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.
DCT Executive Artistic Director ..................................... Robyn Flatt

Resource Guide Editor ...................................................... Jessica Colaw

Resource Guide Layout/Design ..................................... Jamie Brizzolara

Play .......................................................................................... THE SNOWY DAY AND OTHER STORIES

Adapted for the stage by ................................................. Jerome Hairston

Based on the books by ..................................................... Ezra Jack Keats

Music by ................................................................................. Victor Zupanc

Produced in collaboration with ..................................... Soul Rep Theatre

THE SNOWY DAY AND OTHER STORIES BY EZRA JACK KEATS - Peter illustration used by permission of the Ezra Jack Keats Foundation.

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.

2018-19 Education Sponsors

Educational support is also provided by:

CAPITAL FOR KIDS
FROST BANK
STRAKE FOUNDATION
ORIEN L. & DR. JACK WOOLF CHARITABLE FOUNDATION
THE HERSH FOUNDATION
PEROT 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 Aileen and Jack Pratt Foundation
W.P. & Bulah Luse Foundation

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 WRITER/ADAPTOR
Creates a script that combines the story, the music, and the creative vision of a puppet director.

The DIRECTOR
Determines the overall look of the performance.
Guides the actors in stage movement and character interpretation.
Works with designers to plan the lights and sounds, scenery, costumes and make-up, and stage actions.

The DESIGNERS
Plan the lights, sounds, scenery, costumes, make-up, and actions to help bring the director’s vision to life.
There are also designers who work to create the posters, advertisements, programs, and other media for the performance.

The STAGE MANAGER
Before the performance, they create a cue sheet to guide the crew in getting set pieces on and off the stage during the performances.
During the performance, the stage manager uses this cue sheet to direct people and things as they move on and off the stage.

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

The PUPPETEERS
The “invisible” folks who manipulate the puppets so that they come to life in a 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?
CURTAINS UP ON THEATER VOCABULARY

ACTOR/PUPPETEER  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

PUPPET  A movable model of a person or animal that is used in entertainment and is moved either by strings from above, or by a hand inside it.

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. THE SNOWY DAY AND OTHER STORIES BY EZRA JACK KEATS is an adaptation of picture books, which are meant to be read, into a play, which is meant to be performed and viewed. Jerome Hairston and Victor Zupanc worked to take the stories created by Ezra Jack Keats and adapt them so they could be performed for an audience on stage.

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

• What kinds of things did Jerome Hairston have to consider in creating a script of these stories?
• If he was alive today, what kinds of things would Ezra Jack Keats be concerned about with someone else making an adaptation of his stories?
• What will the characters look like? How will they match their illustrations? How might they differ?
• What about the stories? What changes might you expect in adapting them for the stage? Why would these changes be necessary?

After the performance, consider these questions:

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

Use the following compare and contrast template to illustrate the similarities and differences between the books and DCT’s performance of THE SNOWY DAY AND OTHER STORIES BY EZRA JACK KEATS.
THE SNOWY DAY AND OTHER STORIES BY EZRA JACK KEATS
COMPARE AND CONTRAST

BOOKS

PLAY

BOTH
CURTAINS UP ON THE AUTHOR

EZRA JACK KEATS was an American author and illustrator of children's books. Keats was born in Brooklyn, N.Y. on March 11, 1916. He illustrated jackets for adult and juvenile books and provided drawings for almost a dozen children's books. He is the author of The Snowy Day (1962), a recipient of the Caldecott Medal and one of the first picture books in which the central character is a minority child. Keats used cut-out and gouache collage to create cityscapes that carry a strong dose of urban reality: grime, graffiti, and a lot of energy. He also wrote for the under-five audience in Whistle for Willie (1966), Peter's Chair (1967), Goggles! (1969), and Apt. 3 (1971), which focus on learning new things — how to whistle, outwit a tougher kid, or cope with emotion. Keats died at the age of 67 on May 6, 1983.

Excerpted from https://www.scholastic.com/teachers/authors/ezra-jack-keats/

CURTAINS UP ON THE PLAYWRIGHT

As a playwright JEROME HAIRSTON's work has been developed and produced at theaters across the country. His plays include: a.m. Sunday (Humana Festival, 2002, Centerstage Baltimore), L'Eboueur Sleeps Tonight, Forty Minute Finish (Humana Festival 1999), Method Skin, and Knife on Bone. He has received commissions from The Kennedy Center, The Public Theatre/NYSF, Centerstage Baltimore, The McCarter Theater, The Children's Theater Company, The Bush Foundation/Guthrie New Play Program, and the Manhattan Theatre Club. He's been honored with a Heideman Award, an AATE distinguished play award, and the Fellowship of Southern Writers' Bryan Family Foundation Award for Drama. His plays have been published by Samuel French and featured in American Theatre magazine. He received his BA in Theatre from James Madison University and is a graduate of Columbia University's MFA playwriting program. As a writer-producer his television credits include: Law and Order Criminal Intent, Smash, Deception, and Game of Silence, all for NBC; Survivors Remorse on Starz; and Cinemax's Quarry. He is currently a supervising producer on Snowfall, a new series on FX, and is co-writing a pilot for Fremantle Media and Amazon with esteemed dramatist Diana Son.

Excerpted from https://tisch.nyu.edu/about/directory/dramatic-writing/1748357095
CURTAINS UP ON THE THE COMPOSER

**VICTOR ZUPANC** grew up in Canada and started studying music at age six. He earned his Masters Degree in Music Composition at UC San Diego. Since then Victor has done over 200 productions as composer, musical director and sound designer all over the country. His music has been heard in China, Japan, South America, Great Britain, Australia, New Zealand, and Canada. He won two Hollywood DramaLogue Awards and two Theatre Critics Circle Awards. He is a three-time McKnight Fellow and is a 2005 Bush Foundation Artist Fellow. Victor has been the Music Director at CTC for seventeen seasons, composing dozens of scores including *The Hobbit, The Monkey King, Korczak’s Children*, and *A Very Old Man With Enormous Wings*. He particularly enjoyed conducting a Chinese orchestra in China doing Dr. Seuss’ *The 500 Hats of Bartholomew Cubbins* in Chinese. Victor lives in South Minneapolis with his wife Dianne and daughters, Luisa and Lydia who love coming to rehearsals with dad.


CURTAINS UP ON DISCUSSION

Use the following questions to lead a discussion with students after attending DCT’s performance of THE SNOWY DAY AND OTHER STORIES BY EZRA JACK KEATS.

- What is Peter so excited to see when he wakes up one winter morning?
- What kind of tracks does Peter make in the snow?
- Why doesn’t Peter play with the older boys?
- What does Peter bring home with him after his day playing in the snow? What happens to it?
- Why does Peter want to whistle?
- What does Peter do to Willie after he learns to whistle?
- What do Peter and Archie find in the summer?
- What happens with the big kids and the goggles? How do Peter and Archie get away?
- What special thing happens in autumn for Peter?
- Who does Peter write a letter to? Why?
- What happens when Peter sees Amy while trying to deliver his letter?
- Why is Peter alone on his birthday?
- What do the other characters say they would wish for if it was their birthday? What would you wish for?
CURTAINS UP ON ART

The Snowy Art Project
In The Snowy Day, Peter is thrilled to wake up and see freshly fallen snow. In this activity, the class will create an art project inspired by Peter and his snowy fun.

You will need:
• Blue art paper
• White paint
• Paint brushes
• Toothpicks, small doll shoes, q tips, or anything else to make tracks, footprints, or falling snow
• A small image of Peter (cutout prior to the lesson) or art supplies to draw Peter during activity
• The Snowy Day picture book

As a class, look at the various snowy scenes in The Snowy Day. Give the students a blue art paper and instruct them to create their own snowy day scene. The students can use the white paint for the snowy landscape; and, they can use toothpicks, small doll shoes, q tips, etc to add footprints, tracks, and falling snow to their scene. Once their scene is complete, the students should add an image of Peter to finish their art project.

Adapted from https://www.scholastic.com/teachers/lesson-plans/teaching-content/snowy-day-extension-activities/

My Favorite Season Collage
In THE SNOWY DAY AND OTHER STORIES BY EZRA JACK KEATS, we see Peter have adventures in winter, spring, summer, and autumn. One of the art techniques Ezra Jack Keats utilized in his books’ illustrations was collage. Try the following activity to explore this technique.

You will need:
• Construction paper
• Scissors
• Glue
• Other collage materials (magazines, recycled materials, felt, etc.)
• Ezra Jack Keats books

Look at the illustrations in an Ezra Jack Keats book (like The Snowy Day) and discuss how Keats created the pictures. Talk about THE SNOWY DAY AND OTHER STORIES BY EZRA JACK KEATS and how Peter experiences each season during the play. Instruct the students to think about and select their favorite season to create a Keats-inspired illustration that showcases it. Time to get creative! Give students a variety of art supplies and plenty of time to create collages of their favorite seasons. Display the collages around the classroom and have the students do a gallery walk.
Peter is very nervous about writing a letter to invite his friend Amy to his birthday party in THE SNOWY DAY AND OTHER STORIES BY EZRA JACK KEATS. Letter writing is not as common as it was when Keats wrote his stories, but it is still an important (and fun!) way to communicate.

As a class, discuss the different purposes for writing letters. (It also might be helpful to discuss the differences and similarities between handwritten communication and digital communication.) Brainstorm reasons why the students might write a friendly (or informal) letter and record them on the board. Distribute the Friendly Letter handout and encourage the students to write their own letter, just like Peter! If appropriate, have the students rewrite their letters on nice paper and actually mail it to the recipient.

Adapted from https://www.education.com/lesson-plan/friendly-letters-put-together/
The Friendly Letter

Your name, address, and date:

Dear ________________________________,

Sincerely,

______________________________

Sincerely,

______________________________
**CURTAINS UP ON SCIENCE**

In *THE SNOWY DAY AND OTHER STORIES* BY EZRA JACK KEATS, Peter is disappointed to discover that the snowball saved in his coat pocket is gone. It melted!

What happens to something frozen when it is exposed to different variables? Explore this question with your students in the following activity.

**You will need:**
- Uniform pieces of ice
- Measuring cup
- Variables (salt, sugar, lukewarm water, etc.)
- Transparent glasses or bowls
- Labels
- Melting Ice Experiment handout

To begin, ask students why ice melts (turns from a solid to a liquid). Ask if they’ve ever noticed that sometimes ice melts faster than other times because of some variable (for example, the ice is in a drink). Inform the class that they will explore the question “What variable will make ice melt the fastest?” Brainstorm different variables to try (ideas include: salt, sugar, lukewarm water, cold water, by a window, outside, etc.). Either as a class or divided in to groups, put the same amount of ice in the labeled transparent containers; and then add the variables using a measuring cup to add a similar amount of each variable. Don’t forget to do a “control” container of ice (one that doesn’t have any variables added). Set a timer and use the Melting Ice Experiment handout to record the question, hypothesis, and conclusion. Were the results surprising? Remember to come together as a whole class and discuss what happened.

Adapted from [https://learning.innerchildfun.com/2013/01/simple-science-ice-experiment.html](https://learning.innerchildfun.com/2013/01/simple-science-ice-experiment.html)
MELTING ICE EXPERIMENT

Question:

Hypothesis:

Variable:

Time melted:

Control

Conclusion:
CURTAINS UP ON DIVERSITY

“My book would have him [Peter] there simply because he should have been there all along.”
– Ezra Jack Keats

Ezra Jack Keats created his books during a time in our country when African Americans were not typically main characters in picture books; but Keats thought that should be different. He wrote lots of stories starring Peter and his friends, reflecting the diversity in his own community.

In our communities and schools, there are diverse people of all different backgrounds. Find ways to celebrate the diversity in your own classroom. Here are some ideas:

• Have a show-and-tell where students can highlight something unique to their own cultures and traditions.
• Read books that represent the different cultures of your students and communities or from around the world. Check out the following site to get started looking for books: https://multiculturalchildrensbookday.com/multicultural-reading-resources/diversity-book-lists-for-kids/diversity-books-by-genre/diverse-picture-books/
• Create all-about-me posters that focus on the students’ cultures and display them around the room or school.
• Bring in and share food unique to the cultures represented in your classroom.

What other ways can you celebrate diversity with your students?

CURTAINS UP ON SHADOW PUPPETS

Shadow puppets are a fun addition to THE SNOWY DAY AND OTHER STORIES BY EZRA JACK KEATS. If the class has already seen the play, ask the students what they noticed about the shadow puppets (how did they work, what did they add to the story, etc.).

Now, it’s your turn to create shadow puppets and use them to tell a story. Either as a whole class or in smaller groups, select a well-known story to retell with shadow puppets. Have the students cut out images of the characters from thick art paper and mount them to a stick. Time for the fun to begin! Turn off the overhead lights, shine a bright light on the wall, and have the students take turns telling the story utilizing their shadow puppets.

As a variation, look up how to make hand shadow puppets and the students can take turns trying them out.
CURTAINS UP ON BULLYING

In Ezra Jack Keats’ *Goggles!* Peter and his friend Archie must outsmart bullies in order to keep the goggles they found. Have you ever experienced a bullying situation? What did you do to “stand up for yourself”?

Use *Goggles!* and the following activity to hold a classroom discussion regarding bullying.

You will need
- *Goggles!* by Ezra Jack Keats
- chart paper and markers
- Goggles Response Sheet for each student (found at http://www.ezra-jack-keats.org/lesson-plan/bullies-and-friends/)

Before reading
1. Take a picture walk, stopping before the page on which Peter is punched.
2. Discuss:
   a. predictions of what will happen in the story.
   b. the setting and characters: are they familiar from other Keats books?
   c. the words goggles, gasped, hideout, and bully. Demonstrate a gasp; then ask the students to show what a gasp looks like and sounds like. Let them know that you will ask them to identify the bullies after reading the story.
   d. how good readers can see and hear in their heads what the words in the story are describing.

During reading
3. Stop several times to discuss whether the students’ story predictions were correct.
   a. When Archie gasps, ask the students to remember what a gasp looks and sounds like.
   b. After reading about the older boy punching Peter, have the students make new predictions.
   c. Discuss the problem the characters have and how they could solve it.

After reading
4. Discuss how the characters solved their problem.
   a. Why was it smarter for Peter and Archie to use their brains instead of their fists?
   b. Who were the bullies? How did the author make it clear they were bullies? What did the bullies do?
   c. Ask the students to recall the sequence of events. Record the events on chart paper.
   d. On separate chart paper, make a list of things the characters could have done to stop the bullies. Lead the discussion carefully into the importance of out-thinking a bully and not fighting him.
   e. Do girls ever act like bullies? Do they behave differently than boys?
   f. What could you say to a friend if you feel left out or if they are not treating you nicely?
   g. Which adult should you talk to if you need help with a bully or even a friend who is not being nice?
5. Introduce the subject of safe places.
   a. Why did Peter and Archie run home? Did they feel safe at home? Ask: Do you have a special place in your house that you like to go to when you want to feel safe?
   b. Distribute the Goggles Response Sheet. Have the students draw a picture of their favorite place at home. Encourage kindergartners to attempt to label the picture; encourage first-graders and older to write full sentences to describe the picture.

CURTAINS UP ON MORE

More books by Ezra Jack Keats:
Peter’s Chair
Whistle for Willie
A Letter to Amy
Jennie’s Hat!
Dreams
Hi, Cat!
Louie
Louie’s Search

More about Ezra Jack Keats:
http://www.ezra-jack-keats.org
https://www.npr.org/2012/01/28/145052896/the-snowy-day-breaking-color-barriers-quietly
T.E.K.S. SATISFIED BY
THE SNOWY DAY AND OTHER STORIES BY EZRA JACK KEATS

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.

112.11 – Science, Kindergarten
b.5– Matter and energy. The student knows that objects have properties and patterns.
B – observe, record, and discuss how materials can be changed by heating and cooling.
112.12 – Science, Grade 1
b.5– Matter and energy. The student knows that objects have properties and patterns.
   B – predict and identify changes in materials caused by heating and cooling such as ice melting,
   water freezing, and water evaporating.

112.13 – Science, Grade 2
b.5– Matter and energy. The student knows that matter has measurable physical properties and
   those properties determine how matter is classified, changed, and used.
   B – compare changes in materials caused by heating and cooling.

112.14 – Science, Grade 3
b.5– Matter and energy. The student knows that matter has physical properties and those properties
determine how it is described, classified, changed, and used.
   C – predict, observe, and record changes in the state of matter caused by heating and cooling.

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 chal
   lenging the imagination, fostering reflective thinking, and developing disciplined effort and
   progressive problem-solving skills.

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

117.106 – Music, Grade 1
b.6 – Critical evaluation and response. The student listens to, responds to, and evaluates music and
   musical performances.

117.109 – Music, Grade 2
b.6 – Critical evaluation and response. The student listens to, responds to, and evaluates music and
   musical performances.
117.112 – Music, Grade 3
   b.6 – Critical evaluation and response. The student listens to, responds to, and evaluates music and musical performances.

117.104 – Theatre, Kindergarten
   b.5 – Critical evaluation and response. The student responds to and evaluates theatre and theatrical performances.
      A – Discuss, practice, and display appropriate audience behavior.
      B – Respond to dramatic activities through discussion.

117.107 – Theatre, Grade 1
   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 – Respond to dramatic activities through discussion.

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.
      A – Apply appropriate audience behavior consistently.
      C – Discuss the use of music, movement, and visual components in dramatic activities and performances.