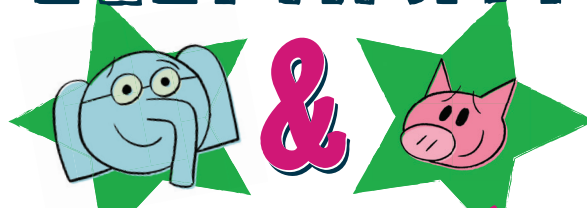


# BEHIND THE CURTAIN

## A CREATIVE & THEATRICAL STUDY GUIDE FOR TEACHERS

MO WILLEMS'

# ELEPHANT



# PIGGIE'S

**"WE ARE IN A PLAY!"**

Based on the *Elephant & Piggie* books by Mo Willems  
Published by Hyperion Books for Children  
Script and Lyrics by Mo Willems  
Music by Deborah Wicks La Puma  
Originally commissioned and produced  
By the Kennedy Center for the Performing Arts  
Directed by Nancy Schaeffer

Mo Willems' ELEPHANT & PIGGIE'S "WE ARE IN A PLAY!" is presented through special arrangement with Music Theater International (MTI). All authorized performance materials are also supplied by MTI. [mtishows\[dot\]com](http://mtishows[dot]com).

**RECOMMENDED FOR AGES 3 AND UP**

**JANUARY 21 – FEBRUARY 25, 2024** PUBLIC SHOWS

**JANUARY 23 – MARCH 1, 2024** 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 Director ..... Samantha Turner

Resource Guide Editor ..... Jessica Colaw

Play ..... Mo Willems' ELEPHANT & PIGGIE'S "WE ARE IN A PLAY!"

Based on the *Elephant & Piggie* books by ..... Mo Willems

Published by ..... Hyperion Books for Children

Script and Lyrics by ..... Mo Willems

Music by ..... Deborah Wicks La Puma

Originally commissioned and produced by ..... the Kennedy Center for the Performing Arts

This play was commissioned by the John F. Kennedy Center for the Performing Arts and was first produced at the Kennedy Center during the 2013-2014 season.

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DALLAS CHILDREN'S THEATER, one of the top five family theaters in the nation, serves over 150,000 young people and their families each year through its mainstage productions, 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 *Integration of Abilities* and *Making Sense with Five Senses* by Paul Baker, Ph.D.

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

## 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 a 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.

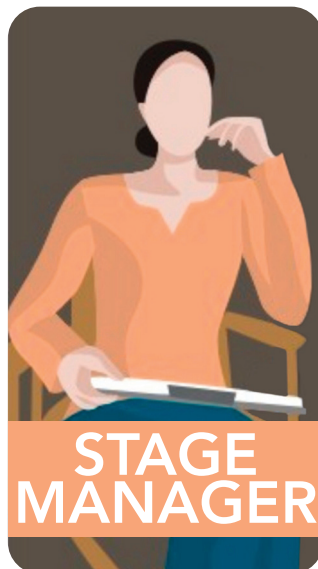
## The CAST

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 their 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 in something so that it can fit a new use. Mo Willems' ELEPHANT & PIGGIE'S "WE ARE IN A PLAY!" is an **adaptation** of books, which are meant to be read, into a play, which is meant to be performed and viewed. Mo Willems and Deborah Wicks La Puma took the work of Mo Willems and **adapted** it so that it could be performed for an audience on stage.

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

- What kinds of things did Mo Willems and Deborah Wicks La Puma have to consider in writing a script, music and lyrics of the story?
- What kinds of things would Mo Willems be concerned about with an adaptation of his stories?
- Do you think the performance will be shorter or longer than the books?
- What will the characters look like? How will they match the illustrations by Mo Willems? What differences can you expect?
- What about the stories? What changes might you expect in adapting them 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 books 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 story to the stage?
- What things helped to tell the story on stage?



**Use the following template to illustrate the similarities and differences between Mo Willems' stories and DCT's performance of Mo Willems' ELEPHANT & PIGGIE'S "WE ARE IN A PLAY!"**



**MO WILLEMS' ELEPHANT & PIGGIE'S "WE ARE IN A PLAY!"  
COMPARE AND CONTRAST**

Name \_\_\_\_\_

Books	Both	Play

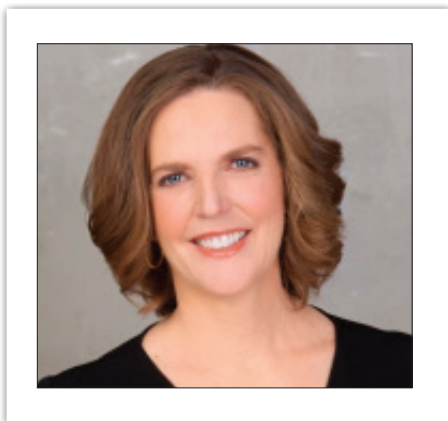
## CURTAINS UP ON THE AUTHOR, PLAYWRIGHT, LYRICIST AND COMPOSER



#1 *New York Times* Bestseller **MO WILLEMS** began his career as a writer and animator for PBS' *Sesame Street* where he garnered 6 Emmy Awards for his writing. During his nine seasons at *Sesame Street*, Mo also served as a weekly commentator for BBC Radio and created two animated series, Nickelodeon's *The Off-Beats* and Cartoon Network's *Sheep in the Big City*. While serving as head writer for Cartoon Network's #1 rated show, *Codename: Kids Next Door*, Mo began writing and drawing books for children. His debut effort, *Don't Let the Pigeon Drive the Bus!* became a *New York Times* Bestseller and was awarded a Caldecott Honor in 2004. The following year *Knuffle Bunny: a Cautionary Tale* was awarded a Caldecott Honor. The sequel, *Knuffle Bunny Too: a Case of Mistaken Identity*

garnered Mo his third Caldecott Honor in 2008. In addition to picture books, Mo created the *Elephant and Piggie* books, a series of "Easy Readers", which were awarded the Theodor Seuss Geisel Medal in 2008 and 2009 and a Geisel Honor in 2011. For older audiences he has published an illustrated memoir of his year-long trip around the world in 1990-91 entitled *You Can Never Find a Rickshaw When it Monsoons*. Mo's drawings, wire sculptures, and ceramics (done in collaboration with his father) have exhibited in numerous galleries and museums across the nation, and his graphic story about his family experiences during 9-11 for DC comics resides in the Library of Congress' permanent collection. Mo has been heard on NPR's *All Things Considered* where he occasionally serves as the broadcast's 'Radio Cartoonist'. While no longer working in television, Mo voices and produces animated cartoons based on his books with Weston Woods studios. The animated *Knuffle Bunny* was awarded Best Film during the New York International Children's Film Festival in 2008 and received the Andrew Carnegie Medal in 2007. The animated *Don't Let the Pigeon Drive the Bus!* garnered Mo his second Carnegie Medal in 2010. Mo wrote the script and lyrics for *Knuffle Bunny: A Cautionary Tale*, commissioned by the Kennedy Center for its 2010 season. Mo lives in Massachusetts with his family.

Excerpted from: [mtishows.com/people/mo-willems](https://mtishows.com/people/mo-willems)



A composer, music director and orchestrator, **DEBORAH WICKS LA PUMA** is one of the most produced Theatre for Young Audiences artists working today. Some of her most popular musicals include *Ella Enchanted* (based on the book by Gail Carson Levine), *Oliverio: A Brazilian Twist*, and *Einstein is a Dummy* with playwright Karen Zacarías, and the off-broadway hit *She Persisted* (based on the book by Chelsea Clinton) with playwright Adam Tobin.

Deborah has created three musicals with bestselling children's author Mo Willems: *Elephant And Piggie's We Are In A Play*; *Naked Mole Rat Gets Dressed: The Rock Experience* and *Don't Let The Pigeon Drive The Bus! The Musical!* On the small screen, she has worked with Willems on the

adaptation of *Naked Mole Rat Gets Dressed: The Underground Rock Experience* (released 2022 on HBOMax) and the upcoming animated series *Unlimited Squirrels*.

## **CURTAINS UP ON THE AUTHOR, PLAYWRIGHT, LYRICIST AND COMPOSER (contd.)**

As a music director and orchestrator she has worked with major regional theatre companies across the country, including the Guthrie, Oregon Shakespeare Festival, South Coast Repertory, La Jolla Playhouse and the John F. Kennedy Center for the Performing Arts.

She received her MFA from New York University's Tisch School of the Arts and her bachelor's degree from Stanford University. Her honors include an Off-Broadway Alliance Award for Best Family Musical, the Jane Chambers Playwriting Award, an NEA New American Works Grant, two Parents' Choice Awards, and a Helen Hayes Award for Outstanding Musical Adaptation.

A proud Mexican-American and "Navy brat" who grew up in Brazil, Portugal and California, La Puma is a member of TYA/USA, ASCAP and The Dramatists Guild. Mother to three daughters and Mimi the Cat, La Puma lives in Southern California with her PR agent and loving husband, Chris.

Excerpted from: [mtishows.com/people/deborah-wicks-la-puma](https://mtishows.com/people/deborah-wicks-la-puma)

## **CURTAINS UP ON DISCUSSION**

**Use the following questions to lead a discussion with students after attending DCT's performance of Mo Willems' ELEPHANT & PIGGIE'S "WE ARE IN A PLAY!"**

- How do Gerald and Piggie feel about seeing each other?
- Why does Piggie say she is so excited today?
- What kind of party is Piggie invited to? Who "knows" parties?
- What does Gerald teach Piggie and the Squirrelles?
- How does Piggie speak "elephant?"
- Describe what happens when Gerald gets ice cream. What does Piggie do that makes him feel better?
- What kind of toy does Piggie have? How do Gerald and Piggie discover this?
- How do Gerald and Piggie act when they realize there is an audience?
- What do Gerald and Piggie say they will still have after the play ends?

# CURTAINS UP ON WRITING

The *Elephant & Piggie* books are fun for young readers. But, even without the easy to read text, the simple yet emotionally complex pictures also tell the story. In this activity, your students will create their own dialogue and story for an *Elephant & Piggie* book of your choosing.

## Fill-In-The-Blank Story

To begin, choose an *Elephant & Piggie* book (like *I Broke My Trunk*, *I Will Take a Nap*, *Happy Pig Day*, or another favorite). Cover all the words in the book. Then, show the pictures to your students. Look at the pages together and talk about what you see. Now, the fun can begin...as a group, write the dialogue for the book. Be as creative as you want! Maybe you want to brainstorm and come up with ideas before beginning...or, perhaps you just want to dive right in. Once the dialogue is written, reread the book (showing the pictures) with the new words. Uncover the words and reread the story with the original words. What do your students think? Which version did they prefer?



***For older students, make this an individual project rather than a group one.***

Adapted from: [ideas.demco.com/wp-content/uploads/2016/03/MoWillemsActivityGuide.pdf](https://ideas.demco.com/wp-content/uploads/2016/03/MoWillemsActivityGuide.pdf)

## CURTAINS UP ON FUN WITH MATH

Just like Elephant, Piggie, and the Squirrelles, (most) people like parties, too! In this activity, your students will graph their favorite kinds of parties and analyze the findings.

### Favorite Party Themes Graph

#### You will need:

- Copies of the *Favorite Party Themes Graph* template
- Pencils, markers, or crayons
- Party theme ideas for the graph (either use the party themes from *I Am Invited to a Party* by Mo Willems, or come up with your own party themes)

Give each student a copy of the graph template and have them fill in the fields: number the y axis, label party themes in the x axis, and title the graph). Have students determine their favorite kind of party theme and display their choice on their desk for other students to see (either in writing or in a picture they've drawn). After everyone has displayed their favorites, have students fill out their graphs with everyone's selections. When they've completed the graph, ask the students the following questions:

- What kind of party was the most popular? How many students selected it?
- What kind of party was the least popular? How many students selected it?
- What is the difference between the most and least popular party theme?
- What was the sum of the top three party themes? What was the sum of the bottom three party themes?
- List the party themes in order from the most popular to the least popular.

Adapted from: [primaryplayground.net/free-printable-dragon-tacos-spin-and-graph/](http://primaryplayground.net/free-printable-dragon-tacos-spin-and-graph/)

Graph Title: \_\_\_\_\_

Number of Students


Party Themes



## CURTAINS UP ON SEL

Have you ever felt really angry like Piggie when her toy gets “broken”? Or have you felt sad like Gerald when his ice cream melts? We’ve all experienced those kinds of feelings. Sometimes when we are really angry or sad, we may need to do something to help us feel better or calm down. As a class, check out the following activities that could be utilized the next time someone needs to release those kinds of feelings in a healthy way:

### **Scribble Art**

Sometimes, we just need to “get the scribbles out!” Teach students how to hold one or many drawing tools and scribble all over a blank sheet of paper, letting their emotions come out on the paper. Artists can use the scribble paper to create something else, such as a sketchbook cover, bookmarks, or a decorative hanging banner.

### **Repetitive Motion Projects**

Incorporating the therapeutic nature of art, try having your students do repetitive drawing such as a Zentangle project or calming coloring.

### **Calming Weaving**

Weaving has a naturally calming effect on students. Try having students create paper weavings with positive self-affirmations woven together. Or, if students are using yarn to weave, encourage them to make connections to the emotions tied with the colors they are choosing.

### **Books that address sadness, anger, and other big feelings:**

*I Will Be Okay* by Laurie N. Wright (Author), Ana Santos (Illustrator)

*Train Your Angry Dragon* by Steve Herman

*The Don't Worry Book* by Todd Parr

*The Boy with Big, Big Feelings* by Britney Winn Lee and Jacob Souva

Excerpted from: [theartofeducation.edu/2020/10/50-activities-that-support-social-emotional-learning/](https://theartofeducation.edu/2020/10/50-activities-that-support-social-emotional-learning/)

## CURTAINS UP ON DANCING

In Mo Willems’ ELEPHANT & PIGGIE’S “WE ARE IN A PLAY!” Gerald is pleasantly surprised when everyone wants to learn to dance like him. In “follow the leader” style, Gerald teaches Piggie and the Squirrelles his best moves. As a class, come up with a list of favorite songs that are fun to dance to, like Pharrell’s “Happy” or Tones and I’s “Dance Monkey”. Then, just like Gerald did on DCT’s stage, ask volunteers to teach the class their favorite dance moves while playing one (or more) of the chosen songs. Allow enough time for everyone who wants to be leader to get a chance. Have fun sharing in the creativity and excitement of a dance party!



**For kid-friendly versions of popular songs, check out Kidz Bop music.**

## CURTAINS UP ON DRAWING

Have you ever wanted to draw an elephant like Gerald or a pig like Piggie? Well, you're in luck because Mo Willems himself can teach you! At the beginning of the pandemic, Mo Willems invited people into his studio (via videos) for Lunch Doodles. Check out the archived videos and do some doodling with Mo:

**To draw Gerald, check out the following video:**

[youtube.com/watch?v=30DCOgTGn\\_o](https://www.youtube.com/watch?v=30DCOgTGn_o)

Mo Willems shows how to draw Gerald after approximately 14 minutes.

**To draw Piggie, check out the following video :**

[youtube.com/watch?v=9tVfVvmJP7E&t=5s](https://www.youtube.com/watch?v=9tVfVvmJP7E&t=5s)

Mo Willems begins drawing Piggie at about 3 minutes into the video.

## CURTAINS UP ON MAKING ICE CREAM

Do you like ice cream like Gerald and Piggie? Try this easy activity and make some yummy ice cream to enjoy in class.

**What you need for each serving:**

- 4 cups crushed ice
- ½ cup rock salt
- 1 quart-size zip-close bag
- 1 sandwich-size zip-close bag
- ¼ cup milk
- ¼ cup heavy cream
- 2 tablespoons sugar
- ½ teaspoon vanilla
- scissors, small bowls, spoons

**What to do:**

1. Put 2 cups of crushed ice and ¼ cup of rock salt into the quart-size zip-close bag. Pour the milk, heavy cream, sugar, and vanilla into the sandwich-size bag. Seal this bag tightly.
2. Place the smaller bag inside the larger bag. Gently squeeze out the air and seal it carefully. Continue squeezing it gently for about 5 minutes (be careful – it gets very cold). What is happening inside the bag?
3. Drain the water from the larger bag, and add the remaining ice and salt. Seal and squeeze until the mixture is very thick.
4. Remove the small bag from the ice and dry the outside of the bag. With scissors, cut one of the bottom corners off the small bag and squeeze the contents into small bowls. Enjoy!

Excerpted from: [scholastic.com/parents/family-life/easy-recipes-for-kids/make-your-own-ice-cream.html](https://www.scholastic.com/parents/family-life/easy-recipes-for-kids/make-your-own-ice-cream.html)

## **CURTAINS UP ON MORE**

### **More books by Mo Willems:**

*Don't Let the Pigeon Stay Up Late!*

*The Pigeon Needs a Bath!*

*The Pigeon HAS to Go to School!*

*Knuffle Bunny: A Cautionary Tale*

*Knuffle Bunny Too: A Case of Mistaken Identity*

*Knuffle Bunny Free: An Unexpected Diversion*

*Goldilocks and the Three Dinosaurs*

Plus so many more...

# **T.E.K.S. SATISFIED BY Mo Willems' ELEPHANT & PIGGIE'S "WE ARE IN A PLAY!"**

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## 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.