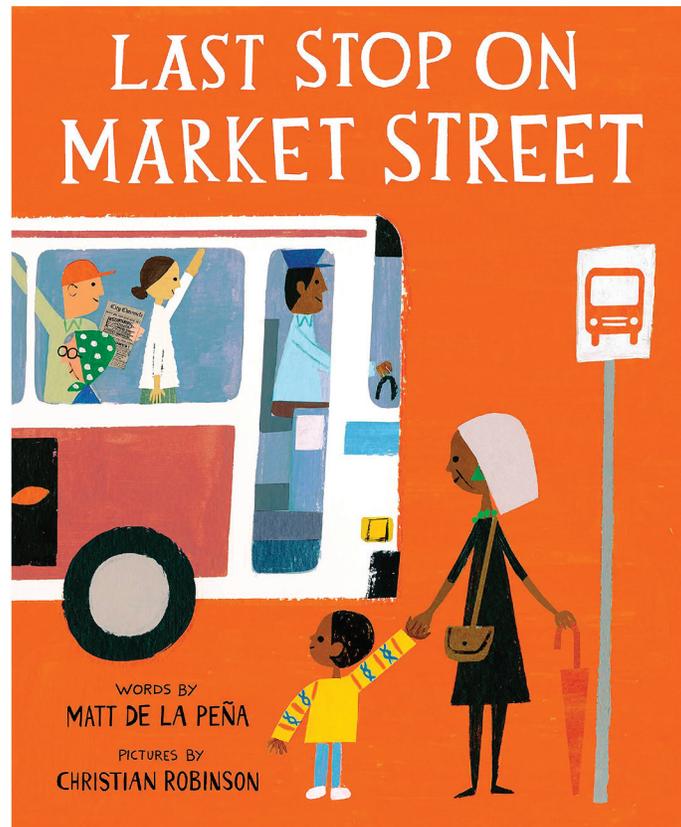


BEHIND THE CURTAIN

A CREATIVE & THEATRICAL STUDY GUIDE FOR TEACHERS



Winner of the 2016 Newbery Medal
By Matt de la Peña, Illustrated by Christian Robinson
Adapted by Gloria Bond Clunie
Directed by Vickie Washington

LAST STOP ON MARKET STREET produced by special arrangement with GURMAN AGENCY, LLC, a theatrical literary agency. [www.gurmanagency\[dot\]com](http://www.gurmanagency[dot]com); logo courtesy of Penguin Random House LLC.

RECOMMENDED FOR AGES 4 AND UP
MARCH 18 - APRIL 2, 2023 PUBLIC SHOWS
MARCH 22 - APRIL 5, 2023 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 Editor Jessica Colaw

Play LAST STOP ON MARKET STREET

Book By Matt de la Peña

Illustrated by Christian Robinson

Adapted by Gloria Bond Clunie

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.

Education Sponsors



Educational support is also provided by:

CAPITAL FOR KIDS

FROST BANK

MARGOT B. PEROT

THE RYAN GOLDBLATT FOUNDATION

STACI & SCOTT REZNIK

DEBORAH AND CRAIG SUTTON

GREEN MOUNTAIN ENERGY

DCT's official renewable energy partner

CARL B. & FLORENCE E.
KING FOUNDATION

THE THEODORE AND BEULAH
BEASLEY FOUNDATION

Sensory-Friendly Sponsors include:

Fichtenbaum

Charitable Trust

Bank of America, N.A., Trustee

CURTAINS UP ON PUTTING A PERFORMANCE TOGETHER

Every DCT performance you see is the result of many people working together to create a play. You see the cast perform on stage, but there are people behind the scenes that you do not see who help before, during, and after every production.

The DIRECTOR

Determines the overall look of the performance.

Guides the actors in stage movement and character interpretation.

Works with designers to plan the lights and sounds, scenery, costumes and make-up, and stage actions.

The DESIGNERS

Plan the lights, sounds, scenery, costumes, make-up, and actions to help bring the director's vision to life.

There are also designers who work to create the posters, advertisements, programs, and other media for the performance.

The STAGE MANAGER

Before the performance, they create a cue sheet to guide the crew in getting set pieces on and off the stage during the performances.

During the performance, the stage manager uses this cue sheet to direct people and things as they move on and off the stage.

The CREW

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

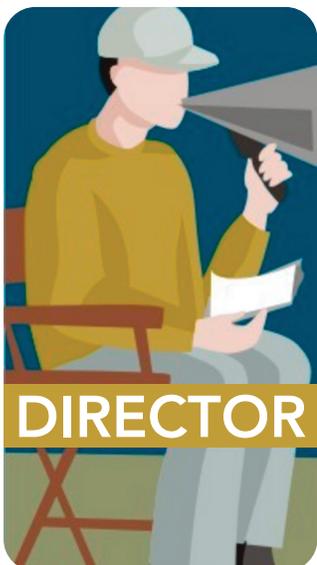
The CAST

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

The AUDIENCE

That's right! There can be no performance without you—the audience. The role of the audience is unique because you experience the entertainment with the performers and backstage crew.

You are a collaborator in the performance and it is important to learn your role so you can join all the people who work to create this Dallas Children's Theater production.



CURTAINS UP ON THE ROLE OF THE AUDIENCE

Watching a play is different from watching television or a sporting event. When you watch T.V., you may leave the room or talk at any time. At a sporting event you might cheer and shout and discuss what you're seeing. Your role as a member of the audience in a play means you must watch and listen carefully because:

- You need to concentrate on what the actors are saying.
- The actors are affected by your behavior because they share the room with you. Talking and moving around can make it difficult for them to concentrate on their roles.
- Extra noises and movement can distract other audience members.



Are you ready for your role in this performance?

Check the box next to the statements that describe proper etiquette for an audience member.

- Try your best to remain in your seat once the performance has begun.
- Share your thoughts out loud with those sitting near you.
- Wave and shout out to the actors on stage.
- Sit on your knees or stand near your seat.
- Bring snacks and chewing gum to enjoy during the show.
- Reward the cast and crew with applause when you like a song or dance, and at the end of the show.
- Arrive on time so that you do not miss anything or disturb other audience members when you are being seated.
- Keep all hands, feet, and other items out of the aisles during the performance.

CURTAINS UP ON THE ROLE OF THE AUDIENCE (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 characters?

CURTAINS UP ON ADAPTATION

An adaptation is a change made in something so that it can fit a new use.

LAST STOP ON MARKET STREET is an **adaptation** of a book, which is meant to be read, into a play, which is meant to be performed and viewed. Gloria Bond Clunie took the work of Matt de la Peña and Christian Robinson 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 Gloria Bond Clunie have to consider in writing a script of the story?
- What kinds of things would Matt de la Peña and Christian Robinson be concerned about with an adaptation of their book?
- Do you think the performance will be shorter or longer than the book?
- What will the characters look like? How will they match the images described by Matt de la Peña and Christian Robinson? 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, events, or details that were in the book but not in the play? Why do you think these choices were made?
- Did the changes make the story stronger or was it weaker because of them?
- What do you think the set and costume designers need to consider when bringing the book to the stage?
- What things helped to tell the story on stage?

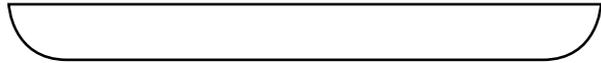


Use the following template to illustrate the similarities and differences between the book and DCT's performance of LAST STOP ON MARKET STREET.

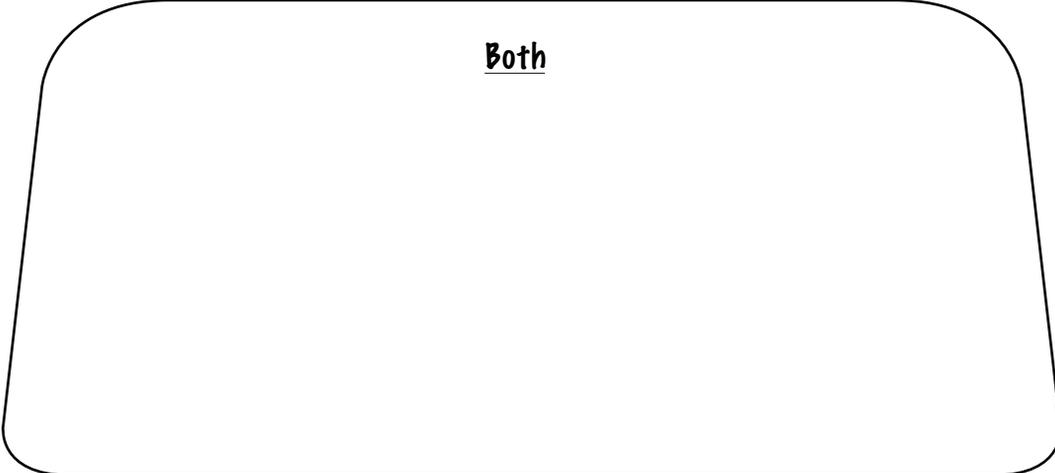
Name: _____

LAST STOP ON MARKET STREET
Compare and Contrast

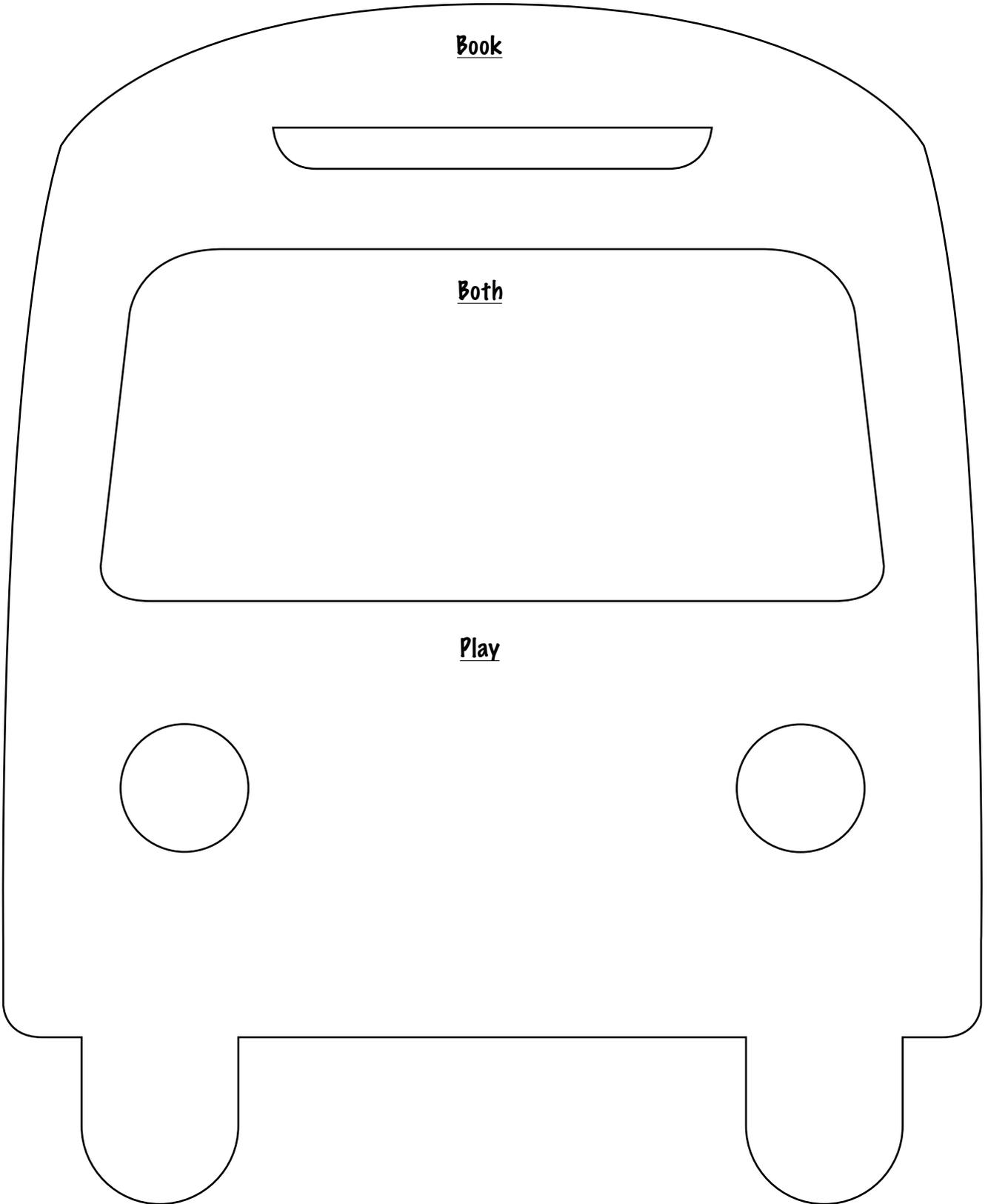
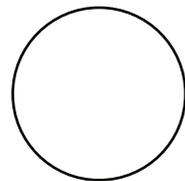
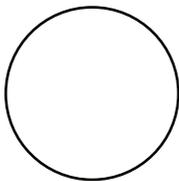
Book



Both



Play



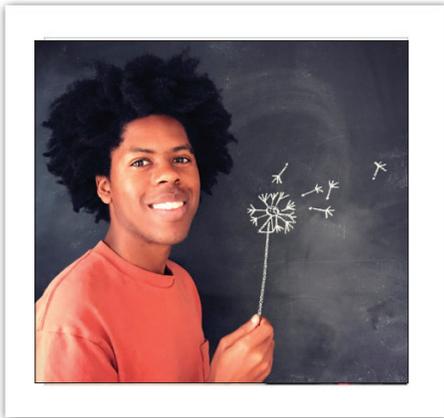
CURTAINS UP ON THE AUTHOR AND ILLUSTRATOR



MATT DE LA PEÑA is the *New York Times* Bestselling, Newbery Medal-winning author of seven young adult novels (including *Mexican WhiteBoy*, *We Were Here*, and *Superman: Dawnbreaker*) and five picture books (including *Love* and *Last Stop on Market Street*). In 2016 he was awarded the NCTE Intellectual Freedom Award. Matt received his MFA in creative writing from San Diego State University and his BA from the University of the Pacific where he attended school on a full basketball scholarship. De la Peña currently lives in Brooklyn, NY. He teaches creative writing and visits high schools and colleges throughout the country.

Excerpted from <http://mattdelapena.com/bio/>

To learn more about Matt de la Peña and his work, check out the articles and videos at: <https://mattdelapena.com/press/>



CHRISTIAN ROBINSON is a 2016 Caldecott Honoree and also received a Coretta Scott King Illustrator Honor for his art in *Last Stop on Market Street* by Matt de la Peña (Putnam, 2015); de la Peña himself took home the 2016 Newbery Medal, awarded by the Association for Library Service to Children for the "most distinguished book for children."

Leo: A Ghost Story, illustrated by Robinson and written by Mac Barnett (Chronicle, 2015), was named a 2015 *New York Times* Best Illustrated Children's Book of the Year. His *Josephine: The Dazzling Life of Josephine Baker*, written by Patricia Hruby Powell (Chronicle, 2014), received numerous awards and accolades including a Sibert

Informational Book Award Honor and a Coretta Scott King Award Illustration Honor from the American Library Association; a *Boston Globe*-Horn Book Nonfiction Honor; a Parents Choice Gold Medal for Poetry 2014; and a place on the *Wall Street Journal's* 10 Best Children's Books of the Year List. Robinson, based in Sacramento, CA, is also an animator and has worked with The Sesame Street Workshop and Pixar Animation Studios.

Excerpted from <https://www.theartoffun.com/about>

CURTAINS UP ON THE PLAYWRIGHT



GLORIA BOND CLUNIE was recently honored with a 2011 Medallion Award from the Children's Theatre Foundation of America. She is a member of the Playwriting Ensemble at the Regional Tony Award-winning Victory Gardens Theater where her plays *North Star*, *Living Green* and *Shoes* premiered. Other works include *Drip; Secrets*; the musical *Sing, Malindy, Sing!*; *Merry Kwanzaa*; *Dreams*; *Smoke*; *Quark* (a STAGE finalist); and an adaptation of Patricia McKissack's *Mirandy* and *Brother Wind*. This drama specialist and founding artistic director of Fleetwood-Jourdain Theatre in Evanston, Ill., has been given the Evanston Mayor's Award for the Arts. Clunie has been recognized for her work in the arts and education by the NAACP, Alpha Kappa Alpha and Delta sororities and the American Alliance for Theatre & Education. Other recognitions include a

Chicago Jeff Award, a Scott McPherson, Theodore Ward Prize for African-American Playwrights, New York's New Professional Theatre Award, the Black Theatre Alliance Award in Chicago, and Illinois Arts Council grants. In April 2011, *Sweet Water Taste* was featured in the Harriett Lake Festival of New Plays at Orlando Shakespeare Theater. In May 2011, *Buck Naked* won the Heartland Theatre Company's New Play Festival. In the summer of 2011, her new play *Mercy Rising* appeared in Fleetwood-Jourdain Theatre's Summer Dramatic Reading Series and at Penobscot Theatre's Northern Writes Festival.

Excerpted from <https://www.dramaticpublishing.com/authors/profile/view/url/gloria-bond-clunie>

CURTAINS UP ON DISCUSSION

Use the following questions to lead a discussion with students after attending DCT's performance of LAST STOP ON MARKET STREET.

- What does the Reverend challenge CJ to think about before next week's church service?
- What questions does CJ keep asking Nana on their way to the bus stop?
- What do you think Nana thinks about the rain?
- What does CJ see happen after he throws his sandwich in the trash can?
- Why does Nana tell CJ that "Some folks got cars! Some folks got dragons!"?
- How does Nana make the Tattoo Man smile?
- Why is walking important to the Butterfly Lady?
- What does CJ continue to wish for while they are on the bus?
- What does the Guitar Man mean by saying that everybody has "their very own song"?
- Why does the Blind Man close his eyes?
- What happens when CJ closes his eyes?
- How does CJ convince Mumford the Dragon to not breathe fire?
- What does CJ notice about the last stop on Market Street?
- What do you think Nana means when she talks about seeing the beauty in dirty things?
- What were Nana and CJ going to do?
- How has CJ changed during the play?

TI CORNER

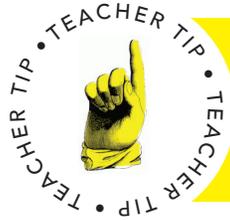
CURTAINS UP ON MATH

CJ learns to see the beauty all around him in LAST STOP ON MARKET STREET. We can learn more about math through the play, too! Use the following word problems, based on details in the play, to practice addition and subtraction with your students:

1. After leaving church, CJ and his Nana have walked 25 feet on the way to the bus. If the bus is 73 feet away from church, how many more feet do they need to walk?
2. CJ asked why they didn't have a car 12 times on the walk and 7 times on the bus. How many times in all did CJ ask about why they didn't have a car?
3. The Butterfly Lady has 34 butterflies in the jar. She releases 19 butterflies and they fly away. How many butterflies does she have left?
4. Nana is 61 years old. CJ is 6. What is the difference between their ages?
5. Mumford the Dragon blows 25 bubbles. Then he blows 22 more. How many bubbles did he blow in all?
6. There are 17 bus stops on Market Street. They have stopped at 3 of them so far. How many more stops until they get to the last stop on Market Street?
7. The Tattoo Man has 11 tattoos on his right arm. He has 12 on his left arm. How many tattoos does he have on his arms in all?
8. After exiting at the last stop on Market Street, CJ notices one section of sidewalk has 24 cracks. The next section has 40 cracks. How many more cracks does the second section have?
9. CJ and his Nana served 22 sandwiches at the soup kitchen the first week they volunteered there. The following week they served 33 sandwiches and the week after that they served 16. How many sandwiches did they serve during the first three weeks they volunteered?
10. CJ and his Nana both love pickles. CJ eats 6 pickles and Nana eats 4 pickles. Then CJ eats 8 more pickles. How many pickles did they eat altogether?

Answer Key:

1. 48
2. 19
3. 15
4. 55
5. 47
6. 14
7. 23
8. 16
9. 71
10. 18



***Adapt these word problems as necessary for your students' math levels.
Extend this activity by encouraging students to create their own word problems based
on the play.***

Created by: Jessica Colaw

CURTAINS UP ON ART

*CJ, sometimes when you're surrounded by dirt -
You're a better witness for what's - beautiful.*

- As said by Nana in the DCT show LAST STOP ON MARKET STREET

Nana inspires CJ to see the beauty in their adventure to the soup kitchen. In this art activity, inspire your own students to see the beauty in their everyday lives.

Unexpected Beauty Sketching

You will need:

- Pencils (colored or regular)
- Sketch pads or paper



**Discuss LAST STOP ON MARKET STREET with your students.
Where did Nana see beauty that maybe CJ didn't at first?
What did she see? What did CJ eventually discover?**

As a class, go on a hunt for beauty in your school. Try to find a place in school where your students might normally overlook its beauty (like an overgrown area of the playground or the trash cans in the cafeteria). When you find a spot of unexpected beauty, allow students time to sketch what they see. After you return to the class, display the sketches around the room and do a gallery walk. Lead a whole-class discussion about what the students discovered during the activity. Celebrate everyone's unique perspective! Invite other classes to come in and enjoy the artwork, as well.

Adapted from: <http://www.carolhurst.com/titles/laststoponmarket.html>

CURTAINS UP ON LANGUAGE ARTS

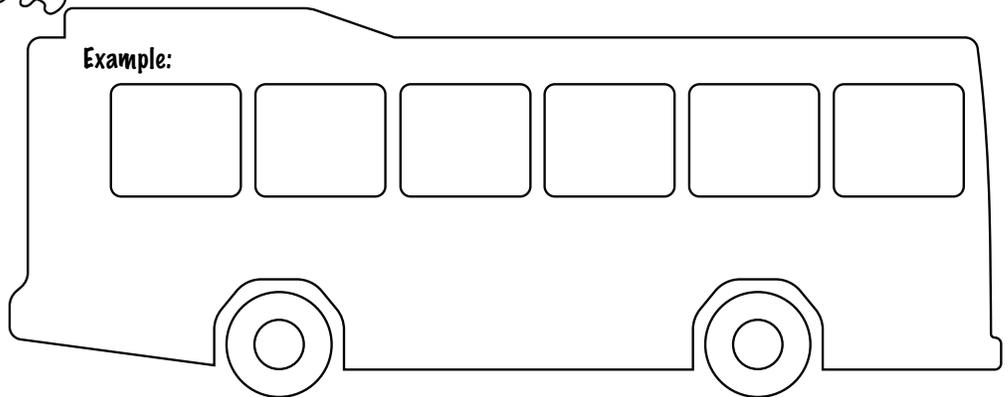
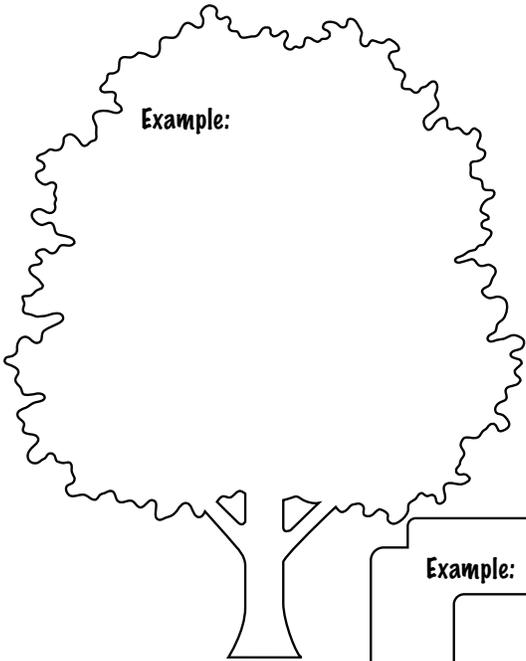
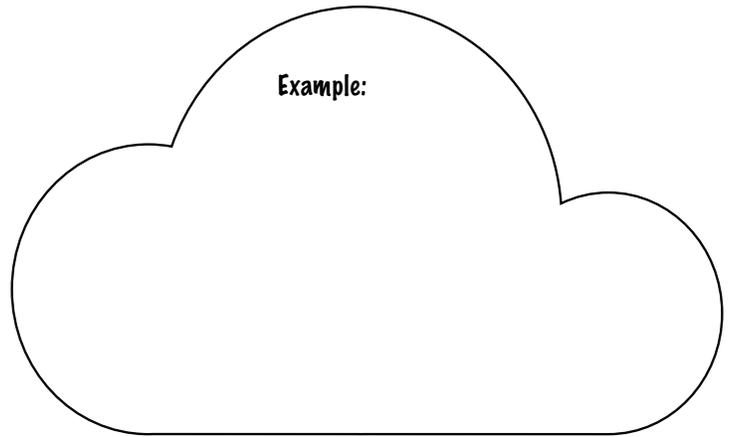
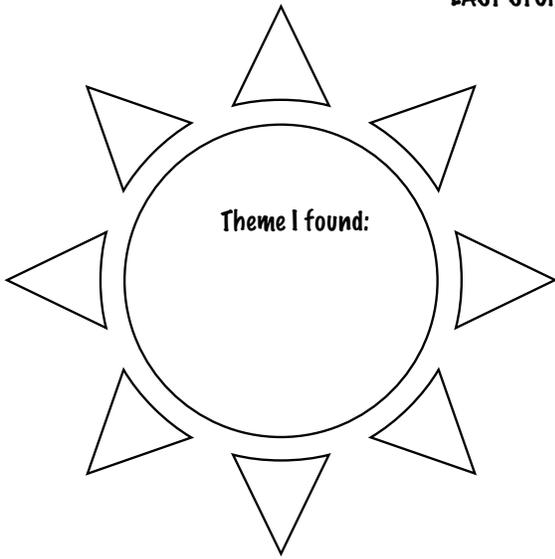
The theme in a story is its underlying message, or "big idea." In other words, what critical belief about life is the author trying to convey in the writing of a novel, play, short story, or poem? This belief, or idea, transcends cultural barriers. It is usually universal in nature. When a theme is universal, it touches on the human experience, regardless of race or language. It is what the story means. Often a piece of writing will have more than one theme.

Excerpted from: <https://study.com/academy/lesson/what-is-theme-in-literature-definition-examples-quiz.html>

In LAST STOP ON MARKET STREET, CJ learns a lot about life while traveling on the bus with his Nana. After attending the play at DCT (or after reading the book), discuss what happened in the story with your class. Define "theme," give examples of possible themes and how to find a theme in a story. Either pass out the LAST STOP ON MARKET STREET's Theme handout to your students to complete on their own or do the handout as a whole group activity. If done individually, gather back together when everyone is done and ask volunteers to present the theme they found and three examples in the story of that theme. Did everyone see the same themes?

Name: _____

LAST STOP ON MARKET STREET
Themes



CURTAINS UP ON KINDNESS

LAST STOP ON MARKET STREET was commissioned as part of Children's Theatre of Charlotte's The Kindness Project. In this activity, your students will learn about the ripple effects of kindness.

You will need:

- *Each Kindness* by Jacqueline Woodson
- Construction paper
- Crayons
- Markers

LESSON DIRECTIONS

- Step 1: Ask students to share their ideas of what kindness means. (Answers might include helping other people, being nice, being a friend, etc.) Tell them you are going to read a book about a child who learns something about kindness.
- Step 2: Read *Each Kindness* by Jacqueline Woodson aloud.
- Step 3: In a class discussion, refer to the scene where the teacher asked students to put a pebble in a bowl of water to represent the kind things they had done. Remind students that the children in the book talked about how their kind actions make "ripples" that affect others. Ask students if they think unkind actions can also make ripples. Have them reflect on the following questions:
How did the actions of Chloe, the main character, and her friends affect Maya?
What could they have done differently?
- Step 4: Tell the class that they will draw a picture of their own acts of kindness. Instruct students to illustrate one or two pictures of kind things they've done. Based on the skill level, have them label each scene, describing how they showed kindness to another person.
- Step 5: Reconvene and ask volunteers to share their pictures. After students describe their acts of kindness, ask them what ripple effects those acts of kindness might have had. For example, if a child cleaned up the living room or planted flowers in the yard, how does he think that would have affected other people in their family or neighborhood?

Adapted from: https://ctcharlotte.org/online/default.asp?doWork::WScontent::loadArticle=Load&BOparam::WScontent::loadArticle::article_id=7214BE6C-D675-4BB5-8592-3B4D1CC8CBF4

CURTAINS UP ON PERFORMING

Most of us have been singing the popular song, “The Wheels on the Bus,” since we were very young children ourselves. But this interactive song can be more than just a preschool staple - it’s a great song to use in a game of role-play where your students get a chance to shine onstage!

“The Wheels on the Bus” Role-Play Game

To begin, review the song “The Wheels on the Bus” (lyrics are below). Ask the class for ideas of characters who might be on a bus. (Could be a single character, like a bus driver or a business person on his or her way to work, or could be multi-person relationships, like parent/baby, grandparent/grandchild, best friends, etc.) Write each of these characters (or character relationships) down on a notecard. (Divide the notecards into two piles, one with single characters and one with multi-characters.)

Set up a bus scene with chairs in an open area at the front of the class. To play the game, have a volunteer select a card (or have two volunteers select from the multi-character pile). It’s important to note that no one else should see the card. Instruct the volunteer(s) to briefly think about what that character might act/look like as he or she gets on a bus. (How might his or her character move, or what emotion might show on his or her face, etc.) Allow students with multi-character cards time to briefly and privately discuss their ideas together.

Now it’s time for the fun to begin! As a class, sing a verse of “The Wheels on the Bus” while the volunteer acts out getting onto the bus as his or her character. When the verse is complete, have the other students in the class guess the character. If the class guesses the correct character, the volunteer can stay on the bus. Repeat with a new volunteer(s) until the bus is full.



You can adapt this activity as you see fit. Perhaps you will divide your class into teams and keep score. Or maybe you will give students more time than just one verse for acting their parts. You could allow talking during the game, or make it a miming game. Have fun with it!

“The Wheels on the Bus”

The wheels on the bus go round and round. Round and round. Round and round.

The wheels on the bus go round and round. Round and round.

The door on the bus goes open and shut. Open and shut. Open and shut.

The door on the bus goes open and shut. Open and shut.

The wipers on the bus go swish swish swish. Swish swish swish. Swish swish swish.

The wipers on the bus go swish swish swish. Swish swish swish.

The horn on the bus goes beep beep beep. Beep beep beep. Beep beep beep.

The horn on the bus goes beep beep beep. Beep beep beep.

The people on the bus go up and down. Up and down. Up and down.

The people on the bus go up and down. Up and down.

The babies on the bus go, “Wah wah wah. Wah wah wah. Wah wah wah.”

The babies on the bus go, “Wah wah wah. Wah wah wah.”

The mommies on the bus go, “Shhh shhh shhh. Shhh shhh shhh. Shhh shhh shhh.”

The daddies on the bus go, “Shhh shhh shhh. Shhh shhh shhh.”

Adapted from: <https://esldramagames.com/2009/03/27/328/>

CURTAINS UP ON MORE

More picture books by Matt de la Peña:

- *Carmela Full of Wishes*
- *Love*
- *Miguel and the Grand Harmony*
- *A Nation's Hope - The Story of Boxing Legend Joe Louis*

More books illustrated by Christian Robinson:

- *When's My Birthday?*
- *Antoinette*
- *Little Penguins*
- *School's First Day of School*
- *Josephine*
- *Gaston*

More picture books with diverse characters or about social issues:

- *Dreamers* by Yuyi Morales
- *Mango, Abuela, and Me* by Meg Medina
- *The Water Princess* by Susan Verde and Georgie Badiel
- *Sweetest Kulu* by Celina Kalluk
- *The Name Jar* by Yangsook Choi
- *The Girl Who Thought in Pictures: The Story of Dr. Temple Grandin* by Julia Finley Mosca
- *The Black Book of Colors* by Menena Cottin
- *From Far Away* by Robert Munsch and Saoussan Askar
- *Julián Is a Mermaid* by Jessica Love
- *Thunder Rose* by Jerdine Nolen
- *The Snowy Day* by Ezra Jack Keats
- *The Streets are Free* by Kurusa
- *The Hundred Dresses* by Eleanor Estes

T.E.K.S. SATISFIED BY LAST STOP ON MARKET STREET

110.2 – English Language Arts and Reading, Kindergarten

- b.5 - Comprehension skills: listening, speaking, reading, writing, and thinking 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.
- 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.6 - Comprehension skills: listening, speaking, reading, writing, and thinking using multiple texts. The student uses metacognitive skills to both develop and deepen comprehension of increasingly complex texts.
- b.7 - 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.
- 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.6 - Comprehension skills: listening, speaking, reading, writing, and thinking using multiple texts. The student uses metacognitive skills to both develop and deepen comprehension of increasingly complex texts.
- b.7 - 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.
- 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.6 - Comprehension skills: listening, speaking, reading, writing, and thinking using multiple texts. The student uses metacognitive skills to both develop and deepen comprehension of increasingly complex texts.
- b.7 - 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.
- 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.3 - Number and operations. The student applies mathematical process standards to develop an understanding of addition and subtraction situations in order to solve problems.

111.3 – Mathematics, Grade 1

- b.3 - Number and operations. The student applies mathematical process standards to develop and use strategies for whole number addition and subtraction computations in order to solve problems.

111.4 – Mathematics, Grade 2

- b.4 - Number and operations. The student applies mathematical process standards to develop and use strategies and methods for whole number computations in order to solve addition and subtraction problems with efficiency and accuracy.

111.5 – Mathematics, Grade 3

- b.4 - Number and operations. The student applies mathematical process standards to develop and use strategies and methods for whole number computations in order to solve problems with efficiency and accuracy.

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.

A – Discuss, practice, and display appropriate audience behavior.

B – React to and discuss dramatic activities.

117.113 – Theatre, Grade 3

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