why is the “Law of the Jungal” important according to Baloo?
- How does Bagheera save baby Mowgli?
- Why does Sherakhan want Mowgli?
- What is the relationship between Mowgli and Baloo?
- Why do the other animals turn away when Mowgli looks them in the eye?
- Why is Chil the Vulture excited about the drought?
- What is the water truce?
- Why do the younger wolves in Akela’s pack revolt against him?
- When does Mowgli learn about fear?
- How is Akela deceived?
- Why does Bagheera act as Mowgli’s protector?
- What happens at the manvillage?
- How does Mowgli defeat Sherakhan?
- Why does Mowgli decide to live in the manvillage?

CURTAINS UP ON GEOGRAPHY

Rudyard Kipling spent many years in India, including the first five years of his life, and his time there inspired his stories. He set *The Jungle Book* in the jungles of India, however he had never actually visited that particular area of the country (Madhya Pradesh). Instead, he wrote his story while living in the United States based on descriptions from friends.

For more information regarding Kipling's setting check out:

http://www.kiplingsociety.co.uk/rg_junglebook_location.htm

India Map Mural

Now it's your turn to be inspired by the beauty of India. In this activity, you will create a giant class map of India.

You will need:

- Butcher paper
- Art supplies (like markers, paint, paintbrushes, magazine clippings, glue, etc.).
- Books or online resources about India's geography

Start by looking at pictures of India. Check out books from the library or look at the resources listed below. Research the different geographical areas, find major rivers, and note where there are big cities. To extend the activity, check out different Indian textiles, spices, contributions to history, science, literature, or important works of art and where in the country these things originated. On the butcher paper, draw a large outline of India. Either divide the students in to groups (divided by geographical areas, for example) or work as a class and create a large-scale map. Get creative! The possibilities for this project are numerous – collage using magazine clippings, have each student draw pictures of different areas and then glue them on the map, paint an abstract interpretation, etc. Extend the activity further with a creative writing assignment. Like Rudyard Kipling, have the students write a short story set in and inspired by India. Share the stories with the class.

Resources:

http://www.teachindiaproject.org/India_At_A_Glance.htm

<http://kids.nationalgeographic.com/explore/countries/india/#india-tajmahal.jpg>

<http://study.com/academy/lesson/ancient-india-lesson-for-kids-facts-geography.html>

<http://india.mrdonn.org/geography.html>

<https://shop.nationalgeographic.com/product/maps/wall-maps/countries-and-region-maps/india-classic-wall-map>

CURTAINS UP ON LANGUAGE ARTS

Almost ten years after *The Jungle Book* was published, Rudyard Kipling published another book that focused primarily on animal characters. The *Just So Stories* included tales that described how something originated, for example how various animals acquired certain features (*How the Camel Got His Hump* or *How the Leopard Got His Spots*, etc.).

Read *Just So Stories* (or a selection) to the class. Compare and contrast the different stories in the book. What do they all have in common? How do they differ? What makes a story a good fit for the book? What does each story try to explain? What is the moral of each story?



Now, it's time to write your own "Just So" story. As a class, brainstorm more ideas for "Just So" stories (things like how did the cat get its long tail or how did the snail get its shell, etc.). Have each student select an idea or come up with his or her own, and create a "Just So" story. Utilize the attached template as a guide. When the students are done writing, put together their stories to create a class *Just So Stories* book.

Lesson adapted from:

<http://imaginationstage.org/wordpress/wp-content/uploads/2017/04/Jungle-Book-Tag-Final.pdf>

CURTAINS UP ON ART

Henna Handprints

In this art activity, students will experiment with henna, an ancient form of body art from India, that is still popular today (it is also practiced in Pakistan, Africa, and the Middle East). Henna is the material that is used to dye the skin and also refers to the patterns on the skin, known as mehndi. In this activity, students will design their own henna patterns on a paper handprint.

You will need:

- Paper
- Thin markers, pencils, pens (choose brown for a more traditional henna look or put your own spin on it with different colors)
- Examples of henna

Start by looking at various examples of henna. Discuss the history and uses of henna. Check out the following resources:

<http://silknstone.com/About-Henna.html>

http://www.pbs.org/independentlens/newamericans/culturalriches/art_henna.html

http://www.huffingtonpost.com/2015/07/01/what-is-henna-tattoos-history-where-to-get_n_7698546.html

<https://www.hennadesignsideas.com>

NAME:

DATE:

MY JUST SO STORY

Story Idea

Characters

Setting

MY STORY:

One day

Then

Next

And because of that

Ever since then

The moral of the story is

CURTAINS UP ON ART (cont'd.)

Trace (or have the students trace) each student's handprint on a piece of paper. Encourage them to think about the examples of henna and create their own version on the handprint (sketch the design in pencil first, and then go over it with marker or pen). Don't forget to reserve time to share the creations with the class! Display the henna handprints in class or in the school.

Activity adapted from:

<https://www.art-is-fun.com/henna-hand-designs/>

<http://kidworldcitizen.org/2012/06/07/henna-hands-a-simple-craft/>

<http://happyhooligans.ca/scratch-art-henna-handprint-craft-kids/>

CURTAINS UP ON FAMILY

For the strength of the pack is the wolf, and the strength of the wolf is the pack.

- Rudyard Kipling

In JUNGALBOOK, we see how Mowgli is a part of a family. He lives with wolves, is taught by a bear, and protected by a panther. Just like in the play, families in our communities come in all shapes and sizes. Every family shares similarities and also has their differences. As a class, brainstorm about what makes a family.

Some discussion starters:

- How big is your family?
- Who do you consider to be family?
- What does your family like to eat?
- What holidays does your family celebrate?
- What traditions are important in your family?

Record the details on the board. Notice when students have similar contributions as well as when students contribute different ideas. Group the students in to partners. Give students a few minutes to share details about their families with their partners (special foods, holidays, traditions, etc.). Tell the students they need to find one way in which their families differ from their partner's as well as one way in which they are the same. Come back as a class and have each pair present their findings to the group. Encourage acceptance and celebrate all students' unique families!

Adapted from:

<https://www.tolerance.org/classroom-resources/tolerance-lessons/every-family-is-the-same-every-family-is-different>

CURTAINS UP ON INDIA AND YOGA

The word Yoga means to join or unite. According to Patanjali, yoga is the means by which our mind can be made still, quiet and free from all distractions.

Yoga is an ancient science practiced in India. Nobody knows its origins but the history goes back more than 5000 years. Over time many wise men walked the great path of yoga. Each one of them left their own landmarks for us to follow. So, it is a collective experience of people for many thousands of years. These wise men, termed as yogis were like children. Everything fascinated them: shining stars, tall mountains, flowing rivers, beautiful birds ----- even little grasshoppers. They lived close to nature. Truth, non-violence, honesty, self-discipline and simplicity were the roots of their life.

Originally yoga techniques were passed down from teacher to student through word of mouth. These techniques had never been written down until Sage Patanjali wrote about yoga in a systematic way. We consider him as the founder of yoga and he lived around 200 BC. Patanjali grew up to be an extraordinary man, renowned for his learning and wisdom. He was the author of three brilliant works. One was on Sanskrit grammar; the second was a work on ancient Indian medicine, Ayurveda and the third and most important was on yoga. It is called Yoga Sutras of Patanjali. In this brief work, containing only 196 sayings, Patanjali clearly explained what yoga was.

Swami Vivekananda added to the spread of yoga by bringing it to America. In 1893, he addressed the Parliament of World Religions and discussed the path of yoga. As a result of his speech, it began to blossom as a practice in many areas of the country. Yoga has since gained major popularity in United States.

Excerpted from: http://www.teachindiaproject.org/Yoga_For_Kids_and_Teens.htm



As a class, check out books or videos about yoga. Try out the various yoga poses or videos. Here are a few resources to start with:

Yoga Books:

I Am Yoga by Susan Verde

ABC Yoga by Christiane Engel

You Are a Lion!: And Other Fun Yoga Poses by Tae-eun Yoo

What I See, I Can Be: A Guided Yoga Flow for Children by Janet Williams

Yoga Videos:

Cosmic Kids Yoga <http://www.cosmickids.com>

Yoga for Kids https://www.youtube.com/watch?v=EmeTZGr_R5Q

PoserKids (based in Fort Worth!) www.poserkids.com

Extend the activity:

Many yoga poses are named after animals. With JUNGALBOOK in mind, research and try out the different poses that coordinate with characters in the play (for example: Baloo/ bear pose, Mowgli/child's pose, etc.). Look at the following websites for more ideas:

<https://www.gaia.com/article/animal-yoga-poses-for-kids>

<https://www.kidsyogastories.com/zoo-animals-yoga/>

CURTAINS UP ON MORE

More about the author:

<http://www.kiplingsociety.co.uk>

<https://www.poetryfoundation.org/poets/rudyard-kipling>

<http://www.facts-about.org.uk/famous-people-facts-starting-with-r/rudyard-kipling.htm>

More books by the author:

Just So Stories

Rikki-Tikki-Tavi

The Man Who Would Be King and Other Stories

The Second Jungle Book

More about the playwright:

<https://www.dramaticpublishing.com/authors/profile/view/url/edward-mast>

<http://www.edwardmast.com>

Film Adaptations of The Jungle Book:

The Jungle Book (2016) directed by Jon Favreau

The Jungle Book: Mowgli's Story (1998) directed by Nick Marck

The Jungle Book (1994) directed by Stephen Sommers

The Jungle Book (1967) directed by Wolfgang Reitherman

More about India:

India For Kids: Amazing Facts About India by Shalu Sharma

All About India by Shalu Sharma

India by Sunita Apte

Indian Children's Favorite Stories by Rosemarie Somaiah

<http://teacher.scholastic.com/activities/globaltrek/destinations/popups/india.htm>

T.E.K.S. SATISFIED BY JUNGALBOOK

110.12 – English Language Arts and Reading, Grade 1

1.7 – Reading/Comprehension of Literary Text/Theme and Genre. Students analyze, make inferences and draw conclusions about theme and genre in different cultural, historical, and contemporary contexts and provide evidence from the text to support their understanding.

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.

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

2.6 – Reading/Comprehension of Literary Text/Theme and Genre. Students analyze, make inferences and draw conclusions about theme and genre in different cultural, historical, and contemporary contexts and provide evidence from the text to support their understanding.

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.

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

3.5 – Reading/Comprehension of Literary Text/Theme and Genre. Students analyze, make inferences and draw conclusions about theme and genre in different cultural, historical, and contemporary contexts and provide evidence from the text to support their understanding.

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.

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

4.3 – Reading/Comprehension of Literary Text/Theme and Genre. Students analyze, make inferences and draw conclusions about theme and genre in different cultural, historical, and contemporary contexts and provide evidence from the text to support their understanding.

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.

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

5.3 – Reading/Comprehension of Literary Text/Theme and Genre. Students analyze, make inferences and draw conclusions about theme and genre in different cultural, historical, and contemporary contexts and provide evidence from the text to support their understanding.

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.

113.12 – Social Studies, Grade 1

1.4 – Geography. The student understands the relative location of places.

113.13 – Social Studies, Grade 2

2.5 – Geography. The students uses simple geographic tools such as maps and globes.

2.6 – Geography. The student understands the locations and characteristics of places and regions in the community, state, and nation.

117.102 – Art, Kindergarten

K.2 – Creative expression. The student communicates ideas through original artworks using a variety of media with appropriate skills. The student expresses thoughts and ideas creatively while challenging the imagination, fostering reflective thinking, and developing disciplined effort and progressive problem-solving skills.

117.105 – Art, Grade 1

1.2 – Creative expression. The student communicates ideas through original artworks using a variety of media with appropriate skills. The student expresses thoughts and ideas creatively while challenging the imagination, fostering reflective thinking, and developing disciplined effort and progressive problem-solving skills.

117.108 – Art, Grade 2

2.2 – Creative expression. The student communicates ideas through original artworks using a variety of media with appropriate skills. The student expresses thoughts and ideas creatively while challenging the imagination, fostering reflective thinking, and developing disciplined effort and progressive problem-solving skills.

117.111 – Art, Grade 3

3.2 – Creative expression. The student communicates ideas through original artworks using a variety of media with appropriate skills. The student expresses thoughts and ideas creatively while challenging the imagination, fostering reflective thinking, and developing disciplined effort and progressive problem-solving skills.

117.114 – Art, Grade 4

4.2 – Creative expression. The student communicates ideas through original artworks using a variety of media with appropriate skills. The student expresses thoughts and ideas creatively while challenging the imagination, fostering reflective thinking, and developing disciplined effort and progressive problem-solving skills.

117.104 – Theatre, Kindergarten

K.2 – Creative expression: performance. The student interprets characters using the voice and body expressively and creates dramatizations.

K.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.

117.107 – Theatre, Grade 1

1.2 – Creative expression: performance. The student interprets characters using the voice and body expressively and creates dramatizations.

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

2.2 – Creative expression: performance. The student interprets characters using the voice and body expressively and creates dramatizations.

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

3.2 – Creative expression: performance. The student interprets characters using the voice and body expressively and creates dramatizations.

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

4.2 – Creative expression: performance. The student interprets characters using the voice and body expressively and creates dramatizations.

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.