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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 *Disney's FREAKY FRIDAY THE MUSICAL*.

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Disney
FREAKY FRIDAY
THE MUSICAL
MARCH 30 - MAY 10, 2020

BASED ON THE NOVEL "FREAKY FRIDAY" BY MARY RODGERS
AND THE DISNEY FILMS

BOOK BY
BRIDGET CARPENTER

MUSIC BY
TOM KITT

LYRICS BY
BRIAN YORKEY

FREAKY FRIDAY ONE-ACT EDITION
IS PRESENTED THROUGH SPECIAL ARRANGEMENT
WITH MUSIC THEATRE INTERNATIONAL (MTI).
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ABOUT THE PLAY



BIG IDEAS IN *DISNEY'S FREAKY FRIDAY THE MUSICAL*

- Family
- Age Differences
- Sympathy vs. Empathy
- Perspective
- Loss
- Friendship
- Change

THE BLAKE HOUSE

Ellie Blake welcomes us to her unbelievable yet one-hundred-percent true story ("Prologue"). It is a crazy day at the Blake household: Ellie's mom, Katherine, is busy preparing to cater her own wedding, which she hopes will land her a cover story in *Down the Aisle* magazine. Her sous chef, Torrey, and a staff of cater waiters are frenzied trying to complete every last task. Meanwhile, Ellie desperately wants to join her friends, Karl and Monica, on The Hunt - an annual, epic scavenger hunt at their high school that is sure to elevate their status amongst their classmates. There's just one problem - tonight is the rehearsal dinner ("Just One Day").

THE HOURGLASS

When Fletcher, Ellie's magic-obsessed little brother, runs through the house brandishing an antique hourglass that Ellie's father gave her before he passed away, a fight ensues amid the chaos. Frustrated by her mother's lack of sympathy and unwilling to let Mike, Katherine's fiancé, play a fatherly role, Ellie lashes out at the whole family. When Katherine privately confronts Ellie about her attitude, both are firm in their resolve, neither truly understanding or listening to the other. The hourglass begins to glow as the two women proclaim their wish that the other would "understand and see the world my way for just one day!" ("The Hourglass") In a flash, Ellie and Katherine both find themselves inside the other's body.

WE'VE GOT THIS

Katherine and Ellie panic and drop the hourglass, which smashes to pieces on the floor. Ellie (now in Katherine's body) recalls that there were two hourglasses - a matching set given to her and Katherine from her father. All they need to do is go get the other one and they can switch back. Unfortunately, Katherine admits that she sold the other hourglass to an antiques store to help fund her catering business and keep the family on its feet. The two realize they must spend the day as each other until they can buy back Katherine's hourglass ("I Got This"). Katherine heads to school and encounters various students, including Adam, the Listmaster for The Hunt, and Savannah and Kitty, the intimidating apex of the high school social hierarchy and her sidekick. Katherine begins to realize that she has no idea what she is in for.

THE INTERVIEW AND BIOLOGY CLASS

Back at the Blake house, Ellie tries to fake her way through the interview with Danielle and Louis from *Down the Aisle* magazine, which does not go so well when the wedding cake ends up all over the floor ("Wedding Tango"). At school, Katherine finds her way to biology class, where Adam is her lab partner as they dissect frogs. Confident in her dissection skills as an adult, but confused by her teenage hormones that Adam ignites, Katherine struggles to keep her focus ("Oh, Biology").



ABOUT THE PLAY

PARENT-TEACHER CONFERENCE

At a mandatory parent-teacher conference, Dr. Ehrin, the principal, introduces Ellie's teachers, Señor O'Brien and Mrs. Luckenbill, who note that Ellie has an attendance problem dating back to around the time her father passed away. Katherine-as-Ellie ends the conference with a new compassion for her daughter's situation, but furious at her daughter's decision to skip class, leaving the teachers bewildered.

THE SEARCH FOR THE HOURGLASS

Ellie and Fletcher head to the antiques store, only to find it has gone out of business, the inventory spread around dozens of other antiques stores in the city. Fletcher suggests they can hunt for it at another store, but this gives Ellie an idea - get the hourglass on the list for The Hunt and the whole school will be searching for it ("I Got This - Reprise"). Ellie calls Katherine to give her the update, and in gym class ("Watch Your Back"), Katherine attempts to team up with Savannah (who is clearly going to win The Hunt) and tries to get Adam to add the item to the list. Being a paragon of integrity, he refuses, since she would know the clue ahead of time, and Savannah laughs in her face. Karl and Monica witness her attempting to sell them out and storm off, hurt and upset.

PARENTING IS HARDER THAN IT LOOKS

In the car on the way home, Fletcher confides that he is excited to move to Hollywood to be a world-class magician, a career Katherine encouraged him to explore. Forgetting herself, Ellie explains how "Parents Lie" when they tell you are special and that they will always be there - they will not. In fact, like their dad, parents die. Upset by this revelation from his "mother," Fletcher runs into the house, where guests are starting to assemble for the rehearsal dinner. When Ellie finds out that her best friends are mad at her because of Katherine, she lashes out at Torrey and tells Mike she is reconsidering getting married. Before Mike can leave, he finds a note left by Fletcher, who has run away from home. The entire rehearsal dinner party searches for Fletcher, while Ellie panics in Katherine's body, and no one listens to Katherine, who is trying to get the search organized from Ellie's body ("I'm Not Myself Today").

REPAIRING DAMAGES

While posting clues for The Hunt, Adam encounters Fletcher alone at a bus stop, and, convincing him that his family might not be that bad, and offers to take him home. The two arrive back at the Blake house just as Officer Kowalski questions Katherine and Ellie about what might have caused Fletcher to run away. Ellie-as-Katherine smooths things over with Adam and convinces him to add the hourglass to The Hunt. She also repairs her damaged friendship with Karl and Monica, and they agree to let Ellie re-join them in The Hunt. Ellie apologizes to Mike and Fletcher for the wreck of a day. Each forgives her, and Ellie begins to feel like she is not a failure after all.

THE HUNT!

As The Hunt commences ("Go"), kids race all around the city collecting items, performing stunts, and taking pictures. Karl and Monica are terrified by a group challenge - a dance-off - but Katherine convinces the kids to stop caring what they look like and enjoy being the perfect teenagers they are. Realizing that it is a joy to live in-the-moment, Katherine and the team rush off to find the hourglass.



ABOUT THE PLAY

LETTING GO

Early the next morning, Katherine, Monica, and Karl stumble upon an antique watch shop and see the hourglass in the window. They wake the owner, Mrs. Time, and convince her to let them borrow the hourglass. Just then, Savannah appears and a tug-of-war ensues. Katherine realizes that she cannot control every situation with careful planning and strategy. Finally letting herself go, she stomps on Savannah's foot and wrenches the hourglass from her grip, running to the finish line and winning The Hunt ("Tug of War").

ALL YOU NEED IS LOVE

Later that morning, Katherine returns home to find Ellie in her wedding dress, ready to walk down the aisle. The two hold onto the hourglass ("The Other Hourglass"), but cannot get the magic to reverse. Terrified, Ellie and Katherine fear that they will be stuck in each other's body forever. Seeing no other option, Katherine tells Ellie to walk down the aisle and break up with Mike. Ellie stops the Minister and tries to do so, emotionally confessing that she felt broken for years after her father's death and resented her mother for it. But now she realizes that her mother only wanted to protect her because she loves her. Magically, the hourglass begins to glow, and as the two articulate their newfound understanding and empathy for each other, the magic triggers and mother and daughter find themselves in their proper bodies ("Today and Ev'ry Day"). With a deeper understanding of herself and her mother, Ellie celebrates the lessons she learned with her family and friends ("At Last It's Me").



THE CREATORS

AUTHOR | MARY RODGERS

Mary Rodgers is an accomplished author, screenwriter, and composer. Her earliest professional credits included serving as Assistant to the Producer of Leonard Bernstein's New York Philharmonic Young People's Concerts. Her Broadway career began as composer of the 1959 musical *Once Upon a Mattress* starring Carol Burnett, later broadcast to great success on network television, and revived repeatedly. More than 400 productions of *Once Upon a Mattress* are presented annually in the U.S. and Canada and a 1997 Broadway production starring Sarah Jessica Parker earned a Tony Award nomination for Best Musical Revival. ABC-TV presented a new version of *Once Upon a Mattress* on "The Wonderful World of Disney" in 2005 (subsequently released on DVD), starring Tracy Ullman, and once again, Carol Burnett.

Ms. Rodgers had been a popular author of fiction for young people ever since her first book was released in 1972: *Freaky Friday* received the first prize at the Book World Spring Book Festival Awards, The Christopher Award, and was cited on the ALA Notable Book List. In 1977, Disney Studios adapted *Freaky Friday* into a movie, with screenplay by Rodgers, and starring Barbara Harris and Jodie Foster; a remake was broadcast on the ABC television network in 1995 and a musical version, by Rodgers and John Forster, was presented by Theatreworks/USA in 1991; and a new film remake, starring Jamie Lee Curtis and Lindsay Lohan, was released by Walt Disney Pictures in Summer 2003. Disney Channel produced a new musical version in 2018.

As a composer, her additional theatre credits include *Hot Spot* starring Judy Holliday, *The Mad Show*, *Working*, and *The Griffon and the Minor Canon*. Her television credits include *Once Upon a Mattress*, *Three to Make Music* (written with her sister Linda and starring Mary Martin), *Feathertop*, and Marlo Thomas' *Free to Be... You and Me*. She also composed the scores for several productions featuring the legendary Bil Baird Marionettes, including *Davy Jones' Locker* and *Pinocchio*, and several musicals for Theatreworks/USA. Her musicals have been celebrated in a revue titled *Hey, Love*.

Additional authorship credits include *The Rotten Book*, *A Billion for Boris* (The Christopher Award; ALA Notable Book List), *Summer Switch*, and the screenplay for Disney Studios, *The Devil and Max Devlin*.

The daughter of composer Richard Rodgers and Dorothy Rodgers, she collaborated with her mother on several projects including: the 1970 book *A Word to the Wives*; a nationally syndicated radio program of the same title; and *Of Two Minds*, a monthly column for McCall's Magazine. She also made several concert appearances with William Hammerstein, son of the celebrated lyricist, in an evening of reminiscences, anecdotes, and musical selections celebrating their fathers' collaboration. For many years, Mary Rodgers served as the Rodgers family representative to The Rodgers & Hammerstein Organization.

At the time of her death, Mary Rodgers was Chairman Emeritus and served on the Board of the Juilliard School. She served on the boards of Lincoln Center for the Performing Arts, Inc., the Bridgehampton Chamber Music Festival and the Dramatists Guild Council. In private life she was married to the late Henry Guettel, former Executive Director of the Theatre Development Fund (TDF); at the time of her death she was survived by her sister, Linda Rodgers Emory, five children, and seven grandchildren and step-grandchildren.



THE CREATORS

PLAYWRIGHT | BRIDGET CARPENTER

Bridget Carpenter is a playwright, television writer, and producer. Carpenter created the 2016 miniseries *11.22.63* for Bad Robot and Hulu from Stephen King's bestselling novel. *11.22.63* premiered at the Sundance Festival, was nominated for a Writers Guild Award, and won the Saturn Award for best limited series. Prior to *11.22.63*, she wrote and co-executive-produced all five seasons of the Peabody Award-Winning series *Friday Night Lights*. She was a Consulting Producer for HBO's *Westworld* and a Co-Executive Producer for *Parenthood*. In 2013, she was the Executive Producer/Showrunner for the Sundance Channel drama series *The Red Road*. Carpenter's plays have been produced by Steppenwolf, the Public Theater, the Alley Theatre, La Jolla Rep, Berkeley Repertory Company, Oregon Shakespeare Festival, and many other theaters across the country. She has written several songs for film (*Basmati Blues*; *Dear Dumb Diary*) and has adapted *Freaky Friday* as a movie musical for the Disney Channel, airing in 2018. Most recently, she was awarded the Princess Grace Statue. Awards: a Guggenheim Fellowship, a Jerome Fellowship, a McKnight Grant, the Kesselring Prize, and the Susan Smith Blackburn Prize. WGA and Emmy nominations for *Friday Night Lights*. Her plays *Fall, Up* and *The Faculty Room* are published by Samuel French. An alumnae of New Dramatists, Carpenter received her BA and MFA from Brown University. She lives in Los Angeles with her husband, Chris Harrison, and their children, Rita and Henry.

COMPOSER | TOM KITT

Tom Kitt received the 2010 Pulitzer Prize for Drama as well as two Tony Awards for Best Score and Best Orchestrations for *Next to Normal*. *Next to Normal* also received the Outer Critics Circle Award for Outstanding New Score. He is also the composer of *If/Then* (Tony Nom., Outer Critics Nom.); *High Fidelity* (Broadway); *Bring it On, The Musical* (co-composer with Lin-Manuel Miranda, Broadway); *Superhero* (2nd Stage); *Disney's Freaky Friday* (Stage Production and Original Disney Channel Movie Musical); *Dave* (Arena Stage); *The Winter's Tale*, *All's Well That Ends Well*, and *Cymbeline* (The Public's NYSF); *From Up Here* and *The Madrid* (MTC); *Orphans* (Broadway) *The Retributionists* (Playwrights Horizons) and *As You Like It* (Toho Co., Japan). As a music supervisor, arranger, and orchestrator, credits include *SpongeBob Squarepants*, *The Musical* (Tony Nom., Outer Critics Nom, Drama Desk Nom.); *Head Over Heels*; *Jagged Little Pill*; *Grease Live!*; *Rise* (NBC); and *American Idiot*. His work with Green Day also includes additional arrangements for their Grammy Award-winning album *21st Century Breakdown* and their album trilogy, *¡Uno!* *¡Dos!* *¡Tré!* Tom received an Emmy Award as co-writer (with Lin-Manuel Miranda) for the 2013 Tony Award opening number, *Bigger*. Other television songwriting credits include a musical episode of *Royal Pains*, and songs for *Penny Dreadful*, *Sesame Street*, and *Julie's Greenroom*. As a musical director, conductor, arranger and orchestrator, credits include the *Pitch Perfect* films, *2Cellos* featuring *Lang Lang* (*Live and Let Die*), *The Kennedy Center Honors*, *I 3*, *Debbie Does Dallas*, *Everyday Rapture*, *Hair*, *Laugh Whore*, *Pippin* (Deaf West), and *These Paper Bullets*. Upcoming projects include musical adaptations of the films *Almost Famous*, *Magic Mike*, and *The Visitor*.



THE CREATORS

LIBRETTIST/LYRICIST | BRIAN YORKEY

Brian Yorkey received the 2010 Pulitzer Prize for Drama, as well as the 2009 Tony Award for Best Score, for *Next to Normal*. Brian is currently the Executive Producer and Showrunner of *13 Reasons Why* for Netflix, Paramount Television, and Anonymous Content. Brian was also nominated for the Tony Award for Best Musical and Best Book of a Musical for *Next to Normal*, and his work on the show earned him the Outer Critics Circle Award for Best Score. He partnered again with the *Next to Normal* team on *If/Then* (Tony Award Nominee for Best Score) starring Idina Menzel. Brian co-wrote the libretto for *The Last Ship* (Outer Critic's Nomination, with John Logan), with a score by Sting. His musical adaptation of Disney's *Freaky Friday* for Disney Theatricals enjoyed a National Tour before being adapted into a Disney Channel Original Movie. Current theatrical projects in development include the original musical *Jesus in My Bedroom*, with composer Tim Symons, as well as stage musical adaptation of *Magic Mike*. Additional theatre credits include *Making Tracks*, which has played off-Broadway and regionally, the musical adaptation of Ang Lee's *The Wedding Banquet*, and the play, *Book of Jobs* with Alex Glover. Brian has directed off-Broadway and regionally and for seven years was associate artistic director at Village Theatre in Washington state, one of the nation's leading producers of new musicals. He is a graduate of Columbia University, where he was artistic director of the Varsity Show, an alum of the BMI/Lehman Engel Musical Theatre Workshop, and a proud member of the Dramatists Guild and the WGA.

BEFORE THE SHOW

PRE-SHOW DISCUSSION QUESTIONS

We are excited to welcome you to Orlando Repertory Theatre to see our production of *Disney's Freaky Friday The Musical*. Orlando Repertory Theatre produces six main stage shows a year, which means we bring in professional designers, build our own sets, construct original costumes, rehearse, and perform plays all the way from the pages of a script to the stage. You will see professional actors tell this story, but know there were many creative individuals who collaborated to bring the production to life.

The following conversation starters will help you think about the themes in *Disney's Freaky Friday The Musical*, as well as make some predictions about the production itself. Discuss the following before you join us at the theatre.

1. Imagine if you and your parent/guardian switched places for a day?
 - a. What do you think life would be like as an adult?
 - b. What surprises do you think you might encounter?
 - c. What would you need to do to fit in?
 - d. What would you change about your mannerisms or vocabulary?

2. Change can be exciting. Birthdays, a fun new haircut, learning to ride a bike or skateboard for the first time, or even making a new friend are all examples of change. At the same time, change can be scary or painful for example: loss, when a friend moves away, or a shift in family dynamics.
 - a. What are moments in your own life that you have experienced change?
 - b. How were they challenging or rewarding?
 - c. What did you learn about yourself after coming out on the other side?

3. In *Disney's Freaky Friday*, the characters learn to **empathize** with one another.
 - a. What does the word **empathy** mean?
 - b. How is it different then **sympathy**?
 - c. Now that you can define the term, how might you challenge yourself to practice **empathy** for others in your day to day life?



AFTER THE SHOW

POST-SHOW DISCUSSION QUESTIONS

We hope you enjoyed Orlando Repertory Theatre's production of *Disney's Freaky Friday The Musical*. Discuss the following questions after attending the performance.

1. What did you notice when you first entered the theatre? What specific things did you observe about the set and stage lights: color, shape, and texture? Did you see anything about the set or lights that you thought was unique?
2. *Freaky Friday* tells the story of a magical swap between mother and daughter. How did the production crew bring those moments of enchantment to life? How did they use light, sound, and the set to support the storytelling?
3. The story of *Disney's Freaky Friday The Musical* is set in contemporary time, meaning the set and costumes were designed for the year 2020. What did you notice about their costumes? How did they represent the character's age, which is an important theme in this play. For example, how did Ellie dress versus her mother, Katherine?
4. What was *Disney's Freaky Friday* 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?
5. Which character do you relate to the most? Why? What words describe that character?
6. What did Ellie learn about herself in this story? What about Katherine? What was the moral or lesson?
7. What did you notice about the actors and their performances? How did they use their voices and bodies to bring characters to life? How did the actors playing Katherine and Ellie change once their characters were swapped?

Standards: LAFS.K-8.RL.1.1, LAFS.K-8.RL.1.2, LAFS.K-8.RL.1.3, LAFS.K-8.RL.2.6, LAFS.K-8.RI.1.2, TH.K.C.2.1, TH.K.C.3.2, TH.1.C.2.2, TH.1.S.3.2, TH.2.O.2.1, TH.3.C.1.2, TH.3.C.2.2, TH.3.O.2.1, TH.3.O.1.2, TH.3.S.1.3, TH.3.S.3.3, TH.4.O.1.1, TH.4.C.3.1, TH.4.S.1.1, TH.4.S.1.3, TH.4.S.3.3, TH.5.O.1.1, TH.5.O.1.3, TH.5.O.3.1, TH.5.S.1.3, TH.5.S.3.3, TH.68.O.1.2, TH.68.S.2.3, TH.68.H.1.5

AFTER THE SHOW

ENGLISH LANGUAGE ARTS VOCABULARY ACTIVITY

Activity: Word Wall

Subject: Language Arts

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.

tableaux	happening or doing something at the agreed or proper time; on time
ranunculus	remarkable enough to be famous; very well known
solitary	phrase or opinion that is overused and betrays a lack of original thought
punctual	a flower having yellow or white bowl-shaped blossoms
cauldron	a way of carrying out a particular task
legendary	of or occurring among babies or very young children
technique	motionless figures representing a scene from a story
infantile	placed under a spell
immortalize	done or existing alone
enchanted	increase or be increased fourfold
cliché	a large metal pot with a lid and handle
quadrupled	place eternal fame upon

Standard: LAFS.2-8.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.2-8.L.3.5



AFTER THE SHOW

ENGLISH LANGUAGE ARTS WRITING ACTIVITY

Page 13: English Language Arts Writing Activity

Ellie and Katherine had the opportunity to experience a day in another person's body, gaining new perspective on their relationships and their own lives. Imagine if someone stepped into your shoes. What would they see or experience that might surprise them? What makes your day to day life unique? Using descriptive details and rich language complete the following creative writing prompt: "Walk a day in my shoes and you will..." What will someone see, smell, taste, touch, or hear? Write an original song, essay, or poem to describe the experience of walking around in your shoes.

Walk a day in my shoes and you will...



AFTER THE SHOW

Additional Resources

The World of Mary Rodgers

Books – Author

Freaky Friday

The Rotten Book

A Billion for Boris

Summer Switch

Musicals – Composer and Lyrist

Once Upon a Mattress

The Mad Show

The Boy From...

Davy Jones' Locker

From A to Z

Hot Spot

Working

The Madwoman of Central Park West

Hey, Love



STANDARDS

NEXT GENERATION SUNSHINE STATE STANDARDS AND FLORIDA STATE STANDARDS
SATISFIED BY USING THIS GUIDE AND ATTENDING ORLANDO REP'S PRODUCTION OF *Disney's Freaky Friday The Musical*

Detailed list of Florida State Standards and Next Generation Sunshine State Standards satisfied by using this guide and attending Orlando REP's production of *Disney's Freaky Friday The Musical*.

Language Arts Florida Standards

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

Reading/Text Analysis Standards:

- LAFS.K-8.RI.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.K-8.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.K-8.RI.1.3 Describe the connection between a series of historical events, scientific ideas or concepts, or steps in technical procedures in a text.
- LAFS.K-8.RL.3.7 Use information gained from the illustrations and words in a print or digital text to demonstrate understanding of its characters, setting, or plot.
- LAFS.K-8.RL.1.2 Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral.
- LAFS.K-8.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.K-8.RL.2.6 Distinguish their own point of view from that of the narrator or those of the characters.
- LAFS.K-8.RI.1.2 Determine the main idea of a text; recount the key details and explain how they support the main idea.

Vocabulary Standards:

- LAFS.2-8.L.3.4 Determine or clarify the meaning of unknown and multiple-meaning word and phrases based on grade 3 reading and content, choosing flexibly from a range of strategies.
- LAFS.2-8.L.3.5 Demonstrate understanding of word relationships and nuances in word meanings.

Writing Standards:

- LAFS.K-8.W.1.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

Next Generation Sunshine State Standards – Theatre Arts

- TH.K.C.2.1 Respond to a performance and share personal preferences about parts of the performance.
- TH.K.C.3.2 Share reactions to a live theatre performance.
- TH.1.C.2.2 Identify elements of an effective performance.
- TH.1.S.3.2 Describe characters and plot development discovered during dramatic play.
- TH.2.O.2.1 Re-tell what happened in the beginning, middle, and end of a story after viewing a play.
- 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.3.C.2.2 Discuss the meaning of an artistic choice to support development of critical thinking and decision-making skills.
- TH.3.O.2.1 Describe what happened in a play, using age-appropriate theatre terminology.
- TH.3.O.1.2 Discuss why costumes and makeup are used in a play.
- TH.3.S.1.3 Evaluate a performance, using correct theatre terms, and give specific examples to support personal opinions.
- TH.3.S.3.3 Describe elements of dramatic performance that produce an emotional response in oneself or an audience.
- TH.4.O.1.1 Describe what a designer and director do to support the actor in creating a performance.
- TH.4.C.3.1 Identify the characteristics of an effective acting performance.
- TH.4.S.1.1 Exhibit proper audience etiquette, give constructive criticism, and defend personal responses.
- TH.4.S.1.3 Use theatre terms to evaluate a live performance and discuss the qualities that directly impacted the audience's response to the production.
- TH.4.S.3.3 Describe elements of dramatic and technical performance that produce an emotional response in oneself or an audience.
- TH.5.O.1.1 Explain an actor's choices in the creation of a character for a scene or play.
- TH.5.O.1.3 Evaluate how an actor or designer's choices about a character affect the audience's understanding of a play.
- TH.5.O.3.1 Describe a variety of theatrical methods and/or conventions that a group of individuals can use to communicate with audiences.
- TH.5.S.1.3 Evaluate a performance, using theatre terminology, and articulate emotional responses to the whole and parts of dramatic performances.
- TH.5.S.3.3 Use elements of dramatic and technical performance designed to produce an emotional response in an audience.
- TH.68.O.1.2 Discuss how color, line, shape, and texture are used to show emotion in technical theatre elements.
- TH.68.S.2.3 Analyze the relationships of plot, conflict, and theme in a play and transfer the knowledge to a play that contrasts in style, genre, and/or mood.
- TH.68.H.1.5 Describe one's own personal responses to a theatrical work and show respect for the responses of others.