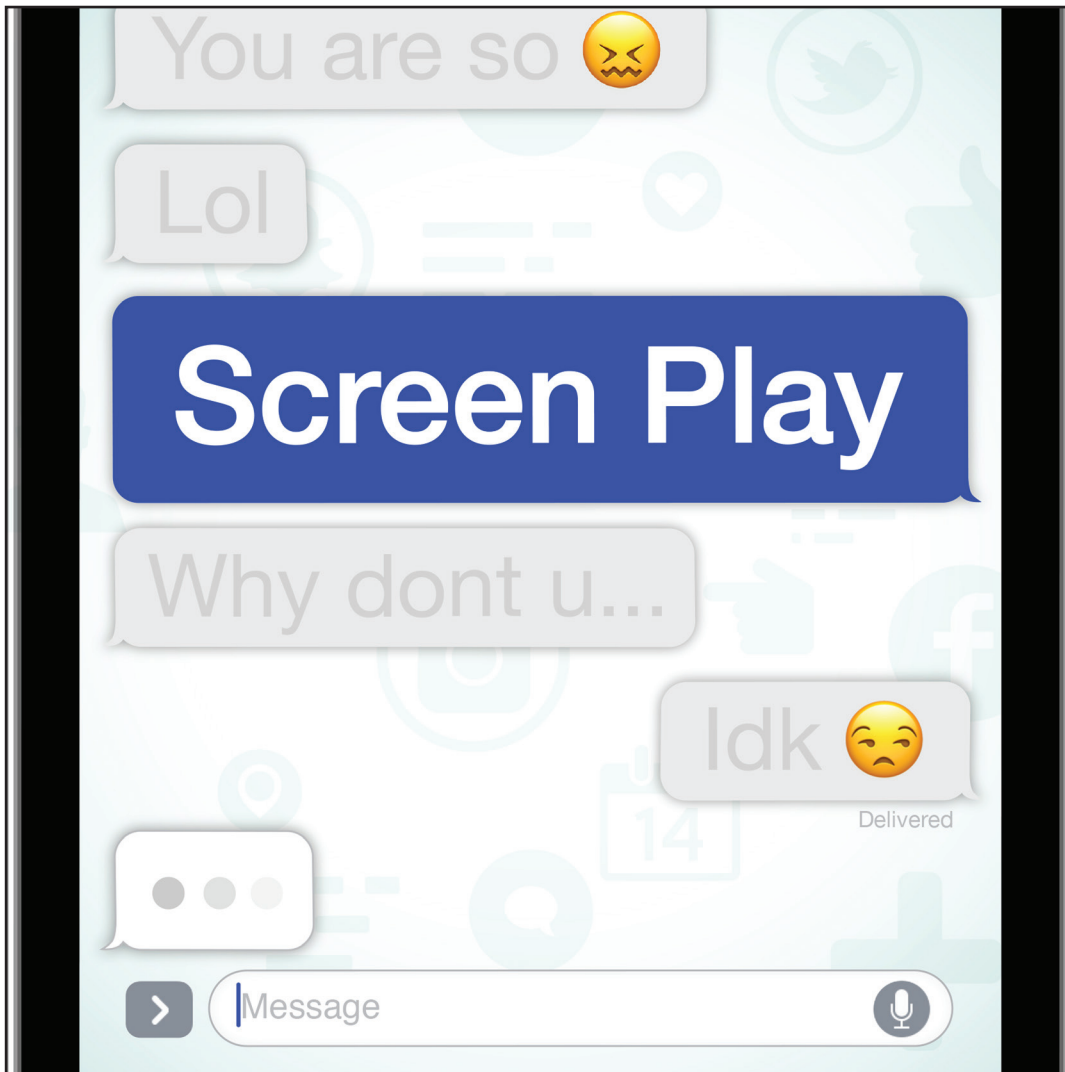


BEHIND THE CURTAIN

A CREATIVE & THEATRICAL STUDY GUIDE FOR TEACHERS



By Linda Daugherty

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 student 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.

NOT SUITABLE FOR CHILDREN UNDER 12

FEBRUARY 13 – 15 STUDENT MATINEE

FEBRUARY 9 – 18 PUBLIC SHOWS

Your Family Arts Center

DALLAS CHILDREN'S THEATER

Astonishing kids & families with the fun of Broadway-like plays & much more!

Dallas Children's Theater

BEHIND THE CURTAIN

A Creative & Theatrical Resource Guide for Teachers

DCT Executive Artistic DirectorRobyn Flatt

Resource Guide EditorJessica Colaw

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

PlaySCREEN PLAY

ByLinda Daugherty

DALLAS CHILDREN'S THEATER, one of the top five family theaters in the nation, serves over 250,000 young people from 196 zip codes, 146 cities and 78 counties and 32 states each year through its mainstage 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 twenty-five full time staff members and more than 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 guide.

2017 -2018 Education Sponsors



**THE EUGENE McDERMOTT
FOUNDATION**



CARL B. & FLORENCE E.
KING FOUNDATION

Educational support is also provided by:

CAPITAL FOR KIDS
DALLAS YOUTH PERFORMING ARTS AND ARTISTS
ORIEN L. & DR. JACK WOOLF CHARITABLE FOUNDATION
STRAKE FOUNDATION
HERSH FOUNDATION
FROST BANK
THE RYAN GOLDBLATT FOUNDATION
PEROT FOUNDATION
GREEN MOUNTAIN ENERGY DCT's official renewable energy partner

Sensory-Friendly Sponsors include:



Anonymous

The Aileen and Jack Pratt Foundation
W.P. & Bulah Luse Foundation

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.

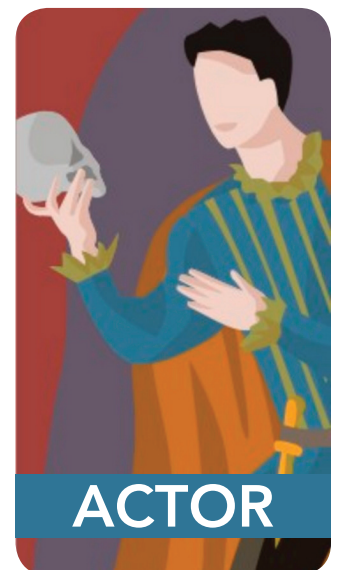
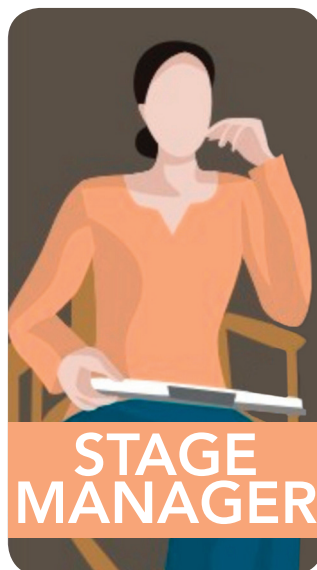
The CAST

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 (cont'd.)



1. Draw a picture of what the audience might look like from the stage. Consider your work from the viewpoint of the actors on stage. How might things look from where they stand?
2. Write a letter to an actor telling what you liked about his or her character.
3. Write how you think it might feel to be one of the actors. Are the actors aware of the audience? How might they feel about the reactions of the audience today? How would you feel before the play began? What about after the show ends?
4. Which job would you like to try? Acting, Directing, Lighting and Sounds, Stage Manager, Set Designer, Costume Designer, or another role? What skills might you need to complete your job?

CURTAINS UP ON THEATER VOCABULARY

ACTOR	any theatrical performer whose job it is to portray a character
CAST	group of actors in a play
CENTER STAGE	the middle of the stage
CHARACTER	any person portrayed by an actor onstage. Characters may often be people, animals, and sometimes things.
CHOREOGRAPHER	the designer and teacher of the dances in a production
COSTUME DESIGNER	the person who creates what the actors wear in the performance
DIRECTOR	the person in charge of the actors' movements on stage
DOWNSTAGE	the area at the front of the stage; closest to the audience
HOUSE	where the audience sits in the theater
LIGHTING DESIGNER	the person who creates the lighting for a play to simulate the time of day and the location
ONSTAGE	the part of the stage the audience can see
OFFSTAGE	the part of the stage the audience cannot see
PLAYWRIGHT	the person who writes the script to be performed. Playwrights may write an original story or adapt a story by another author for performance
PLOT	the story line
PROSCENIUM	the opening framing the stage
PROJECT	to speak loudly
PROP	an object used by an actor in a scene
SET	the background or scenery for a play
SETTING	the time and place of the story
SOUND DESIGNER	the person who provides special effects like thunder, a ringing phone, or crickets chirping
STAGE CREW	the people who change the scenery during a performance
STAGE MANAGER	the person who helps the director during the rehearsal and coordinates all crew during the performance
UPSTAGE	the area at the back of the stage; farthest from the audience

CURTAINS UP AFTER THE PERFORMANCE

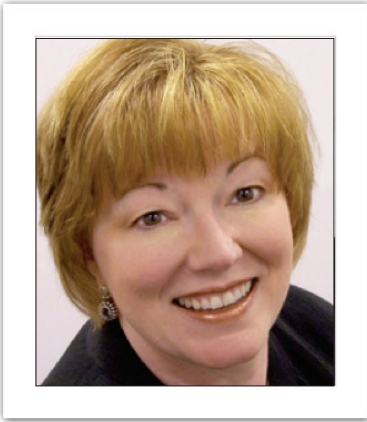
Attending a play is an experience unlike any other entertainment experience. Because a play is presented live, it provides a unique opportunity to experience a story as it happens. **Dallas Children's Theater** brings stories to life through its performances. Many people are involved in the process. **Playwrights** adapt the stories you read in order to bring them off the page and onto the stage. **Designers and technicians** create lighting effects so that you can feel the mood of a scene. **Carpenters** build the scenery and make the setting of the story become a real place, while **costumers** and **make-up designers** can turn actors into the characters you meet in the stories. **Directors** help actors bring the story to life and make it happen before your very eyes. All of these things make seeing a play very different from television, videos, computer games, or CDs of stories.



Hold a class discussion when you return from the performance. Ask students the following questions and allow them to write or draw pictures of their experience at DCT.

- What was the first thing you noticed when you entered the theater?
- What did you notice first on the stage?
- What about the set? Draw or tell about things you remember. Did the set change during the play? How was it moved or changed?
- Was there any space besides the stage where action took place?
- How did the lights set the mood of the play? How did they change throughout? What do you think the house lights are? How do they differ from the stage lights? Did you notice different areas of lighting?
- What did you think about the costumes? Do you think they fit the story? What things do you think the costume designers had to consider before creating the costumes?
- Was there music in the play? How did it add to the performance?
- What about the actors? Do you think they were able to bring the characters to life? Did you feel caught up in the story? What things do you think the actors had to work on in order to make you believe they were the characters?

CURTAINS UP ON THE PLAYWRIGHT



LINDA DAUGHERTY'S plays have been produced nationally and internationally in professional and community theaters, schools and colleges. She received the 2011 National Award from the Society for Adolescent Health and Medicine for her teen issue plays, *The Secret Life of Girls* (bullying), *EAT (It's Not About Food)* (eating disorders), *dont u luv me?* (teen dating violence), and *hard 2 spel dad*, written with Mary Rohde Scudday (learning differences). Daugherty was a 2011 nominee for *The Dallas Morning News'* Texan of the Year. In 2009, she received the first Elisa Project Star of Hope Award for her work in promoting awareness of eating disorders. Her plays have won the Bonderman/Indiana University/Purdue University/Indiana Repertory Theatre Playwriting Competition, the Dallas-Fort Worth Theater Critics Forum Award for Outstanding New Plays, the Southwest Theatre Association's Coleman A. Jennings Award for Best Children's Script, the Southwest Theatre Association's Playwright Award for Best New Children's Script, the Orlin Corey Outstanding Regional Playwright Award and five Dallas Theatre League nominations for Outstanding New Play. Daugherty is playwright-in-residence at Dallas Children's Theater and a member of The Dramatists Guild.

Adapted from <https://www.dramaticpublishing.com/authors/profile/view/url/linda-daugherty>

Interview with the Playwright

We chatted with DCT's Playwright-in-Residence, Linda Daugherty, about her upcoming play *SCREEN PLAY*, her writing process, and what advice she would give aspiring playwrights. Here's what she had to say:

What inspired you to pursue playwriting?

Ms. Daugherty was an actress and had performed in Dallas, New York and around the country. When they had children, Ms. Daugherty and her husband decided to move back to Dallas. Playwriting became a way to stay involved in theater without being consistently away from her family. She was first approached by someone who had a musical and needed someone to write the book (the non-sung dialogue and storyline of the musical). Ms. Daugherty found she enjoyed writing. "As an actress it was fun because I got to play all the parts." Playwriting was more freeing for Ms. Daugherty than acting because when she needed to, she could just rewrite (as opposed to acting, where there aren't do-overs for a performance).

What is your writing process?

"I usually write in a frenzy. I work best when I kind of get obsessed." When Ms. Daugherty teaches playwriting workshops, she tells her students to write about something that they are passionate about. But, sometimes a playwright is hired to write about something that's not a

passion, and he or she has to become passionate about it. She says a writer needs to learn more about the subject and really dig in. Ms. Daugherty does this by trying to get a character to come alive or talk in her head. Some of Ms. Daugherty's plays have required a good deal of research. *EAT (It's Not About Food)* was one of those plays. To write that show it took loads of discipline and a lot of work mining through information.

Ms. Daugherty also loves working with a deadline. She spends a lot of time writing on legal pads and small pieces of paper. When she has a pile of papers and it's closer to her deadline, she starts putting all the ideas together. "Organized haphazard" is what she calls it. Once she gets a character talking, that's when the play really starts to come together.

Rewriting is also important, says Ms. Daugherty. "It's going back and looking at it again. They say writing is rewriting. It really is." She continues to rewrite during the rehearsal process and sometimes almost until the show opens.

What inspired SCREEN PLAY?

Ms. Daugherty has been writing about teens for well over a decade. When she started writing for teens she wrote *THE SECRET LIFE OF GIRLS*, which dealt with bullying on the computer and over instant messaging. To be bullied online meant you had to be by a computer. "It wasn't 24/7 with smart phones." Ms. Daugherty has always been intrigued by bullying and many of her plays deal with the subject matter. Online bullying is a timely issue, and there have been several news stories that have inspired her play, including an article in *The Atlantic* about the connection between cellphones and unhappiness, depression, and suicide in teens.

Ms. Daugherty enjoys writing for teens. "One foot in childhood, one leaping in to adulthood. There's really not a more dramatic time of life."

What is the most difficult aspect about being a playwright?

"First scene for me, first visualization for what you want to do." Getting started can be difficult. Ms. Daugherty also says sometimes a play has a mind of its own. "Sometimes you have to throw a play on the floor and wrestle with it – it can't go in all directions like an octopus."

It's also sad when there's a play on a shelf that hasn't been performed onstage.

She mentioned a story about her time in New York. She and her husband were living in a brownstone and a neighbor came over. She asked what he did for a living, and he said he was a playwright and a cab driver. When Ms. Daugherty asked what he had written, he just said he was working on some stuff. She lived there ten years, and although he kept saying he was a playwright, he never actually wrote anything. He eventually had to stop calling himself a playwright. "Can't call yourself a playwright unless you pick up a pencil or sit at a computer."

What is most rewarding about being a playwright?

“The most fun is the first read-thru. For me that’s opening night in a way.” Ms. Daugherty also likes when her plays touch people personally. She’s often approached by audience members who tell her that she told their story (especially with the teen plays that deal with more serious subject matter).

What advice would you give to aspiring playwrights?

She says playwrights need to start writing and find their voice. “The first thing is to believe you have something to say and to believe the way you say it will be interesting because everybody has a distinct way of looking at the world.” Ms. Daugherty said she was writing a lot of fairy tale adaptations when her husband asked, “When are you going to write something really important?” “He was right and that’s when I wrote the play [BLESS CRICKET, CREST TOOTHPASTE, & TOMMY TUNE] about my brother.” She sat down and in just ten days wrote a play based on her relationship with her brother with Down syndrome, submitted it to a playwriting contest, and won. Ms. Daugherty says that playwrights need to just “Go for it!”

Why do you think theater is important?

Although she loves movies and TV, the power of theater is in seeing a real person on stage and seeing his or her feelings in real time. “What you see in that moment is live – it’s right there in front of you.”

CURTAINS UP ON PLAYWRITING

In playwriting, you’ve got to be able to write dialogue. And if you write enough of it and let it flow enough, you’ll probably come across something that will give you a key as to structure. I think the process of writing a play is working back and forth between the moment and the whole. The moment and the whole, the fluidity of the dialogue and the necessity of a strict construction. Letting one predominate for a while and coming back and fixing it so that eventually what you do, like a pastry chef, is frost your mistakes, if you can.

- David Mamet

As Mr. Mamet’s words suggest, dialogue is one of the most important elements of a play and is something every successful playwright must master. The dialogue advances the plot, reveals character, and gives the audience pertinent information. It is the role of the playwright to ensure that the dialogue does all of that and more!



CURTAINS UP ON PLAYWRITING (cont'd.)

Try the following activity to gain insight in to the process of creating dialogue for a play.

THE SIX-LINE SCENE

Begin by discussing the role of the playwright. Talk about the importance of dialogue in a play. Define the terms plot and story for the students. Plot is the action we see unfold during the play. Story is all of the characters' experiences (in the play as well as beyond what we see onstage).

Have the students choose a playwriting partner.

Instruct each pair to write a very short scene comprised of only six exchanges or statements between two characters (it doesn't matter how many lines each character says – the only rule is that it is a six-line scene). Remind them that the dialogue should tell a story and show a plot (use the following template as a guide). Review the discussion questions below before the students begin writing.

Have the students rehearse their scenes and make adjustments as necessary.

Performance time! Have each pair perform the scenes for the class and discuss the different scenes. The discussion time should focus on feedback that helps to improve the scenes.

Questions to discuss:

- What worked or didn't work in the scene?
- Did the dialogue feel natural?
- Did the scene tell the story?
- Did the scene show the plot?
- What challenges did the playwrights face (in writing the play, creating dialogue, working with a partner, the six-line rule, etc.)?

Activity adapted from <http://chicagohumanities.org/festival/~media/files/studyguides/flack-sit-2009-guide>

CURTAINS UP ON DISCUSSION

Use the following questions as springboards for a discussion of SCREEN PLAY.

1. How did the first images on stage set the tone for the play?
2. What are the different relationships of the characters (Ryan and Nina, Jeffrey and everyone else, Morgan and Nina, etc.)?
3. Why does Morgan seem to be mad at Nina?
4. What did Caitlyn do that she regretted?
5. How does the presence of cell phones impact the plot, the dialogue, etc.?
6. Why can't Kevin stop watching pornography on his phone?
7. Compare the text message conversation between Paula and Jacob to the scene that happens simultaneously between Nina and Ryan.
8. Why is Sylvie obsessed with her phone? What does she think of her friend who is not on social media?
9. Who do you think created the "slut page" about Nina? Why?
10. Why are Nina's friends concerned about her?
11. What are some of the regrets expressed after Nina's friends see the memorial Facebook page?
12. How did Nina deal with the cyberbullying?

CURTAINS UP ON CYBERBULLYING

The Toothpaste Activity

You will need:

- A tube of toothpaste per group
- Toothpicks (at least one per student)
- Paper plates (one per group)
- Paper towels/wet wipes for cleanup

Divide the students in to groups. Give each group a tube of toothpaste and have them squeeze out the toothpaste as fast as they can on to the paper plates. Now instruct them to use the toothpicks and try to get as much toothpaste as possible back in to the tube. After approximately 5-10 minutes of allowing them to try, ask the students what happened during the activity. Could they get very much toothpaste back in the tubes? Ask them what this activity might have to do with cyberbullying. Ask them to compare what happened in the activity to what happens online (regarding cyberbullying, posting pictures, posting comments, etc.).

Adapted from: <http://www.mrsoknows.com/2013/07/did-i-just-leave-dollar-tree-with-that.html>

CURTAINS UP ON CYBERBULLYING (cont'd.)

According to a 2016 Cyberbullying Research Center report, more than 33% of 12-17 year olds have been bullied online at some point in their lives. As a class, check out more statistics about cyberbullying through research or by utilizing the following resources:

http://enough.org/stats_cyberbullying
<http://www.pacer.org/bullying/resources/stats.asp>
<https://cyberbullying.org/statistics>

As much as the statistics may reveal, cyberbullying is more than just a number. Hold a class discussion about the impact of cyberbullying in communities.

Discussion questions:

- What is cyberbullying?
- What is the difference between bullying and cyberbullying?
- How does cyberbullying impact not only the victim but the bully, the school, society, etc.?

Many teens are utilizing social media to do their part to stand up to bullying (including cyberbullying). As a class, watch the videos at <https://cyberbullying.org/videos> (like "We Are All Daniel Cui"; *Anti-Bullying Learning and Teaching Resource {ALTER} Catholic Education Office, Wollongong*; and *Anti-Bullying Flashmob* January 2011) and brainstorm other ways to utilize social media to combat cyberbullying.

CURTAINS UP ON TECHNOLOGY

We are changing the world with technology.

- Bill Gates

Use the technology you have available to find the answers to the following questions about technology. Discuss the answers as a class.

- What is technology? Hint: it's more than just computers, cell phones, or tablets.
- What have been the most important inventions in the history of the world? List 10-12.
- What are some of the most important medical inventions throughout history?
- What are some of the most important agricultural inventions throughout history?
- What are some of the most important communication inventions throughout history?
- What are some of the most important transportation inventions throughout history?
- In what ways has technology improved education around the world?
- What new technology inventions are predicted for the near future?

CURTAINS UP ON TECHNOLOGY (cont'd.)

- What is one of physicist Stephen Hawking's greatest fears about technological innovation?
- What technological innovations does Microsoft cofounder Bill Gates think will continue to help improve the world?

CURTAINS UP ON HISTORY

History is filled with incredible stories of heroism. Countless men and women have stood up to bullying, violence, oppression, and discrimination. Some have been imprisoned, others were hurt or killed, but they all have fought for what they believed was right.

Historical Heroes Posters

As a class, brainstorm a list of heroes throughout history. Have each student select a hero and research his or her life, greatest accomplishments, challenges, inspiring quotes, etc. Instruct the students to create a poster detailing their findings. Don't forget to include pictures of the hero! Put up the posters around the class or school to inspire others.

Inspired by:

<https://s-media-cache-ak0.pinimg.com/originals/c7/b2/f3/c7b2f3cd771b999ebcca525b61113cac.jpg>

CURTAINS UP ON FUN WITH SCIENCE

Every year Google holds an online science fair open to teenagers all around the world. In 2014, fourteen-year-old Trisha Prabhu submitted a science project aimed at ending cyberbullying. Watch her talk about her project:

https://www.youtube.com/watch?v=oGuvpB4r_tU

Anti-Cyberbullying Science Fair Challenge

Hold a class science fair inspired by Trisha Prabhu's project. Instruct each student (or groups of students) to choose a project that could help stop cyberbullying.

Review the scientific method (including how to create a science fair display):

- Purpose/Question
- Research
- Hypothesis
- Experiment
- Analysis
- Conclusion

Give time in class for the students to work on their science projects as well as encourage them to continue their work after school or on the weekends.

Have the students create a display for their projects (it doesn't have to be a typical science fair display board – get creative, use recycled material, make a digital display, etc.).

Once all the projects are complete, hold a class science fair. Invite others to check out the work of those in the class.

Information adapted from:

<https://www.sciencebuddies.org/science-fair-projects/science-fair/steps-of-the-scientific-method>

<https://sciencebob.com/science-fair-ideas/the-scientific-method/>

CURTAINS UP ON CREATIVE EXPRESSION

The Selfie

Although “selfie” is a relatively new term, self-portraits have actually been around for hundreds of years. While today’s selfies are rampant on social media, one can see “selfies” at a museum that have been created by the greatest artists throughout history. As a class, look at various examples of modern day selfies as well as famous self-portraits. Discuss the difference between a selfie on Instagram or Snapchat and a self-portrait that hangs in a museum (including intent, medium, accessibility, etc.). Check out the following resources for some examples of selfies and self-portraits:



<http://time.com/4825506/selfie-day-self-portrait-history/>
<https://hyperallergic.com/76218/before-the-selfie-the-self-portrait/>

In this activity, students will create a drawn or painted self-portrait and compare it to one of his or her favorite selfies. The focus of this activity should not be about the finished product (or the student’s artistic abilities) but rather about the creation process.

You will need:

- Mirrors or a picture of the students to use as reference
- Pencils, markers, crayons, paints and paintbrushes, etc.
- Paper

Have each student draw or paint a self-portrait while either looking in a mirror or referencing a picture of him or herself. Remind the students not to focus on their artistic abilities, skill level, etc. When the self-portraits are complete, encourage the students to compare their self-portrait to a selfie posted online. Either as a group or individually, have the students compare and contrast the experience of creating a self-portrait to that of taking a selfie.

Activity adapted from:

<https://artsandactivities.com/the-art-of-the-selfie/>
<http://meenoorami.org/uncategorized/self-portrait-selfies-previewing-lesson/>
<https://youngartlove.wordpress.com/2014/04/17/project-selfie-6th-grade-self->

[portraits-2/](#)

<http://erinsweeneydesign.com/fun/before-the-selfie-self-portraits-in-art-history-and-today/>

CURTAINS UP ON MORE

More about the playwright:

<http://www.lindadaugherty.com>

More about cyberbullying:

<https://www.cybersmile.org>

www.stopbullying.gov

<http://www.endcyberbullying.org/frequently-asked-questions-on-cyber-bullying/>

More about technology:

<http://www.history.com/news/history-lists/11-innovations-that-changed-history>

<https://www.theatlantic.com/magazine/archive/2013/11/innovations-list/309536/#list>

<http://www.businessinsider.com/11-reasons-to-be-excited-about-the-future-of-technology-2016-8>

More about Google Science Fair and Trisha Prabhu

<https://www.google-science-fair.com/en/>

<http://www.trishaprabhu.com>

T.E.K.S. SATISFIED BY SCREEN PLAY

110.19 – English Language Arts and Reading, Grade 7

7.15 – Writing/Literary Texts. Students write literary texts to express their ideas and feelings about real or imagined people, events, and ideas.

7.23 – Research/Gathering Sources. Students determine, locate, and explore the full range of relevant sources addressing a research question and systematically record the information they gather.

7.24 – Research/Synthesizing Information. Students clarify research questions and evaluate and synthesize collected information.

7.25 – Research/Organizing and Presenting Ideas. Students organize and present their ideas and information according to the purpose of the research and their audience.

110.20 – English Language Arts and Reading, Grade 8

8.15 – Writing/Literary Texts. Students write literary texts to express their ideas and feelings about real or imagined people, events, and ideas.

8.23 – Research/Gathering Sources. Students determine, locate, and explore the full range of relevant sources addressing a research question and systematically record the information they gather.

8.24 – Research/Synthesizing Information. Students clarify research questions and evaluate and synthesize collected information.

8.25 – Research/Organizing and Presenting Ideas. Students organize and present their ideas and information according to the purpose of the research and their audience.

110.31 – English Language Arts and Reading, English 1

1.14 – Writing/Literary Texts. Students write literary texts to express their ideas and feelings about real or imagined people, events, and ideas.

1.21 – Research/Gathering Sources. Students determine, locate, and explore the full range of relevant sources addressing a research question and systematically record the information they gather.

1.22 – Research/Synthesizing Information. Students clarify research questions and evaluate and synthesize collected information.

1.23 – Research/Organizing and Presenting Ideas. Students organize and present their ideas and information according to the purpose of the research and their audience.

112.18 – Science, Grade 7

7.2 – Scientific investigation and reasoning. The student uses scientific inquiry methods during laboratory and field investigations.

112.20 – Science, Grade 8

8.2 – Scientific investigation and reasoning. The student uses scientific inquiry methods during laboratory and field investigations.

117.203 – Art, Middle School 2

2.2 – 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.

117.204 – Art, Middle School 3

3.2 – 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.

117.304 – Art, Level 1

1.2 – 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.

117.212 – Theatre, Middle School 2

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

A – Understand and demonstrate appropriate audience etiquette at various types of performances.

D – Explore career and vocational opportunities in theatre.

117.213 – Theatre, Middle School 3

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

A – Understand and demonstrate appropriate audience etiquette at various types of performances.

D – Explore career and vocational opportunities in theatre.

117.315 – Theatre, Level 1

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

A – Analyze and apply appropriate behavior at various types of performances.

D – Explore career and vocational opportunities such as theatre education, arts administration, performance, design, management, and playwriting in theatre.

126.14 – Technology Applications, Grade 7

7.5 – Digital citizenship. The student practices safe, responsible, legal, and ethical behavior while using technology tools and resources.

126.16 – Technology Applications, Grade 8

8.5 – Digital citizenship. The student practices safe, responsible, legal, and ethical behavior while using technology tools and resources.

126.32 – Fundamentals of Computer Science

5 – Digital citizenship. The student explores and understands safety, legal, cultural, and societal issues relating to the use of technology and information.