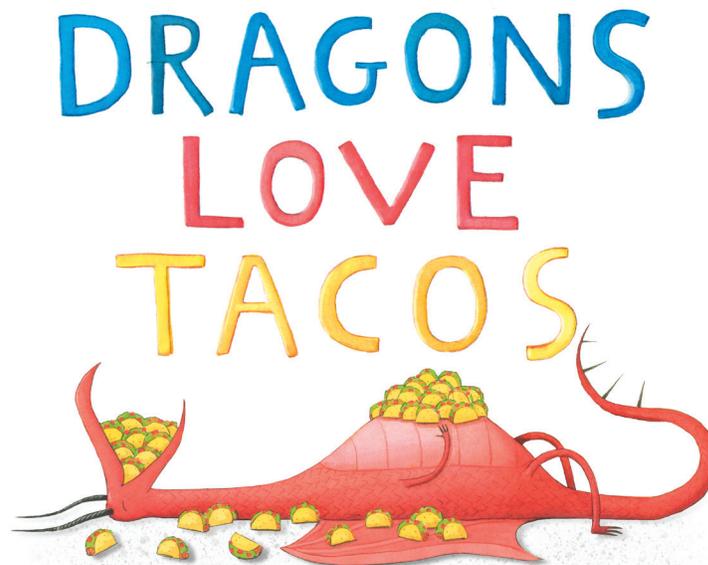


BEHIND THE CURTAIN

A CREATIVE & THEATRICAL STUDY GUIDE FOR TEACHERS



WRITTEN BY **ERNIE NOLAN**
BASED ON THE BOOK BY **ADAM RUBIN**
ILLUSTRATED BY **DANIEL SALMIERI**
PUBLISHED BY **PENGUIN GROUP**
PRODUCED BY SPECIAL ARRANGEMENT WITH **PLAYS FOR YOUNG AUDIENCES**
DIRECTED BY **NANCY SCHAEFFER**

DRAGONS LOVE TACOS logo: Courtesy of Penguin Group. Illustration: Daniel Salmieri, from the book *Dragons Love Tacos* © 2010.

RECOMMENDED FOR AGES 4 AND UP
JANUARY 23 – FEBRUARY 20, 2022 PUBLIC SHOWS
JANUARY 19 – FEBRUARY 25, 2022 STUDENT MATINEE

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 students 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 DirectorRobyn Flatt
Resource Guide EditorJessica Colaw

PlayDRAGONS LOVE TACOS
Written by.....Ernie Nolan
Based on the book byAdam Rubin
Illustrated byDaniel Salmieri
Published by.....Penguin Group
Produced by special arrangement with.....Plays for Young Audiences

DALLAS CHILDREN'S THEATER, one of the top five family theaters in the nation, serves over 250,000 young people and their families from 197 zip codes, 101 cities and 89 counties and 27 states each year through its main stage 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 Director, Robyn Flatt defines the artistic mission and oversees the operations of the organization, consisting of 38 full time staff members and nearly 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 Resource Guide.

2021-22 Education Sponsors



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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 WRITER/ADAPTOR

Creates a script that combines the story, the music, and the creative vision of the director.

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 (contd.)



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/PUPPETEER	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, CDs of stories or movies.



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 in something so that it can fit a new use. **DRAGONS LOVE TACOS** is an **adaptation** of a book, which is meant to be read, into a play, which is meant to be performed and viewed. Ernie Nolan took the work of Adam Rubin and Daniel Salmieri and adapted it so that it could be performed for an audience on stage.

CURTAINS UP ON ADAPTATION (CONT'D.)

Consider these questions for discussion before you attend the DCT production:

- What kinds of things did Ernie Nolan have to consider in writing a script of the story?
- What kinds of things would Adam Rubin be concerned about with an adaptation of his story?
- Do you think the performance will be shorter or longer than the book?
- What will the characters look like? How will they match the illustrations by Daniel Salmieri? What differences can you expect?
- 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 DRAGONS LOVE TACOS.

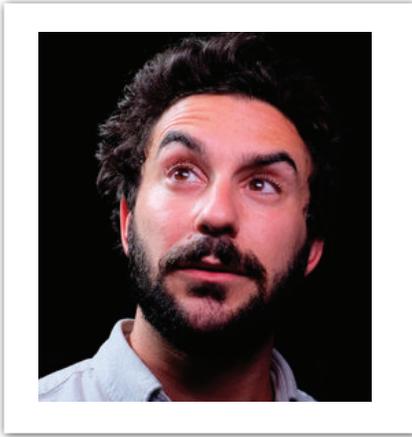
DRAGONS LOVE TACOS COMPARE AND CONTRAST TEMPLATE

Name _____

Date _____

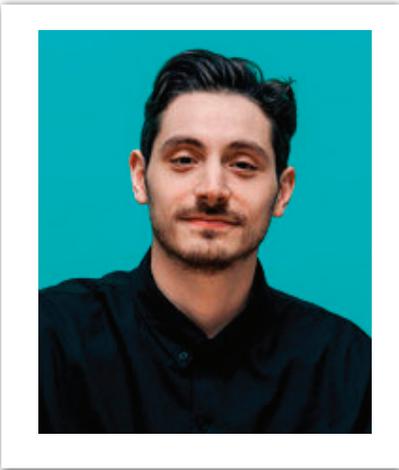


CURTAINS UP ON THE AUTHOR AND ILLUSTRATOR



ADAM RUBIN is the #1 New York Times best-selling author of ten critically-acclaimed picture books. He spent ten years working as a creative director in the advertising industry before leaving his day job to write full-time. Adam also has a keen interest in magic tricks, puzzles and optical illusions. In fact, he is the official "Director of Puzzles & Games" for the wonderful website, Art of Play (artofplay.com).

Excerpted from: dragonslovetacos.com/about



DANIEL SALMIERI grew up drawing ninja turtles, fighter jets and 90's Knicks players. He has since gone on to create illustrations for award-winning children's books and The New York Times. Dan lives with his wife Sophia and their dog Ronni in Brooklyn, NY where he was born and raised.

Excerpted from: dragonslovetacos.com/about



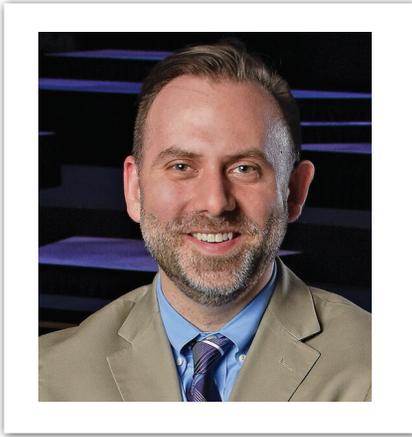
To learn more about Adam Rubin and Daniel Salmieri's author/illustrator collaborations, check out the following interviews and video:

blaine.org/sevenimpossiblethings/?p=3899

mentalfloss.com/article/65597/secret-pizza-party-or-how-write-best-kids-book

youtube.com/watch?v=ivQ2CQt93rs

CURTAINS UP ON THE AUTHOR AND ILLUSTRATOR



ERNIE NOLAN, Executive Artistic Director of Nashville Children's Theatre, is an award-winning playwright, director, and choreographer. He received the Illinois Theatre Association's 2014 award for Excellence in Theatre for Young Audiences. As former Artistic Director of Emerald City Theatre, he helped create The Little Theatre, the nation's first performance space dedicated exclusively to interactive and immersive theatrical experiences for early theatre-goers ages five and under. Nolan's work as a playwright has been featured both nationally and internationally. He has adapted and directed such storybook favorites as *If You Give a Cat a Cupcake*, *If You Take a Mouse to School*, *Mo Willems' Don't Let the Pigeon Drive the Bus!*, and *The Adventures of Doctor Dolittle*. His work at The Broadway Playhouse includes *A Charlie Brown Christmas*, *Fancy Nancy: The Musical*, *Pinkalicious*, *The*

Cat in the Hat, *Cinderella*, *Charlotte's Web*, and the world premiere of *Hansel and Gretel: A Wickedly Delicious Musical Treat*, written in collaboration with GRAMMY nominated recording artist Justin Roberts. As resident artist of The Coterie Theatre in Kansas City, MO, Nolan has directed and choreographed world premieres by such Tony-nominated artists as Willy and Rob Reale, Stephen Schwartz, Stephen Flaherty and Lynn Ahrens, and Bill Russell and Henry Krieger. For Chicago Playworks he has directed *The BFG*, *The Giver*, *The Witches*, *A Wrinkle in Time*, *Number the Stars*, *The Day John Henry Came to School*, *Peter Pan and Wendy*, and *The Kid Who Ran for President*. In March 2012, Ernie made his Off-Broadway debut as a choreographer with *Lucky Duck* at the New Victory Theatre.

Nolan is currently the International Representative for TYA USA to ASSITEJ, a global theatre for young audiences service organization. With his appointment at NCT, he departed his position as Assistant Professor of Theatre Studies at The Theatre School. He is a proud graduate of both the University of Michigan Musical Theatre Program (BFA Musical Theatre) and The Theatre School at DePaul University (MFA Directing).

Excerpted from: nashvillechildrenstheatre.org/staff-directory

CURTAINS UP ON DISCUSSION

Use the following questions to lead a discussion with students after attending DCT's performance of DRAGONS LOVE TACOS.

- How does the Boy feel at the beginning of the play? Why does he feel this way?
- What does Leroy, the dog, do to attempt to cheer him up?
- What "mind blowing, earth shattering, titillating secrets of dragons" does the Man in Suit reveal?
- Why don't dragons like spicy salsa?
- What toppings do dragons like on their tacos?
- What happens at the taco party?
- The Man in Suit repeats the line "always believe that with a little drive and determination, amazing things can happen" during the play. Why do you think this line is important?
- How do the dragons make up for wrecking the Boy's house?
- How has the Boy changed by the end of the play?
- What did Mom bring home for dinner?

CURTAINS UP ON WRITING

Did you know that Adam Rubin wrote (and David Salmieri illustrated) a sequel to *Dragons Love Tacos*? Read *Dragons Love Tacos 2* to your class and hold a class discussion about the book. How is the story different from the original? How is it similar? What happened at the beginning, middle, and end of the story?

After reading the book, tell your students that they will adapt the sequel into a play (just like Ernie Nolan adapted the original). Working as a whole group, create a script (include dialogue/stage directions, etc.). Ask students for suggestions about what to keep from the story and what to edit...perhaps your script will be an exact replica of the book or maybe it will just be loosely based on it. "Workshop" the script: choose actors to read and act out the script (at this point you may need to make adjustments to the script as your class sees fit). Have a class discussion about the script-writing process. What challenges did the class experience? What came easy during the process? How does the script compare to the book?

For older students, instead of working as a whole class, make this an individual or group project. When all the scripts are complete, have students take turns sharing their scripts. Discuss how the scripts were similar and different. Don't forget to celebrate everyone's unique perspectives!

Adapted from: childdrama.com/lpplay.html

CURTAINS UP ON FUN WITH MATH

Just like the dragons in DRAGONS LOVE TACOS have favorite taco toppings, so do people! In this activity, you will graph your classmate's favorite taco toppings and analyze your findings.

FAVORITE TACO TOPPINGS GRAPH

You will need:

- Copies of the Favorite Taco Toppings Graph template
- Pencils, markers, or crayons

Give each student a copy of the graph template and have them fill in the fields (number the y axis, label taco toppings in the x axis, and title the graph). Have students determine which taco topping is their personal favorite(s) and, as a class, figure out the best way to show this information (for example, students could draw a picture of their favorite taco toppings and tape it to the front of their desk for other students to see). After everyone has displayed their favorite(s), have students fill out the graph with their classmate's selections. When they've completed the graph, ask the students (either individually, in groups, or as a whole-class activity) the following questions:

- What is the most popular taco topping? How many students selected this topping?
- What is the least popular taco topping? How many students selected this topping?
- What is the difference between the most and least popular taco topping?
- What was the sum of the top three taco toppings? What was the sum of the bottom three taco toppings?
- List the taco toppings in order from the most popular to the least popular.

Adapted from: primaryplayground.net/free-printable-dragon-tacos-spin-and-graph/

CURTAINS UP ON ARTS AND CRAFTS

DRAGONS LOVE TACOS SALSA SLIME

You'll need:

- 1/2 cup Clear School Glue
- Red Food Coloring
- 1 tbsp Saline Solution (must contain Sodium Borate or Boric Acid)
- 1/2 tsp Baking Soda
- Craft Foam (Red, Green + White)
- Glitter (Red + Green)
- 1/2 cup Water
- Rubber Spatula, Bowl, Scissors + Measuring Spoons

How to make Salsa Slime:

1. Measure out 1/2 cup of clear school glue into a bowl.
2. Stir in 1/2 cup of warm water.
3. Add a few drops of red food coloring and as much red and green glitter as you desire and mix well.
4. Add 1/2 tsp of baking soda and stir.
5. Cut craft foam into tiny little rectangles. These will be the tomatoes, peppers and onions. Sprinkle them into the mixture and stir. You can always fold in more foam squares later to make it chunkier.
6. Here is where your slime starts to come together. Add 1 tbsp of saline solution or contact lens solution. It must contain Sodium Borate and/or Boric Acid or you will end up with a massive slime fail. Stir the mixture well and it will start to stick more to the spatula and separate from the sides of the bowl. If your slime is still pretty sticky, you can add a few more drops of saline solution.



This recipe is for an individual amount of slime. Depending how much slime you want to make, you may need to multiply this recipe many times (have students help figure out the new amounts of ingredients!).

Excerpted from: ureadyteddy.com/dragons-love-tacos-slime/

CURTAINS UP ON ARTS AND CRAFTS (CONT'D.)

PAPER PLATE TACOS

You'll need:

- Large Paper Plate {one per taco craft}
- Shredded Green Paper
- Tan Craft Paint
- Paint Brush
- Red/Orange/Brown Tissue Paper
- Scissors
- Stapler

Directions:

1. First, have students paint their paper plate completely tan.
2. Once done, set it aside to let it dry completely.
3. Once dry, fold the paper plate in half to make the taco shell.
4. Have students stuff their taco shell with the shredded green paper {lettuce} and red/brown/orange tissue paper {tomatoes, ground beef, cheese}.
5. Once it's stuffed, staple the "taco" shut.
6. Repeat for however many tacos you want.
7. Now display them all for the dragons to enjoy!

Excerpted from: gluedtomycraftsblog.com/2015/01/paper-plate-taco-kid-craft.html

CURTAINS UP ON SOCIAL & EMOTIONAL LEARNING

As a class, discuss what happened to the Boy when he was overwhelmed with his homework. What was he feeling? What did his mom tell him when she noticed he was frustrated? How did Leroy try to help him feel better? What finally helped the Boy?

Talk with the class about "overwhelm." What does it mean to feel overwhelmed? In what situations might you feel overwhelmed (at class, at home, in other situations)?

Tape a large piece of butcher paper to the wall. Ask students to list ideas about things to do for themselves, say to others, etc. when someone experiences overwhelm in the classroom (everything from finding a spot in the class for students to go when they need to decompress to creating a class job titled "Overwhelm Encourager", just to name a few...encourage the students to be creative and think about ways they've helped themselves or others overcome overwhelm in the past). Write the best ideas on the butcher paper and prominently display them in the class. Whenever a student begins to feel overwhelmed, remind the student to try out one (or more) of the ideas on the butcher paper.

CURTAINS UP ON KOMODO DRAGONS

When you think of dragons, you probably picture those giant, flying, prince-fighting creatures from fairy tales. But did you know there really are dragons, right here in real life?

King of the lizards

Komodo dragons are living, breathing dragons, even if they don't breathe fire. But that doesn't mean they aren't really cool—and fierce—reptiles. Komodo dragons are the largest of lizards, and there are 3,000 kinds of those! They live on only five islands in southeastern Indonesia. And while they may not be big enough to tear down a castle, the Komodo dragon is plenty big—adult males can be 10 feet long. They are ready, willing, and able to protect themselves with their more than 60 sharp teeth and long, sharp claws.

Secret weapons

Komodo dragons also have some almost-magical secret weapons. They use their long tongues to pick up smells in the air, even if they're a mile away! And for these dragons, meat is what's for dinner. They eat pigs, Timor deer, buffalo, snakes, and fish that wash up on the shore. And should an animal manage to escape the dragon's long claws and short, sharp teeth, the dragon has a back-up plan. It just follows the wounded prey, because the dragon's bite contains deadly bacteria that eventually kill its intended meal!

Excerpted from: kids.sandiegozoo.org/stories/dragons-are-real

Learn more about Komodo dragons in these books and websites:

- *National Geographic Kids Reader: Real Dragons* (by Jennifer Szymanski)
- *Amazing Animals: Komodo Dragons* (by Valerie Bodden)
- fortworthzoo.org/new-at-the-zoo/posts/not-one-not-two--but-11-komodo-dragons-hatch-at-the-zoo
- animals.sandiegozoo.org/animals/komodo-dragon
- nationalzoo.si.edu/animals/komodo-dragon

CURTAINS UP ON CHARADES

The dragons play an exhilarating game of charades in DRAGONS LOVE TACOS. Check out the following instructions and play a round (or two) of charades with your students:

Choose a player to start the game. The player thinks of a book title, a famous person's name, a saying, a movie title or a song title to pantomime. They should choose something with which the others will be familiar. If you like, designate a category like sports or Disney.

The player then pantomimes the word or phrase they've chosen to the other players.

Here are some common clues used in charades:

- To indicate a book, pretend to read a book.
- To indicate a song, pretend to sing.
- To indicate a movie, pretend to crank an old movie camera.
- To indicate the number of words, hold up that many fingers. (Then hold up one finger before pantomiming the first word, two fingers before the second, and so on.)
- To pantomime a word that rhymes with the word you want players to guess, first tug on your ear to say "sounds like."

CURTAINS UP ON CHARADES (CONT'D.)

The first person to guess the word or phrase gets a point.

If you like, divide into teams before playing. Players from each team take turns pantomiming for their teammates. The first team to guess the word or phrase gets a point.

Keep track of the points earned by each player or team. The one with the most points at the end of the game wins.

Excerpted from: familyeducation.com/fun/family-games/how-play-charades

CURTAINS UP ON MORE

More Adam Rubin and David Salmieri collaborations:

High Five

Robo-Sauce

Secret Pizza Party

Big Bad Bubble

Those Darn Squirrels!

Those Darn Squirrels and the Cat Next Door

Those Darn Squirrels Fly South

T.E.K.S. SATISFIED BY DRAGONS LOVE TACOS

110.2 – English Language Arts and Reading, Kindergarten

b.10 - Composition: listening, speaking, reading, writing, and thinking using multiple texts - writing process. The student uses the writing process recursively to compose multiple texts that are legible and uses appropriate conventions.

110.3 - English Language Arts and Reading, Grade 1

b.11 - Composition: listening, speaking, reading, writing, and thinking using multiple texts - writing process. The student uses the writing process recursively to compose multiple texts that are legible and uses appropriate conventions.

110.4 - English Language Arts and Reading, Grade 2

b.11 - Composition: listening, speaking, reading, writing, and thinking using multiple texts - writing process. The student uses the writing process recursively to compose multiple texts that are legible and uses appropriate conventions.

110.5 - English Language Arts and Reading, Grade 3

b.11 - Composition: listening, speaking, reading, writing, and thinking using multiple texts - writing process. The student uses the writing process recursively to compose multiple texts that are legible and uses appropriate conventions.

111.2 – Mathematics, Kindergarten

b.8 - Data analysis. The student applies mathematical process standards to collect and organize data to make it useful for interpreting information.

111.3 – Mathematics, Grade 1

b.8 - Data analysis. The student applies mathematical process standards to organize data to make it useful for interpreting information and solving problems.

111.4 – Mathematics, Grade 2

b.10 - Data analysis. The student applies mathematical process standards to organize data to make it useful for interpreting information and solving problems.

111.5 – Mathematics, Grade 3

b.8 - Data analysis. The student applies mathematical process standards to solve problems by collecting, organizing, displaying, and interpreting data.

117.102 – Art, Kindergarten

b.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

b.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

b.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

b.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

b.5 – Critical evaluation and response. The student responds to and evaluates theatre and theatrical performances.

117.107 – Theatre, Grade 1

b.5 – Critical evaluation and response. The student responds to and evaluates theatre and theatrical performances.

117.110 – Theatre, Grade 2

b.5 – Critical evaluation and response. The student responds to and evaluates theatre and theatrical performances.

117.113 – Theatre, Grade 3

b.5 – Critical evaluation and response. The student responds to and evaluates theatre and theatrical performances.