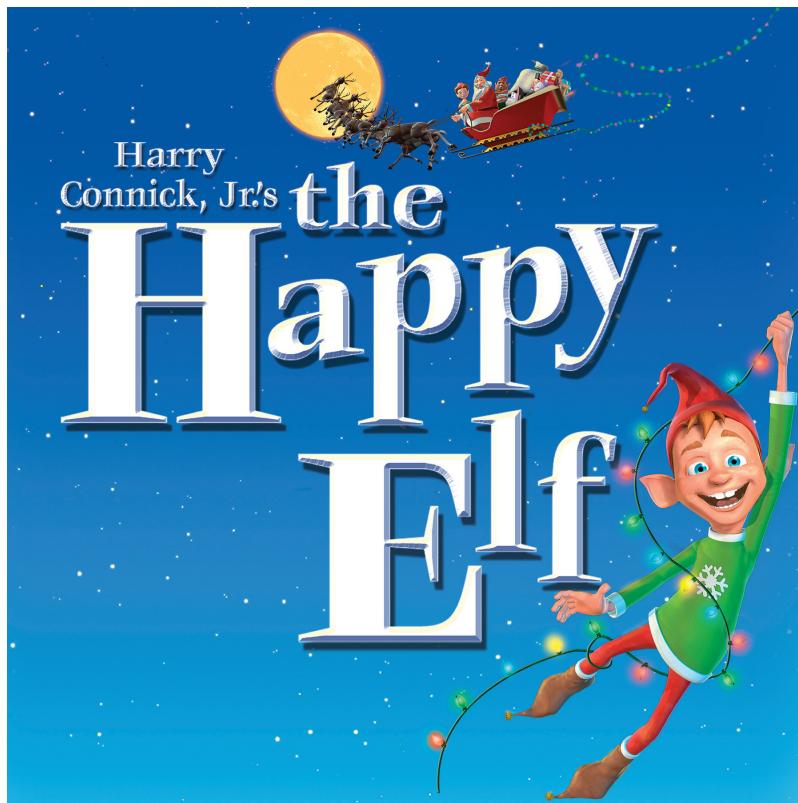


BEHIND THE CURTAIN

A CREATIVE & THEATRICAL STUDY GUIDE FOR TEACHERS



Music & Lyrics by Harry Connick, Jr.
Book by Lauren Gunderson & Andrew Fishman
Directed by K. Doug Miller

Harry Connick, Jr.'s THE HAPPY ELF produced through special arrangement with Music Theatre International www.MTIsshows[dot]com.

RECOMMENDED FOR AGES 5 AND UP
NOVEMBER 27 - DECEMBER 23, 2022 PUBLIC SHOWS
NOVEMBER 29 - DECEMBER 16, 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 Co-Founder/Executive Director.....Robyn Flatt

Resource Guide EditorJessica Colaw

Play.....Harry Connick, Jr.'s THE HAPPY ELF

Music & Lyrics by.....Harry Connick, Jr.

Book by.....Lauren Gunderson & Andrew Fishman

DALLAS CHILDREN'S THEATER, one of the top five family theaters in the nation, serves over 190,000 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.

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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	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 character?

CURTAINS UP ON ADAPTATION

An *adaptation* is a change made in something so that it can fit a new use. Harry Connick, Jr.'s THE HAPPY ELF is an **adaptation** of a song and subsequent animated holiday special, which are meant to be heard and watched, into a play, which is meant to be performed and viewed. Harry Connick, Jr., Lauren Gunderson, and Andrew Fishman took the work of Harry Connick, Jr. and **adapted** it so that it could be performed for an audience onstage.

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

- What kinds of things did Harry Connick, Jr., Lauren Gunderson, and Andrew Fishman have to consider in writing a script, music and lyrics of the story?
- What kinds of things would Connick be concerned about with an adaptation of his work?
- Do you think the performance will be shorter or longer than the song or animated holiday special?
- What will the characters look like? How will they match the images in the animated holiday special? 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 song or animated holiday special 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?



In order to see how the play compares, search online for videos of Harry Connick, Jr. singing "The Happy Elf" song. The Happy Elf (2005) animated holiday special is available to rent on various streaming platforms, but the trailer is free at [imdb.com/title/tt0492460/](https://www.imdb.com/title/tt0492460/).



Use the following template to illustrate the similarities and differences between the book and DCT's performance of Harry Connick, Jr.'s THE HAPPY ELF.

Harry Connick, Jr.'s THE HAPPY ELF Compare and Contrast

<i>The Play</i>	<i>Both</i>	<i>The song or animated holiday special</i>
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CURTAINS UP ON THE COMPOSER AND LYRICIST



HARRY CONNICK, JR. (born September 11, 1967) is an American singer, pianist, composer, actor, and television host. He has sold over 28 million albums worldwide. Connick is ranked among the top 60 best-selling male artists in the United States by the Recording Industry Association of America with 16 million in certified sales. He has had seven top 20 US albums, and ten number-one US jazz albums, earning more number-one albums than any other artist in US jazz chart history.

Connick's best-selling album in the United States is his Christmas album *When My Heart Finds Christmas* (1993). His highest-charting album is his release *Only You* (2004), which reached No. 5 in the US and No. 6 in Britain. He has won three Grammy Awards and two Emmy Awards. He played Leo Markus, the husband of Grace Adler (played by Debra Messing) on the NBC sitcom *Will & Grace* from 2002 to 2006.

Connick began his acting career as a tail gunner in the World War II film *Memphis Belle* (1990). He was in *Copycat* (1995) before being cast as a fighter pilot in the blockbuster *Independence Day* (1996). Connick's first role as a leading man was in *Hope Floats* (1998) with Sandra Bullock. He also lent his voice to the animated cult classic *The Iron Giant* (1999). His first thriller film since *Copycat* was *Basic* (2003) with John Travolta. Additionally, he played a violent ex-husband in *Bug*, before two romantic comedies, *P.S. I Love You* (2007) and the leading man in *New in Town* (2009) with Renée Zellweger. In 2011, he appeared in the family film *Dolphin Tale* as Dr. Clay Haskett and in its 2014 sequel.

Excerpted from: [wikipedia.org/wiki/Harry_Connick_Jr.](https://en.wikipedia.org/wiki/Harry_Connick_Jr.)



To learn more about Harry Connick, Jr.'s prolific work in music, film, television, and theater, check out: harryconnickjr.com

**Hear more from Connick about THE HAPPY ELF in the following interview:
dctheatrescene.com/2010/11/16/harry-connick-jr-on-his-happy-elf/**

CURTAINS UP ON THE PLAYWRIGHTS



LAUREN GUNDERSON has been one of the most produced playwrights in America since 2015, topping the list twice including 2019/20. She is a two-time winner of the Steinberg/ATCA New Play Award for *I and You* and *The Book of Will*, the winner of the Lanford Wilson Award and the Otis Guernsey New Voices Award, a finalist for the Susan Smith Blackburn Prize and John Gassner Award for Playwriting, and a recipient of the Mellon Foundation's Residency with Marin Theatre Company. She studied Southern Literature and Drama at Emory University, and Dramatic Writing at NYU's Tisch School where she was a Reynolds Fellow in Social Entrepreneurship. She co-authored the *Miss Bennet* plays with Margot Melcon, and her play *The Half-Life of Marie Curie* is available on Audible.com. Her work is published at Playscripts (*I and You; Exit Pursued By A Bear; The Taming and Toil And Trouble*), Dramatists Play Service (*The Revolutionists; The Book of Will; Silent Sky; Bauer, Natural Shocks, The Wickhams* and *Miss Bennet*) and Samuel French (*Emilie*). Her picture book *Dr Wonderful: Blast Off to the Moon* is available from Two Lions/Amazon. She is currently developing musicals with Ari Afsar, Dave Stewart and Joss Stone.

Excerpted from: laurengunderson.com/bio



ANDREW FISHMAN has a long career in multiple aspects of the live entertainment industry, strong commercial sensibility and history of creative programming. He has experienced leadership roles in administration, fundraising, advocacy, board governance, fiscal management, public relations, personnel management, and community collaboration.

Excerpted from: mtishows.com/people/andrew-fishman

CURTAINS UP ON DISCUSSION

Use the following questions to lead a discussion with students after attending DCT's performance of Harry Connick, Jr.'s THE HAPPY ELF.

- Describe Eubie, the happy elf.
- What is Santa's workshop like?
- What is the Sleigh Team?
- How does Norbert feel about Eubie?
- Why does Eubie get reassigned to the Naughty and Nice Department?
- Why is everyone in Bluesville so mad?
- What happened to Eubie's magic elf hat?
- What happens when Eubie, Gilda, and Hamm come back to Bluesville?
- Why is Molly upset with Eubie?
- What does Molly find inside the coal?
- Who gets on the Sleigh Team?
- How does Bluesville change?

CURTAINS UP ON WRITING

Eubie was a happy elf, and Norbert was a grumpy elf. If you were an elf, what kind of elf would you be? In this activity your students will get to imagine themselves as elves...

If I Were An Elf

You will need:

- If I Were An Elf handout for each student
- Pencils
- Coloring materials (crayons, markers, etc.)

Give each student an If I Were An Elf handout. Tell them they will choose their elf name, elf job, describe their favorite and least favorite part of being an elf, and they also get to draw a picture of themselves as elves. After everyone finishes their handout, have a time to share with the class. Don't forget to celebrate everyone's unique "elfish" self!

Adapted from: primarythemepark.com/2014/12/elf-writing-prompts-ideas

If I Were An Elf...

My job would be:

My name would be:

Picture of me as an elf:

My favorite part of being an elf would be:

By:

My least favorite part of being an elf would be:

CURTAINS UP ON SCIENCE

In Harry Connick, Jr.'s THE HAPPY ELF, Eubie (and the rest of the elves) get their magic from a hat. We may not have magic to rely on, but sometimes science experiments can feel just like magic. Check out the following science experiments that seem downright magical:

Magic Pepper and Soap Science Experiment

You will need:

- Plate
- Small bowl
- Water
- Dish soap
- Black Pepper

Instructions:

1. To start, get a plate and fill it with enough water to reach the edges, but not overflow it.
2. Add dish soap to a small bowl for the students to dip their fingers into later.
3. Liberally add pepper to the water. Experiment with different amounts of pepper to see if using more or less will change the outcome of the experiment.
4. Now the students will dip their finger in the soap and immediately touch the water in the center of the plate. They should see the pepper move quickly from the center of the plate to the edges.

The Science Behind This Experiment:

When you add dish soap to the water it lowers the surface tension of the water. The water molecules try to stick together and move away from the soap while carrying the pepper with them!

Excerpted from: funlearningforkids.com/magic-pepper-and-soap-science-experiment/

Magic Milk Science Experiment

You will need:

- Milk
- Shallow container (like a casserole baking dish)
- Liquid food coloring (gel doesn't work well)
- Dish soap
- Cotton swabs

Instructions:

1. Pour a thin layer of milk in the shallow container.
2. Add drops of food coloring all around in the milk.
3. Dip the cotton swab in the dish soap.
4. Put the cotton swab in the milk – pressing it down in one spot and holding it there for about 15 seconds.
5. Watch what happens!

How Does the Magic Milk Experiment Work?

Here are some questions to ask your students:

1. What did you notice?
2. What happened when you put the cotton swab in the milk?
3. Why do you think that happened?
4. Why do you think it stopped moving around after a period of time?
5. What else did you observe?

Milk is made up of minerals, proteins and fats. When the dish soap enters the milk the fat begins to break up. The soap molecules run around and try to attach to the fat molecules in the milk. Normally this process would be invisible to you, but the food coloring helps you to see all of the movement taking place.

Excerpted from: funlearningforkids.com/magic-milk-science-experiment-kids/

CURTAINS UP ON FUN WITH JAZZ

Harry Connick, Jr. has been playing jazz music since he was a kid (for almost five decades!). His love of jazz stemmed from his childhood in New Orleans (the birthplace of jazz). But, what exactly is jazz music? What does it take to be a good jazz musician? And, what does improvisation have to do with jazz? After seeing DCT's production of Harry Connick, Jr.'s THE HAPPY ELF, how do you think jazz fits into the play?

As a class, research the music genre of jazz. Read books and check out videos of famous jazz musicians, and (most importantly) listen to jazz classics by the greatest musicians in jazz history! This activity can be as simple or in-depth as you prefer – you can create individual or group research projects, or just share in the joy of learning together about this incredible music. Here are some resources to get you started:

Books about Jazz:

- *This Jazz Man* by Karen Ehrhardt
- *Becoming Billie Holiday* by Carole Boston Weatherford
- *Charlie Parker Played Be Bop* by Chris Raschka
- *Little Melba and Her Big Trombone* by Katheryn Russell-Brown
- *Ella Fitzgerald: The Tale of a Vocal Virtuosa* by Andrea Pinkney
- *Trombone Shorty* by Troy Andrews
- *Jazz on a Saturday Night* by Leo & Diane Dillon

Online resources about Jazz:

- americanhistory.si.edu smithsonian-jazz/education/what-jazz
- jazzinamerica.org/Home
- jazzday.com/kennedy-center-education-jazz-blues/
- youtube.com/watch?v=_fHDoJdtWwE&list=PLReW5Mv77OKB9kttA3ZhDXXHkWtdiM3TL&index=3

Listen to Jazz:

- americanhistory.si.edu smithsonian-jazz/education/groovin-jazz-ages-8-13
- jazzinamerica.org/JazzResources/Audio

Organized by: Jessica Colaw

CURTAINS UP ON ARTS AND CRAFTS

*I'm dreaming of a white Christmas
Just like the ones I used to know
Where the treetops glisten
And children listen
To hear sleigh bells in the snow*

- Crosby, B. "White Christmas" *Merry Christmas*. Decca Records. 1945.

Here in Texas, we don't often experience a snow-filled winter like Bing Crosby describes in his classic song. But in this activity, students will get a chance to create their own snowy winter wonderland utilizing recycled materials.

DIY Recycled Snow Globe

You will need:

- Recycled mason or other kind of jar (like empty nut butter jar) with a lid for each student
- Packing foam/Styrofoam
- Mini figurines (old toys, for example)
- Miniature greenery (recycle old plastic wreaths or holiday décor)
- Vegetable Glycerin
- Glitter (try to find a biodegradable glitter, if possible)
- Water
- Measuring tablespoon
- Spoon or something to use for stirring
- Hot glue gun or tacky glue
- Optional: beads, rocks, sea glass, marbles, etc.

How to make a snow globe:

1. Cut foam in a circular shape (about the size of the interior of the lid). Hot glue the foam circle onto the inside of the lid (this will be what you glue your snow globe scene on).
2. Create your winter wonderland scene with miniature greenery, figurines, and decorative accessories. Hot glue everything to the foam. Make sure the winter scene will fit within the jar (once you attach the lid on the jar in step 4).
3. Sprinkle glitter into the jar. Add 2 tablespoons of vegetable glycerin and fill the jar $\frac{3}{4}$ full of water. Stir mixture.
4. Carefully screw the lid on the jar. Flip the jar over (so the lid is on bottom, and the scene is right-side up). Gently shake and watch the snow swirl around the scene!



Don't forget that some materials will disintegrate in the water. Pick your winter scene material carefully.

CURTAINS UP ON ARTS AND CRAFTS (contd.)

If the lid is not watertight, apply hot glue where the jar and lid meet (to create a seal).

Adapted from: babbledabbledo.com/how-to-make-a-snow-globe-with-recycled-materials/

CURTAINS UP ON SEL

In Harry Connick, Jr.'s THE HAPPY ELF, the characters learn that "Everyone's got good inside. Sometimes you just gotta look for it." Take time in your classroom to look for the good inside of others ("and maybe, just maybe, you'll make the world just a little bit happier").

Compliment Circle

Everyone (teacher included) sits in a circle with their legs stretched out in front of them. Ask for a volunteer to start the compliments. The volunteer picks another person in the circle to compliment. The person who received a compliment says "Thank you!", sits criss-cross, and then gives a compliment to someone else. Continue until everyone in the circle receives a compliment (and all legs are criss-cross).

Compliment starters:

- I think you...
- You are...
- I like how you...
- I like the way you...
- Thank you for...
- You were a good friend...
- It was nice of you to...
- Good job showing...
- You worked really hard to...

You may have to guide students with their compliments. Ideally, they will move past superficial compliments (about appearance, for example) and towards compliments that are genuine and personal. And, like Kid President says, "if you can't think of anything nice to say, you're not thinking hard enough."

Excerpted and adapted from: paigebessick.com/2017/01/compliment-circles-creating-kind.html

CURTAINS UP ON HOLIDAYS AND CELEBRATIONS

Fall and winter are filled with all kinds of holidays and celebrations! Harry Connick, Jr.'s THE HAPPY ELF centers around the Christmas holiday...but there are so many other holidays people celebrate (in your classroom and around the world).

As a class, discuss holidays that people celebrate during the fall and winter... like Diwali, Kwanzaa, Hanukkah, St. Lucia Day, Boxing Day, etc. As a class, in small groups, or as individuals, pick a holiday to research. Create posters, visuals, or crafts to help describe that holiday to others (for example, for St. Lucia Day students could make St. Lucia wreaths to show the class).

Another variation of this activity is a holiday show-and-tell. Have students think about holidays and celebrations that are important to them and their families. Each student can bring in items about that holiday or celebration and share with the class. Celebrate the diversity within your classroom and around the world!

Created by: Jessica Colaw

CURTAINS UP ON MORE

If you liked the music in Harry Connick, Jr.'s THE HAPPY ELF, you can find out more about his music at:

[harryconnickjr.com/about/music.](http://harryconnickjr.com/about/music)

T.E.K.S. SATISFIED BY Harry Connick, Jr.'s THE HAPPY ELF

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.

112.2 – Science, Kindergarten

- b.1 - Scientific and engineering practices. The student asks questions, identifies problems, and plans and safely conducts classroom, laboratory, and field investigations to answer questions, explain phenomena, or design solutions using appropriate tools and models.

112.3 – Science, Grade 1

- b.1 - Scientific and engineering practices. The student asks questions, identifies problems, and plans and safely conducts classroom, laboratory, and field investigations to answer questions, explain phenomena, or design solutions using appropriate tools and models.

112.4 – Science, Grade 2

- b.1 - Scientific and engineering practices. The student asks questions, identifies problems, and plans and safely conducts classroom, laboratory, and field investigations to answer questions, explain phenomena, or design solutions using appropriate tools and models.

112.5 – Science, Grade 3

- b.1 - Scientific and engineering practices. The student asks questions, identifies problems, and plans and safely conducts classroom, laboratory, and field investigations to answer questions, explain phenomena, or design solutions using appropriate tools and models.

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.

117.103 – Music, Kindergarten

- b.4 – Critical evaluation and response. The student listens to, responds to, and evaluates music and musical performances.

117.106 – Music, Grade 1

- b.6 – Critical evaluation and response. The student listens to, responds to, and evaluates music and musical performances.

117.109 – Music, Grade 2

- b.6 – Critical evaluation and response. The student listens to, responds to, and evaluates music and musical performances.

117.112 – Music, Grade 3

- b.6 – Critical evaluation and response. The student listens to, responds to, and evaluates music and musical performances.

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.