BEHIND THE CURTAIN
A CREATIVE & THEATRICAL STUDY GUIDE FOR TEACHERS

The LION, the WITCH and the WARDROBE

Adapted By Joseph Robinette
Based on the book by C.S. Lewis
Directed by Artie Olaisen

RECOMMENDED FOR AGES 7 AND UP
MAY 2 - MAY 23, 2020 PUBLIC SHOWS
APRIL 30 - MAY 22, 2020 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.
DALLAS CHILDREN’S THEATER, one of the top five family theaters in the nation, serves over 250,000 young people and their families from 197 zip codes, 101 cities and 89 counties and 27 states each year through its main stage productions, touring, educational programming and outreach activities. Since its opening in 1984, this award-winning theater has existed to create challenging, inspiring and entertaining theater, which communicates vital messages to our youth and promotes an early appreciation for literature and the performing arts. As the only major organization in Dallas focusing on theater for youth and families, DCT produces literary classics, original scripts, folk tales, myths, fantasies and contemporary dramas that foster multicultural understanding, confront topical issues and celebrate the human spirit.

DCT is committed to the integration of creative arts into the teaching strategies of academic core curriculum and educating through the arts. Techniques utilized by DCT artists/teachers are based upon the approach developed in The Integration of Abilities and Making Sense with Five Senses by Paul Baker, Ph.D.

DCT Founder and Executive Artistic Director, Robyn Flatt defines the artistic mission and oversees the operations of the organization, consisting of 38 full time staff members and nearly 200 actors, designers, theater artists and educators.

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

DCT’s official renewable energy partner
THE MELINDA & JIM JOHNSON FAMILY CHARITABLE FUND
FICHENBAUM CHARITABLE TRUST

Educational support is also provided by:
THE M.R. & EVELYN HUDSON FOUNDATION
STEMMONS FOUNDATION
CAPITAL FOR KIDS
FROST BANK
STRAKE FOUNDATION
ORIEN L. & DR. JACK WOOLF CHARITABLE FOUNDATION
THE HERSHEY FOUNDATION
PEROT FOUNDATION
THE EUGENE MCDERMOTT FOUNDATION
THE ROY & CHRISTINE STURGIS CHARITABLE TRUST
THE RYAN GOLDBLATT FOUNDATION
GREEN MOUNTAIN ENERGY
DCT’s official renewable energy partner

Sensory-Friendly Sponsors include:
THE MELINDA & JIM JOHNSON FAMILY CHARITABLE FUND
FICHENBAUM CHARITABLE TRUST
W.P. & Bulah Luse Foundation
Sapphire Foundation
DCT’s Fall Family Party Contributors
and our inaugural donors, The Crystal Charity Ball

Permission is granted for material included in this Resource Guide to be copied for use in the classroom.
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.
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?
CURTAIN'S 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 though 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. THE LION, THE WITCH AND THE WARDROBE is an adaptation of a book, which is meant to be read, into a play, which is meant to be performed and viewed. Joseph Robinette took the work of C.S. Lewis 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 Joseph Robinette have to consider in writing a script of the story?
- If he were still alive, what kinds of things would C.S. Lewis be concerned about with an adaptation of the story?
- Do you think the performance will be shorter or longer than the book?
- What will the characters look like? How will they match the images described by C.S. Lewis? What differences can you expect?
- What about the story? What changes might you expect in adapting it for the stage? Why would these changes be necessary?

After the performance, consider these questions:

- Were there any characters or events that were in the book but not in the play? Why do you think these choices were made?
- Did the changes make the story stronger or was it weaker because of them?
- What do you think the set and costume designers need to consider when bringing the book to the stage?
- What things helped to tell the story on stage?

Use the following template to illustrate the similarities and differences between the book and DCT’s performance of THE LION, THE WITCH AND THE WARDROBE.
THE LION, THE WITCH AND THE WARDROBE
Compare and Contrast
Both

Book

Play
CURTAINS UP ON THE AUTHOR

C.S. LEWIS (1898–1963) was one of the intellectual giants of the twentieth century and arguably one of the most influential writers of his day. He was a Fellow and Tutor in English Literature at Oxford University until 1954, when he was unanimously elected to the Chair of Medieval and Renaissance Literature at Cambridge University, a position he held until his retirement.

Lewis wrote more than 30 books, allowing him to reach a vast audience, and his works continue to attract thousands of new readers every year. C. S. Lewis's most distinguished and popular accomplishments include Mere Christianity, Out of the Silent Planet, The Great Divorce, The Screwtape Letters, and the universally acknowledged classics in The Chronicles of Narnia. To date, the Narnia books have sold over 100 million copies and been transformed into three major motion pictures.

Adapted from: http://www.cslewis.com/us/about-cs-lewis/

CURTAINS UP ON THE PLAYWRIGHT

JOSEPH ROBINETTE is a Tony Award nominee and Drama Desk Award nominee for the libretto of the acclaimed A Christmas Story, The Musical. He is the author or co-author of 55 published plays and musicals. His works have been produced at the Lunt-Fontanne Theatre, The Theater at Madison Square Garden and Lincoln Center for the Performing Arts in New York City, the 5th Avenue Theatre in Seattle, the Goodman Theatre in Chicago, the BBC in Britain, in all 50 states, and in 21 foreign countries. Twelve of his works have been translated into foreign languages, and another five have been anthologized. Robinette collaborated with E.B. White on the authorized stage version of Charlotte's Web, and he wrote the musical version with Charles Strouse (Annie and Bye, Bye, Birdie).

Other dramatizations include The Lion, the Witch and the Wardrobe; Anne of Green Gables; and Debbie Macomber's A Gift to Last and The Inn at Rose Harbor. He is the recipient of the American Alliance for Theatre and Education's Distinguished Play Award for Sarah, Plain and Tall and the Children's Theatre Foundation of America medallion for his "body of dramatic works for family audiences in the United States and beyond."

Adapted from: https://www.dramaticpublishing.com/authors/profile/view/url/joseph-robinette
CURTAINS UP ON DISCUSSION

Use the following questions to lead a discussion with students after attending DCT’s performance of THE LION, THE WITCH AND THE WARDROBE.

- What do you know about the four siblings at the beginning of the play?
- What do the Beavers, Centaur and Unicorn hope will be coming soon?
- For what reason is Tumnus a lookout?
- What happens when Tumnus meets Lucy?
- What does Fenris Ulf tell Tumnus he will become because he let Lucy go?
- Why is it always cold in Narnia?
- Describe the White Witch.
- What happens when Edmund encounters the White Witch?
- Why does the White Witch want Edmund to bring her his siblings?
- Who has finally arrived back in Narnia?
- How does Edmund try to convince his siblings to go to the White Witch’s castle?
- What do the animals explain to the siblings when they first meet?
- Why is it important that Father Christmas has returned?
- What gifts does Father Christmas give the children?
- What happens when Edmund returns to the White Witch without his siblings?
- How do you think the children feel when they meet Aslan?
- What does Aslan have to do to save Edmund from the White Witch?
- How does Aslan return?
- Describe the battle.
- What does Tumnus bring to the children?
- What happens between the battle and the children returning to the wardrobe?
CURTAINS UP ON ART

My Motto Banner

You will need:
• Construction paper
• Markers, crayons
• Other materials like yarn, scraps of fabric, magazine clippings

Long ago in lands ruled by kings and queens, people often had personal banners or flags. Each banner usually had upon it a motto and design or picture which represented a value or character trait which was of great importance to its bearer.

Think about the four children in THE LION, THE WITCH AND THE WARDROBE as you read the words listed below:

• kind
• timid
• bossy
• foolish
• responsible
• fearful
• thoughtless
• courageous
• selfish
• eager
• polite
• wise
• forgiving
• greedy
• truthful
• inquisitive
• considerate
• nurturing
• brave
• loyal

If you had been asked to design a personal banner for Lucy, Peter, Susan, or Edmund after they had become the kings and queens of Narnia, which word would you have chosen for each child’s motto? What did he or she do that would have caused you to make that selection?

Now think about yourself. What value or character trait would you would like to have as YOUR personal motto? Make a banner featuring your motto. Add a picture or design to go with your motto. Hang your banner where it can be enjoyed by your classmates.

Adapted from DCT Study Guide archives.
In THE LION, THE WITCH AND THE WARDROBE, the characters notice that the snow begins melting when Aslan returns. It’s an incredible process when something changes form, like when something changes from a solid to a liquid. In this activity, using different variables, you will investigate how ice changes from a solid to a liquid.

Research Questions:

Does adding salt to ice and water slow down, speed up, or not change the rate the ice melts in the water?
Is salt the only substance to have this effect? What about sugar?

Knowing how to speed up the melting rate of ice is very important information for anyone who needs to de-ice roads or driveways after a winter storm. While it seems simple, adding salt to ice water actually activates two complex, and contradictory, chemical reactions. The salt disrupts the equilibrium of water and ice, slowing down the amount of water freezing into ice and speeding up the amount of ice melting into water. However, because of this disruption, salt lowers the temperature of the water, making the overall melting rate decrease. Which reaction will win out? We’ll also test the effect of sugar on ice.

You will need:
- Three cups of equal size, one labeled “control,” one labeled “salt,” and one labeled “sugar”
- Water
- Ice
- Salt
- Sugar
- Tablespoon
- Stopwatch
- Notebook and pen

Experimental Procedure:
Fill each cup with water. Add the same amount of ice to each (about four to five cubes, depending on size of cups). In the cup labeled “salt,” sprinkle on a tablespoon of salt. Do not stir. Immediately sprinkle a tablespoon of sugar into the cup labeled “sugar.” Do not stir. Start the stopwatch. Note down the amount of time it takes for the ice in each cup to completely melt into water. Clean out the cups and repeat experiment three times or more, always keeping careful notes. Analyze this data. Figure out the average time it takes for ice to melt in plain water, in water with salt added, and in water with sugar added. For further evaluation, try using different amounts of salt. Feel free to experiment with other substances as well, like rubbing alcohol or sand.

Adapted from: https://www.education.com/science-fair/article/sugar-vs-salt/
CURTAINS UP ON VOCABULARY

THE LION, THE WITCH AND THE WARDROBE is filled with colorful words and expressions. The sentences below use a number of these words and expressions in describing things which took place in the play. Have a class discussion about the meaning of each underlined word or expression. You may find that you already know what some of the words mean. You may be able to figure out the meanings of other words by reading the rest of the sentence in which each appears. In other instances, you may need to check a dictionary.

Lucy was curious about what was inside a WARDROBE in the old PROFESSOR’S house.

Tumnus was the OCCUPANT of a cave in Narnia.

Lucy thought Tumnus was the nicest FAUN she had ever met.

The White Witch said Tumnus was a TRAITOR because he had not brought Lucy to her.

When creatures of Narnia met the children, they called them SONS OF ADAM and DAUGHTERS OF EVE.

The White Witch had turned Narnia into a land of ETERNAL winter.

The DOCUMENT Fenris Ulf tacked up said that Tumnus had HARBORED spies.

Mr. Beaver warned the children that some of the trees in Narnia might BETRAY them to the White Witch.

Father Christmas gave Lucy a bottle filled with a magic CORDIAL.

Mr. Beaver told of a PROPHECY about the time when the White Witch’s REIGN would end.

The White Witch decided to kill Edmund to keep the PROPHECY from being FULFILLED.

Aslan told the children that the White Witch had RENOUNCED her CLAIM upon Edmund’s life.

Aslan warned Peter that he must prepare for a SIEGE with the White Witch and her crew.

Lucy cried that the ghouls were BRUTES because of the way they treated Aslan.

After the children had become kings and queens of Narnia, they WANDERED into a THICKET and soon found themselves back inside the WARDROBE.

Extend the activity:
Select four of these underlined words to add to your vocabulary. Using the selected words, write two sentences using each word; the first should describe something that happened in the play and the second should tell something about YOU or YOUR world.

Finally, create an illustration for each of the sentences.

Adapted from DCT Study Guide archives.
CURTAINS UP ON CREATIVE WRITING

The children in THE LION, THE WITCH AND THE WARDROBE step into a large wooden wardrobe and find themselves in an imaginary land called Narnia. In Narnia, they find magical beings such as fauns, ghouls, a wicked witch, and talking animals, including Mr. and Mrs. Beaver and a wise and powerful lion known as Aslan.

Pretend that you have stepped inside a wardrobe and found yourself in another imaginary land. Plan a story or play about the adventures you might have in your imaginary land. Before you begin writing your story or play, you may find it helpful to answer the following questions.

1. Will you enter your imaginary land by yourself or with a friend?
2. What is the name of your imaginary land?
3. What does it look like?
4. What talking animals or other magical creatures will you meet?
5. Which will be friendly and which might be evil or frightening?
6. What problem will you find that you need to help solve during your visit?
7. What setbacks are there before you are successful in solving the problems?
8. How will you get back home? Or, will you?

Once you have completed your notes, you are ready to begin writing. Check your notes when it’s helpful, but remember also that it is all right to change your ideas as you go if you have better ones.

When your story or play is complete, you may wish to add illustrations. Then create a cover for your story by making a drawing of the wardrobe. Have a class sharing time and read your work aloud.

Adapted from DCT Study Guide archives.
CURTAINS UP ON TURKISH DELIGHT

In the play, THE LION, THE WITCH AND THE WARDROBE, the White Witch tempts Edmund with a candy called Turkish Delight. Follow the simple recipe below to make some for your class (either as an in-class activity or at home to bring in to the class).

Please take into consideration that there are some potential allergens in this recipe.

**Turkish Delight**
- 3 cups uncooked oatmeal
- 1/2 cup shredded coconut
- 1/2 cup chopped nuts
- 1/2 cup cocoa
- 1/2 cup evaporated milk
- 1/2 cup butter or margarine
- 2 cups sugar
- 1/2 teaspoon vanilla

In a large bowl mix together oatmeal, coconut and nuts. Set aside.

Combine cocoa, evaporated milk, butter, and sugar in a saucepan.

Cook over medium heat, stirring occasionally, until the mixture reaches a full boil.
Boil for one minute. Remove from heat and add vanilla.

Then pour the mixture over the dry ingredients. Using a fork, stir the mixture until the dry ingredients are well coated.

Drop by teaspoonfuls onto waxed paper. Work quickly since the mixture hardens rapidly. Let cookies stand until firm. Recipe makes approximately 50 small cookies.

After everyone has tasted the Turkish Delight, instruct your students to write a short paragraph describing the magical powers of these cookies from Edmund’s perspective.

Adapted from DCT Study Guide archives.
CURTAINS UP ON MYTHICAL CREATURES

Mythical creatures, like the ones in C.S. Lewis’s story, are fascinating to study. As a class, in groups, or individually, research a mythical creature (or more than one) that interests you. Check out these books to get started:

*Children's Book of Mythical Beasts and Magical Monsters: An Introduction to Fascinating Myths and Legends from Around the World* by DK

*The Atlas of Monsters: Mythical Creatures from Around the World* by Sandra Lawrence

*Mythical Creatures' Legendary Histories: Haiku A to Z* by Travis M. Blair

*Monsterology: The Complete Book of Monstrous Beasts* by Dr. Ernest Drake

*Dragonology: The Complete Book of Dragons (Ologies)* by Dr. Ernest Drake

Find creative ways to use your new knowledge. Create a poster detailing your findings, write a new story starring a mythical creature, make up a play or song about the creature, etc. Share what you've learned with your class or invite other classes in to check out your work.

Created by: Jessica Colaw

CURTAINS UP ON MORE

*The Chronicles of Narnia* series:
  - *The Lion, the Witch and the Wardrobe*
  - *Prince Caspian: The Return to Narnia*
  - *The Voyage of the Dawn Treader*
  - *The Silver Chair*
  - *The Horse and His Boy*
  - *The Magician's Nephew*
  - *The Last Battle*

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.

110.6 - English Language Arts and Reading, Grade 4
   • 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.

110.7 - English Language Arts and Reading, Grade 5
   • 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.

110.18 - English Language Arts and Reading, Grade 6
   • b.5 - Reading/Comprehension of Literary Text/Drama. Students understand, make inferences and draw conclusions about the structure and elements of drama and provide evidence from text to support their understanding. Students are expected to explain the similarities and differences in the setting, characters, and plot of a play and those in a film based upon the same story line.

110.19 - English Language Arts and Reading, Grade 7
   • b.5 - Reading/Comprehension of Literary Text/Drama. Students understand, make inferences and draw conclusions about the structure and elements of drama and provide evidence from text to support their understanding. Students are expected to explain a playwright's use of dialogue and stage directions.

112.14 - Science, Grade 3
   • b.2 - Scientific investigation and reasoning. The student uses scientific practices during laboratory and outdoor investigations.

112.15 - Science, Grade 4
   • b.2 - Scientific investigation and reasoning. The student uses scientific practices during laboratory and outdoor investigations.

112.16 - Science, Grade 5
   • b.2 - Scientific investigation and reasoning. The student uses scientific practices during laboratory and outdoor investigations.
112.18 - Science, Grade 6
- b.2 - Scientific investigation and reasoning. The student uses scientific practices during laboratory and field investigations.

112.19 - Science, Grade 7
- b.2 - Scientific investigation and reasoning. The student uses scientific practices during laboratory and field investigations.

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.

117.114 - Art, Grade 4
- b.2 - Creative expression. The student communicates ideas through original artworks using a variety of media with appropriate skill. The student expresses thoughts and ideas creatively while challenging the imagination, fostering reflective thinking, and developing disciplined effort and progressive problem-solving skills.

117.117 - Art, Grade 5
- b.2 - Creative expression. The student communicates ideas through original artworks using a variety of media with appropriate skill. The student expresses thoughts and ideas creatively while challenging the imagination, fostering reflective thinking, and developing disciplined effort and progressive problem-solving skills.

117.202 - Art, Middle School 1
- b.2 - Creative expression. The student communicates ideas through original artworks using a variety of media with appropriate skill. The student expresses thoughts and ideas creatively while challenging the imagination, fostering reflective thinking, and developing disciplined effort and progressive problem-solving skills.

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

117.113 – Theatre, Grade 3
- b.5 – Critical evaluation and response. The student responds to and evaluates theatre and theatrical performances.

117.116 – Theatre, Grade 4
- b.5 – Critical evaluation and response. The student responds to and evaluates theatre and theatrical performances.

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

117.211 – Theatre, Middle School 1
- b.5 – Critical evaluation and response. The student responds to and evaluates theatre and theatrical performances.

117.212 – Theatre, Middle School 2
- b.5 – Critical evaluation and response. The student responds to and evaluates theatre and theatrical performances.