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WELCOME TO CUE TO CUE, AN EDUCATIONAL RESOURCE GUIDE CREATED TO HELP TEACHERS, PARENTS/GUARDIANS, AND YOUNG AUDIENCE MEMBERS ENHANCE THE EXPERIENCE OF WATCHING *NANCY DREW AND HER BIGGEST CASE EVER*.

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CUE TO CUE

A RESOURCE GUIDE FOR EDUCATORS
AND AUDIENCE MEMBERS

CREATING MOMENTS THAT MATTER

Nancy Drew

and Her Biggest Case Ever

April 10 - May 14, 2017

A play by

John MacLay & Jeff Frank

Based on the books by

Carolyn Keene & Mildred Wirt Benson

Original Music by

Willy Porter

Produced by special arrangement with
THE DRAMATIC PUBLISHING COMPANY
of Woodstock, Illinois

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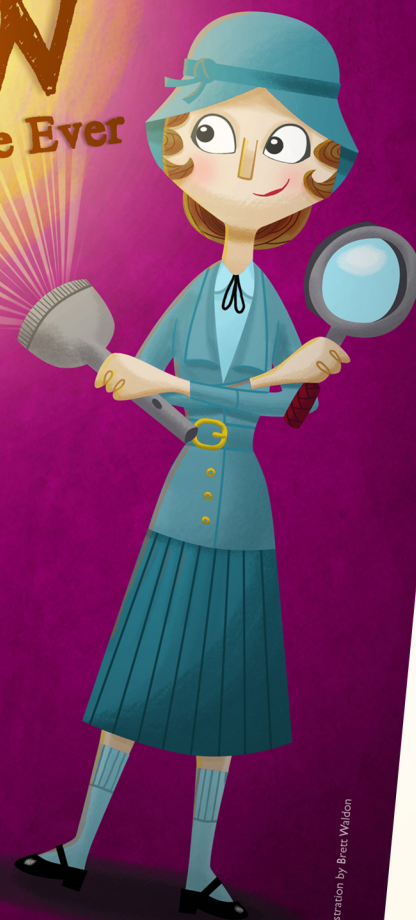


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ABOUT THE PLAY



ACT 1

The story begins on a mountain where Nancy Drew races on her skis to catch Stumpy Dowd, a notorious criminal with a briefcase filled with stolen documents. As Stumpy attempts to attack Nancy, he fails to see the cliff sign approaching. Nancy makes a sharp turn while Stumpy crashes into the sign and flies off the cliff. Nancy's best friends, Bess and George, appear and are happy to find that Nancy is all right and has the briefcase. Nancy opens the briefcase and finds that it is "the real will". When George asks Nancy where Stumpy Dowd went, Nancy looks over the cliff's edge and the girls are in shock.

Six months later, Nancy, Bess, and George go canoeing on Moon Lake. With a storm approaching, they attempt to paddle towards the shore, but a crack of lightning erupts and the canoe strikes a rock and breaks apart. Bess struggles to stay afloat and Nancy swims to save her and take her ashore. Just then, two figures, Laura and her younger sister Trixie, help the girls onto shore. The girls find shelter at the boathouse, also known as Ship's Cottage, a dark and gloomy place that stores a few oil lamps and shelves of model ships. Laura and Trixie share that they just arrived to live at the estate where their father grew up. Because their mother had recently passed away, and their father had passed several years earlier, both girls were under the care of Jacob Aborn, a man who manages their inheritance and does not like children. As the girls wait out the storm, Laura confesses that she heard about

Nancy through her previous music teacher, Hannah Gruen, who is now Nancy's housekeeper. Nancy finds this to be quite a coincidence and makes a note of it. After the storm passes, Nancy and her friends decide to leave, but Trixie does not want them to go. Nancy promises Trixie that she will visit her the following day.

When Nancy returns home that night, she talks to Hannah about the events of that day and tells her she met the Pendleton sisters. Hannah believes that this is quite a remarkable coincidence. Hannah tells Nancy that her father is at the capital and requested that she call. Nancy calls the hotel only to find that he has checked out. That night while Nancy is in bed, she hears someone attempting to climb into her bedroom window. She grabs the intruder's arm and flips him, only to find that it is her father trying to get in because he forgot his key and did not want to wake anyone in the house. Nancy shares her experience at the Pendleton estate and tells her father that she has a curious feeling about them. Her father vaguely remembers some trouble that occurred some years before, but promised to look into the case for her.

The next day, Nancy goes and visits the Pendleton sisters and Trixie asks if she could help them solve their family mystery. Laura shares that her father had a map to an island containing a vast treasure put there by their grandfather. Nancy requests to see their father's old paperwork, but then Jacob Aborn walks in and asks Nancy and the girls to leave the boathouse.

Later at home that evening, Nancy shares the events with her father and mentions the strange muffled sounds that seem to be coming from the cottage. Mr. Drew shares that he discovered Mr. Pendleton was a fairly successful inventor and that there was an unusual lawsuit against him due to one of his gadgets. Mr. Drew's secretary was going to pull the files for more information, but Nancy was encouraged to go to the library and do her own research.

While at the library with Bess and George, Nancy finds that Stumpy Dowd broke into the Pendleton's home and injured himself in one of the secret sliding panels. Although he was arrested for attempting to rob the Pendletons, he sued the Pendletons for damages. The girls continue to research and go through Mr. Pendleton's paperwork and find an odd letter with a clue from Trixie and Laura's grandfather that says: "Maps and legends are found where a red whale is currently king."

As Nancy, Bess, and George return to the Pendleton's estate, they learn that Laura is being offered money from a museum in exchange for her father's old paperwork. Nancy feels very uneasy about the visitor, Mr. Bellows, and his offer. Although Nancy does not have a lead on this case, she asks Laura if she can hold on to the letter a bit longer.

Back at the Drew house, Hannah received an anonymous phone call. The caller said, "Stay away from the Pendletons or you'll be sorry." Instead of feeling intimidated, Nancy is even more motivated to sleuth harder and solve the case.

Nancy, Bess, and George return to the Pendleton estate and find a burglar crawling down a ladder from the second floor. They try to stop him, but he gets away by throwing dirt in Nancy's face. The police arrive and Jacob Aborn informs the girls that their mother's jewels are gone, along with their father's paperwork.



ABOUT THE PLAY

George stays with Laura and Trixie so Nancy and Bess can go see Ned, Nancy's boyfriend, and Dramatics Club perform at Emerson School. On her way to the performance, Nancy stops at a gas station to call her father; when she gets back to her car, she realizes her purse was stolen. As they drive to the event, they realize they are being followed and Nancy recognizes the vehicle as the same one outside the of Pendleton estate during the burglary. Nancy drives fast to lose them and they make it to Ned's Dramatics Club presentation. As the event starts, Nancy is chosen to don the ceremonial robe and preside over the show as Queen of the Theatre. She sits on the edge of the stage, and the lights go out, but when the lights go back on, she is gone. Nancy was kidnapped!

ACT 2

Nancy is dragged into a car by two kidnappers and is asked about the Pendleton papers. Nancy uses her quick thinking to distract both kidnappers. While they are arguing, Nancy escapes and runs off to find Ned and Bess to tell them what happened. They decide not to tell anyone about the kidnapping until they speak with Mr. Drew.

Nancy drives back to the Pendleton estate to find Trixie screaming and terrified; she is convinced there is a ghost in the boathouse. Nancy, Bess, and George send Trixie back into the house while they go check it out. As they attempt to open the boathouse door, they notice it is locked, despite Trixie being there only five minutes prior. Nancy picks the lock with one of Bess' hairpins.

Once inside, the girls admire the large collection of ship models. Nancy pulls out the letter and figures out that the clue "Where a Red Whale is Currently King" leads to W-A-R-W-I-C-K, a map on one of the ships. The girls find the model ship with the map. Bess and George take the map to Laura and Trixie for safekeeping while Nancy continues to look for clues. She is about to exit when she hears a low moan, and she realizes it is coming from the floor. As Nancy looks around she begins moving the panels in the cottage and opens a secret passage that leads to a hidden basement. She finds a man bound and gagged and carefully removes the gag. It is no other than Jacob Aborn! A flash of light reveals that another Jacob Aborn is standing behind her and shoots a tranquilizer into her neck with a blow gun. She eventually wakes up tied to a chair next to the real Jacob Aborn. Nancy accuses the false Mr. Aborn of being Mr. Bellows, but when he takes off his fake beard, he reveals that he is actually Stumpy Dowd! Stumpy survived the fall over the cliff and admits that he has been after the Pendleton's treasure map for years. Stumpy tells Nancy that if she does not write a note to Hannah instructing her to give him the map, Nancy would never leave the hidden basement. Nancy agrees. When Stumpy leaves to get the map, Nancy frees herself, takes Jacob Aborn to the hospital, and goes home.

At the Drew residence, Hannah gives the map to Stumpy as instructed, but she changes the directions on it before giving it to him. Mr. Drew notices that the phone lines have been cut, so he goes to the neighbor's house to call the police. Nancy and her friends decide to leave in search of Stumpy Dowd.

Nancy and her friends set sail on a boat to catch Stumpy, but the boat's captain and his wife jump overboard. A big explosion leaves Nancy and her friends stranded on the shore of South Fox Island. Stumpy Dowd and Mr. Bellows are there and force Nancy and her friends to start digging for the treasure. Just as they find the treasure, a battle erupts between the teenagers and the villains. Nancy and her friends detain both Stumpy and Mr. Bellows and emerge victorious with the treasure.

An old radio report explains how Nancy's daring sleuthing and the help of her friends led to the arrest of four wanted criminals. While discussing the case with her family and friends at the Drew residence, Nancy receives a phone call -- The Hardy brothers are stumped on a case and need her help. And so, Nancy and her friends take off to help solve another case!

BIG IDEAS IN *NANCY DREW AND HER BIGGEST CASE EVER*:

- Friendship
- Justice
- Mystery
- Problem Solving
- Adventure

THE CREATORS

AUTHOR | CAROLYN KEENE

To many collectors and fans of book series and children's literature, Mildred Augustine Wirt-Benson was known as **Carolyn Keene**, Frances Judd, Dorothy West, and Helen Louise Thorndyke, among other pseudonyms. Writing under various pen names as well as her own name, she penned over 130 books for children, numerous short stories, and thousands of newspaper articles and columns. Known most famously for being the original Carolyn Keene, author of 23 of the first 30 Nancy Drew mystery stories, Mildred's legacy reaches beyond Nancy Drew to a most fascinating woman, life, and career. Her first published work, *The Courtesy*, was printed in the children's magazine, *St. Nicholas*, for which she won a Silver Badge. She was the first woman and student to graduate with a masters in journalism in 1927 from the University of Iowa, then State University of Iowa. She wrote her first Nancy Drew book, *The Secret of the Old Clock*, when she was just 24 years old. Mildred, known as "Millie" to friends and fans, was paid \$125 per book and never received royalties from the books, movies, and board games. After a career in journalism spanning nearly 60 years, she retired at the end of 2001 and scaled back her writing to a monthly column for *The Toledo Blade*. Her legacy to children and adults will never be forgotten, having inspired so many people from all walks of life through her writing.

PLAYWRIGHT | JEFF FRANK

Currently the Artistic Director of First Stage, the third largest professional Theater for Young Audiences in the nation, Jeff is recognized as one of the top directors in the field with an expertise in developing new work for the TYA field. First Stage has developed numerous plays during his tenure including TYA versions of *The Wiz*, *Peter Pan and Wendy*, and *Big, The Musical*. Jeff also presided over the development of adaptations of *The Thief Lord*, *Gossamer*, *Gathering Blue*, *How I Became a Pirate*, *Tom Sawyer*, *Swiss Family Robinson*, and many more. His work to bring *Rudolph the Red-Nosed Reindeer®* to the stage with the support of Character Arts won universal praise from audiences and critics alike. Harry Cherkinian (Chicago Theater Beat/Shepherd Express) proclaimed, "Director Jeff Frank, who also serves as First Stage's Artistic Director, continues to take Milwaukee's children's theater company to new levels with a production that entertains, educates, and showcases talent in front of—and behind—the spotlights." Having previously served as First Stage's Education and Academy Director from 1996 to 2003, Jeff has proudly served as the Artistic Director since 2003. Jeff holds a B.F.A. in Theater, an M.F.A. in Child Drama and has directed over 70 productions including Thornton Wilder's *Childhood* which was presented in London and again in Moscow as part of an international festival of children's theater.

PLAYWRIGHT | JOHN MACLAY

John Maclay is a professional actor, director, teacher, and playwright who spent the past 15+ years working professionally in Milwaukee and Chicago. Mr. Maclay is an active adaptor of literature for the stage, specializing in Theatre for Young Audiences. Two new works which he co-authored (*Anatole* and *Nancy Drew and Her Biggest Case Ever*) received their professional world premieres at First Stage in their 2013-14 season. He also adapted and directed an 80-minute version of *Romeo and Juliet*, for which First Stage was awarded a National Endowment for the Arts' Shakespeare in American Communities Grant. His adaptation of *Geronimo Stilton: Mouse in Space* premiered at Oregon Children's Theatre in 2016 and played here at The REP in 2017. *Just a Little Critter Musical* (Music by Brett Ryback) premiered at First Stage in 2016. When not furiously writing away, John occasionally finds time to work professionally as an actor, director, voice and text coach, and fight choreographer. He has spent the past twelve years serving as Associate Artistic Director at First Stage, one of the nation's largest and most respected theatres for young audiences. Mr. Maclay has been working with First Stage in one form or other since 2000 and has directed or appeared in more than 25 First Stage productions and worked in the development of many new works and world premieres. His work has also been seen at Chicago Shakespeare Theater, Utah Shakespeare Festival, Uprooted/Milwaukee Gay Arts Center, Skylight Opera Theatre, Defiant Theatre, Bunny Gumbo, Bialystock and Bloom, St. Croix Festival Theatre, and Orlando Repertory Theatre. John was the founding Artistic Director of the Milwaukee Shakespeare Company. Mr. Maclay is a proud member of Actor's Equity Association and a member of the Dramatist Guild. John holds degrees in theatre from Lawrence University and the University of Illinois.

POST-SHOW DISCUSSION QUESTIONS

1. What did you notice when you first entered the theatre? Describe the stage.
2. What was the setting of the story? Did the set and scenery help to establish the show's location? What specific things did you notice about the set and stage lights: color, shape, and texture? Did you notice anything about the set or lights that you thought was unique?
3. *Nancy Drew and Her Biggest Case Ever* takes place in the 1930s. How did the costume designer make the characters look like they lived in this decade? What specific details did you notice about the costumes: color, shape, and texture? What did the costumes say about the characters?
4. What did you notice about the actors and their performances? How did they use their voices and bodies to bring the characters to life?
5. Which character do you relate to the most? Why? What words describe that character?
6. What did the characters learn about themselves or the world in the play? Was there a moral or lesson?
7. What was the story about? Describe the beginning, middle, and end. What was the climax of the story? Why? If you had to summarize the play in one sentence, what would it be?

Standards: LAFS.K-5.RL.1.1, LAFS.K-1.RL.1.2, LAFS.K-5.RL.1.3, LAFS.3.RL.2.6, TH.K-1.C.3.2, TH.K.O.2.1, TH.2.O.2.1, TH.3.C.1.2, TH.4.C.3.1, TH.1.C.2.2



LANGUAGE ARTS

BELL WORK

Directions: Nancy shares a variety of insights with the audience throughout the play. These moments of insight are examples of **aphorisms**, which are observations and statements that contain truth and wisdom. Some examples of popular aphorisms include:

“Don’t judge a book by its cover,” “You get what you pay for,” and “You can’t teach an old dog new tricks.”

What are some popular aphorisms you use? How many can you list?

Come up with your own aphorism that reflects a truth or wisdom about your school or classroom. Share with your classmates!

Standard: LAFS.4-8.W.4.10

WORD WALL

Directions: Draw a line from the word to its meaning. Use context clues from the play, the root word, and if needed, look up the definition using a dictionary resource.

capsize	friends or buddies
chums	capable of transmitting thoughts to other people
intrigue	to overturn (a boat or vessel) in water
vanquish	feeling or showing anger, or annoyance
vast	to defeat thoroughly
sleuth	famous or well-known
notorious	land or an area of property
telepathic	to arouse the curiosity or interest of something
indignant	a detective
estate	of very great extent or quantity; immense

Extension: Pick three words from the list and use them in an original sentence or paragraph. You can choose to write about the play or something else. You can also draw a picture, illustrating the definitions of the words you choose.

Standards: LAFS.1-3.L.3.4



ACTIVITIES ACROSS THE CURRICULUM

MATH

DIRECTIONS

Nancy Drew has a knack for solving problems based off the clues she finds. Math problems can be difficult to solve sometimes, but if you look for certain clues, you can solve your “mystery”. Following the mystery theme, write your own mathematical word problem. Exchange your word problem with a classmate and solve each other’s mysteries!

Standard: MAFS.3-4.OA.1.3

SOCIAL STUDIES

DIRECTIONS

Nancy Drew and Her Biggest Case Ever is set in the 1930s. The *Nancy Drew* book series is timeless; authors have been placing Nancy in a variety of time periods for decades! Pick a *Nancy Drew* book written anywhere between the 1930s and today. While you are reading, be sure to note the time period and setting. Is she a sleuth in the 1950s or a teenage detective in the 2000s? Using primary and secondary sources, research what life was (or is) like in that time period. What did people in that time wear? What did they do for fun? Does Nancy Drew reflect her setting?

Activity Extension: Design a set and costumes for Nancy Drew based off of the time period you researched. Create a visual board of your designs and share it with the class.

Standard: SS.1.A.1.2, SS.5.A.1.1, TH.68.H.1.1

LANGUAGE ARTS

DIRECTIONS

The *Nancy Drew* books are written under the pseudonym of “Carolyn Keene.” A pseudonym is a fake name that people use instead of listing their real one. In the case of Carolyn Keene, it is not just one author hiding their real name, but multiple authors! From the 1930s to the present, many authors have been contributing to the timeless series of *Nancy Drew*. Imagine you have been asked to contribute your own *Nancy Drew* story to the series. Write a short story about the mystery she needs to solve, what clues she finds, and what friends she brings along with her! When you are done, share your story with the class!

Standard: LAFS.1-8.W.1.3



DANCE

DIRECTIONS

With The Great Depression, the Dust Bowl, and the beginning of World War II, people in the 1930s needed something to distract themselves from the tragic events happening around them. Dance became a nice outlet for those living in this overwhelming decade. Swing dances such as the Charleston, the Balboa, and the Lindy Hop became very popular during this time. Break into groups and research the various dances from the 1930s. Select your favorite dance style and create a short combination or visual presentation that showcases it for your classmates!

Standard: DA.5.H.1.1



ADDITIONAL RESOURCES

INSPIRED BY THE SHOW

NANCY DREW MYSTERY NOVELS:

The Secret of the Old Clock
The Hidden Staircase
The Bungalow Mystery
The Mystery at Lilac Inn
The Secret at Shadow Ranch
The Secret of Red Gate Farm
The Clue in the Diary
Nancy's Mysterious Letter
The Sign of the Twisted Candles
The Password to Larkspur Lane
The Clue of the Broken Locket
The Message in the Hollow Oak
The Mystery of the Ivory Charm
The Whispering Statue
The Haunted Bridge
The Clue of the Tapping Heels
The Mystery of the Brass-Bound Trunk
The Mystery at the Moss-Covered Mansion
The Quest of the Missing Map
The Clue in the Jewel Box
The Secret in the Old Attic
The Clue in the Crumbling Wall
The Mystery of the Tolling Bell
The Clue in the Old Album
The Ghost of Blackwood Hall
The Clue of the Leaning Chimney
The Secret of the Wooden Lady
The Clue of the Black Keys
The Mystery at the Ski Jump
The Clue of the Velvet Mask
The Ringmaster's Secret
The Scarlet Slipper Mystery
The Witch Tree Symbol

The Hidden Window Mystery
The Haunted Showboat
The Secret of the Golden Pavilion
The Clue in the Old Stagecoach
The Mystery of the Fire Dragon
The Clue of the Dancing Puppet
The Moonstone Castle Mystery
The Clue of the Whistling Bagpipes
The Phantom of Pine Hill
The Mystery of the 99 Steps
The Clue in the Crossword Cipher
The Spider Sapphire Mystery
The Invisible Intruder
The Mysterious Mannequin
The Crooked Banister
The Secret of Mirror Bay
The Double Jinx Mystery
Mystery of the Glowing Eye
The Secret of the Forgotten City
The Sky Phantom
The Strange Message in the Parchment
Mystery of Crocodile Island
The Thirteenth Pearl
The Triple Hoax
The Flying Saucer Mystery
The Secret in the Old Lace
The Greek Symbol Mystery
The Swami's Ring
The Kachina Doll Mystery
The Twin Dilemma
Captive Witness
Mystery of the Winged Lion
Race Against Time

...and many more!



STANDARDS

NEXT GENERATION SUNSHINE STATE STANDARDS AND FLORIDA STATE STANDARDS
SATISFIED BY USING THIS GUIDE AND ATTENDING THE REP'S PRODUCTION OF *NANCY DREW AND HER BIGGEST CASE EVER*

Language Arts Florida State Standards | Strand: Reading Standards for Literature | Cluster 1: Key Ideas and Details

(Text refers to the play, the script, or the content in this guide.)

- LAFS.K.RL.1.1 With prompting and support, ask and answer questions about key details in a text.
- LAFS.1.RL.1.1 Ask and answer questions about key details in a text.
- LAFS.2.RL.1.1 Ask and answer such questions as who, what, where, when, why, and how to demonstrate understanding of key details in a text.
- LAFS.3.RL.1.1 Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.
- LAFS.4.RL.1.1 Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.
- LAFS.5.RL.1.1 Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.
- LAFS.K.RL.1.2 With prompting and support, retell familiar stories, including key details.
- LAFS.1.RL.1.2 Retell stories, including key details, and demonstrate understanding of their central message or lesson.
- LAFS.K.RL.1.3 With prompting and support, identify characters, settings, and major events in a story.
- LAFS.1.RL.1.3 Describe characters, settings, and major events in a story, using key details.
- LAFS.2.RL.1.3 Describe how characters in a story respond to major events and challenges.
- LAFS.3.RL.1.3 Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.
- LAFS.4.RL.1.3 Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).
- LAFS.5.RL.1.3 Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).

Language Arts Florida State Standards | Strand: Reading Standards for Literature | Cluster 2: Craft and Structure

- LAFS.3.RL.2.6 Distinguish their own point of view from that of the narrator or those of the characters.

Language Arts Florida State Standards | Strand: Writing Standards | Cluster 1: Text Types and Purposes

- LAFS.K.W.1.3 Use a combination of drawing, dictating, and writing to narrate a single event or several loosely linked events, tell about the events in the order in which they occurred, and provide a reaction to what happened.
- LAFS.1.W.1.3 Write narratives in which they recount two or more appropriately sequenced events, include some details regarding what happened, use temporal words to signal event order, and provide some sense of closure.
- LAFS.2.W.1.3 Write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.
- LAFS.3.W.1.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.
- LAFS.4.W.1.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.
- LAFS.5.W.1.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.
- LAFS.6.W.1.3 Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.
- LAFS.7.W.1.3 Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.
- LAFS.8.W.1.3 Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.
- LAFS.4-8.W.4.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.
- LAFS.5.W.4.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.
- LAFS.6.W.4.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.
- LAFS.7.W.4.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.
- LAFS.8.W.4.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.



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Language Arts Florida State Standards | Strand: Writing Standards | Cluster 1: Text Types and Purposes (continued)

LAFS.5.W.4.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

LAFS.6.W.4.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

LAFS.7.W.4.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

LAFS.8.W.4.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Language Arts Florida State Standards | Strand: Language Standards | Cluster 3: Vocabulary Acquisition and Use

LAFS.1-3.L.3.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade.

LAFS.3-8.L.3.3-8 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 4 reading and content, choosing flexibly from a range of strategies.

Next Generation Sunshine State Standards - Dance

DA.5.H.1.1 Share and perform dances from diverse cultural or historical backgrounds and describe their significance within their original context.

Next Generation Sunshine State Standards - Math

MAFS.3.OA.1.3 Use multiplication and division within 100 to solve word problems in situations involving equal groups, arrays, and measurement quantities, e.g., by using drawings and equations with a symbol for the unknown number to represent the problem.

MAFS.4.OA.1.3 Use multiplication and division within 100 to solve word problems in situations involving equal groups, arrays, and measurement quantities, e.g., by using drawings and equations with a symbol for the unknown number to represent the problem.

Next Generation Sunshine State Standards - Social Studies

SS.1.A.1.2 Understand how to use the media center/other sources to find answers to questions about a historical topic.

SS.5.A.1.1 Use primary and secondary sources to understand history.

Next Generation Sunshine State Standards - Theatre Arts

TH.3.C.1.2 Watch a play and describe how the elements of light, costumes, props, and sound influence the mood of the production.

TH.K.O.2.1 Draw a picture of a favorite scene from a play.

TH.2.O.2.1 Re-tell what happened in the beginning, middle, and end of a story after viewing a play.

TH.1.C.2.2 Identify elements of an effective performance.

TH.4.C.3.1 Identify the characteristics of an effective acting performance.

TH.K.C.3.2 Share reactions to a live theatre performance.

TH.5.H.1.1 Research and describe the context in which a specified playwright wrote a particular dramatic work.

TH.68.H.1.1 Explore potential differences when performing works set in a variety of historical and cultural contexts.