

ORLANDO REPERTORY THEATRE
IN PARTNERSHIP WITH UCF



CUE TO CUE

A RESOURCE GUIDE FOR EDUCATORS
AND AUDIENCE MEMBERS

WELCOME TO CUE TO CUE, AN
EDUCATIONAL RESOURCE GUIDE
CREATED TO HELP TEACHERS,
PARENTS/GUARDIANS, AND YOUNG
AUDIENCE MEMBERS ENHANCE THE
EXPERIENCE OF WATCHING
ELLA ENCHANTED: THE MUSICAL.

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ABOUT THE PLAY



BIG IDEAS IN *ELLA ENCHANTED THE MUSICAL*

- Finding Your Voice
- Partnership
- Kindness
- Bullying
- Equality
- Love
- Fantasy
- Twisted Fairy Tales

IT STARTS WITH A CURSE

The story begins with musical fanfare (“All Will Be Well”). Lady Eleanor worries to calm her newborn baby, Ella. No matter what she does, she worries. Lucinda, a fool of a fairy godmother, bestows a fateful gift for Ella to obey any command she receives (“Ella’s Spell”). Her mother begs Lucinda to take back the spell, but what is done is done. As Ella grows older, the curse takes on many forms, from how she plays, to eats, to taking every command literally (“Obey”). Her father, Sir Peter, is frustrated with Ella and does not understand what is wrong with his daughter. All he wants

is for her to be a wife. Her mother hopes for Ella to have a partner in life that is good for her, especially because of her curse.

SHE IS NOT LOST, SHE IS GONE

Ella dreams of a day when the curse might be lifted. Lucinda will never reverse the spell, but her mother thinks there might be ways to overcome it without her. Until then, she will protect her. Unfortunately, Ella’s mother passes away suddenly, leaving Ella behind with her father (All Will Be Well Reprise”). Sir Peter gives Ella an emerald necklace and magic book from her mother. At the funeral, Dame Olga and her daughters, Hattie and Olive, appear. It will not be long before Sir Peter has a new wife and step daughters. Prince Charmont is among the mourners. He tries to cheer Ella up, but is quickly spotted by Hattie and Olive. He and Ella escape to the menagerie behind the stables.

FAST FRIENDS

Prince Charmont (Char) and Ella share their love for magical languages and are joined by The Bird (“It’s Like Magic”). Char asks if he can call on Ella again, maybe they can be friends? Ella agrees and Char leaves before Hattie and Olive can get to him. Hattie plans to marry him for his money. Just then, Dame Olga appears with Ella’s mother’s ring, she is engaged to Sir Peter. Her first act as Ella’s new mother is to send all the girls to finishing school. Ella begs her father to reconsider, but times are tough and Dame Olga has money.

FINISHING SCHOOL

On their way to school, her new step sisters discover Ella’s curse. They take advantage of her and even take her mother’s necklace. At school, Mistress Manners greets them and lays out the expectations for finishing school. Hattie and Olive continue to torture Ella throughout their lessons (“Finish You Off”). One day, a letter arrives from Char. Throughout her ups and downs at school, he continues to write Ella and even promises to visit. One day, Hattie and Olive discover Ella’s pen pal. They devise an evil plan for his arrival the next day. They command that when she sees him, she must tell him she hates him. That night, Ella decides to run away with her magical book (“Obey Reprise”). She must find Lucinda to reverse the spell. Her book directs her to a Giant’s wedding where she knows Lucinda will be as Lucinda loves weddings.



ABOUT THE PLAY

MEAT AND GREET

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A GIANT WEDDING

The Giant Bride and Groom exchange vows ("Giant Wedding Dance"). During the reception, Lucinda evades Ella in all the commotion. Prince Char explains he must leave for Ayortha in the morning. It is his duty to be a part of their court for the next year. The friends agree to write to one another and that they will miss each other dearly. As Char leaves, Lucinda reappears. Ella explains how her gift is a curse and invites Lucinda to place herself in the shoes of those she has changed forever. She convinces Lucinda to try on her curses herself and if she does not like them, she should reverse Ella's curse. Just then, she sees her father who explains he is broke and married Dame Olga for her money, not for love. Lucinda finds out today is the day of their wedding as well and bestows the gift of loving one another always and forever on the couple ("Peter and Olga's Spell"). Sir Peter and Dame Olga immediately fawn over each other. When he tells her he does not have any money, she does not love him any less, but does demand he cut Ella off. He decides to go away on business for a long time and the women return home, but for Ella, this means living in a broom closet.

OBEY, OBEY, OBEY

Back at home, Ella's stepmother and stepsisters boss her around ("Oppressive Obey"). She must obey and her life is miserable except for the letters from Char. One day a letter arrives that expresses Char's affection for her. She is elated. She can picture her future, free as queen. But when Hattie makes Ella pinch Olive and Olive makes Ella hurt Hattie back, she realizes how dangerous it would be if she did become queen. She lies to Char in a letter and claims she is already married. He is devastated and so is she.

THE NIGHT OF THE BALL

Prince Char is holding a royal ball. The night of the dance, Ella learns her invitation was destroyed by her stepmother and stepsisters. They leave dressed in their finest to try and win the heart of Prince Char. Ella wishes and wishes it could be different. Just then, Lucinda arrives more disheveled than usual. She tried on some of her own enchantments and discovered they are in fact curses. Ella asks to be cured in order to return to her love and live happily ever after. Lucinda agrees, but her magic is gone ("It's Like Magic Reprise"). Ella wishes she could see him one last time. Lucinda gives her the clothes off her back and her sash to wear as a mask. She can at least help her get to the ball and see her love one last time.



ABOUT THE PLAY

THE NIGHT OF THE BALL (CONT.)

Ella arrives and Prince Char approaches her intrigued. She speaks to him in Ayorthian and they recite a poem they both remember ("Remember Me"). He feels he knows her. As they dance, Hattie is jealous and rips off Ella's mask. She is revealed and runs away, leaving a shoe behind.

IF THE SHOE FITS

Back at home, her step mother is furious and commands she get back into her rags. Prince Char arrives with the slipper and asks to see Ella. Hattie says she is Ella and tries to put the shoe on. It does not fit. Olive tries as well, but without success. Char dismisses the shoe, after all who would marry someone because a shoe fit? He sees Ella, and asks her to marry him. Her step mother commands it thinking it could be lucrative, but Hattie commands her to deny him. Back and forth she is torn. Suddenly, she is able to say what she has always wanted to ("I Say No")! Out of her love for Char, she finally finds her voice. The curse is broken! She asks to be the court linguist and then gets down on one knee and asks Prince Char to marry her.

At their wedding, Lucinda threatens to bestow a gift. Luckily, it is just a box to hold their keepsakes. They live happily ever after ("All Will Be Well Finale").



THE CREATORS

AUTHOR | GAIL CARSON LEVINE

Gail Carson Levine's first book for children, *Ella Enchanted*, was a Newbery Honor Book. Levine's other books include *Ever*, a New York Times bestseller; *Fairest*, a Best Book of the Year for Publishers Weekly and School Library Journal, and a New York Times bestseller; *Dave at Night*, an ALA Notable Book and Best Book for Young Adults; *The Wish*; *The Two Princesses of Bamarre*; and *A Tale of Two Castles*. She is also the author of the nonfiction books *Writing Magic: Creating Stories That Fly* and *Writer to Writer: From Think to Ink*, as well as the picture books *Betsy Who Cried Wolf* and *Betsy Red Hoodie*. Gail Carson Levine and her husband, David, live in a two-centuries-old farmhouse in the Hudson Valley of New York State.

PLAYWRIGHT | KAREN ZACARÍAS

Karen Zacarías is one of the most produced Latina playwrights in the nation. In 2016, she had five World Premieres of her plays including: *Destiny of Desire* at Arena Stage; *Native Gardens* at Cincinnati Playhouse in the Park; *OLIVERio: A Brazilian Twist* at the John F. Kennedy Center for the Performing Arts; *Ella Enchanted: The Musical* at First Stage, and *Into the Beautiful North* at Milagro Theater. Karen Zacarías' award-winning plays include *The Book Club Play*, *Legacy of Light*, *Mariela in the Desert*, *The Sins of Sor Juana*, the adaptations of *Just Like Us*, and *How the Garcia Girls Lost their Accent*, plus many more. Her TYA musicals with composer Debbie Wicks La Puma are *Ferdinand and The Bull*; *The Magical Piñata*; *Einstein is a Dummy*; *Looking for Roberto Clemente*; *Cinderella Eats Rice and Beans*; *Frida Libre*; and *Chasing George Washington: A White House Adventure*. Karen collaborated on the libretto for *Sleepy Hollow* and *Hemingway: The Sun Also Rises* for the Washington Ballet. Karen Zacarías' plays have been featured at Orlando Repertory Theatre as well including: *Chasing George Washington: A White House Adventure* (2012); *Just Like Us* (2018); and *Ella Enchanted: The Musical* (2019). She is one of the inaugural Resident Playwrights at Arena Stage in Washington, DC, and is a core founder of the LATINO THEATRE COMMONS. She is the founder of Young Playwrights' Theater, an award-winning theater company that teaches playwriting in local public schools in Washington, DC. Karen lives in Washington, D.C. with her husband and three children.

COMPOSER | DEBORAH WICKS LA PUMA

Deborah Wicks La Puma is a composer, music director, and orchestrator who grew up in Rio de Janeiro, Brazil and Lisbon, Portugal. Her prolific collaboration with Karen Zacarías includes *Chasing George Washington: A White House Adventure*, *Frida Libre*, *Ferdinand and the Bull*, *Einstein is a Dummy*, *Jane of the Jungle*, and *Looking for Roberto Clemente*. Her other premiere works for young audiences include *Elephant and Piggie's We are In a Play* with author Mo Willems and *Nobody's Perfect* (based on the book by Marlee Matlin) with Doug Cooney, a musical in English and American Sign Language, commissioned by VSA and the Kennedy Center. Her awards include the Jane Chambers Playwriting Award, a National Endowment for the Arts' New American Works Grant, two Parents' Choice Awards, an iParenting Media Award, and two Helen Hayes nominations for Outstanding New Play. A proud Mexican-American, she is also a member of the board of directors of TYA USA/ASSITEJ International, ASCAP, and The Dramatist Guild.



AFTER THE SHOW

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. *Ella Enchanted: The Musical* takes place in many different places. How did the set and prop designers change the setting of the story? What did you notice about the costumes, lighting, and set pieces?
4. Which character do you relate to the most? Why? What words describe that character?
5. What did the characters learn about themselves or the world in the play? Was there a moral or lesson?
6. What did you notice about the actors and their performances? How did they use their voices and bodies to bring characters to life?
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-4.RL.1.1, LAFS.K-1.RL.1.2, LAFS.K-4.RL.1.3, LAFS.3.RL.2.6, TH.K.C.3.2, TH.1.S.3.2, TH.2.O.2.1, TH.3.C.1.2, TH.4.C.3.1, TH.1.C.2.2, TH.K.C.2.1, TH.3.O.1.2



ACTIVITIES ACROSS THE CURRICULUM

LANGUAGE ARTS

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.

EXAMPLE:

contrary	the code of polite behavior in society or among members of a particular group
obedient	cause (someone) to do something through reasoning or argument
console	extremely good or pleasing; splendid
etiquette	looking or feeling dejected; sad or morose
scrumptious	submissive to another's will
persuade	a small kitchen or room used for washing dishes and other dirty household work
marvelous	comfort (someone) at a time of grief or disappointment
liberate	a person skilled in foreign languages
glum	a small item kept in memory of the person who gave it or originally owned it
scullery	opposite in nature, direction, or meaning
linguist	free (a country, city, or people)
keepsakes	extremely appetizing or delicious

Standard: LAFS.K-6.L.3.4

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 in the words you choose.

Standard: LAFS.K-6.L.3.3.5

BELL WORK

DIRECTIONS

In *Ella Enchanted: The Musical*, Ella's gift of obedience from Lucinda is actually a curse. Imagine another "gift" that could have unintended consequences. For example, what if Lucinda had given Ella the gift of a constant smile, or never needing to shed a tear? Write a short essay or draw a picture illustrating the gift and what might happen. Use descriptive detail and language.

Standard: LAFS.K-6.W.1.2



ACTIVITIES ACROSS THE CURRICULUM

ELA

TWISTED FAIRY TALES

DIRECTIONS

Ella Enchanted: The Musical tells a very different version of the classic tale, Cinderella. Instead of being saved by a prince as a result of a shoe fitting, Ella finds her own voice and stands up for herself. She ends up asking Char for his hand in marriage. There are so many wonderful versions of fairy tales that have been updated, whether we hear the story from the supposed villain's perspective or get to see gender roles redefined. As a class, make a list of every fairy tale the group can remember. Pick one to twist or make new. How will you retell the classic tale? Will you place it in modern times or space? Will you change who the hero of the story is? Will you tell the story from the villain's perspective using persuasive language to prove you are the true protagonist of the story? Share your updated version with your classmates.

Reflect: What were some of the most creative updates from your peers? What similarities and differences did you notice across the new stories? What was your favorite retelling and why?

Standard: LAFS.2-8.W.1.3

MATH

COUNTING CREATURES FROM *ELLA ENCHANTED: THE MUSICAL*

DIRECTIONS

In *Ella Enchanted: The Musical*, Ella shows Char the secret way to the menagerie. It is one of her favorite places because you can see where all the creatures live from dragons to the unicorns. Answer the following word problems about the magical creatures and their many languages. Use counting objects or drawings as needed.

1. It is a cloudy day, but Ella sees 10 unicorns drinking from a pond. Suddenly, there is a loud noise and 5 unicorns run into the forest. How many unicorns are left?
2. The Bird is Ella's favorite magical creature because it speaks all the languages of the earth including: animal, magical, and human. Ella is practicing languages too. There are so many to learn! Ella practices 5 different languages on one day, 3 on another, and 2 more the next day. How many different languages has she practiced?

Expansion: As a class, find out how many different languages people speak. Does anyone speak Spanish or American Sign Language?

Standard: MAFS.K.OA.1.2, MAFS.1.OA.1.1



ACTIVITIES ACROSS THE CURRICULUM

ELA/THEATRE HOT SEATING



DIRECTIONS

As a class, brainstorm a list of characters in *Ella Enchanted: The Musical*. For each character, create a profile of facts you know about them. For example, Ella must obey and loves lots of different magical languages. Char travels to find ogres and Ella's father is obsessed with money. There are many different characteristics and information we know based on watching the play, but what might we discover if the characters were interviewed? Pair up with a classmate. Identify who will be the reporter and who will be the character from the story. Go into role and improvise an interview. For the reporter, what types of questions can you ask to learn more about the character? What might help you get to know them better? For the character, think about how they would respond based on their point of view. Do not forget to sustain strong physical and vocal choices you think best fit the character you are playing. After a while, switch roles.

Reflection: Extension: Write the headline for a news story about the character you interviewed. How can you word it to be eye catching for the reader? Share with your classmates.

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Standard: TH.K.S.2.1, TH.2.F.1.1, TH.3.S.3.1, TH.4.F.1.1, TH.4.H.1.2, TH.5.H.3.4, LAFS.2.RL.2.6, LAFS.K-8.RL.1.3



ADDITIONAL RESOURCES

BOOKS BY GAIL CARSON LEVINE:

Novels

Ella Enchanted

Dave at Night

The Wish

The Two Princesses of Bamarre

Fairest

Ever

A Tale of Two Castles

Stole Magic

The Lost Kingdom of Bamarre

Princess Tales Series

The Fairy's Mistake

The Princess Test

Princess Sonora and the Long Sleep

Cinderellis and the Glass Hill

For Biddle's Sake

The Fairy's Return

Picture Books

Betsy Who Cried Wolf

Betsy Red Hoodie

Fairies

Fairy Dust and the Quest for the Egg

Fairy Haven and the Quest for the Wand

Fairies and the Quest for Never Land

Others

Writing Magic

Forgive Me, I Meant to Do It

Writer to Writer



STANDARDS

NEXT GENERATION SUNSHINE STATE STANDARDS AND FLORIDA STATE STANDARDS
SATISFIED BY USING THIS GUIDE AND ATTENDING ORLANDO REP'S PRODUCTION OF *ELLA ENCHANTED THE MUSICAL*

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.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).

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

LAFS.2.RL.2.6 Acknowledge differences in the points of view of characters, including by speaking in a different voice for each character when reading dialogue aloud.

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: Reading Standards | Foundational Skills (K-5) | Cluster 2: Phonological Awareness

LAFS.2-8.W.1.1 Write opinion pieces in which they introduce the topic or book they are writing about, state an opinion, supply reasons that support the opinion, use linking words (e.g., because, and, also) to connect opinion and reasons, and provide a concluding statement or section.

LAFS.K.RF.2.2 Demonstrate understanding of spoken words, syllables, and sounds (phonemes). a. Recognize and produce rhyming words.

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

LAFS.K-6.W.1.2 Use a combination of drawing, dictating, and writing to compose informative/explanatory texts in which they name what they are writing about and supply some information about the topic.

LAFS.1.W.1.2 Write informative/explanatory texts in which they name a topic, supply some facts about the topic, and provide some sense of closure.

LAFS.2.W.1.2 Write informative/explanatory texts in which they introduce a topic, use facts and definitions to develop points, and provide a concluding statement or section.

LAFS.K-6.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.

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

LAFS.K-6.L.3.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade K-2 reading and content, choosing flexibly from an array of strategies.

LAFS.K-6.L.3.5 Demonstrate understanding of word relationships and nuances in word meanings.

Math Florida State Standards | Domain: Operations and Algebraic Thinking | Cluster 1: Understand addition as putting together and adding to, and understand subtraction as taking apart and taking from.

MAFS.K.OA.1.2 Solve addition and subtraction word problems, and add and subtract within 10, e.g., by using objects or drawings to represent the problem.

MAFS.1.OA.1.1 Use addition and subtraction within 20 to solve word problems involving situations of adding to, taking from, putting together, taking apart, and comparing, with unknowns in all positions, e.g., by using objects, drawings, and equations with a symbol for the unknown number to represent the problem.

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.C.2.1 Respond to a performance and share personal preferences about parts of the performance.

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.1.S.3.2 Describe characters and plot development discovered during dramatic play.

TH.3.O.1.2 Discuss why costumes and makeup are used in a play.

TH.K.S.2.1 Pretend to be a character from a given story.

TH.2.F.1.1 Create and sustain a character inspired by a class reading or activity.

TH.3.S.3.1 Create and sustain imagined characters and relationships, using basic acting skills, to tell a simple story.

TH.4.F.1.1 Create a character based on a historical figure and respond to questions, posed by the audience, about that character.

TH.4.H.1.2 Define how a character might react to a new set of circumstances in a given story.

TH.5.H.3.4 Act out a character learned about in another content area.