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.
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
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. SCHOOLHOUSE ROCK LIVE! is an adaptation of a television show, which is prerecorded, into a play, which is meant to be viewed live. Scott Ferguson, Kyle Hall, George Keating, Lynn Ahrens, Bob Dorough, Dave Frishberg, Kathy Mandry, George Newall, and Tom Yohe took the work of many including David McCall, George Newall, and Tom Yohe (Newall and Yohe worked on both the television show and the stage show) 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 Scott Ferguson, Kyle Hall, George Keating, Lynn Ahrens, Bob Dorough, Dave Frishberg, Kathy Mandry, George Newall, and Tom Yohe have to consider in writing a script, music and lyrics of the story?
• What kinds of things would David McCall, George Newall, and Tom Yohe be concerned about with an adaptation of their television show?
• Do you think the performance will be shorter or longer than the television show?
• What will the characters look like? How will they match the images in the television show? What differences can you expect?
• What about the television show? 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 television show 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 television show to the stage?
• What things helped to tell the story onstage?

Use the following template to illustrate the similarities and differences between the television show and DCT’s performance of SCHOOLHOUSE ROCK LIVE!. 
SCHOOLHOUSE ROCK LIVE!
COMPARE AND CONTRAST

TELEVISION SHOW

BOTH

PLAY
DAVID MCCALL (creator) was a renowned figure in the advertising world, having been the chief copywriter at Ogilvy & Mather and the co-founder of his own agency, McCaffrey & McCall. Mr. McCall began his advertising career in the mailroom of Young & Rubicam after leaving Yale University in 1951. From Y&R, he joined Ogilvy & Mather, where he spent ten years, eventually succeeding founder David Ogilvy as the agency’s chief copywriter. During his tenure at O&M, Mr. McCall developed campaigns for such clients as Sears, Hathaway shirts and Maxwell House coffee. For Maxwell House, he wrote the line, "Coffee that tastes as good as it smells." In 1961, Mr. McCall left O&M to co-found the advertising agency McCaffrey & McCall, Inc. The agency's clients included Exxon, Tiffany, Hiram Walker, J.C. Penney, The Hartford Insurance Company, Mercedes-Benz, and Norelco. Among the many campaigns the agency developed was the name change from Esso to Exxon. He also created the television commercial featuring Santa Claus sledding downhill on a Norelco electric shaver. In 1973, he created Schoolhouse Rock!, a series of 3-minute animated educational segments that originally aired on the ABC television network during Saturday and Sunday morning cartoons from 1973 to 1985, and again in 1993. McCall originally presented the Schoolhouse Rock! idea to Michael Eisner, who at the time was serving as ABC's vice president for children's television programming. The series won four Emmy Awards. Mr. McCall and his wife, Penny, died in a car accident in Albania while on a mission for Refugees International in 1999.


CURTAINS UP ON THE PLAYWRIGHTS, COMPOSERS, AND LYRICISTS

SCOTT FERGUSON'S background covers it all: director, actor, teacher, and writer. The Main Street Kids’ Club was first workshoped at Northwestern University, which is also his alma mater. Scott is a veteran teacher and director for the NU National High School Institute. He is also the co-founder and artistic director of Theatrebam Chicago, where he conceived, co-wrote and directed the hit shows Schoolhouse Rock Live! and Schoolhouse Rock Live Too! He directed Jeff award-nominated productions of Xena Live! Episode Two: Xena Lives! and A Man Of No Importance. Scott has also directed several musicals for regional theaters across the country.

Adapted from: https://www.mtishows.com/people/scott-ferguson
Learn more about Scott Ferguson's work at: http://scottfergusonlive.com/www.scottfergusonlive.com/Scott_Ferguson.html
GEORGE KEATING is a longtime member of Actors’ Equity Association. He appears frequently on Chicago’s many stages such as: The Paramount, The Goodman, Northlight, The Marriott, Drury Lane, Chicago Shakespeare, and Court. He has toured stages throughout the U.S. and Europe and in 2007 received the inaugural Angela Lansbury Award for Best Supporting Actor at the International Mystery Writers’ Festival. He starred as the Emcee of The Sing-A-Long Wizard of Oz at the Gershwin Theatre on Broadway.

George is the co-founder of Theatrebam Chicago and co-creator of the award-winning hit shows Schoolhouse Rock Live! and Schoolhouse Rock Live Too! (available for license through Music Theatre International).

He was honored to train in kabuki theater with the great Shozo Sato, Order of the Sacred Treasure of Japan, culminating in a production of the world premiere of Kabuki Lady Macbeth by Karen Sunde at Chicago Shakespeare Theatre.

For nearly 30 years, George has taught and directed plays at institutions throughout Chicagoland, most notably teaching Voice & Movement for 13 seasons and directing 11 plays at The National High School Institute (Cherubs program) at Northwestern University.

While studying at The Theatre School, George’s first casting assignment was Jazzmo, an improvised performance to live and recorded jazz music (co-directed by John Jenkins and Jim Ostholthoff). Movement to Music, an acting technique unique to The Theatre School, continues to enrich his life and work as he shares this tradition with alumni and the current generation of actors.

Excerpted from: theatre.depaul.edu/about/faculty-and-staff/performance/Pages/George-Keating.aspx

LYNN AHRENS won Tony, Drama Desk and Outer Critics Circle Awards and received two Grammy nominations for Broadway’s Ragtime. For Twentieth Century Fox’s animated feature film Anastasia, she was nominated for two Academy Awards and two Golden Globes. She and longtime collaborator Stephen Flaherty received the Oscar Hammerstein Award for Lifetime Achievement, and in 2015 they were inducted into the Theater Hall of Fame. Broadway: Anastasia; Once On This Island (Olivier Award, Best Musical; Tony nominations, Best Book and Score); Seussical (Grammy nomination); My Favorite Year; Chita Rivera: The Dancer’s Life; Rocky; Madison Square Garden’s A Christmas Carol; Ragtime (2010 Broadway revival). Off-Broadway and regional: Lincoln Center Theater’s Dessa Rose, The Glorious Ones (both Drama Desk-nominated) and A Man of No Importance (Outer Critics Circle Award, Best Musical); Lucky Stiff; Little Dancer (Kennedy Center world premiere). Film and television credits include A Christmas Carol (NBC-TV); Camp (IFC Films); Schoolhouse Rock (ABC-TV) and others (Emmy Award and four Emmy nominations). She is a Council member of the Dramatists Guild of America, a co-founder of the Dramatists Guild Fellows Program, and a Lilly Award winner for Lyrics.

Adapted from: https://www.mtishows.com/people/lynn-ahrens
Learn more about Lynn Ahrens’s work at: http://ahrensandflaherty.com/
BOB DOROUGH'S first record album (Devil May Care, released on Bethlehem in 1956 and still available) caused quite a stir. The buzz has continued over nearly five decades since then, with Dorough recordings issued on a variety of labels, both large and tiny. Along the way, Bob became the first and the last halfway decent singer to appear on a Miles Davis record. Among Bob's more illustrious songwriting collaborators over the years have been Fran Landesman and Dave Frishberg. His tunes now appear on albums recorded by dozens of other vocalists and many have found special favor as instrumentals, too. He is also known for his musical direction of the hit TV show, Schoolhouse Rock! and for contributing lyrics to both the show and the consequent musical versions of Schoolhouse Rock Live!

Adapted from: https://www.mtishows.com/people/bob-dorough

DAVE FRISHBERG has become best known for writing and performing his own songs including favorites "My Attorney Bernie" and "Van Lingle Mungo." Rosemary Clooney, Michael Feinstein, Diana Krall, and Mel Torme are some of the exceptional performers who have chosen to record his music. Dave also wrote "I'm Just A Bill" about the forlorn legislative writ in the ABC Schoolhouse Rock! series subsequently transformed into the popular revue Schoolhouse Rock Live! available with MTI.

Adapted from: https://www.mtishows.com/people/dave-frishberg


While Co-Creative Director of McCaffrey & McCall, Newall "invented" Hai Karate, an off-the-wall spoof of cliché after shave lotion advertising. Hai Karate became the most successful men's toiletry introduction of the 60s.

In 1970, Newall became the catalyst in the creation of ABC's Schoolhouse Rock! The McCaffrey & McCall President, David McCall, asked him to help develop the concept of setting rote learning to rock music. Newall found Bob Dorough, a composer of uniquely eccentric jazz tunes and lyrics, and introduced him to McCall and Newall's creative partner, art director cartoonist Tom Yohe. Later that year, the group took their educational idea to Disney CEO Michael Eisner, then Director of Children's Programming at the ABC Television Network. Eisner immediately bought the idea, and in 1972, 3-minute Schoolhouse Rock! segments started running on ABC seven times each weekend.

In 1978, Newall left McCaffrey & McCall with his Co-Creative Director, Tom Yohe, to start Newall & Yohe, Inc., intent on producing animated educational programs for commercial television. In addition to winning four Emmys for Schoolhouse Rock!, Newall & Yohe also won an Emmy for Drawing Power, a Saturday morning educational series they created for NBC. Newall & Yohe won numerous other awards for its work, including
Emmy nominations for its Nutrition Spots for ABC, The Metric Marvels for NBC, "When You Turn Off Your Set, Turn On a Book" for NBC, and an Action for Children's Television Act Award for (in the words of the citation): "Cartoons with a Conscience," animated segments in Drawing Power, which prove that cartoons can be nonracist, nonsexist, informative... and funny.
Adapted from: https://en.wikipedia.org/wiki/George_Newall

TOM YOHE was composer and writer of the popular Saturday morningtoons for the cult-ABC children's classic Schoolhouse Rock! Some of his songs include "Conjunction Junction," "Three Is a Magic Number," and "I'm Just a Bill."
Excerpted from: https://www.imdb.com/name/nm0948358/

Mr. Yohe was born in Queens and graduated from Syracuse University, where he majored in fine arts. He started his career as an art director at Young & Rubicam in 1961 and moved to McCaffrey & McCall three years later. In 1984 he joined Grey Advertising, where he continued in senior creative positions until he became sick in 1999. Mr. Yohe passed away in 2000.

CURTAINS UP ON DISCUSSION

Use the following questions to lead a discussion with students after attending DCT’s performance of SCHOOLHOUSE ROCK LIVE!

• Why is Tom nervous?
• What is Tom’s relationship to the other characters?
• What are nouns? Give examples from the show’s song.
• What is a magic number? Why?
• What is an adjective? Give examples from the show’s song.
• How does a bill become a law?
• What did the United States founding fathers do in 1787?
• What is circulation? What parts of the body are involved?
• List some conjunctions. What is their function?
• Why is the United States called a melting pot?
• What did Interplanet Janet learn about the solar system?
• What is an interjection?
• Why did the other characters sing these songs to Tom?
• How does Tom feel at the end of the show?
Curtains Up on Science

Oh elbow room, elbow room, got to, got to get us some elbow room
It's the moon or bust, in god we trust.
There's a new land up there!

In SCHOOLHOUSE ROCK LIVE!, the characters mention the possibility of colonizing the moon someday...but did you know that scientists have already been researching what long-term space travel (the kind of travel that would be necessary for long-term stays on Mars, for example) might do to a human body? In March of 2015, Astronaut Scott Kelly traveled to the International Space Station and returned to earth the following March. This was part of a mission to study the long-term effects of space flight on human bodies. (Kelly's results were compared against his identical twin brother's, Astronaut Mark Kelly, who remained on earth.) In this project your class will research Astronaut Scott Kelly and his year in space.

As a whole class, divided into groups, or individually, pick a part of Astronaut Scott Kelly's mission to research. Conduct a brainstorm session with the whole class to determine aspects the students want to learn more about. Ideas might include: the astronaut selection process, the different experiments conducted onboard, the results of the Kelly twins' medical tests, Astronaut Kelly's personal experience onboard the ISS for one year, etc. Check out books, online resources, or videos and display your results on a poster board. Present your findings in class and commemorate Kelly's mission to Mars!

There is a plethora of resources available for this project. Here are a few to start with:
My Journey to the Stars by Scott Kelly
Infinite Wonder: An Astronaut's Photographs from a Year in Space by Scott Kelly

https://www.nasa.gov/mission_pages/station/research/news/top_ten_1YM
https://time.com/space-nasa-scott-kelly-mission/

As some of these may be intended for a mature audience, you may want to preview and preselect what's appropriate for your students before presenting in class.

This activity can be adapted for the needs of your students. It can be as in-depth or simple as you deem fit. The sky, or outer space, is the limit!

Created by: Jessica Colaw
CURTAINS UP ON IMPROV

3 Line Improv Game
In this game, students will use interjections in an improv activity, a form of theater where what happens is unplanned.

To begin, brainstorm as a class a list of interjections and write them on the board (things like oops, aw, hey, wow, etc.). Then, brainstorm another list regarding types of relationships (friends, enemies, parent/child, boss/employee, etc).

Ask for student volunteers to play the game. Going two at a time, students need to select a relationship and, saying only a total of 3 lines, improv a scene between those two characters utilizing interjections.

For example, students select a friend relationship:

Line 1: Yikes, I forgot to study for the multiplication test!
Line 2: Hey, can I drill you on facts before the test starts?
Line 3: Wow, you're the best!

The goal of the 3 Line Improv Game is to establish as much about the scene as possible in only three lines (who are the people, where is it set, what is the problem, etc).

Continue the game until you run out of volunteers. And don't forget to applaud for the actors!

CURTAINS UP ON ON CALMING WORRIES

Tom is anxious about teaching on his first day, but luckily his worries melt away after singing and dancing to so many fun SCHOOLHOUSE ROCK LIVE! songs! Have you experienced a time when you were as worried as Tom about something? What did you do to help calm yourself?

There are so many ways we can help ourselves relieve our anxiety…check out the following ideas and, as a class, try some of these out:


Make a Mind Jar: https://ripplekindness.org/mind-jars-a-visual-aid-for-calming-the-senses/

Make a Sensory Ball: https://www.thechaosandtheclutter.com/archives/how-to-make-sensory-balls

Mix up some Stress Dough: https://www.nestandglow.com/life/30-second-aromatherapy-stress-dough


Check out some Yoga moves: https://www.youtube.com/user/CosmicKidsYoga

Organized by: Jessica Colaw

CURTAINS UP ON THE PRESIDENTIAL ELECTION

In SCHOOLHOUSE ROCK LIVE! George turned into "Bill" and sang about how a law is passed. There are a lot of other interesting democratic processes that take place in our government. You may have heard the buzz of a big democratic process coming up in 2020: the United States presidential election!

In this activity, your students will use a popular picture book to explore the election process.

First, read the book Duck for President. It is a great book to help teach the vocabulary used in an election. Build on it by having your own election in your classroom.

Have a mock election in your classroom:

Decide on two candidates that will run for president. You could decide on a class pet (like a fish or a frog or a turtle). You could compare two popular book candidates like Pete the Cat vs. Splat the Cat, or Brown Bear vs. the Duck for President. You could have the teacher run against a book character... these are just a few ideas.

Have the students make campaign posters - you can hang these posters around the school on bulletin boards or in the room. They can even make a campaign poster for themselves, if they wish.
Compare and contrast the candidates. Note how they are similar and how they are different. Make “Vote” buttons or “I Voted” buttons so that students can help show awareness and help others vote...or to simply help them take part in the fun of their class election.

Have the students register to vote – make or give them voter registration cards.

Create a mock ballot and designate a voting area in the room (if possible with a curtain or closed area, to ensure that the vote is private). It is important to discuss with the students the fact that votes must be private. You don’t normally vote for someone because someone else is voting for them...you vote your own choice.

Make a ballot box out of a tissue box or a shoe box.

Count the votes and graph the outcome.

Adapted from: https://www.sightandsoundreading.com/duck-president-lesson-plan/

CURTAINs UP ON DIVERSITY

Just as the characters sing in SCHOOLHOUSE ROCK LIVE!, the United States is made up of all different kinds of people from all different backgrounds and cultures. Celebrate the differences in your class by piecing together a blocked quilt representing your students’ heritages.

Piecing It Together

You will need:
- My Family Quilt handout
- Crayons, markers, pens, pencils
- Something to adhere the individual pieces together, like glue or a stapler

As a class, look at different images of quilts and discuss what characteristics make up a quilt. (Check out this site for some quilt-history: http://textileartscenter.com/blog/quilting-in-america-a-brief-history/.) Talk about popular American quilts called “pieced quilts” and how they are individual pieces which are stitched together into one big piece. To extend the activity, look at African-American quilts and discuss their significance. (Look at https://www.quilting-in-america.com/african-american-quilts.html, or another source for more information.)

Give each student a My Family Quilt handout. Have them draw or write something that represents their family, background, or culture (encourage them to think of something that is special or unique like the food they eat, holidays they celebrate, their traditions or customs, language, etc.). To make it feel more like a “quilting bee,” encourage the students to sit in a circle and chat while they work on their individual pieces. When all the pieces have been completed, work cooperatively to put together a class quilt. Once you have adhered the students’ work into one large rectangle, sit around the quilt and discuss the individual contributions. Then discuss how each individual piece contributes to the beauty of the whole. Display it in a place of prominence and celebrate your class quilt!
MY FAMILY QUILT

ILLUSTRATE OR DESCRIBE SOMETHING UNIQUE TO YOUR FAMILY (LIKE YOUR TRADITIONS OR CUSTOMS, SPECIAL FOOD OR LANGUAGE, OR HOLIDAYS THAT YOU CELEBRATE) IN THE SPACE BELOW. WHEN YOU ARE DONE, CUT OUT THIS QUILT PIECE AND ATTACH IT TO YOUR CLASSMATES’ PIECES TO MAKE A QUILT.
CURTAINS UP UP ON MORE

More about Schoolhouse Rock! television series:
The Best of Schoolhouse Rock! audio CD
Schoolhouse Rock! Rocks tribute audio CD
https://abc.go.com/shows/schoolhouse-rock/episode-guide/season-01
https://abc.go.com/shows/schoolhouse-rock/episode-guide/season-02
https://disney.fandom.com/wiki/Schoolhouse_Rock!

More about SCHOOLHOUSE ROCK LIVE!:
http://schoolhouserocklive.net/main.html
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.

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.
b.2 – Scientific investigation and reasoning. The student develops abilities to ask questions and seek answers in classroom and outdoor investigations.

b.2 – Scientific investigation and reasoning. The student develops abilities necessary to do scientific inquiry in classroom and outdoor investigations.

b.2 – Scientific investigation and reasoning. The student uses scientific practices during laboratory and outdoor investigations.

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

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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 – Discuss dramatic activities.

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.

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

A – Apply appropriate audience behavior consistently.

C – Discuss the use of music, movement, and visual components in dramatic activities and performances.
117.116 – Theatre, Grade 4
  b.5 – Critical evaluation and response. The student responds to and evaluates theatre and theatrical performances.
  A – Apply appropriate audience behavior at formal and informal performances.
  C – Discuss how movement, music, or visual elements enhance ideas and emotions depicted in theatre.

117.119 – Theatre, Grade 5
  b.5 – Critical evaluation and response. The student responds to and evaluates theatre and theatrical performances.
  A – Analyze and apply appropriate audience behavior at a variety of performances.
  C – Identify and discuss how movement, music, or visual elements enhance ideas and emotions depicted in theatre.