

BEHIND THE CURTAIN

A CREATIVE & THEATRICAL STUDY GUIDE FOR TEACHERS



WRITTEN BY **PHILIP SCHAEFFER**
BASED ON **EDGAR ALLAN POE'S POEM "THE RAVEN"**
ORIGINAL MUSIC BY **PHILIP SCHAEFFER**
DIRECTED BY **NANCY SCHAEFFER**

RECOMMENDED FOR AGES 9 AND UP

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 Founder and Executive Director.....Robyn Flatt
DCT Artistic DirectorNancy Schaeffer
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PlayTHE RAVEN SOCIETY
Written by.....Philip Schaeffer
Based onEdgar Allan Poe's poem "The Raven"
Original Music by.....Philip Schaeffer

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 Artistic 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.

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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 or virtually, 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/screen 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/screen.

The CREW

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

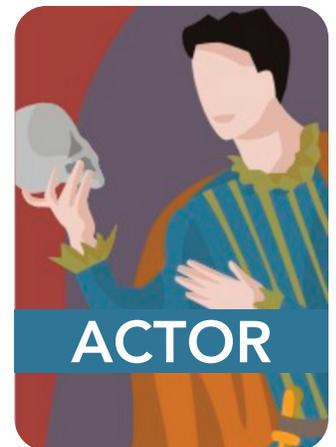
The CAST

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

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 virtual play that you only view once, 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 virtual play means you must watch and listen carefully because:

- You need to concentrate on what the actors are saying.
- Talking and moving around can make it difficult to concentrate on your role as an audience member of the show, which you can only see the one time."
- Extra noise and movement can distract other audience members viewing with you.



Are you ready for your role in this virtual 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.
- 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 from home when you like a song or dance, and at the end of the show.

CURTAINS UP ON THE ROLE OF THE AUDIENCE (contd.)



1. Draw a picture of what the audience might look like from the virtual stage. Consider your work from the viewpoint of the actors on their virtual 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
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
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
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
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

CURTAINS UP AFTER THE PERFORMANCE

Attending a play is an experience unlike any other entertainment experience. **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 have finished viewing the performance. Ask students the following questions and allow them to write or draw pictures of their virtual experience with DCT.

- What was the first thing you noticed about the setting?
- What about the set pieces? Draw or tell about things you remember.
- 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. THE RAVEN SOCIETY is an **adaptation** of a poem, which is meant to be read, into a play, which is meant to be performed and viewed. Inspired by the poem, Philip Schaeffer took the work of Edgar Allan Poe and re-imagined it to fit the current 2020 virtual performance model.

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

- What kinds of things did Philip Schaeffer have to consider in writing a script inspired by poem?
- If he was still alive, what kinds of things would Edgar Allan Poe be concerned about with an adaptation of his poem?
- Do you think the performance will be shorter or longer than the poem?
- What about the poem? What changes might you expect in adapting it for a performance? Why would these changes be necessary

After the performance, consider these questions:

- Were there any characters or events that were in the play but not in the poem? 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 story to the virtual stage?
- What things helped to tell the story on the virtual stage?



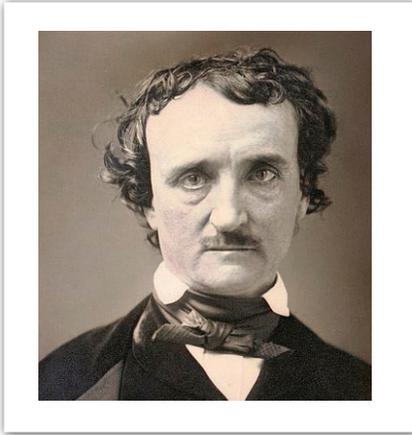
Try to solve this Word Search Puzzle with words from the poem The Raven.

THE RAVEN SOCIETY WORD SEARCH PUZZLE

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

ANGELS	DOOR	GRIM	NAPPING	QUOTH
BEAK	DREAMS	HEART	NEPENTHE	RADIANT
BEGUILING	DREARY	HORROR	NEVERMORE	RAPPING
BIRD	EBONY	LATTICE	OMINOUS	RAVEN
BLACK	ENTRANCE	LENORE	PALLAS	RUSTLING
BLEAK	EYES	LORE	PALLID	SHADOW
BURNING	FEATHER	MAIDEN	PERCHED	SHUTTER
BUST	FIEND	MELANCHOLY	PLACID	SOUL
CHAMBER	FLITTING	MIDNIGHT	PLUME	TAPPING
CROAKING	FLUTTER	MORTAL	PLUTONIAN	VISITOR
DARKNESS	FOWL	MYSTERY	PROPHET	WEARY
DECEMBER	GHASTLY	NAMELESS	QUAFF	WIND

CURTAINS UP ON THE AUTHOR



EDGAR ALLAN POE

On January 19, 1809, Edgar Allan Poe was born in Boston, Massachusetts. Poe's father and mother, both professional actors, died before the poet was three years old, and John and Frances Allan raised him as a foster child in Richmond, Virginia. John Allan, a prosperous tobacco exporter, sent Poe to the best boarding schools and later to the University of Virginia, where Poe excelled academically. After less than one year of school, however, he was forced to leave the university when Allan refused to pay Poe's gambling debts.

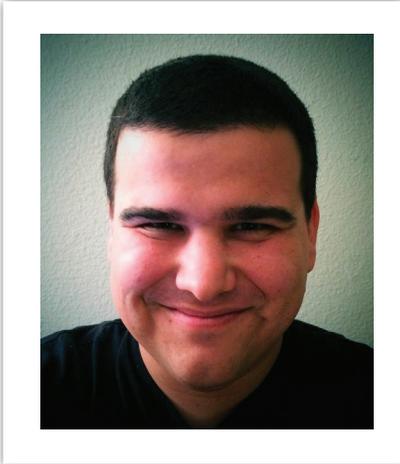
Poe returned briefly to Richmond, but his relationship with Allan deteriorated. In 1827, he moved to Boston and enlisted in the United States Army. His first collection of poems, *Tamerlane, and Other Poems*, was published that year. In 1829, he published a second collection entitled *Al Aaraaf, Tamerlane, and Minor Poems*. Neither volume received significant critical or public attention. Following his Army service, Poe was admitted to the United States Military Academy, but he was again forced to leave for lack of financial support. He then moved into the home of his aunt Maria Clemm and her daughter Virginia in Baltimore, Maryland.

Poe began to sell short stories to magazines at around this time, and, in 1835, he became the editor of the *Southern Literary Messenger* in Richmond, where he moved with his aunt and cousin Virginia. In 1836, he married Virginia, who was thirteen years old at the time. Over the next ten years, Poe would edit a number of literary journals including the Burton's *Gentleman's Magazine* and *Graham's Magazine* in Philadelphia and the *Broadway Journal* in New York City. It was during these years that he established himself as a poet, a short story writer, and an editor. He published some of his best-known stories and poems, including "The Fall of the House of Usher," "The Tell-Tale Heart," "The Murders in the Rue Morgue," and "The Raven." After Virginia's death from tuberculosis in 1847, Poe's lifelong struggle with depression and alcoholism worsened. He returned briefly to Richmond in 1849 and then set out for an editing job in Philadelphia. For unknown reasons, he stopped in Baltimore. On October 3, 1849, he was found in a state of semi-consciousness. Poe died four days later of "acute congestion of the brain." Evidence by medical practitioners who reopened the case has shown that Poe may have been suffering from rabies.

Poe's work as an editor, a poet, and a critic had a profound impact on American and international literature. His stories mark him as one of the originators of both horror and detective fiction. Many anthologies credit him as the "architect" of the modern short story. He was also one of the first critics to focus primarily on the effect of style and structure in a literary work; as such, he has been seen as a forerunner to the "art for art's sake" movement. French Symbolists such as Mallarmé and Rimbaud claimed him as a literary precursor. Baudelaire spent nearly fourteen years translating Poe into French. Today, Poe is remembered as one of the first American writers to become a major figure in world literature.

Excerpted from poets.org/poet/edgar-allan-poe

CURTAINS UP ON THE PLAYWRIGHT



PHILIP SCHAEFFER

Philip Schaeffer is a native of Dallas. He spent much of his childhood at the Dallas Children’s Theater, where both his parents are longtime employees. His one-act play “The Long Walk Home” was featured on the DCT stage as part of the Halloween anthology show GHOULS AND GRAVEYARDS in 2013, and his full length play GHOSTS OF SLEEPY HOLLOW, was performed on the DCT stage in 2015. He currently resides in Los Angeles.

An interview with playwright Philip Schaeffer.

What makes this show special? Why will DCT/ Dallas audiences love it?

Edgar Allan Poe’s “The Raven” is among greatest works in American literature, and THE RAVEN SOCIETY presents a new way to experience this poem for the modern day.

What do you appreciate most about Edgar Allen Poe?

Poe is a master of atmosphere, especially when it comes to the macabre. So naturally I’m a big fan!

Would you say you two have anything in common?

We both have strange hair styles.

You’ve performed in 18 DCT productions – that’s quite a number! What has been your favorite DCT production?

It is very hard to pick, but of shows I performed in, I’d have to say THE HOUND OF THE BASKERVILLES — the spookiest of Sherlock Holmes tales!

With Nancy [DCT Artistic Director and Education Director] and Karl [DCT Artist-In-Residence] as parents, we can appreciate how you got into theater. What led you to a particular interest in playwriting?

I’ve always loved reading a script and imagining what the production would be like, so writing my own plays to imagine seemed like a logical next step!

This will be your third Halloween show written for DCT, can you tell us a little bit about the difference between writing a scary show for children vs. for adults? Is there a difference?

There probably should be, but I don’t really change things very much. People of all ages enjoy scary stories after all.

Besides the family connection, what do you think is special about the DCT experience?

DCT has always put a focus on imagination, creativity, and storytelling. Whether you’re watching a play, acting in one, or taking a class, you exercised a part of your mind that otherwise wouldn’t be used.

What have been the challenges associated with producing a Halloween show for a virtual audience?

Fortunately I only had to write it, so it’s up to the production team to actually make things work! But the main challenge on my end was finding a way to capture the feeling of the poem using a Zoom call as the storytelling format. Hopefully audiences will enjoy!

CURTAINS UP ON DISCUSSION

Use the following questions to lead a discussion with students after watching DCT's performance of THE RAVEN SOCIETY.

- Why are the Ravens gathered?
- What's the collective noun for ravens?
- What is different about the way the Ravens are meeting this year than in previous years? How do you think they feel about this?
- Why is Jordan distracted?
- Why does one Raven think another is looking up the meaning of words online?
- Many of the Ravens have paired up to read stanzas of the poem. Pick a pair and discuss their relationship.
- Why is the lead Raven disturbed?
- What do you think might have happened the last time the Ravens met?
- What does the masked raven symbolize?
- Compare the ending of the play to the ending of the poem.

CURTAINS UP ON LITERATURE

Ravens are perhaps the most common bird symbol in the mythologies and religions of ancient cultures. They assume a variety of roles, ranging from messengers of deities and sages to oracles and tricksters. They play a central part in many creation myths and are typically associated with the supernatural realms lying beyond the ordinary experience.

The history of ravens as mythical birds can be traced as far as the 1000-year-old Norse mythology. Odin, the chief god in Norse mythology, had a pair ravens called Hugin and Munin perching on his shoulders. Each morning they were sent out into the world to observe what was happening and question everybody. They would come back by sunrise and whisper to Odin what they had learned. Sometimes Odin himself would turn into a raven.

Excerpted from: evavarga.net/the-raven-mini-unit-middle-school/

*Hugin and Munin
Fly every day
Over all the world;
I worry for Hugin
That he might not return,
But I worry more for Munin.*

*Huginn ok Muninn
fljúga hverjan dag
Jörmungrund yfir;
óumk ek of Hugin,
at hann aftr né komi-t,
þó sjámk meir of Munin.*

Check out norse-mythology.org/gods-and-creatures/others/hugin-and-munin/ to learn more about this Norse myth.



Find stories that feature ravens (check out Fables of Aesop, Native American stories, modern ya literature, and even picture books that feature ravens). Research and compare and contrast the symbolism of ravens in each of the stories you read. Share the findings with the class and discover the various roles ravens play in tales from around the world and throughout history!

<https://evavarga.net/the-raven-mini-unit-middle-school/>

CURTAINS UP ON MATH

Researchers at Kings College, London, came up with the perfect formula to determine what makes the perfect scary movie. Follow these links to various news reports and see if you agree with their findings:

news.bbc.co.uk/2/hi/entertainment/3537938.stm

theguardian.com/uk/2004/aug/05/film.filmnews1

For added fun, try watching a favorite scary movie, and plug in the values to see where the movie rates!

The Formula:

es = escalating music

u = the unknown

cs = chase scenes

t = the sense of being trapped

a = character is alone

dr = in the dark

fs = film setting

tl = true life

f = fantasy

n = number of people

sin = blood and guts

s = shock

1 = stereotypes

$$(es+u+cs+t) \text{ squared} + s + (tl+f)/2 + (a+dr+fs)/n + \sin x - 1$$



Discuss with your students why a mathematic formula was applied to determine the best scary movies. Did they ever think to use math in this way? Why or why not? What other similarly interesting ways can they apply math outside of math class? Don't forget to prereview this activity before utilizing as it may consist content that's not appropriate for the maturity-level of your students.

Adapted from: DCT's 2017 GHOULS & GRAVEYARDS Study Guide

CURTAINS UP ON ART

Only This and Nothing More Listen and Draw

You will need:

- Pen, pencil, or other drawing material
- Paper
- Recording of “The Raven” (a basic online search will give you many options to choose from)

Prepare by instructing your students that they will draw the scene they hear described in Edgar Allan Poe’s “The Raven.” However, they may only draw as they listen to a recording of it read (no drawing before or after). Inform your students this activity is not about artistic ability or talent; they should focus on what they “see” in their mind and try to get that vision on paper. Then, play the recording and let the students get to work! As soon as they are done, display the drawings and discuss the different perspectives. Did all the students envision the same basic scene? Or were there some unique perspectives? Find patterns in the drawings and also celebrate the different point of views.

Created by: Jessica Colaw

CURTAINS UP ON RESEARCH

Use the resources (i.e. books, websites, and bio in this guide) you have available to find the answers to the following questions. The websites listed at the end of this guide might help you. Present your findings to the class either informally (in class discussion) or as a formal presentation.

1. Provide the following biographical information on Edgar Allan Poe: birthdate, birthplace, and death date.
2. What tragic childhood events influenced Poe’s writing?
3. There are 13 theories on what caused Poe’s death. List five of them.
4. What does the Poe Society of Baltimore think about this claim?
5. What famous military academy expelled Poe in 1831? Why?
6. Who did Poe marry? How old was she when they married? When and why did she die? What was effect of her death on Poe?
7. What is “The Murders in the Rue Morgue” the first of?
8. When was “The Raven” published?
9. Check out various photos of Poe throughout his life. Which picture looks most like the Poe you envision while reading his work?

Adapted from: DCT’s 2017 GHOULS & GRAVEYARDS Study Guide

CURTAINS UP ON GOING VIRTUAL

It's a shame we can't be meeting in person.

Within a few lines of DCT's THE RAVEN SOCIETY, one of the Ravens says what many of us have already said (or at least thought) for many months! How many activities, events, and the like have gone from what typically would have been in-person to something virtual? And, how many of us have experienced some awkward moments (weird lighting; not knowing the rules about when to speak; or, worse, Zoombombing) just like the Raven Society?

As a class discuss the issues that have arisen with the use of virtual meetings in place of in-person (if it's possible, really think about this in regards to actual virtual platforms the students are currently working in). What problems have you come up against? What new social rules have you had to learn (or re-learn)? Create a list of "issues" that everyone agrees need to be resolved. Divide in to smaller groups (as you are able) and give everyone a chance to brainstorm some possible solutions for a particular problem (give students the attached template to help organize their ideas). Share those solutions with the class and decide which ideas can be acted on. And then, working together, solve some problems! Perhaps you decide to create a "how-to" video for having a better on-camera experience (including lighting tips or ideas about where to place your device). Or, maybe you've seen that the chat feature in your virtual platform has led to some problems and you need to create a "chat contract" to remind everyone involved what respectful communication looks like. Don't forget to share your solution ideas with your school community. After all...

Alone we can do so little; together we can do so much.

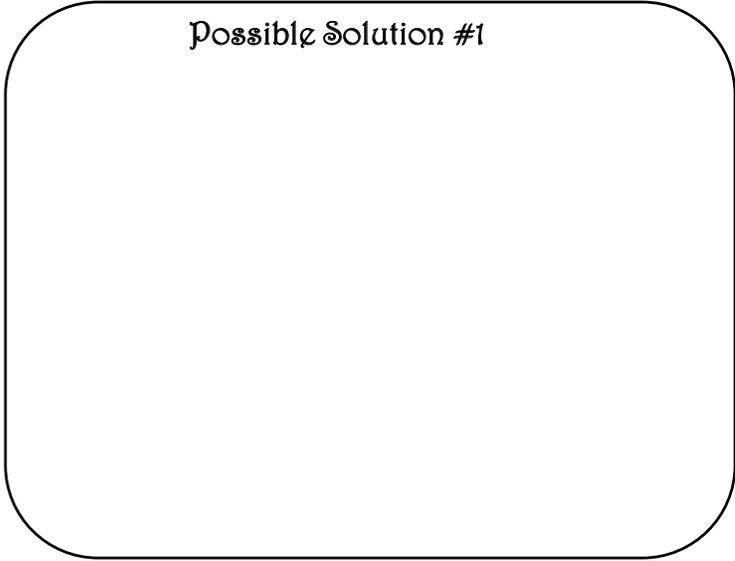
Name:

Date:

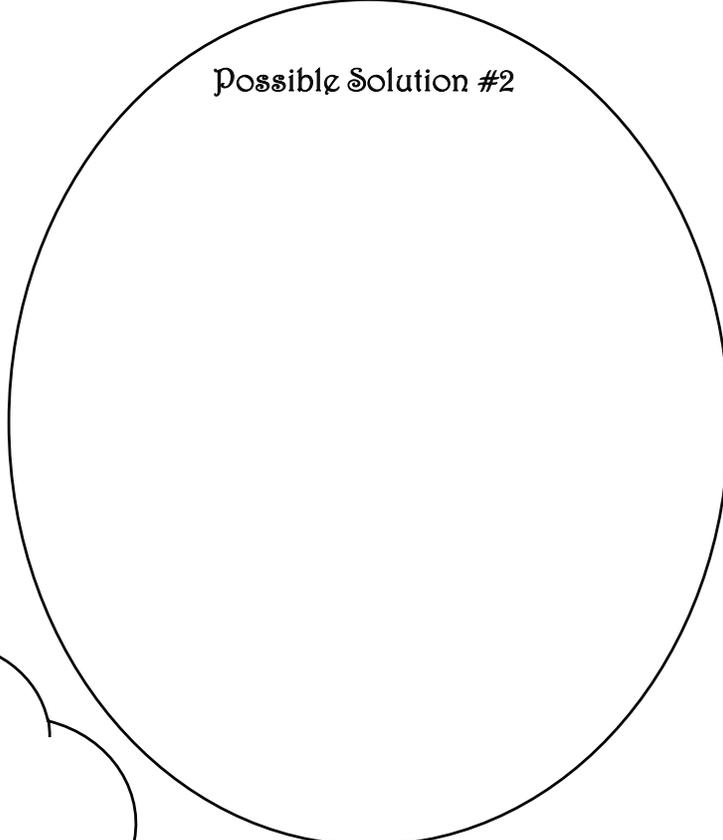
Let's Get Solving!

What is the problem?

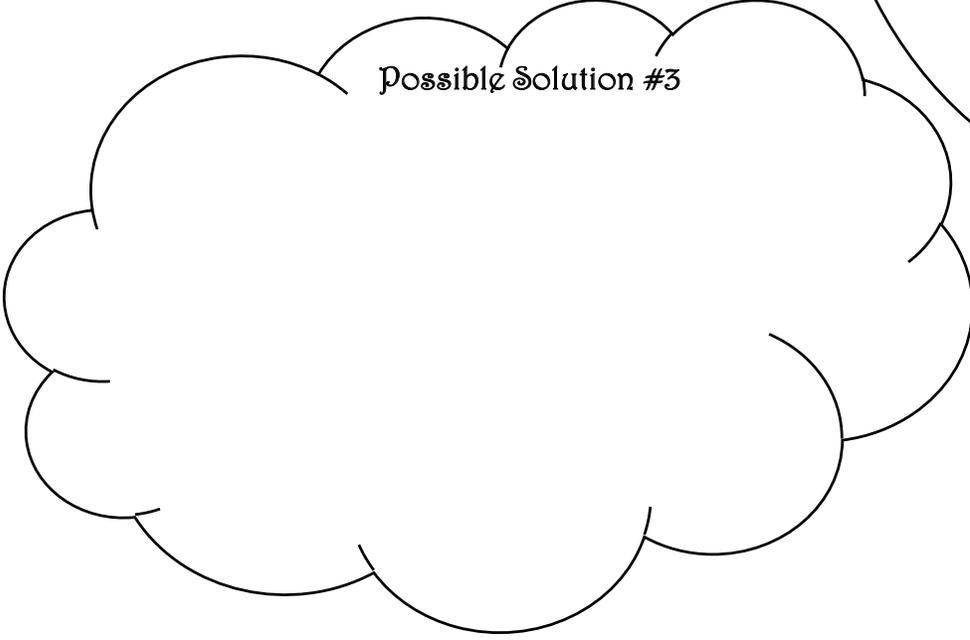
Possible Solution #1



Possible Solution #2



Possible Solution #3



Which solution is the best? Why?

CURTAINS UP ON MORE

About Edgar Allan Poe:

knowingpoe.thinkport.org/about/

poestories.com

poemuseum.org

nps.gov/edal/index.htm

More poetry by Edgar Allan Poe:

- "Annabel Lee"
- "Alone"
- "To My Mother"
- "Dream-Land"
- "Lenore"
- "Eldorado"

Stories by Edgar Allan Poe:

- "The Fall of the House of Usher"
- "The Murders in the Rue Morgue"
- "The Pit and the Pendulum"
- "The Tell-Tale Heart"
- "The Purloined Letter"

T.E.K.S. SATISFIED BY THE RAVEN SOCIETY

110.22 - English Language Arts and Reading, Grade 6

b.1 - Developing and sustaining foundational language skills: listening, speaking, discussion, and thinking--oral language. The student develops oral language through listening, speaking, and discussion.

b.5 - Comprehension skills: listening, speaking, reading, writing, and think-ing using multiple texts. The student uses metacognitive skills to both develop and deepen comprehension of increasingly complex texts.

b.6 - Response skills: listening, speaking, reading, writing, and thinking using multiple texts. The student responds to an increasingly challenging variety of sources that are read, heard, or viewed.

110.23 - English Language Arts and Reading, Grade 7

b.1 - Developing and sustaining foundational language skills: listening, speaking, discussion, and thinking--oral language. The student develops oral language through listening, speaking, and discussion.

b.5 - Comprehension skills: listening, speaking, reading, writing, and think-ing using multiple texts. The student uses metacognitive skills to both develop and deepen comprehension of increasingly complex texts.

b.6 - Response skills: listening, speaking, reading, writing, and thinking using multiple texts. The student responds to an increasingly challenging variety of sources that are read, heard, or viewed.

111.26 - Mathematics, Grade 6

b.1 - Mathematical process standards. The student uses mathematical processes to acquire and demonstrate mathematical understanding.

111.27 - Mathematics, Grade 7

b.1 - Mathematical process standards. The student uses mathematical processes to acquire and demonstrate mathematical understanding.

111.28 – Mathematics, Grade 8

b.1 - Mathematical process standards. The student uses mathematical processes to acquire and demonstrate mathematical understanding.

117.202 - Art, Middle School 1

b.2 - Creative expression. The student communicates ideas through original art-works using a variety of media with appropriate skill. The student expresses thoughts and ideas creatively while challenging the imagination, fostering reflec-tive thinking, and developing disciplined effort and progressive problem-solving skills.

117.203 - Art, Middle School 2

b.2 - Creative expression. The student communicates ideas through original art-works using a variety of media with appropriate skill. The student expresses thoughts and ideas creatively while challenging the imagination, fostering reflec-tive thinking, and developing disciplined effort and progressive problem-solving skills.

117.204 – Art, Middle School 3

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

117.211 – Theatre, Middle School 1

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

117.212 – Theatre, Middle School 2

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

117.213 – Theatre, Middle School 3

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